

NEW FOOTBALL CONTEST, PAGE 18. SHEEP AND GOATS, PAGE 68

SAN DIEGO WEEKLY

Reader



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1997 AUG

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San Diego Reader August 28, 1997

CITY LIGHTS

Ready to Rumble

continued from page 4

Teran tells of his involvement in the party scene's Memorial Day incident. He was outside the Rock & Roll Taco club talking to a doorman observing a group of pelicans in front of the Festival Plaza, half a block away. Two attractive Mexican women walked by, and one of the pelicans grabbed one woman's rear end.

"She turned around and slapped him. She was a blonde and started hitting her in the face. Me and the doorman ran up to help and before long the 'bad' us both on the ground, punching us." According to Teran, a guard car had to fire a gas grenade to break it up.

Teran wound up in the hospital for stitches. American college kids and families have learned not to come to town during the "four-day holidays." They come the week before and the week after, explains Teran, "and the people who live here in Rosarito are afraid to leave their houses on

the long weekends. When the town comes to meet, they just mean and say, 'Oh, oh, what are we going to do?' It's like downtown Rosarito."

Teran says that the town wants the guero back on the big weekends. "Some of the Mexican Americans are okay, well, continued on page 9

Final 5 days Labor Day Weekend NO SALES TAX!

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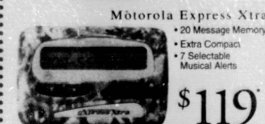


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Summer Vacation

I pay rent and bills, of course. The rest I spend on books and CDs — entertainment, you know.

How old are you?
I'm 18.

What do your parents do for a living?
My mom is a bookkeeper. My father is self-employed in the garment industry.

Where do you live?
The College area.

Tell me an interesting story about your job.
I once spent an hour trying to

find out why the sound on the computer wasn't working. I was sitting at the Macintosh, and I did I hear the usual "beep" so I tried to turn the volume up and down, and nothing worked. Then I looked down and saw that the speaker was unplugged.

Name: Josie
Job: Maid

How did you get the job?
My aunt was friends with this old lady, and she got me the job by telling her that she had a niece who was looking for some summertime pocket money, and that I was great at cleaning house, so the lady hired me on.

What are the duties?
I wax the floors, clean the windows, vacuum the carpet, clean the bathroom and kitchen, and sometimes during the autumn I go out and rake the leaves off her front lawn.


friends too.

How old are you?
16.

What do your parents do for a living?
My father is retired and my mother is currently unemployed.

What do you do with the money you make?
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Summer Vacation

continued from page 10
Where do you live?
Spring Valley.

Can you tell me an interesting story about the job?
I'm afraid I can't really think of anything interesting that's hap-

pened while I've worked for her. It's been a pretty bland job, for the most part, I'm sorry to say.

Name: Josh
Job: Subway Sandwich Maker

How did you get the job?
I went in while they were hiring and filled out an application. I got an interview, and they hired me on.

How much does a pay?
\$6.00 per hour. It's not too bad.

What are the duties of the job?
I make sandwiches and keep watch over the inventory. I make sure everything is well stocked. Not too many duties, but I do what I'm supposed to. I don't goof off or anything like that.

What do you do with the money?

you make?
I buy C.D.s and clothes, comic books too. I also spend a bit of time and money collecting cards and books from "Magic: The Gathering."

How old are you?
I'm 19.

What do your parents do for a living?

My mother has a secretarial job, and my father is a construction worker.

Where do you live?
El Cerrito.

Can you tell me any interesting story about your job?
Let me think... Well, once this lady wanted raspberry preserves on her melt. I told her that we

didn't have any raspberry preserves, and she threw a fit, stomping out the door, saying never to come back for again. Funny thing is, she came in again a week later and ordered a melt with raspberry preserves. I told her that we

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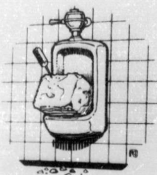
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STRAIGHT FROM THE HIP



Dear All: Knowing One
Why is it that you sometimes see animals feed in public restrooms? Is the ice just down
there to get rid of it, or does it serve a purpose?

— A Friend in Need (Pawset)

A variation on yellow snow, a guarantee you're peeing with the elite. Somewhere in the multi
housings of being, lizardhood — at least since the 1940s — the mark of a snooty bo was
the urinal. Entertainment value aside (other melting contents and the like), a child's receipt
didn't smell as bad as an un-iced one. Stretch molecules, from whatever source, are too stable
to hold air, spoiled fish, dirt socks, wet dogs, urine. All small less revolting if we stick them in
the fridge. These days, desiccant cakes and urinal toys (targets, spinners, sink the high-top
games) have generally replaced ice, though restaurants with a sense of nostalgia still provide
a mound of cubes for their valued customers.

Dear Matt:
I suppose if you've already been asked this question. Then again, who cares. You're not for
this. What a life. Anyway, a few of my associates and I were wondering why the numerous
keypads on a ramp are in an opposite pattern from those of a telephone keypad. It's almost
seem to make any sense. Hope to hear from you soon.

— Michael Kaminski (Kaminski)

I'm not handsomely, Mike, for knowing just this kind of junk. It's a compulsory read,
based on solid logic. If most of my brain slots weren't full of irrelevant info, I'd have spent
time for practical skills, and I'd lead a richer, more fulfilling life. But on to your query. The
calculator produces telephones and computers. Keypad designers placed the frequently used
and one at the low end to make them more easily accessible. Telephone keypads had
to accommodate letters, phone numbers originally were a combination of words and digits
[Remember 8-000, for example]. So the keys were laid out from A to Z (and thus 1-0) by
frequency. The number keypad on a computer is the equivalent of a calculator keypad, not a
telephone, ergo, bottom to top.

Mattman:
Why does "Garden of Eden" is already burned? Or is it only mostly burned? What goes on?

— Bryan Good (Gutting)

Charcoal is simply carefully cooked wood. Mankind figured out this one many centuries ago.
The heat-producing part of fuel is carbon. Increase the relative amount of carbon in your
cooker, and you can roast that haunch of mountain goat or yak fillet and can get out of the kitchen
in half the time. Wood is about 50 percent carbon (coal is 90). You can up your wood heat
carbon by reducing the wood's hydrogen and oxygen content. It's still done pretty much the
same way it was centuries ago. Logs are baked slowly at very high temperatures in a low-oxygen oven.
This drives off most of the liquids and it leaves the carbon.

Unlike charcoal, the irritating, ubiquitous charcoal briquette is made from treated wood
and thus has a char of heat's thoughtless. American heritage. The briquette was invented in the
1920s as an auto assembly line spinoff. Henry pondered the problem of how to
squeeze a truck from the scraps of steering wheel and dashboard wood that were actually
name. "Just many years, you could buy charcoal briquettes only at Henry's car dealership.
Eventually the operation was turned over to a relative, F.G. Kingsford, and the rest is history.

Mattman:
Ash Street, Birch Street, Cedar Street, Hawthorn, Ivy, Kalmia, Laurel... Uh, wait a minute.
Kalmia? Redwood, Spruce, Thorn, Upr... Upr? Does a Kalmia grow on Kalmia at a street corner?
Cpax.

— Tree Hog (Hog)

There might be a Kalmia on Kalmia through our climate's a little hot for them. Kalmia is a
Reichstein Street might be an alternate name, considering it's only a block from Latin (well,
And we can only hope there's no upas on Upras. It's a tropical tree of southern Asia with a
bad rep — so bad in fact, that it's a common British metaphor (very useful in political circles)
for someone or something so evil that it poisons everything around it. A blend of tree myth
and tree fact.

Myth: Upras up is so poisonous that it kills any bird that lands on a branch it kills and
person who walks under or even near it without full-body covering; it kills all plants that might
certain alkaloids in upas sap are toxic, and Asian hunters used it in combination with other
plant-derived poisons in the tips of hunting arrows. Come to think of it, the leaves and blossoms
of Kalmia are toxic, too. San Diego's strange street names strike again...

Got a question you need answered? Got it straight from the hip. Write to: Matthew Alice,
c/o the Reader, P.O. Box 58803, San Diego, CA 92186-5803, or fax your questions to 313-4487,
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By Patrick Daugherty

COMING AT YOU SPORTING BOX

Readers, whose long term memory is not impaired, the few, the brave, the strong, will recall how the Box has worked during football season. Two guest foresters and myself go up against the Vegas line. Each week we pick three games. Running totals are kept and the winner is determined after Super Bowl Sunday.

Past guest foresters include Jerome, a 19-year-old night shift gasoline attendant in Yuma, Arizona. Jerome had a bad season with us. He acquired a girlfriend in Week 7 and started sleeping over the border to place football bets in Mexico. Each trip lasted a little longer, at first he was gone a few hours, then he was gone two days. During Week 14 Mobil Oil Corporation retired Jerome from his payroll in the heart of the Southwest. The Box places this event under the heading:

When bad things happen to good people.

Then along came Amy Paton at Downtown Bohme Brown's Bohme Brown's is a downtown where 1st call in every Tuesday at 10 a.m. Whether you're sitting at the bar or walking, this morning walk is a critical issue, giving me three picks. The entire season we've been different in each week. That was bad. Paton was with us 14 percent winning and 14 percent losing.

Matthew Madison, proprietor of 10 Leather Fantasy, San Diego's premier, excellent service, his last year's guest forester. She was selected because her intuition seemed funny. The rule lasted one month until I realized Madison was running a 75 percent win streak. We were last year's tournament by 15 percentage points.

We always have Nevada Bob, Nevada Bob lives in Las Vegas and is a professional sports bettor. Bob comes with the last place house, his wife, and his kids. Bob has the aid of a degenerate gambler. That's why I keep him around.

For some years now this has been the setup. For an equal number of years I have been urged to open this contest to regular readers. I liked the idea but could never figure out how to do it. Including playoffs, the football season runs 22 weeks. All guest Week Five or Six, having to give me picks, quite possibly humiliating. Please don't tell me about it.

separation, maybe he just want to be left alone. Here's how it works. It doesn't matter how often you pick or how many times you pick. Every time you make a pick and win, you get one point. Every time you make a pick and lose, you get minus 1 point. You don't count. The person with the highest point total after Super Bowl Sunday wins the tournament.

For example, if we only pick eight games of season, and we win every one, our point total is 8. If you pick 49 games all season, win 49 and lose 1, our point total is 48. If you pick 49 games all season, win 48 and lose 1, our point total is 47. If you pick 49 games all season, win 47 and lose 2, our point total is 45. If you pick 49 games all season, win 45 and lose 4, our point total is 41. If you pick 49 games all season, win 41 and lose 8, our point total is 33. If you pick 49 games all season, win 33 and lose 16, our point total is 17. If you pick 49 games all season, win 17 and lose 32, our point total is -15. If you pick 49 games all season, win -15 and lose 64, our point total is -79. If you pick 49 games all season, win -79 and lose 128, our point total is -207. If you pick 49 games all season, win -207 and lose 256, our point total is -463. If you pick 49 games all season, win -463 and lose 512, our point total is -975. If you pick 49 games all season, win -975 and lose 1024, our point total is -2000. If you pick 49 games all season, win -2000 and lose 2048, our point total is -4048. If you pick 49 games all season, win -4048 and lose 4096, our point total is -8144. If you pick 49 games all season, win -8144 and lose 8192, our point total is -16288. If you pick 49 games all season, win -16288 and lose 16384, our point total is -32576. If you pick 49 games all season, win -32576 and lose 32768, our point total is -65152. If you pick 49 games all season, win -65152 and lose 65536, our point total is -130304. If you pick 49 games all season, win -130304 and lose 130816, our point total is -260608. If you pick 49 games all season, win -260608 and lose 261632, our point total is -523232. If you pick 49 games all season, win -523232 and lose 523264, our point total is -1046464. If you pick 49 games all season, win -1046464 and lose 1046528, our point total is -2092928. If you pick 49 games all season, win -2092928 and lose 2093056, our point total is -4185856. If you pick 49 games all season, win -4185856 and lose 4186176, our point total is -8371712. If you pick 49 games all season, win -8371712 and lose 8372352, our point total is -16743424. If you pick 49 games all season, win -16743424 and lose 16744704, our point total is -33486848. If you pick 49 games all season, win -33486848 and lose 33489408, our point total is -66973696. If you pick 49 games all season, win -66973696 and lose 66978816, our point total is -133947392. If you pick 49 games all season, win -133947392 and lose 133996608, our point total is -267894784. If you pick 49 games all season, win -267894784 and lose 268393216, our point total is -535789568. If you pick 49 games all season, win -535789568 and lose 536387424, our point total is -1071579136. If you pick 49 games all season, win -1071579136 and lose 1072784256, our point total is -2143158272. If you pick 49 games all season, win -2143158272 and lose 2145568512, our point total is -4286316544. If you pick 49 games all season, win -4286316544 and lose 4291137024, our point total is -8572633088. If you pick 49 games all season, win -8572633088 and lose 8582274048, our point total is -17145266176. If you pick 49 games all season, win -17145266176 and lose 17164548096, our point total is -34290532352. If you pick 49 games all season, win -34290532352 and lose 34329096192, our point total is -68581064704. If you pick 49 games all season, win -68581064704 and lose 68658192384, our point total is -137162129408. If you pick 49 games all season, win -137162129408 and lose 137316384768, our point total is -274324258816. If you pick 49 games all season, win -274324258816 and lose 274632769536, our point total is -548648517632. If you pick 49 games all season, win -548648517632 and lose 549265539072, our point total is -1097297035264. If you pick 49 games all season, win -1097297035264 and lose 1098531078144, our point total is -2194594070528. If you pick 49 games all season, win -2194594070528 and lose 2197062156288, our point total is -4389188141056. If you pick 49 games all season, win -4389188141056 and lose 4394124312576, our point total is -8778376282112. If you pick 49 games all season, win -8778376282112 and lose 8788248625152, our point total is -17556752564224. If you pick 49 games all season, win -17556752564224 and lose 17596497250304, our point total is -35113505128448. If you pick 49 games all season, win -35113505128448 and lose 35232994500608, our point total is -70227010256896. If you pick 49 games all season, win -70227010256896 and lose 70465989001216, our point total is -140454020513792. If you pick 49 games all season, win -140454020513792 and lose 140931978002432, our point total is -280908041027584. If you pick 49 games all season, win -280908041027584 and lose 281863956004864, our point total is -561816082055168. If you pick 49 games all season, win -561816082055168 and lose 563727912009728, our point total is -1123632164110336. If you pick 49 games all season, win -1123632164110336 and lose 1127455824019456, our point total is -2247264328220672. If you pick 49 games all season, win -2247264328220672 and lose 2254911648038912, our point total is -4494528656441344. If you pick 49 games all season, win -4494528656441344 and lose 4509823296077824, our point total is -8989057312882688. If you pick 49 games all season, win -8989057312882688 and lose 9023646592155648, our point total is -17978114625765376. If you pick 49 games all season, win -17978114625765376 and lose 18047293184311296, our point total is -35956229251530752. If you pick 49 games all season, win -35956229251530752 and lose 18194586368622592, our point total is -71912458503061504. If you pick 49 games all season, win -71912458503061504 and lose 18379172737245184, our point total is -143824917006123008. If you pick 49 games all season, win -143824917006123008 and lose 18601960474490368, our point total is -287649834012246016. If you pick 49 games all season, win -287649834012246016 and lose 18863960948980736, our point total is -575299668024492032. If you pick 49 games all season, win -575299668024492032 and lose 19166184397961472, our point total is -1150599336048984064. If you pick 49 games all season, win -1150599336048984064 and lose 19510648895922944, our point total is -2301198672097968128. If you pick 49 games all season, win -2301198672097968128 and lose 19898364443845888, our point total is -4602397344195936256. If you pick 49 games all season, win -4602397344195936256 and lose 20330341041731776, our point total is -9204794688391872512. 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If you pick 49 games all season, win -1178213720114159681536 and lose 25462768062334336, our point total is -2356427440228319363072. If you pick 49 games all season, win -2356427440228319363072 and lose 26327048686039840, our point total is -4712854880456638726144. If you pick 49 games all season, win -4712854880456638726144 and lose 27244129304695360, our point total is -9425709760913277452288. If you pick 49 games all season, win -9425709760913277452288 and lose 28214010018300864, our point total is -18851419521826554904576. If you pick 49 games all season, win -18851419521826554904576 and lose 29236700726856384, our point total is -37702839043653109809152. If you pick 49 games all season, win -37702839043653109809152 and lose 30313201431361920, our point total is -75405678087306219618304. If you pick 49 games all season, win -75405678087306219618304 and lose 31443602031817472, our point total is -150811356174612439236608. If you pick 49 games all season, win -150811356174612439236608 and lose 32628002627323008, our point total is -301622712349224878473216. If you pick 49 games all season, win -301622712349224878473216 and lose 33867403217878528, our point total is -603245424698449756946432. If you pick 49 games all season, win -603245424698449756946432 and lose 35161803803484064, our point total is -1206490849396899513892864. If you pick 49 games all season, win -1206490849396899513892864 and lose 36512304384139584, our point total is -2412981698793799027785728. If you pick 49 games all season, win -2412981698793799027785728 and lose 37918904959845120, our point total is -4825963397587598055571456. If you pick 49 games all season, win -4825963397587598055571456 and lose 39382605530590656, our point total is -9651926795175196111142912. If you pick 49 games all season, win -9651926795175196111142912 and lose 40904406096346208, our point total is -19303853590350392222285824. 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If you pick 49 games all season, win -158137168612150413084965470208 and lose 68525213729213808, our point total is -316274337224300826169930940416. If you pick 49 games all season, win -316274337224300826169930940416 and lose 70962214254769344, our point total is -632548674448601652339861880832. If you pick 49 games all season, win -632548674448601652339861880832 and lose 73462514780324880, our point total is -1265097348897203304679723761664. If you pick 49 games all season, win -1265097348897203304679723761664 and lose 76026215305880416, our point total is -2530194697794406609359447523328. If you pick 49 games all season, win -2530194697794406609359447523328 and lose 78654415831435952, our point total is -5060389395588813218718895046656. If you pick 49 games all season, win -5060389395588813218718895046656 and lose 81347216356991488, our point total is -10120778791177626437437790093312. If you pick 49 games all season, win -10120778791177626437437790093312 and lose 84105616882547024, our point total is -20241557582355252874875580186624. If you pick 49 games all season, win -20241557582355252874875580186624 and lose 86929617408102560, our point total is -40483115164710505749751160373248. If you pick 49 games all season, win -40483115164710505749751160373248 and lose 89819217933658112, our point total is -80966230329421011499502320746496. If you pick 49 games all season, win -80966230329421011499502320746496 and lose 92774418459213648, our point total is -161932460658842022999004641492992. If you pick 49 games all season, win -161932460658842022999004641492992 and lose 95795218984769184, our point total is -323864921317684045998009282985984. If you pick 49 games all season, win -323864921317684045998009282985984 and lose 98881619510324720, our point total is -647729842635368091996018565971968. If you pick 49 games all season, win -647729842635368091996018565971968 and lose 101933620035880256, our point total is -1295459685270736183992037131943936. If you pick 49 games all season, win -1295459685270736183992037131943936 and lose 105057620561435792, our point total is -2590919370541472367984074263887872. If you pick 49 games all season, win -2590919370541472367984074263887872 and lose 108254621086991328, our point total is -5181838741082944735968148527775744. If you pick 49 games all season, win -5181838741082944735968148527775744 and lose 111524621612546864, our point total is -10363677482165889471936297055551488. If you pick 49 games all season, win -10363677482165889471936297055551488 and lose 114867622138102400, our point total is -20727354964331778943872594111102976. If you pick 49 games all season, win -20727354964331778943872594111102976 and lose 118283622663657936, our point total is -41454709928663557887745188222205952. 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If you pick 49 games all season, win -265310143543446770481569204622140928 and lose 144239626342546688, our point total is -530620287086893540963138409244281856. If you pick 49 games all season, win -530620287086893540963138409244281856 and lose 148339626868102224, our point total is -1061240574173787081926276818488563712. If you pick 49 games all season, win -1061240574173787081926276818488563712 and lose 152522627393657760, our point total is -2122481148347574163852553636977127424. If you pick 49 games all season, win -2122481148347574163852553636977127424 and lose 156788627919213296, our point total is -4244962296695148327705107273954254848. If you pick 49 games all season, win -4244962296695148327705107273954254848 and lose 161136628444768832, our point total is -8489924593390296655410214547908509696. If you pick 49 games all season, win -8489924593390296655410214547908509696 and lose 165566628970324368, our point total is -16979849186780593310820429095817019392. 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If you pick 49 games all season, win -543355173976978985946253731066144620544 and lose 193834631823657584, our point total is -1086710347953957971892507462132289241088. If you pick 49 games all season, win -1086710347953957971892507462132289241088 and lose 198822632349213120, our point total is -2173420695907915943785014924264578482176. If you pick 49 games all season, win -2173420695907915943785014924264578482176 and lose 203890632874768656, our point total is -4346841391815831887570029848529156964352. If you pick 49 games all season, win -4346841391815831887570029848529

"and no trading of each other's rooms"). It's only time, but her notebook contains the dates and times of all football games and tennis matches. She can tell you the function of every color-coded key on her interlocking set of key rings, from the bathroom cabinet to the thermostat in the aerobics room. She came to camp with an extra black rubber ring to put on the key that opens the outer door of the dorm so she could distinguish it from the key that opens her room. The rest of us just try both keys every time.

On a good day, the girls eat Starbursts and apply sunscreen and make chummy, encouraging mistakes for their secret squads and build shaky, collapsing pyramids and try out for all stars and learn four different dances and four different cheers and eat more Starbursts. A bad day is just like a good day except that 12 hours of looping, collapsing, dancing, and balancing are followed, in a moment of twilight mayhem, by a girl who comes running up to Valle and says, "Mrs. Valle, I think Kristin may have broken her arm!" and while Kristin is sobbing with pain, six other girls start sobbing with fear that it's their fault for dog-planting. They cry as if Kristin will be paraded from the neck down. For the first time in all her years at camp, Valle has to take a girl to the hospital.

"Addicts are very emotional," Valle tells me after it turns out that Kristin has a second-



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degree strain, not a broken arm. "If one starts crying, you can follow it down the line."

Whether it's a good day or a bad day, Valle and her fellow cheerleaders Danni Edens get

up at 6:00 and go to bed between 10:00 and 2:00 a.m. She and Danni make sure the girls are in the dorm by 9:00 p.m., on their floor by 10:00, in their rooms by 10:30, and at 11:00 they knock on doors

and take a stroll outside to see if all the lights are out. Eleven o'clock is also the hour Valle becomes the squad's postal service, picking up and delivering the multicolored letters girls

write to their secret sisters every night at camp. (Cheerleaders appear to do the opposite of having each other: girls assigned a junior varsity girl to befriend via daily letters. The exchange

continues on a less frequent basis.) Cheerleaders, when they're usually already gassed—is it really revealed during a gift exchange?

During the day, when the girls are in their class, dance class, cheer class, and training class, for Valle and Danni like attend seminars on stunt spotting, public relations, and the most important of tasks: the legal self-defense. These seminars are taught by a 30-year-old head of the U.S. staff and coach of an all-girl squad in Sacramento, Tennessee, that goes to national every year and tends to tip in the top five in the junior high, IV, and varsity divisions. Valle looks like a cross between me and a tennis player and if anyone could convert the cheerleader, he could. He rebuffs women as ladies and address them as ma'am. Like his staff, he's used to the terms he calls them, he's in charge of a 13-hour daily schedule that simulates to the Papa's breaks. The last him a harried look.

On the second day of camp, just before the anti-alcoholism and walking toward Mesa, Valle and Danni leads coaches through a chapter in the manual called "Cheerleading Safety from a Legal Standpoint." To emphasize the threat of litigation, Valle tells the story of a girl who had cheerleading camp so much that she invited her squad over to a swimming party the next day. "What do the kids do in the pool?" Stella asks.

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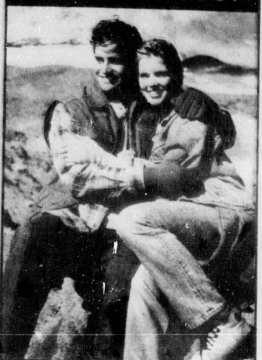
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don't understand it or don't know it, and they'll fight you every minute of the day on it, but kids love discipline."

It costs about \$1000 a year to be a cheerleader at a school like Poway. The cost of being a cheerleader who competes can hit \$5000, and on Stella's squad, a cheerleader can cost \$2000. But "when it's the end of the year," Stella says, "they feel like they've done something. Not just, 'Oh well, I put on a skirt and cheered at a

game.'"

The Eastlake cheerleaders, besides being the only coed squad at camp, are black-haired and brown-skinned, a rarity not just in San Diego but in the whole country. Les Stella says that he sees few black or Hispanic cheerleaders, perhaps because cheering is seen as a white activity. "I think it's a lack of role models," he says.

Sheldon Price, Eastlake's

coach, is black. He started gymnastics when he was six and dance lessons at ten. When he was a junior at Mount Miguel in Spring Valley, the cheer squad recruited him for his tumbling skills, which they hoped would aid them in competitions. Price went to practice, rifled it over with his team, went to another practice, and was coaxed into doing a leap called a toe touch. "I did it," Price says, "and the girls were just, like, 'Oh my God!

Wow! You have to [cheer]!' " Finally, Price consented, and "I started learning how to stunt." "I'm small now," Price says. "Short, but I was thinner back then, and a lot of the girls didn't like to go over my head [in stunts]." The girls persuaded five more guys to join the squad, and Price, who wasn't a fan of heights, "learned how to fly."

From Mount Miguel, Price went to Palomar College, where "the girls fly and the guys are

the stunters" and where he still coaches. At Palomar, and later at UCLA and UC Riverside, Price took biology courses and earned his B.A. "I've always wanted to be a dentist," he says, and although Eastlake would like him to teach in the science department, he may save teaching for later. "Like, after I get tired of being a dentist," he says. "I can go teach biology—it's something I can retire with. The kids are my first love, so I'll retire with them too."

Like I do now, even when I'm 30,000 years old." Price, like Les Stella, currently paid by the parents, "I get \$25 per kid per month," he says. For this fee, he practices every day after school from 4:00 to 7:30, with a lesson coming on Tuesday and Thursday and cheerleaders coming the other three days. Although some schools pay a professional choreographer as much as \$1000 to design three one-minute routines

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and were former gang members. In that area (Julia Vota) they've got gangs and stuff, and they just happened to be with a girlfriend or somebody and they ended up... I guess maybe it caught their eye. But they did come over and they got arrested. Although most of the cheerleaders here are girls from around the neighborhood, two boys on the Eastlake squad look isolated and withdrawn during an evening practice that requires them to train

trikes, tomcaddies, and a house with their limbs while La Stella narrates a story about Dorothy on her way to Oz. While the girls all around them throw up their arms, gaggle, and form a tree together, teaching one another with yoking ease, the boys stand aloof. They look faintly afraid, as if they'd wandered into the Oz of cheerleading and weren't sure how to leave.

But when Eastlake holds homecoming with its girls, the

boys lose this physical stress. They must, to be a team, touch girls in ways that are intimate. When their hands support a girl in the splits, they hold her in spots necessarily close to the meeting point of her naked thighs. When they catch a girl they've thrown into the air, they touch her not about overreaching, especially when they're all leaning to catch her properly. In the all-girl groups, this is a case for asking — always grab over

boob. Sorry? For males, this commerce with the female form is a slightly macho space for being a cheerleader, one they need a lot in public. "Here I'm throwing around a beautiful girl," a male cheerleader for the Kalamazoo Spartans offers, "and we're here in the stands with our wives."

There's something primitive about men hoisting babies, but raising a child is something that's intrinsic to ancient Rome.

Nero employed 5000 soldiers to cheer for him when he performed in amateur theatricals. At American high schools, screaming girls celebrate boy athletes called Tossers, Vikings, Panthers, and Panthers. They make banners that say, "Davis can win it" and "John's the bomb." They pound megaphones in a drumbeat on the floor. Lifting up bodies is the corporal expression of the same wish — to be larger than being one — and to see

the Eastlake boys lift up female bodies with detachment and reserve, to see them study their girls, in those moments at least, as members of a team instead of objects of desire, is almost a miracle as the boys themselves. Jason, 17, articulated his on the Eastlake squad, and considering a career in law enforcement. He was a guard for the Mustangs, and although football was to him, "real difficult" for the

cheerleading more difficult, and that's what attracted him when he saw his first tryout last year. Jason wears glasses on and off the field, and this enhances the look of tremendous concentration he wears while the team is performing. "I run all the routes through my head over and over to get it right," he says, and although cheerleaders are supposed to do something called "a cut" while they dance these range from body works to face, open-mouthed glares, the boys are spared this degradation, and, given a choice, I'd rather watch Jason counting in his head. Monday night, Jason will be one of about 20 cheerleaders to compete in all-star tryouts, when he decides who'll be named to march in the Lord Mayor of Westminster's parade in London on New Year's Day. Another senior on the squad will make it, but Jason won't, which I can't help thinking is a good thing. What better way to start the new year than to see the prime on a grid that makes Jason look like a red-haired Atlas, supporting the world on his folded arms?

Some people, you know, they'll call the guys "cheer queens," he says. "I've got to shake it off and go on with it. Sometimes Jason will point out, if he's working periods, that he played football for Morris, but he's always refused to fight."

I decided that when I started high school, he says. "I'm junior high I used to get in a lot of fights. I used to have a short temper. I had to learn to control it, and I had the opportunity to learn that. It shows a huge man not to fight."

The first ambulance I reached Mesa Court field just before 10:00 a.m. on Sunday. It was a bright, cool morning that started with a bit of friendly hazing. The IV girls from Poway came as breakfast at 6:45 with some snacks over their clothes and in a written in lipstick across their cheeks. "I love you guys," a varsity girl cheered. "You're so cute." The Eastlake girls cosseted each other into their school T-shirts, sucking in while a girl knotted the shirt in back. The girls of Santa Fe Christian wore red scriptures on their gray T-shirts — a passage from Psalm for UNITY, from Timothy for SPIRIT, and Ephesians for WILL TO LIVE.

Along the perimeter of the field, where the eucalyptus trees had begun to look like tall girls on pyramids, squads in school colors were practicing their stunts. Girls went up unsteadily, cast shadows, and dropped, sometimes in a heap that dayport like pizza dough. The Poway squads were falling less often and less crazily, and their moves had begun to have a strategy case. Natalie, the smallest of all 32, was easy to lift that the girls started looking. "Hey, Natalie, can we play with you?" After a demonstration of a stunt in which one spotter had to lift a girl by the posterior, the girls broke into their teams and one said gamely, "I want to be the butt holder."

Then, on the edge of things, the fire engine came. The firemen, like the girls, wore uniforms in primary colors. They strode across the grass in heavy boots and carried high-back metal boxes. The fire engine was red and enormous, as red as the shorts of Santa Fe Christian School, and the ambulance that followed was clean and white. While two men rolled a stretcher across the grass, a girl from a

small Christian school was sitting alone at the edge of the field, nursing her wrist with an ice pack. "She was stunting," she said when I asked what happened, "and someone landed on her neck." The stretcher came because "the trainers think her neck is broken."

This was, like most rumors, only partly true. "She was hanging for the liberty," a trainer told me, which means she was

the bottom part of the statue, and "a butt hit her head," rinning her chin to her chest. Since trainers aren't authorized to diagnose, any sign of a neck injury means a call to the paramedics, a trip to the hospital, and a doctor's opinion, which would, in this case, be that the girl was fine. Meanwhile, cheerleaders and coaches would continue — some until nightfall — to think the girl's neck was broken.

At 11:00, the Poway girls moved to transition class, which teaches the skill of doing two stunts in a row with a transitional move in between. Supported by two men, staff member Kelly became a human pair of scissors, opening her legs to the right, and then going elastically up and back down into a split with her left. "She's so cute," a Poway girl said. (If, at county high school football

games, you observe that the cheerleaders are lifting a thumb and pinking instead of all five fingers when they scream "Woo," you can chalk it up to cute Kelly from Hawaii, who became the icon of "woo" with this gesture.) The next stunt turned the top girl, Reyna this time, into a spinning ballerina. She turned while she ascended and was planted in an upright, devoted pose. "I think she's so pretty,"

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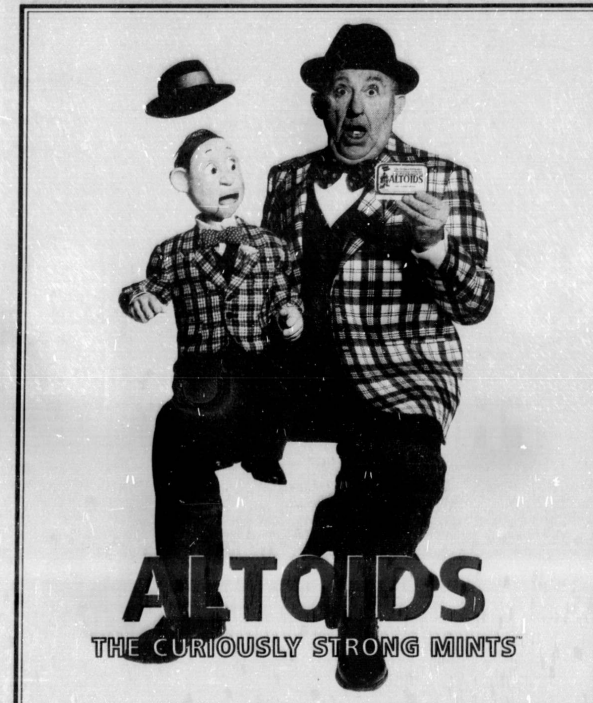
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cheerleader at the University of Kentucky, which has won more national championships than any other college, was paralyzed from the neck down after a flip from a minitrap pole. The cheerleader, who was described by his coach as one of the most highly skilled gymnasts in the nation, told an AP reporter that he did one and a half flips instead of the single flip he planned and landed on the back of his neck.

The University of Kentucky subsequently banned the use of minitrap poles and pyramids that are three persons high, and colleges that compete in national events may only do pyramids that are two and a half persons high. According to the guidelines the USA distributed at its tri-state camp, cheerleaders in junior high and high school are limited to the danger of using the word "like" more than four times in a single sentence.

son must have at least one foot on the ground) and no minitrap poles are allowed. The list contains 27 rules in all, and it regulates cradle dismounts, rack-waist dismounts, and the number and position of spots. It prohibits dive falls and something comports named the helicopter tow. Southern does not mention the danger of using the word "like" more than four times in a single sentence.

Although every coach I talked to, including coaches who are not 25 years old, said that cheerleading has become more complicated and athletic, since they were in high school, so it has also become safer through regulation. "When I started years ago," he says, "there were no rules as to what you could do, and we were doing some crazy stunts. I was one of the other two guys in a school.

stand. And then they'd have a girl do a basket toss on them. So this girl was going up really high, and one guy was catching her. Now in high school, we've got to have three catchers. The rules and regulations that have come down — as a coach, I've learned that they're putting a hand on you, but not when you stop and think about it. It's for the right reason. Some coaches, adults say, "go forward. Some

of them break the rules." In the after-noon of the incident, Seda teaches a course in spring the stunts we've been watching all weekend. It's like being a musician's steel and hearing him save the lady in full. He says, "I act out my comments, showing where to put the hands, the knees, the hips, and the feet to form the shape that is the outside labor of the stunts."

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In the afternoon of the third day, Stella teaches a course in spotting the stunts we've been watching all weekend. It's like being in the magician's tent and hearing how he saws the lady in half. His assistants act out his commands, showing where to put the foot, the knee, the hip, and the waist to form the shapes that the lady outside labor to copy as a child.

San Diego Reader August 28, 1997 35

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WHEN THE BUNGALOWS CAME TO TOWN

This is the way the world ends
This is the way the world ends
not with a bang, but a whimper.

—T.S. Eliot,
"The Hollow Men"

My introduction to National City occurred on May 2. The phone was ringing.

"Aren't you doing a story on National City?" my sister asked.

"Why?"

"It's on the news."
My television screen glowed yellow-orange as tiny SWAT soldiers, standing in nervous clusters, watched a fiery mushroom cloud explode skyward from a white bungalow. Above the raging flames belled death-black pillars of smoke. It seemed as though Hell was vomiting its horrible contents into the air above as the CBS caption confirmed: National City.

An architecture writer's job is formulaic. We are assigned projects — say, to review a new building by Frank Gehry or chronicle the history of a Southern California mission. Then we do extensive research on the subject at libraries, archives, historical societies, and architects' offices until we emerge mole-eyed, weary, yet enlightened. Throughout this quest, we are guided by "muses" — retired blue-haired matrons-cum-historians who shower us with brochures, pamphlets, clippings, photographs, journals, and maps and insist, just short of Uzi-point, that we accompany them on detailed tours of their architectural kingdoms. When we have thus visited our sites, interviewed all relevant parties, fact-checked, edited, and finished our cold, cold coffees, we turn in our stories and sleep for a half-day or so.

"The exit for National City? Sorry, I can't help you — I don't go that far south."
— San Diego Highway Patrol officer

"FORKLIFTS FOR RENT" were the first words that greeted me when I arrived in National City. My radio was broadcasting previews of the night's television offerings: a genetic experiment gone awry...a stalker hunting single women...I flipped the dial to a classical station as I passed an industrial expanse of corrugated sheet-metal buildings, all surrounded by cement lots, weedy soil patches, and abandoned machinery. Somehow the congregation of geometrical edifices resembled a postmodern Emerald City. The Wizard had already been exposed. Now he was gone, and his kingdom was overgrown with rust, weeds, and broken glass.



Frank Kimball House and Museum

Beyond this Bladerunner-Oz was a highway overpass, then, past that, a row of wood-shingled tract homes — California bungalows almost uniform in their appearance: weather-beaten wood, peeling paint, low-slung roofs, barred windows and doors. The walkways were littered with tools, car parts, and toys; in scorched-yellow yards, overgrown weeds and fantastically shaped succulents shrieked for rain.

I drove further into National City and studied these ubiquitous bungalows. Forever present were foreboding bars on their windows and doors. "Keep out," "Do Not Enter," "Stay Away," they said, each with a hint of individuality. Visible were thick vertical bars, ornate bars, latticework bars, tic-tac-toe bars, all painted in various shades of white, yellow, turquoise, and even cerulean blue. But how odd, I kept thinking to myself, that they all have bars...

The California bungalow had its origins in India, another cracking-hot destination in need of cheap, cool housing. The bungalows, as the conquering Brits called them, were small, open, one-story huts with

wide verandas that encouraged breezes and visitors to circulate freely. During the late 19th Century, middle-class Americans, wearied of Victorian wedding-cake architecture, embraced the bungalows as suitable structures for their own frenetic lifestyles. The little houses were erected as "getaway huts" in seaside resort towns like Cape Cod and Newport Beach, Rhode Island. At first, they remained simplistic in design and cheap, both in appearance and price. The ideal bungalow, wrote architectural scribe Henry Saylor in 1911, looked "as if it had been built for less money than it actually cost" — quite a feat, considering that in the 1910s, these houses sold for under \$600.

By the 1920s, wealthy Americans began to urge architects to create more innovative variations on the Bungalow theme. Up sprouted Oriental-style bungalows with pagoda roofs; Tudor-style bungalows with ponderous, half-timbering ornamentations; Craftsman-style bungalows, replete with spacious sleeping porches, redwood beams, and stained-glass windows; even misplaced Swiss chalets, smack in the midst of snowless San Diego County.

Yet, despite these developments in bungalow design, the little houses primarily remained homes "for people of modest means" — newlyweds, first-time buyers, laborers, and dreamers who needed temporary lodgings while they saved up for more substantial, pretentious digs. Some of the most utilitarian bungalows of the 1920s were only 20 feet wide by 22 feet deep and sported living rooms that took up nearly half the home's floor space. These "poor man's bungalows" were constructed with the cheapest materials available: low-grade lumber, plaster, adobe, and stucco. But despite this, they retained an undeniable allure: they were open, inviting, and cool.

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It is 1964, and my family is on its way to a Manhattan wedding. We are lost. We drive through a dangerous part of New York City, as my mother desperately scans a crumpled map. We sit stiffly, silently in our formal clothes — my father in his dark suit; my mother, sister, and I in matching pink dresses, accented by Chypre (doors locked) whistles past rows of excrement-toned tenement buildings — a strangely beneficent movement and noise. "Why do they have bars on all the windows and doors?" I ask. In my short existence, I had only seen such decorative features on jails. "To protect people inside from robbers," my father answers. "So why don't we have bars?" I ask. "Too dangerous," my father replies. He grins, having now discovered the on-ramp to the highway, and accelerates furiously. "These bars can kill you. What if there's a fire? You can't get out."

It is midday in National City. I arrive at the National City Public Library, an earth-toned bungalow structure, and begin to gather materials about the town's history. I read about the Kumeyaay Indians, original inhabitants of this area, who were named *Diegueños* by Spanish missionaries who converted the Indians to Christianity, forced them to toil as laborers, road builders, and whalers, then appropriated the Indians' land in the name of

Jesus Christ. Years later, when the land became Mexican territory, it was ceded to Don Juan Forster, the well-heeled owner of San Juan Capistrano, Mission Vieja, and what is now Camp Pendleton. In 1888, American builder/contractor Frank Kimball purchased the land, rechristening it "National City." It was incorporated in 1887 and within a few years was dotted with ornate Victorian homes. I shift through the pamphlets, brochures, yellowed book pages, and photocopies, but find nothing new. Right at the time when the bungalows came to town.

"I better warn you, some of that material seems to be inaccurate,"

—archivist, National City Public Library

In many ways, architecture writers are like superelemental archaeologists. We wander through cities, suburbs, and rural vistas, appraising buildings for clues to an area's past. These "clues" are often found on lots, in gate-enclosed neighborhoods, and at strip malls, instead of under piles of dirt, tar, and sand dunes. Sometimes — unlike pottery shards, bone fragments, and golden talismans — they are quite large — even 80 stories high — which makes our job somewhat easier than that of the sunstroke-stricken, skin-cancer-dodging archaeologist. Easier most of the time.

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Victorian house on National Avenue with signs painted over

Buildings offer colorful tales about a region's early development: an Eastlake church (1876) may be nestled between a Spanish Mission-style theater (1928) and a high-tech bank (1986); we therefore know that this street has been aggressively evolving for over a century. If a

giggle of masons, refurbished English Tudor-style houses, a trio of decrepit pueblo-style shacks, we can wager that con- quering ripples have descended upon a working-class neighborhood with contractors, interior designers, and cleaning teams in tow.

But what must an architecture writer wonder when a town's history abruptly ends with a description of Victorian "painted ladies"? Did the leading tourist of the century amuse himself with their plat maps, stamp on their fountain pens, and shriek, "Enough!" when "Invasion of the Uplander Bungalows" occurred? Had there been an Oliver Sturges cover-up, in which top-secret architectural documents were spirited away, then burned to prevent the discovery of... graft? Corruption? Unprovokedly had designs? Or did this little town of 55,000, where 43 percent of all households earn under \$25,000, not have any blue-haired, inheritance-fueled muses to meticulously chronicle its past?

A glance at three National City "Historical Points of Interest" listings. They are typed and dated, respectively, 1965, 1971, and 1984. Someone has scrawled "updates" beside most of the house descriptions. "Burned down," "vacant — unsafe," "converted to apartments," and "ruined — unsafe." One building has no written update beside it. My heartbeats quicken. Might I be able to visit it?

Architecture Writer: "This school, it is standing I'd like to see it."

Visit rich neighborhoods, the Craftsman-inspired houses and you will find in their bookshelves, libraries, and historic home treasure troves of historic material. Not 20-year-old National lists of buildings, mind you, but expensive, glossy page encyclopedias, photo books, and impressive historical society magazines (all, of course, shot by America's top architectural photographers). You can also sign up for tours of these preserved million-dollar city bungalows — tours led by documents so knowledgeable about the homes' histories, they can recite the names of low-draft lumberjacks that hatched the houses' timber 90 years ago.

Wealth has always inspired a love affair with history — witness the framed crest of an above Western European descendants' desks, or the obsessively researched family tree that confirms that Mr. and Mrs. Harriet alumni are related to persecuted Mayflower exiles. Wealth likes to know its past. Wealth likes to save its treasures. But what is myopic. Why cannot something the heartbreaking tale of abandoned homes, languishing decaying landmarks, and migrating white populations, it asks, when tomorrow the tragedy will repeat.

Architecture Writer: "I would like you to reassemble an apartment listing of National City historic homes."

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sombody got that wrong. All we have is this old list (dated 1984), and, well, I wouldn't rely on it — it's not very accurate."

It is growing dark. Soon I must leave National City. I begin my drive up and down National City's repainted and patterned streets. I stop at "Rock House" at 906-940 A Avenue, ten cheerful Victorian apartments created by architect R.C. Ball, who also designed Folsom Prison. I drive past the Frank Kimball House and Museum, 321 A Avenue, an elaborate two-story house once owned by National City's celebrated banker. I drive past the Moses Kimball House, a Queen Anne at 2302 East Tenth Street, and pay a short visit to the Cathedral-inspired Gungor Music Hall, 1615 East Fourth Street, which is now included in the National Register of Historic Places.

I want to visit the white disco hangouts. I use on my television set on May 2. National City's weekly paper, the Star News, has included no mention of its dishing configuration and stories about an animal shelter caters project, a 50th anniversary Maritime band review, and the Chula Vista boys' and girls' club auction. I must secure the foreigner's address from the San Diego Union Tribune.

I drive down East Plaza Boulevard and at first pass a series of contemporary commercial buildings — a red Monterey-style Bell West restaurant ("Home of the Steer-urger"), a glass, postmodern McDonald's "Play Place" ("Toys and Fun Calorie"), a Spanish Revival, earth-toned family Louisa's National Market ("Scrumptious Fish on Sale") — and then I encounter a procession of bungalows.

They are no different from their other National City brethren — modest, weather-beaten, with bars on their windows and doors.

Except one.

Its exposed brickwork is terrifying.

Stripped of its roof, gutted, scared, rendered naked by two gaping tractor-sized holes in its front facade, the bungalow's face seems frozen in a soul-shattering scream. Even the two stately palms that flank its entrance have been roasted and decapitated by the fireball that had erupted — supposedly — from a lobbed tear gas canister.

These ruins are eerily quiet as an afternoon breeze rums across their blackened timbers. On the store wall that once protected the bungalow's inhabitants from robbers is perched a cheap bouquet.

I do not know if this bungalow had bars on its windows and doors. It does not now.

— Susan Vaughan, former architecture writer for the Los Angeles Times, 1990 author of Los Angeles: Realms of Possibilities (1991, Windward).

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Though he could star in commercials for products that promise a perfect, healthy baby, I believe Finian was born flawed. Though his sleeping face suggests cherubic innocence, I believe he entered the world stained with Original Sin. I believe his soul was in jeopardy. So we flew East—Deirdre, Fin, and I—to have him baptized into the Catholic Church.

We could have done it here, but I wanted my family present to welcome him into the faith. And though baptism is far more than a sentimental, customary ritual, there was a pleasant sentiment in having him baptized in the same church that saw me washed clean, 24 years earlier. St. Mary's Church in Cortland, New York, is a large gem in a small setting, a miniature Gothic cathedral in a city of 20,000. Few of the churches I have seen this side of Europe are as beautiful. The cool gray marble of the altar and the statues, the warm, dark wood of the pews and confessionals, the pale yellow and blue of the soaring ceiling and walls, all of it ornate but not overdone, have helped to make St. Mary's my standard, the measure of a church.

The church is big; my family is small. Guests brought our number to about 20, but there was still the feeling of huddled intimacy that comes from occupying a tiny part of a great empty space. The Sunday afternoon sun shone through the stained glass. Father John Fenlon, a trim, energetic man with graying curly hair and a manner that alternated between friendly-causal and weighty-serious, administered the sacrament.

After asking us if we knew what we were undertaking in having Finian baptized, he spoke to Finian. "Finian Thomas Lickona, I claim you for Christ Savior by the sign of His cross, which I trace on your forehead."

Father then read from that Sunday's Gospel and also from Paul's second letter to the Corinthi-

I Said I Was Looking Forward To Trying To Raise A Saint

ans, Chapter 5. "The love of Christ impels us who have reached the conviction that since one died for all, all die. Christ died for all so that those who live might live no longer for themselves, but for Him who for their sakes died and was raised up." He commented that Finian was about to die to everything that was not of God and be born again into a new life.

Somewhere around this point, I had what someone has called a moment of clarity. A moment when words resume their original force and meaning.

(Amazing that we can use words like God, the Devil, Heaven, Hell, Sin, Grace, the Incarnation, and all the rest of it with such casual tones, but we can, because they have been softened by use. What does "born again" signify anyone? These words were, for a moment, clear. "Live no longer for ourselves, but for Him.")

We are here to please God. Nothing else matters as much. Nothing else comes close. Everything else will pass away, but God will remain, and we will remain, and the question, "Did you love Me?" upon which everything will hang.

That kind of moment resists being dragged

out of time by memory; it fades and becomes awkward in the recounting, and even in the recalling. The words became familiar again—the mind says, "Yes, yes, I know that," but can't quite swallow the idea. I can't recall the force of that moment; I can only remember that it happened and that when Father asked if anyone had anything to add, I said I was looking forward to trying to raise a saint.

Father John invoked the aid of the saints (St. Finian—pray for us), anointed my son with oil to indicate his being incorporated into God's kingdom, called on us to profess our faith, and invited us to approach the altar.

The font, a carved marble bowl on a pedestal, was situated between the main altar and a side altar dedicated to St. Joseph. A statue of the saint stood on the altar, holding in his arms the infant Christ. Father then baptized Finian, pouring water over his head three times while saying, "Finian Thomas Lickona, I baptize you in the name of the Father, and of the Son, and of the Holy Spirit. With words, and water, a new Christian was born, and the promise of eternal life was extended to

another soul.

The moment wasn't lost on me, but, as is often the case with meaningful events, meaningless details fought for my attention. Every baby I have ever seen baptized has been held by their mother—and here I was holding my son under Father's hand and wondering if my wife was bothered by that. (She wasn't.)

Finian was wearing the same baptismal gown that Deirdre and her mother had been baptized in. The gown was very old, very fine, very fragile, and very long. We were taking the event for Deirdre's mom, and as held Finian out over the font, I became aware that much of the gown was bunched up in my left hand. Since that hand was supporting Finian's body, I couldn't fix it without interrupting the ceremony. This gorgeous gown that had been passed down through three generations would appear short, bunched, and unbecomingly in the video. I fretted about this almost up to the instant of baptism. Such is the fragility of mortal things.

I said that I was looking forward to raising a saint. It's a good thing that I am, because a saint reminded me four times during the ceremony, that moment of clarity when Finian, and getting him to hold onto it, is great parental responsibility. Finian's baptism and retention of the faith will define to a large extent, my success as a father. The value will grow up in will tell him that the fulfillment of the self is the summit of human existence. I have to convince him that that fulfillment is not by emptying the self, by living entirely for another, whatever pain that might entail. For that matter, I have to convince myself. They are, in other words, "The child is the father of the man," I might add, that the father is the father of the child, and here he comes in, I'm being childish.

—Marianne Fickman

LETTERS

(continued from page 3)

marking from its sinfulness and preparing us for eternity with God. The Catholic Church teaches such unpopular doctrines as the true presence of Jesus Christ in the Eucharist, the reality of Hell, the need to do penance for sin, the importance and beauty of chastity, and the sinfulness of abortion and homosexual behavior. Unpopular as these ideas are, most American Catholics never hear these doctrines from their priests and bishops. Instead, we are fed "feel good" papalism about a God who tolerates virtually anything. We are told "not to be so hard on ourselves."

This new brand of Catholicism teaches us that the only real sins are poverty and American imperialism abroad.

The reality is that the history of Christianity is vividly colored with people who were brutally hard on themselves—the saints of the Church. Further, there actually are Catholic churches that still dare to challenge their congregations with these truths. Unfortunately, they are in Third World countries. These "backward" and "extremist" Catholics are changing their own world. Their churches are full and so are their seminaries. Since these people live in poor countries, they are not distracted with frivolous, non-sensical "issues" like women's ordination and "inclusive language" in the liturgy. Meanwhile, the Catholic Church in America languishes in a stupor as its congregations shrink with indifference. Since our priests and pastors refuse to challenge us, what's the point of even showing up? There actually are parishes that are growing and thriving in America—the ones who still tell their parishioners the truth. It is parishes like these that draw the wrath of local church leadership, that see its "New Age—stand for nothing" church threatened by actual Catholics. When a bishop does show some guts (take Fabian Bruskewitz of Lincoln, Nebraska, who informed rebellious Catholics that their membership in hierarchical organizations automatically excommunicated them), he is reviled by his own peers for being "intolerant." Catholic leaders do this in the name of "Vatican II reforms." Unfortunately, Vatican II was about renewal, not reform and stripping churches of religious art, and watering down doctrine was never called for at Vatican II. Rome roars like a lion while our priests and bishops cower in fear of offending anyone.

To help perpetuate this dull, half version of Christianity, many seminaries teach doctrines that are anything but Catholic and tolerate indifferent behavior from seminarians

who never should have been accepted (as was the case with Kos in Dallas). When the priests who were formed in these seminaries abuse children, embezzle money, have affairs, and create other scandals, we are told to treat these offenders with "understanding and forgiveness," while they remain virtually unrepentant. Kos and our bishops do need our

prayers—especially for God's mercy upon them. The point of this rant about the Catholic Church in America is to inform non-Catholic readers that the Catholic church is not what they think and remind Catholic readers that they have a right to demand the truth from their priests and bishops as well as a higher standard of personal behavior. Like

many other Catholics, I applauded the Dallas jury for their \$120 million judgment against the diocese—they hit the local church in the only area that they will understand. Sadly, it seems the only thing that will wake the American bishops up is to hit them in the pocketbook.

Robert Kumpel
Middlefield

They Like The Vibes
On Gina Arnold's "Of Note" on Crystal Method (August 14), I'd just like to say that she is like, way out of line in many things, saying that the only way to experience a rave is in a chemically altered state, when a lot of the people there aren't on any drugs at all—most of them probably aren't on any drugs at all. Everyone that goes

there is just there to hear the good music. They like the vibes of the people. She doesn't even understand what the hell she's talking about. She doesn't know anything about the scene. She shouldn't even speak until she knows what she's talking about.

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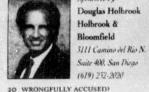
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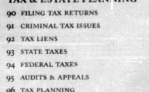
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Screenings are at 9 and 11 p.m. on Friday and Saturday, August 29 and 30. Tickets are \$7 at the box office, \$6.50 in advance (plus a service charge through Ticketmaster, 220-TIXS). Find the museum at 700 Prospect Street, in La Jolla. Call 459-8707 or 454-0267 for more information. The festival is for those 18 and older only.

"**The Ballad of Narayama**" is based on a Japanese legend wherein the elderly in an isolated, impoverished

village are customarily abandoned on Mount Narayama at the age of 70; the film tells the tale of a matriarch named Otta who time approaches and who makes plans to assure the survival of her family past her death. Director Shohei Imamura's film was the winner of the Grand Prize at the 1983 Cannes Film Festival.

Interested? See the film when it's screened for the Sunday Matinee Series at the San Diego Public Library on August 31, at 2 p.m. Catch the screening in the third-floor auditorium of the library (820 E Street, downtown). Free. Call 236-5800 for additional details. In Japanese with English subtitles.

"An Experiment in Comedy" is said to be offered in *Dr. Bender*, an independent film by San Diego film-

The Off-Kilter Comedy *Mother* is being shown for the Film Forum series at the San Diego Public Library (820 E Street, downtown) at 6 p.m. on Tuesday, September 2 (nipped from its usual Monday berth by the Labor Day holiday). Science fiction writer Albert Brooks decides that the best way to find out who he really is, pills chronic women who don't be-

live in him is to venture back to the nest, so he unpacks his boxes and moves into his old room at Mom's (Debbie Reynolds). Admission is free; dial 236-5800 for more details.

Reuben H. Fleet Space Theater, the history and science of flight is explored in the film *The Magic of Flight*. The film focuses on the innate sense birds have taking wing and mankind's efforts to imitate this ability and includes a visit to a U.S. Navy Blue Angels air show.

Get up close and personal with Whales, a film following the nomadic beasts on their annual migratory paths. Encounter the blue whale, the largest animal that has ever lived on Earth, with a heart the size of a small car; humpback whales, right whales, and orcas, among others. The large

LECTURES

Go "Into a Desert Place" when author Graham Mackintosh delivers a slide-lecture on his two-year, 3000-mile trek around the coastline of Baja at 7 p.m. tonight, Thursday Aug. 28, at the Union v Baja Travel Club tonight. Find the clubhouse at 3065 Clairemont Drive, in Clairemont. Admission is \$5 for non-

Frogs and Amphibians Are Disappearing all over the world as a result of species that were once numerous in California have declined precipitously. James I. LaClair considers, "Is this loss a warning to mankind?" Get LaClair's considered opinion when he discusses recent research into the reasons behind the decline at 8:30 p.m. tonight, Thursday, August 28, at the Stockton Center for Chemical Sciences 110650 North Torrey Pines Road, La Jolla, Free. For more information, call 784-2574.

"Catherine the Great and Her Age" is the subject when Sofia Bogacheva delivers a lecture at 8 p.m. on Friday, August 29, at the San Diego Museum of Art.

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admission to "Secrets of the Coral Reef" is included in regular museum entrance fee. The aquarium is located at 1300 Exposition Way (off North Tynes Pines Road, south of a Joffa Shoes Drive, in La Jolla. For more information, call 534-1351.

A Healthy Way to Take Part in the "Coral Reef" Learn to recycle wooden cigar boxes into works of art by painting and embellishing the inside and outside surfaces when Lauren Becker leads a class at Brown Workshop from 10 a.m. to 3 p.m. on Sunday, August 11. The \$72 fee includes lunch, the wooden box, acrylic paints, brushes, glue, beads, buttons, yarn, and sequins. Find Brown at 7401 16th Street, studio, inside building. Call 444-9008 for reservations.

Are We Living, Shengzi! Is It Dead? Nepal is an exotic country with history and rich history and has become a hot trekking and climbing destination. Climbet and etc. - Armando Menocal will share his experiences in the Himalayas and discuss current Nepalese issues on Wednesday, September 3, at Adventure 16, 16223 Alvarado Canyon Road, Mission Valley, 283-2754. Menocal will repeat the talk at the 16, 16 found at 163 South Collins, in Solana Beach (755-7662) on Thursday, September 4. Both talks begin at 7 p.m. and admission is free.

Tellie, Ancient and Exotic: is the topic when Vimal Gargal, owner of Wilderness Trekking, presents a slide-illustrated lecture at 7 p.m. on Wednesday, September 3, at RE:555 Colby Drive, Kearney Mesa, 279-4800. Free.

The Late, Great Leo Panteloni is and is now been a big fan of band Michael Mantler, who will conduct a choir and perform songs from his solo album "Phonix" at 7 p.m. on Wednesday, September 3, at Guitar Center San Diego (6333 El Camino Boulevard). For more information, call 583-9753. Free.

Look Up in the Sky! Tour the current evening sky during "The Sky Tonight's" planetarium show with Dennis Mammarella under the dome at the Reuben H. Fleet Space Theater and Science Center at 7 and 8 p.m. on Wednesday, September 3. Participants will take a tour of the stars, constellations, and planets visible from San Diego. After the show, view the wonders of the real sky through binoculars set by the Planet Center staff and the San Diego Astronomy Association. For more information, call 238-1235. Admission is \$3 general.

Dreams Can Come True, according to Joyce Chamberlain, author of *Five Year Dream, If I Had Three Wishes* (the Only One Would Be... and journaling for life. She plans a seminar entitled "Let's Talk About Wishes and Dreams" at 7:30 p.m. next Thursday, September 4, at the Barnes and Noble store on Hazard Center. Find the store at 7401 Hazard Center Drive, in Mission Valley, 280-0175. Free.

Wildlife Wonders! Davis Bogen is the demonstrator for the Foxhills Art Association meeting next Thursday, September 4, at 7:30 p.m., in the Bon Pollack Fine Arts Theater (8053 University Avenue - between Allandale and Balboa Drive, La Mesa). For more information, call 444-7167. Free.

Leo Tuck's Paints are the specialty of M. Graham Company, whose owner and founder, Art Graham, will fly in from Oregon to present a "make and take" demonstration at 7 p.m. on Wednesday, September 4, at the San Diego Art Guild's meeting next Thursday, September 4. The group meets at 1:30 p.m. in the Fiske Room at Quail Botanical Gardens (280 Quail Canyon

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San Diego Wedding Expo August 28, 1993

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Q San Diego Reader August 28, 1997

No Bouquet for This One

What the score missed, most of all, was the irony implicit in the dramatic material.

SummerFest 1997 continued its survey of the Bach Brandenburg Concertos with a lively, shapely performance of No. 5. The playing was thoroughly likeable, with the exception of an annoying mannerism in harpsichordist Kathleen McIntosh's traversal of the amazing cadenza in the first movement. Otherwise a crisp and rhythmically vital player, McIntosh tended during the lengthy solo to slow up at the end of measures and take Lufkin's tempo that interrupted the musical momentum — even in the dazzling cascade of 32nd notes that conclude this bravura section with irresistible energy.

The second half of the program was given over to the West Coast premiere of a highly problematic work by contemporary composer Marc Neikrug, who is better known as pianist collaborator with Pincus Zuckerman in performances of sonatas by Beethoven, Brahms, and Mozart. In *Through Roses*, Neikrug attempted to deal with the historical phenomenon of those Jewish musicians, imprisoned in Nazi concentration camps, who were induced to play music while their fellow inmates were being gassed and incinerated.

It is an extraordinarily painful subject, filled with tragic irony. The tragedy lies in the degradation of human decency under extreme conditions: the effort of these doomed musicians to make their lives a little, at the cost of their own self-respect. The irony lies in the intermingling of music with murder, of our species' highest spiritual and aesthetic creativity with our most dehumanizing cruelty.

It is a subject eminently worthy of dramatic expression. The problem is how T.S. Eliot defined the universal artistic problem as the finding of an "objective correlative," a way of embodying emotion and idea in a concrete artistic form which will communicate them most effectively. Judging by the performance I heard at Sherwood Auditorium, Neikrug made a number of fundamental mistakes in this regard and ultimately did

not find an adequate objective correlative for the powerful tragic contents of his material.

He chose, first of all, to represent the experience of one such musician in the form known as "melodrama" (not the conventional use of the word, but a technical term referring to dramatic recitation with orchestral accompaniment). A number of eminent composers (chiefly in the 19th century) have

experimented with melodrama, including Beethoven (Ligeti), Weber (a scene in *Der Freischütz*), and Berlioz (*Lélio*), but it has generally proved to be a dead end, for various reasons. One reason is that we seem to respond to the spoken word and the discourse of music with different parts of our minds, so different that the two kinds of aesthetic expression tend to conflict, rather than mutually reinforcing each other. The miraculous fusion of words and music that we hear in song or opera is virtually impossible to achieve in melodrama. The form works best when the recitation is extremely stylized and rhetorical, almost verging on singing. Even then (and more so in less highly inflected delivery of the text), there is an inevitable tendency for the music to recede into the background, becoming mere accompaniment and losing its own aesthetic integrity. We pay attention primarily to the actor and what he is saying, and we hear the music at a distance, responding perhaps to its emotional commentary or atmosphere but not following its musical logic in any noticeable way.

The text of *Through Roses* consists of drifting reminiscences of his life as a musician in the camps, addressed by a survivor to a real or imagined audience, as a kind of self-justifying presentation, which is nevertheless riddled with inexpressible guilt. There are instances of very humor in it, memories of erotic passion, upsurges of anger, and a barely disguised underlying tone of tragic anguish. As a dramatic monologue, this is far from being a masterpiece; it is often flabby and unfocused, and its lack of structural rigor deprives it of theatrical impetus. Nevertheless,

the writing is effective enough to suggest the horror of the situation and the suppressed emotional conflicts of the protagonist, offering the actor some potentially rich dramatic material.

The actor at Sherwood was the brilliant John Rubinstein, who — with his complex creation of mood and character, his immensely varied tones of voice and modes of delivery, his skillful reproduction of a cultivated Austrian accent, his expressive physicalization of the role, and (above all) his irresistibly authentic presence — made the most of the role's possibilities. Here was acting of the highest caliber, devastating in its truth and power.

But the quality of the acting made the musical component of *Through Roses* to a large extent superfluous. Far from adding to the dramatic experience communicated by the character and his spoken words, the music, scored for an eight-person chamber ensemble, functioned (at its best) as a disposable background, and (at its worst, which was most of the time) as a positive interference. Such problems are in part due to the nature of melodrama, especially when (as in this case) the recitation is mainly in a normal tone of prose conversation or meditation, rather than being heightened in the direction of poetic declamation. The material of the text, along with Rubinstein's compelling act, provided all the emotion needed, and all the work's dramatic insights into what it means to be a human being, with our inherent drives and frailties. If there were an extra dramatic dimension that could only be provided by the accompanying music, the composer did not succeed in uncovering it.

He was hampered from the start by his choice of musical style. *Through Roses* is a product of the 1970s, when the fashionable style among serious musicians was a reevaluation of the "Second Viennese School" of Schoenberg and Webern (talk about dead ends!). In its rejection of tonality, its lack of melody, its pan-dissonance, its mixture of late Romantic phrasing and anti-Romantic timbres, and its pervasive emotional atmosphere of nervousness, despair, and angst, the style no doubt struck Neikrug as ideally suited to a dramatic work about concentration camps, moral chaos, and the corruption of music when accompanied to genocide.

The difficulty, however, is that the style is so narrow in its expressive scope that its effects very rapidly become monotonous. In a podium of Schoenberg or Webern (like the musician-prisoners actually played in the camps, while the greatest crimes in history were being committed, that might have underlined the terrible irony of it all, so that the music might actually have strengthened the dramatic impact of what the character was going through emotionally and morally. As it was, the actor's embodiment of the tragic dilemma was more or less self-sufficient, and the hard-working musicians (conducted by the composer) might just as well have saved themselves the trouble.



Marc Neikrug

Summerfest: Bach and Neikrug
Sherwood Auditorium (La Jolla Chamber Music Society)
Bach, Brandenburg Concerto No. 5 in D BWV 1050 (Tara Eilen)
Neikrug, *Through Roses* (John Rubinstein, actor; Marc Neikrug, conductor)

the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Arts, P.O. Box 85803, San Diego CA 92186-5803. Or fax information to 601-2401.

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ART LISTINGS

Contributors to the Reader's guide to art gallery responses must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event.

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GALLERIES

San Photographs by M.L. Hart are gathered in a show entitled "Inside

the Music," on display at the Photo Factory Gallery through Sunday, September 14. You're invited to a reception for the artist at 5 p.m. on Saturday, August 30. Find the gallery at 733 Fourth Avenue, downtown, 255-9163. Gallery hours are 1 to 7 p.m. Friday and Saturday, 1 to 5 p.m. Sunday.

"Industrial Imprints," an exhibition of sculptures by Carl Peck, opens with a reception on Thursday, September 4, from 3 to 7:30 p.m. in the Mesa College Art Gallery. The regular gallery hours are 11 a.m.

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CLASSICAL LISTINGS

Contributors to the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Classical Music, P.O. Box 85803, San Diego CA 92186-5803. Or fax information to 601-2401.

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George S. Kaufman (1889-1961) and Moss Hart (1904-1961) have a bit show. You can't take it with you, at the Luntz-Platt Theatre. In the following "interview" — taken from works by and about the famous pair — Kaufman and Hart discuss their method of collaboration.

INTERVIEW JEFF SMITH

JS: Okay, you two, the ground rules. Moss, no cigar. George, none of your sticky fudge. And keep wise-cracks to a minimum. People want to know how you wrote *Once in a Lifetime*, *You Can't Take It With You*, and *The Man Who Came to Dinner*. George, you worked with 22 writers in your career. Why so much collaboration?

KAUFMAN: It's nice to have company when you come face to face with the blank page. JS: You paired with Edna Ferber, Marc Connelly, and Moss Hart. How did you pick them?

KAUFMAN: All three [had] never shown the slightest sign of talent except when they wrote with me. The only things Moss Ferber ever wrote by herself were eight or ten novels like *Show Boat* and *Cimarron* and not more than two or three hundred short stories. Moss, he's a writer, it's true, wrote *The Green Pastures* by himself, but it only ran for five years. And Mr. Hart, publically labored without me, in a nasty fix with *Lady in the Dark*. It seems the cast may be of old age.

JS: Malcolm Goldstein, one of your biographers, says you needed collaborators because you were in-

secure and never believed your best was very good. KAUFMAN: [Collaboration] is marriage without sex and subject to many vexations. But, in one respect at least it is wonderful. The result is frequently far more than the combined abilities of two people might give you. One person feeds another, and in some way something... comes out of it... much better than the two talents added together. And if I don't know about collaboration, who does?

JS: Katherine Darton said your method is "slapdash." She added, "It is not fun to work with Kaufman; it is work being funny with him." She said your first reaction to anything complimentary "is to feel that the person uttering it must be crazy." KAUFMAN: Darton and I never completed that project. It was all work and no play.

JS: Moss Hart. Let me ask the obvious... KAUFMAN: I have been endlessly questioned about how one writes a play in collaboration, a good deal of it on the basis, I am sure, of trying to ferret out who wrote which particular amusing line in what particular play. But since I considered that no one's business but our own, I have always turned the mystery by smiling inscrutably and denying the conversation to other channels.

JS: Un-deepened my ears. KAUFMAN: Actually the process of collaboration is exactly what the dictionary says: a union of two



Moss Hart at work. Kaufman and Hart

people working in agreement on a common project. It requires no special gift except the necessary patience to accommodate one's own working method harmoniously to that of one's collaborator.

JS: But could you ferret out who wrote which lines of, say, *You Can't Take It With You*? KAUFMAN: Every line and idea, including the idea for the play itself, was so tightly woven into the mosaic it would be impossible to tell who suggested which.

When the basic idea for the play was a good one, our collaboration worked well, and about the same, it did not work at all. The mechanics of collaboration remained as simple as putting a toothbrush of paper into the typewriter and laboriously plugging away until that page satisfied both of us.

JS: George, another of your biographers, Scott Meredith, says you wrote each part with a specific act in mind. KAUFMAN: In my early plays, all my characters talked like me. You could take a line of dialogue and give it to anybody in the cast. I had ancient grandmothers making wise cracks and children of three uttering observations on theatrical conditions, it made no difference.

JS: Howard Teichman, with whom you collaborated, says you were an in-somniac. When you couldn't sleep you would "begin retyping the play at the start of any scene." As you

say, "Just cutting away the underbrush," he said.

JS: So you get a ripe idea. Do you make an outline? KAUFMAN: An outline's an expensive instrument... As the outline is translated into dialogue, the emphasis of a scene or sometimes a whole act will tend out of control, taking with it large parts of the carefully plotted scenario that follows...

JS: You guys're doing it, aren't you — trying with the interviewer. KAUFMAN: No. Playwriting's a devilish profession. It's not only the most difficult literary form to master... It is a craft one never seems to learn anything about from one's past mistakes. KAUFMAN: Failure is the norm in theater, not success.

JS: No one remembers your failure. KAUFMAN: I do. KAUFMAN: What one learns are the surface tricks of playwriting, not of how to avoid the many errors. Each time [a playwright] scribbles "Act One" on a blank piece of paper, he is writing a play for the first time.

JS: Others describe your collaboration as a free-for-all. Hart says a line, Kaufman attacks it. KAUFMAN: And vice versa.

JS: If the line survives, you prune and polish. KAUFMAN: Two hours would be spent sometimes in shaping one short sentence into a mosaic-like correctness. A whole day would pass in merely discussing an exit. No moment, however small, seemed unimportant enough.

JS: How did it feel when Kaufman first edited you? KAUFMAN: The pencil suddenly darted down onto the paper, crossing out a line here and there, making a large X through a solid speech, fusing two long sentences into one short one. The operation was repeated with lightning like precision on the next page, and the next, until the end of the scene... "Just cutting away the underbrush," he said.

JS: Sometimes this work to the playwright's advantage. A simple scene suddenly throws the audience into stitches or moves it to tears... This is like finding



Kaufman at a favorite chair

typed, you cut. "The tightness, the terseness, the economy of the Kaufman style was almost as much a result of sleeplessness as talent." KAUFMAN: A play isn't written, it's rewritten.

JS: Others describe your collaboration as a free-for-all. Hart says a line, Kaufman attacks it. KAUFMAN: And vice versa.

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JS: Sometimes this work to the playwright's advantage. A simple scene suddenly throws the audience into stitches or moves it to tears... This is like finding

\$200 more in your bank account. But more frequently, of course, it goes the other way.

JS: Let's go back to the good old days when, say, *You Can't Take It With You* had its first cut-of-town tryout.

KAUFMAN: Nothing is more responsible for the good old days than a bad memory.

JS: Thus spake the "gloomy dean of comedy." KAUFMAN: Tryouts. I lost count the number of new scenes that were written every night, staged the next day, and played, rough or not, that same evening, only to be tossed out after one performance.

KAUFMAN: Comedies have to be 95 percent airtight — at least that's been my experience. You can speak by with 90 percent once in a while, but not with 85.

HART: The big "hit" of any season always seems absurdly simple, so effortlessly does it seem that it almost seems as though it could not have been written any other way... Watch a failure on the same subject, and you will see by what a slim margin the mistakes have been bypassed, the cul-de-sacs averted in the hit.

JS: George, John Steinbeck paid you a high compliment. He said, "Of all the men I've met in terms of working on type-writers, Kaufman impressed me for most." Steinbeck also said you "operated sacred."

HART: Kaufman, this eminently successful man, labored each day as though our positions had been reversed and *Once in a Lifetime* were his first play. His great chance to make his mark as a Broadway playwright, not my own.

JS: Let's turn to reactions and reviews. Moss, you may have heard the all-time most horrifying reaction to a play.

HART: A stage manager told me during a tryout he'd never seen a worse comedy. "I've seen 'em go all kinds of ways," he said, "but this was like spraying ether."

JS: From what I gather, Kaufman and Hart didn't pay much heed to the critics.

KAUFMAN: In the matter of reviews I grew a little calmer. Time was when I always sat up for the morning papers. I would even sit up for *Time* and *Newsweek*, and once, I think, I sat up for *Burns Man's Year Book*. But nowadays I go home and go to bed. You can be panned just as well in the morning.

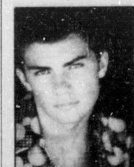
HART: George held firmly to the idea that no one person or collection of persons, no matter how wise in the ways of the theater, could ever be as sound in their reactions as a regulation audience that had plunked down their money at the box office.

KAUFMAN: The vital scenes of a play are played as much by the audience... as by the actors onstage.

HART: In the first 15 minutes

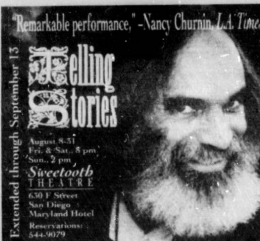
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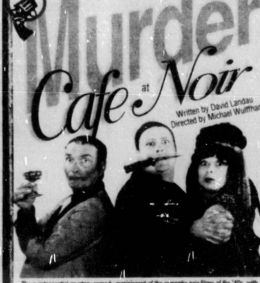
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"It's not like they're crawling back to me; it's not like I'm crawling back to them," says club owner Bill Winston, alluding to the falling out last winter between him and Hot Chicken Stew. When the

blurt

THE INSIDE TRACK

band took the Winston's West stage last Saturday, it was the first time in eight months HCS played the club that arguably launched them.

"We were making \$100 a man [from the door], so I want you to guarantee as



over \$400. Then, at the beginning of January, they said, 'We shouldn't be out here for less than \$100 a man. We've been making \$100 a man [from the door], so I want you to guarantee as

much deal he had with Hot Chicken Stew offered the band a \$400 guarantee or 100 percent of the door. "It was basically up to them," he says. "They'd been doing well over the door [last summer], and the fall they were doing well

his club for less than \$100 per man. He responded, 'I'm not going to give you more money when I know people won't be coming in. That's not good business sense.'"

The band told him newcomer G Lounge had offered a \$500 guarantee. Saying he didn't want to engage in "horse trading," Winston stuck with his offer of \$400.

"I said, 'If you're going to do that, you're going to lose your Sundays here,'" says Winston. "Plus you're going to take other crowds that you built while you were at Winston's... This town is too small for you to be playing both places."

Hot Chicken Stew began playing Sundays at G Lounge. Andrade says, "We were hoping that we would be able to play both places."

One place or the other, then we sort of had to make a decision, and that made it seem sort of like a personal thing. But it wasn't. It's just the way it was."

Winston says, "They come in a lot [locally], we never really had a bad falling out. So I said [recently], 'You want to come back here for a Friday or Saturday?'"

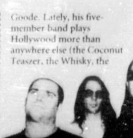
The idea appealed to HCS. "We wanted to be in OH more than once a month," says Andrade. "It's kind of where we're from." Most likely, Hot Chicken Stew will play once a month on alternate weekends at both clubs.

—B.G.M.

"You don't see us that much locally because we don't [want to] get overexposed," says Ghoulspoon vocalist Zach

Calendar

MUSIC SCENE



WHOEVER QUITS GHOULSPOON DIES

Roxy). The odds of getting a crack at big time rock and roll are (in over) better there than in San Diego.

"We've been doing our style of music for, like, five years, before it was in the top 40," says Goode. "We were doing hip-hop and reggae and thrash right when grunge was hitting big. Every band [currently] in the top 10 and top 20 have opened for us or we've opened for them."

Rands like Ken, Al, Sublime, and Sugar Ray—all these bands that we've played with a hundred times. It's a kind of cool, 'cause there's more hope for our style."

What might be preventing the Ghoulspoon explosion, says Goode, is that they've never had a manager. "We consider [to have] really good shows and real good reaction to our album sales," says Goode, "but we never seem to be able to get noticed on the national radar. We need management and a booking agent to take us to the next level—it's been the same story for the last few years... When both our

albums came out I mailed all the packages and I got us a couple shows, but I don't have the energy or time or

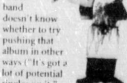


Novelly act? Lately, I've been calling it 'sandy' rock," says Barfoot. Ghoulspoon vocalist Fedik, who refers to the wacky, playful and unique rock operas, says that are trademark RHCS.

Last year, Fedik went by the name "Beto Carchi," the main character in *Darius*, a Rock Opera about a barefoot hockey goalie.

The new name, says Fedik, was adopted as his band delved into the world of animal vivisection and pulverization and wrote Fedik's "Chickadee."

"Your Christ Superstar was a good influence. Tommy as well," says Fedik. "But when we wrote *Darius* we weren't thinking about either one. We just thought it would be



STAFF AT FEIN'S BUTCHER SHOP

Shop. I guess we were thinking about the L.A. and Fedik's Butcher Shop owned by four brothers," says Fedik. "They're from Escondido."

people that call us up and write us letters and think, 'we're the biggest band in the world, but we don't have that thing that we need to get us out there all the way. We're all pretty confident that it's a going to happen one of these days. We're not going to give up, till it does. I mean, I'm a R.A.M.'"

Deposition (the tenth track on the disc) represents pure fiction "when the secret spice in their meat cures cancer," explains Fedik, "so Janet Reno gives them their green cards and they get to stay." (Songwriter Fedik seriously says he "ate a mixture of pancreas and liver sausage at the [L.A.] shop. Good stuff.")

Will the real Fedik and his brothers see royalties from disc sales?

"They get, like, one-tenth of one percent of all the big sales," jokes Fedik the importer. Then he says in a more believable tone, "They were excited. They said they supported us 100 percent."

Seriously now, where and why does your band come up with this stuff?

"Your Christ Superstar was a good influence. Tommy as well," says Fedik. "But when we wrote *Darius* we weren't thinking about either one. We just thought it would be

northwest Russia. We stopped and talked to them, got a little background of who they are: long bearded guys that talked about their homeland."

"They sold strictly organ meats. They were doing pretty good; they had their customer base. They were pretty happy with what they had. They had almost lost the shop, almost got deported."

Though most of this story is hard to believe, "Deposition" (the tenth track on the disc) represents pure fiction "when the secret spice in their meat cures cancer," explains Fedik, "so Janet Reno gives them their green cards and they get to stay." (Songwriter Fedik seriously says he "ate a mixture of pancreas and liver sausage at the [L.A.] shop. Good stuff.")

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"Your Christ Superstar was a good influence. Tommy as well," says Fedik. "But when we wrote *Darius* we weren't thinking about either one. We just thought it would be

cool to try to write as many songs about [a barefoot hockey goalie] as we could. Once we wrote *Darius*, we decided to try it again. It's cool to have that sort of flow. Live, we can play one, two, or all of them, depending on how much time you get or what the audience is like."

—R.A.M.

Local music merchants won't soon forget the effect of the UPS strike. "There was definitely an impact," says Alex Aberhom at Blue Meanie records. "We get most of our mail-order business from ads in magazines like *Goldmine*. Ten

pics is here, twenty there. I liked UPS because they picked it up."

During the strike, Aberhom says he had to line up at the post office to ship parcels. Will Blue Meanie be using UPS as much as they did before the strike?

"I doubt it," says Aberhom. "Maybe for really big orders, since the insurance is so much cheaper, but we don't get a lot of orders that huge... I just did a 45-piece mail all through the post office. A lot of it went to Europe and Canada. Everybody got their orders."

Virtually all music shops experienced delayed arrivals during the 15-day strike. "Industry-wide, new release day is Tuesday," says Ernie Kammer at Sam Goody's.



"I'm sure we lost business when things didn't get here on scheduled ship dates. Some customers understood, but others would just go to the next store instead. Much of the chain's shipping is transferred to Federal Express."

When a spokesman for the Musicians Group in Indianapolis was asked whether UPS will get the same amount of Sam Goody's business as before the strike, he said, "That's still in discussion."

UPS driver Alan Primacio is glad to be back servicing Music Trader, Guitar Center, and other businesses on his route near SDSU. "Volume is definitely down the 'ough," he says. "I'm covering my regular route, plus half of another guy's. We definitely

lost a lot of accounts." Primacio says, "Customer service is working hard on getting back all the business that Federal Express and companies like that have gotten."

Aberhom at Blue Meanie sums up most retailers' feelings toward UPS. "They'll definitely have to offer some sort of break or incentive to win people back that have gone elsewhere. And I haven't heard anything like that from them yet."

—J.A.S.

Local disc reviewer Mesa Blue

Chris Del Priore, the songwriter, lead vocalist, and guitarist for Mesa Blue, describes his band's sound as "New Southwest—jazz, Latin, country... a

hodgepodge just like the Southwest these days." Indeed, the Southwest is a diverse region, a piquant amalgam of landscapes, ethnicity, and contradictory ideologies. Lately, however, it has been consumed and demystified by the marketplace: turquoise belt buckles, string ties, and imitation Anasazi pottery can be found in Maine gift shops. America—incredibly monotonous and voracious—has swallowed the Southwest whole.

Is it a coincidence, then, that Mesa Blue often sounds like the '70s group American Mesa Blue does attempt to spice up America's acoustic formula with percussive gadgets—including congas, rain sticks, vibraslap, and Zube Tubes—but the 12

tracks on this CD sound too much alike, and Del Priore's solemnity tends to stifle the song's livelier moments. There are occasional triumphs here, such as the instrumental "Running with the Bulls" and "Avalanche," and "Ghost in My Room," which layers Spanish guitar on top of a pretty pop paradigm. But Mesa Blue reflects a newer, mainstream Southwest, not an older, magical one.

Contributors: Brian G. McMahon, Robert A. Mizrachi, Jay Allen Sanford, Justin Wolff

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Sinclair does "Monk in Orbit," about the time Allen Ginsberg gave Thelonious Monk a dose of LSD.

Sunday night, August 17. The air is close and the full moon hangs over Kettner Boulevard like a blank marquee. On the street, oxygen seems scarce and cigarette smoke pours out of the Velvet as if there's an electrical fire inside. Ken Mattus, a lone singer/songwriter with a battery of neat footpedal gizmos, has finished a set of fairly interesting songs that he ruined with please-love-me stage patter.

A black minivan pulls up on the sidewalk. Inside is the infamous '60s figure John Sinclair. Next to him, another '60s legend, Wayne Kramer. It's about 10:30.

I was 21 years old in 1972 when I learned Sinclair's name is not "Tree John Sinclair." Sinclair, manager for the MCS and founder of Michigan's White Panther Party, was busted with two joints and sentenced to ten years in jail. This was in July of 1969. About a month later at Woodstock, Abbie Hoffman (after getting bashed with Pete Townshend's guitar) appeared to the crowd on Sinclair's behalf. John Lennon and

REVIEW JOHN BRIZZOLARA

his musical poem "Spirital" from his 1995 CD *Full Moon Night*.

"What is blues but spirituals with a line removed that is, structurally

and in content just a prayer to the gods of daily life,

that the body of another may lay warm in the bed beside you at night, and the tent

be paid and a meal on the table, with the sheriff far away."

Sinclair greets Velvet's owner, Andy, and comments that it seems to be a nice crowd.

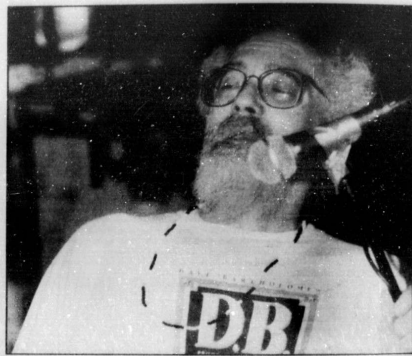
"The CD was awesome," Andy grins, referring to Sinclair's latest, *Full Circle*. The crowd is young and they're probably here to see the Loons, who will go on after John Sinclair and the Blues Scholars

after Wayne Kramer. A few old guys in the place, me, some photographers, another journalist, and a straight-looking guy who knows all about Sinclair and the MCS and David "Have a Marijuana" Peel.

(This straight-looking guy will later turn to me during Sinclair's set and say, "We're lucky, man. To have survived the '60s! To dig Sinclair's jazz, soul, and historical references! To hear Wayne Kramer 30 years after he kicked out the jams in a politically volatile and polarized cultural revolution! I didn't know what the middle-aged guy meant exactly, but I agreed with him.)

"We played 16 dates in 18 days in Michigan. Ann Arbor, Lansing, Saginaw, Farmington Hills, Ferndale. Sinclair's voice takes on the rhythm and cadence of his readings as he recites the list. He is from Flint, Michigan. I tell him my girlfriend would like to be here, but she's in Detroit at the moment. He exhales cigar smoke and peers at me from behind his glasses like I just told him she's having her brain removed by specialists. His gravel-voiced response is "Why?" And he laughs.

Onstage, Sinclair sets up a music stand with a book of his typewritten work. He chain-smokes and recites over Kramer's Gibson Firebird, bassist



John Sinclair and the Blues Scholars with Wayne Kramer, the Loons, and Ken Mattus Velvet, 3812 Kettner Boulevard, midtown San Diego, August 17

Paul Ill, and drummer Michael Voelker — by no means the entire Blues Scholars. Sinclair says he has "eschewed the horns for tonight."

After a brief, informal survey, I found out most of the audience didn't know anything about Sinclair but were curious as to why some 55-year-old guy was onstage swaying and slow-rapping over dissonant chords, blues riffs, and blues lines (Coltrane's groove from "A Love Supreme"). And why were all these photographers firing bursts of light at him?

Meanwhile, Sinclair does "Monk in Orbit," about the time Allen Ginsberg gave Thelonious Monk a dose of LSD at Monk's New York apartment. Ginsberg left, came back to check on Monk, and Monk opened the door only "as far as the chain would allow. The jazz pianist frowned at this stuff. So it didn't seem to be making much of a difference to me."

About five people in the room laugh. I'm one of them.

Later, Sinclair complained to me about a review he received a few days earlier in the Orange

County Weekly. Writer Jim Washburn called Full Circle "a crime" and described Sinclair's style as "affected" and "ranting," somehow comparing him to Mickey Rourke.

Sinclair's reaction was, "What could be more right wing than you say you don't like somebody's record or poetry so they should be arrested? I mean, what kind of shit is that? (in-me-head)." Actually, Washburn was just capping on Sinclair's arrest record, and though he clearly hated the CD, he was not (as far as I know) calling for Sinclair's arrest.

I requested "Ain't Nobody's Business (But Say Yes)" to see if he would do it in public. He did.

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September

TUES 2 SECOND WIND OF COURSE Cars on the famous Saturday Night Night! 6 p.m.-10 p.m.

WED 3 PHILIP CHAZ SAIDON H Song your favorites. Karaoke. 8 p.m.-11 p.m.

THUR 4 THE DAILY PLANET Live music. 11 p.m.-1 a.m.

FRI 5 JIMMY SCOTT CLUB Live music. 11 p.m.-1 a.m.

SAT 6 COASTER SAIDON Breakfast break in eggs. 11 p.m.-1 a.m.

WHERE TO GO.

The Australian Pub 1014 Grand Ave. Pacific Beach. 619 273 9823. *Fun in and say a little.*

Blarney Stone Pub 2090 El Cajon Blvd. San Diego. 619 463 2263. *Free blarney for all.*

Blarney Stone Pub 2090 El Cajon Blvd. San Diego. 619 233 8519. *Free blarney for all.*

Buffalo Joe's 600 Fifth Ave. San Diego. 619 236 1416. *Disco weekends.*

Club Taurus 800 Garnet Ave. San Diego. 619 272 7278. *2 level dance.*

Cosmo Saloon 744 Ventura Ave. San Diego. 619 418 1378. *Cost in the heat & fun.*

The Daily Planet 1200 Garnet. San Diego. 619 272 6866. *Always something to do.*

Drick's Last Night 115 Fourth Ave. San Diego. 619 271 1100. *See you at the last night of the year.*

Emerald City 845 Garnet Ave. San Diego. 619 463 9920. *Sophisticated night life.*

Golden Knights & 2901 Humboldt Point. Long Beach. 562 228 5628. *Top bands, always a party.*

In Cabots 5373 Mission Center Rd. San Diego. 619 291 1184. *A two step dance the night.*

Johnny's Star Club 718 Ventura Pl. San Diego. 619 468 3449. *712 every night.*

Monk & Gillygilly's 1165 Garnet Ave. San Diego. 619 231 2325. *The music is loud.*

Pacific Beach Bar & Grill 1600 Garnet Ave. San Diego. 619 272 7278. *Live music.*

Philly Chaz Saidon 1100 Garnet Ave. San Diego. 619 271 1100. *Live music.*

Phon Crazy Saloon 2511 Southwest Rd. South Bay. 619 475 7213. *South Bay's best club.*

Second Wind of Course 2206 El Cajon Blvd. San Diego. 619 270 8000. *Your favorite local bar.*

Second Wind - East 6903 University Ave. La Mesa. 619 460 2030. *Your friendly local bar.*

Second Wind - West 1261 Garnet Ave. San Diego. 619 270 8813. *Your friendly local bar.*

Society Billiard Cafe 1051 Garnet Ave. San Diego. 619 272 7278. *Best quiet ball in San Diego.*

Stoney's 1038 Garnet Ave. San Diego. 619 271 1213. *Live music.*

The Last Night 115 Fourth Ave. San Diego. 619 271 1100. *See you at the last night of the year.*

THE SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, and Low Birth Weight.

1997 AUG

TOWER RECORDS - VIDEO - BOOKS

TAJ MAHAL Señor Blues



Performing at
the San Diego
Street Scene
on Friday,
September 5!

12.99 CD 7.99 CA

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Dancing The Blues 8.99 CD 5.99 CA
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The Fabulous Thunderbirds High Water



12.99 CD 7.99 CA

Performing at
the San Diego
Street Scene
on Saturday,
September 6!

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CHECK BY PHONE

Calendar MUSIC SCENE

whiskey, bet on games, shoot dice, sell some pussy on the street, gamble in a casino, spend our money in a whorehouse... Get our blow jobs in the front seat of a car! walk around the streets with all our belongings in little bags! sleep in doorways, piss in a gutter! If we wanna sleep away the day and never answer the telephone! take every meal in a restaurant or a bar and never exercise... And if it comes to the end of the line for us! we have every right to blow our motherfucking brains out or jump off a bridge or take ourselves away from here any way we might want to! Baby, please, we got a right to our bad habits! and it ain't nobody's business if we do."

On the sidewalk outside the Velvet, the Looms' guitarist complains about the late hour. It's almost 1 a.m. He's read to "show them some rock." This stuff is so contrived, so... He's pacing and does not finish his sentence. He refers to the music, not Sinclair's lyrics. He's not listening to them anyway. New I really want to hear him play. If he thinks Kramer is so predictable and tedious, this guy must have something up his sleeve.

Sinclair and the Blues School pack it in, but Sinclair says to listen to Mike Stax and the Looms. "I like 'em," he says and smiles. Stax is jagger-like, a great front man. The bass player is wailing baby rock scales across the frets of his single cutaway hollow body vintage Vox instrument. He's left-handed, and what he's doing is reminiscent of Chas Chandler of the Animals. A guy next to me leans over his beer and says, "This band would have been great 30 years ago."

The band's girlfriends are lined up in front of the stage, writing. They reach for Stax in a choreographed frenzy. Stax dances away. This would be more impressive if there were more people on the dance floor. Only the band's girlfriends line the front of the stage. Friendly shills, actresses. The drummer Charlie Watts style. The lanky guitarist plays heavy-handed rhythm, some favorite lines and some Chinese Jerry Garcia riffs that, as Hemingway once said about a friend's paintings, "I did not understand them but they did not have any mystery, and when I understood them they meant nothing to me. I was sorry about this but there was nothing I could do about it."

The Looms' guitarist could learn much from Wayne Kramer who, in 1968, was trading rock-guitar conventions the younger players has yet to learn. If you are to reach back over decades for what is valuable in this culture, at least pay attention. ■



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Sunday, August 31
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HONOLULU NIGHT FOOTBALL
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GREYBOY ALLSTARS
Thursday, September 4
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DOWNLOW
Friday, September 5
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98 MUTE • DIAL 7 • STEPHANOLUX
Saturday, September 6
BRENDAN DYCH
Monday, September 8
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ASIEL DANA
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9/12: **SPINNING PINNIES • RICHARD**
9/19: **IN SPECIAL**
9/22: **GENE LOUIS ARMSTRONG • SOUL CRACKER • BANN**
9/26: **EDDIE • TIGER OF TRENDS • CANNONS**
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JOHN TRUDELL & BAD DOG

Monday September 29

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Saturday September 13

SANTANA
special guest
Rusted Root
Tuesday September 16
Wednesday September 17

ZZ TOP
MEAN RHYTHM
Giggle Town '97
Sunday September 21

Human Brothers Band
Sunday September 28
Willie & Ruben COLON BLADES
VOCAL SAMPLING
Friday September 26
Joe Satriani
Saturday October 4
Julio Iglesias
Saturday October 11

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FREE LINE
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1. Press the 4-digit extension above the category that interests you (for example, 4000 for the week's concerts).
2. At the next prompt, press the 4-digit code that is not in the phone you wish to hear. (Performance without codes currently do not have recordings.)

EXTENSION 4000 THE WEEK'S CONCERTS

TONIGHT, THURSDAY

The Palace Sirens (482)
Hempstead's Crown in the Bay tonight, Thursday, August 15, 8 p.m., 2201 Shore Island Drive, Shore Island 220497 or 533-1010.

One Key (399) John and Sarge Karavak, Chatterboxer, and the 10-Notes of the West Coast Pop Underground. Cobh, tonight, Thursday, August 15, 8:30 p.m., 2501 Katter Boulevard, midtown 225-4255.

FRIDAY

KE Hickey (144) I Wish I, Impel, Foundation (261), and Dewie: San Diego's Greatest Bands. Friday, August 29, 7:30 p.m., 1445 Newark Street, San Diego 255-0019 or 433-9797.

Big-Time Operetta, the South's Beach Boys (799), and Atomic Dubbers. Cobh, Friday, August 29, 8:30 p.m., 2501 Katter Boulevard, midtown 225-4255.

The Seabrights (462) and Mission (388). Come for and Gull, Friday, August 29, 9 p.m., 2105 Ocean Front, Mission Beach 483-1780 or 220-4497.

James Cather (774) and the Mississippi Headhunts (977). Midtown, Friday, August 29, 9 p.m., 2105 Ocean Front, Mission Beach 483-1780.

SATURDAY

Zoe Guevella and the Gulligans
Cobh, Friday, August 29, 8:30 p.m., 2501 Katter Boulevard, midtown 225-4255.

SUNDAY

The Whippers (400) 400 & 8. Sunday, August 31, 7 p.m., 345 S Street, Mission Beach 221-4347 or 220-4497.

Bayley Road (400) Heavy Defects, Trueman, and the Mega Problems. Cobh, Sunday, August 31, 8:30 p.m., 2501 Katter Boulevard, midtown 225-4255 or 220-4497.

TUESDAY

Rick Trevino (782) Seven Leans, Tuesday, September 2, 7 p.m. and 8:30 p.m., 5419 Decker Road, Midtown 445-0802 extension 15 or 220-4497.

WEDNESDAY

Yo La Tengo (182) and Serenades. Cobh, Wednesday, September 3, 8:30 p.m., 2501 Katter Boulevard, midtown 225-4255 or 220-4497.

EXTENSION 4001 UPCOMING CONCERTS

SEPTEMBER

The Poets (445) Vito Gato and Ted Gull, Thursday, September 4, 7 p.m. and 9 p.m., 5000 Wilcox Road, Alpine 442-4000.

True Lawrence (787) Humphrey's, Come for the Bay, Thursday, September 4, 9 p.m., 2201 Shore Island Drive, Shore Island 220497 or 533-1010.

Cobh (191) or Harriet's South, and Radicals (206) Cobh, Thursday, 7 p.m. and 8:30 p.m., 2501 Katter Boulevard, midtown 225-4255 or 220-4497.

"Street Scene '97" featuring David Byrne (467), Ted Mahal and the Pleasant Blues Band (771), Little Feat (407), K and the Sunshine Band (804), War (415), to Royal Crown Revue, Cobh, July 20.

SEPTEMBER 4, 4 p.m., downtown

Goldie (184) Rock by Rock, Saturday, September 4, 9 p.m., 1130 Bannan Avenue, Bay Park 775-4483.

SEPTEMBER 4, 4 p.m., downtown

The Royal Crown Revue (942) Come for and Gull, Saturday, September 4, 9 p.m., 2105 Ocean Front, Mission Beach 483-1780 or 220-4497.

SEPTEMBER 4, 4 p.m., downtown

San Bruno and the Wildcat Come for and Gull, Saturday, September 4, 9 p.m., 5000 Wilcox Road, Alpine 442-4000.

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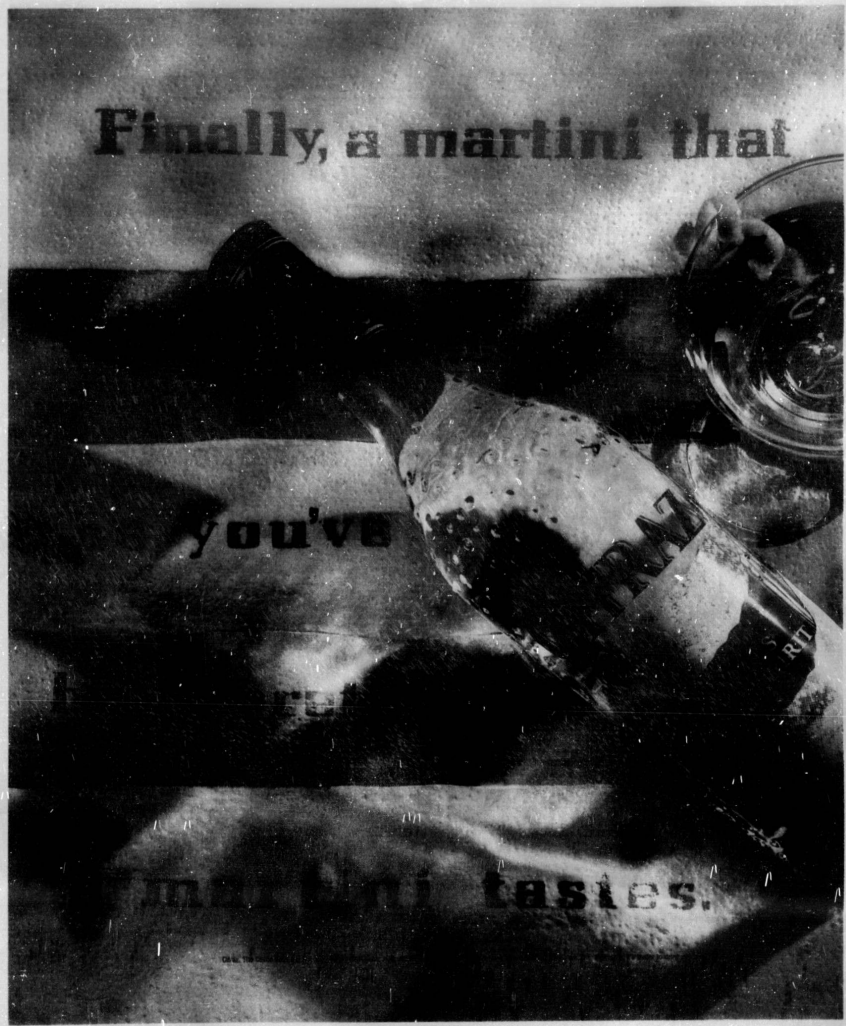
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1997 AUG

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WAR
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& The Phantom
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K.C. & The
Sunshine Band
Olodum

John Kay &
Steppenwolf
Dave Hole
Terrance Simien
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Chubby Carrier
& The Bayou
Swamp Band
Taryn Lynn
Donath

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Lamont
Common
Sense

Ivan Lins
Loam
Tom Cat
Courtney
Banda Ere with
Luiza Marques
Pilgrim
Progressive
Baptist Choir

Rocket from
the Crypt
Rebirth
Brass Band
Bitoto
Skip Jack
Blue Rocket

FRIDAY SWING STAGE Royal Crown Revue Big Red Voodoo Daddy Cherry Poppin' Daddies Hot Rod Lincoln

SUNDAY Sept 7 • ALL AGES 12pm - 7pm

featuring
Social Distortion
Slater Hazel
Doobie Brothers

Buck-O-Nine
JCB with Jerry
Garcia Band
Members
Big Mountain

SUNDAY GOSPEL
Blind Boys of Alabama
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The Starlights • ATTAQ Gospel Choir
Linda Vista 2nd Baptist Choir
Pilgrim Progressive Baptist Choir
Ondre Campbell & C.U.E.S.S.
Antioch Sanctuary Youth Choir

Less Than Jake
Prince Yanggo
Burning Spear
Clyde's Ride
Buckwheat
Zydeco
Olodum
OBI
Felix
Cavalliere's
Rascals
Baraka

Los Straight-
jackets
McAnany's
Tom Cat
Courtney
Unsteady
Cheremoya
Escola de Samba
Wild Coloniala
Frenzel Rhomb
Homamenco



SATURDAY Sept 6 • 21 & Up Only 4pm - Midnight

featuring
Joan Osborne
The Commodores
Diggy Marley
& The Melody
Makers
Los Lobos

Big Head Todd & The Monsters
Eric Burdon's
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Quatre Stollies

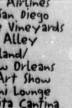
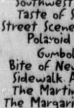
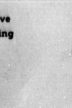
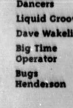
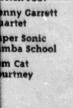
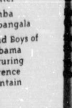
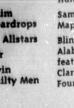
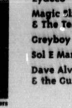
Prince Yanggo
El Vez
Olodum
King Chang
Buckwheat
Zydeco
Magic Slim
& The Roadroppers
Greyboy Allstars
Sol E Mar
Dave Alvin
& the Cully Men

Ivan Lins
Ricardo
Lemvo
& Makino
Lois
Long John
Hunter
Samba
Mapangala
Blind Boys of
Alabama
featuring
Clarence
Fountain

Switch Foot
Kenny Garrett
Quartet
Super Sonic
Samba School
Tom Cat
Courtney

The Mighty
Billy
Thompson
Renn Flores
& Sambalita
Twist Top
Galactic
M.I.L.A.
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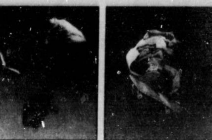
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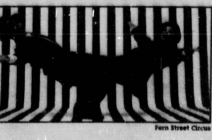
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Mike Powell
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1997
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The Boulevard, 6949 El Cajon Boulevard, College Area, 464-9945. All bands perform rock/alternative Friday, Soul Crucial, and Saturday, Jam 44, *Insifer*, *Big Lucy*, and *39 Droid*.

Brick by Brick, 1130 Bienes Avenue, Bay Park, 275-LIVE. All bands perform rock/alternative. Saturday, *Bang!*, *Salvatore Magics*, and *Unsteady*. Sunday, the West Coast Pin-Ups, *Clyde Ride*, and *Red Truck*. Monday, *Maldy*, *Saturnalia*, and the *Psycho Rangers*. Wednesday, *Government Made*, *Empty Bottle*, and *Honey Child*.

CC&P Center, 550 West C Street, San Diego, 234-5561. Friday, 11:45 am, *Musique rock*.

Claire de Lune, 2906 University Avenue, North Park, 291-7070.
Friday, *Crying Out Loud*, alternative.
Saturday, *Intonation*, Sunday, *Mark Deville Johnson*, Tuesday, *Joe Lounge*, Wednesday, *Sépu de la Rapa*.

Etta's Place, 6179 University Avenue (at College) and University, 582-6730.
Thursday, the *St. James Catastrophe* and *Nitro Express*, blues and rock.
Friday, *Thunderhead*, rock. Saturday, the *Kingslins*, rock and blues.

The Gateway Coffeehouse and Christian Bookstore, 6755 Mira Mesa Boulevard, Sorrento Valley, 457-8012. Friday, *8 Hours*, 1960s, contemporary Christian. Saturday, the *Brian Gullies Gang*, contemporary Christian.

Harbor Nights. Quality Inn, 2901 Nimitz Boulevard, Point Loma, 323-5656. Thursday, the *Bluefishers*, blues. Friday, *Rising Star*, pop. Saturday, the *Drifters*, rock and roll. Sunday, *Inner Vision*, blues and soul. Tuesday, audience night, call club for information. Wednesday, the *Johnny Stewart Band*, swing.

The Living Room 1417 University

Saturday, the Jazz Page.

Mister O's. 1299 Camino del Rio South, Mission Valley. 299-3544. Sunday, 9 pm, Azucar, salsa and merengue.

Mixx. 3671 5th Avenue, Hillcrest. 299-6499. Thursday, 6-30 pm. *Christina Vreemut*, Latin blues.

Friday, 7 pm, Kenny Ard, contemporary. Saturdays, 7 pm, *Romy Kays*, jazz and blues. Tuesdays, 6-10 pm, *Jerry Hunsley*, contemporary. Wednesdays, *Kenny Ard*, jazz.

O'Connell's Pub and Nightclub. 1310 Moreno Boulevard, Bay Park. 276-3637. Thursday, *Blueberry*, blues. Saturdays, *Bo' O' Blues*, blues.

The Outfit Snd. 3823 Adams Avenue, San Marcos. 394-6000. AZ.

fish folk. Wednesday, *Loam*, original alternative rock.

Pal Joey's. 5147 Waring Road, Allied Gardens. 286-7873. Friday and Saturday, *Positive Approach*, rock and roll.

Pelikan Pub. 7828 Broadway, Lemon Grove. 464-9284. Friday, the *Rock'n Blues Hour*. Saturday, *Red June*, reggae and rock. Monday, blues jam.

Poppo's Sport Bar and Grill. 7986 Armour Street, San Diego. 571-6796. Friday and Saturday, *Gen's Pool*, rock and roll.

Ristorante Pesquales. 8980 University Centre Lane, La Jolla. 954-1380. Thursday, 8 pm, *Los Cabanos*, Spanish guitar.

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FRIDAY/SATURDAY AUGUST 28/29
DJ & Dancing
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SUNDAY/MONDAY AUGUST 30/SEP 1
 Sunday Afternoon 3-5 pm • Blues with DJ GZ
 You're So Bad Productions
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TUESDAY SEP 2
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 Punk and Soul



SATURDAY, AUG. 30 • 9 PM-CLOSE
Quiet Storm
 R&B Dance

Thursday, Sept 3 • *Mike Rogers*
 Friday, Sept 5 • *Quid Storm*

SUNDAY, AUG. 31 • 7-11 PM
Jaime Vallé
and Equinox
 Winner of S.F. Music Award
 '94, '95, '96 "Three Ladies Award"

Saturday, Sept 5 • *Way Winding Orchestra*
 Sunday, Sept 5 • *Pattin'guy*

UPCOMING:

September 10, 11, 12
Trío Del Joor Classic Rock
 in Cover

MONDAY NIGHT FOOTBALL • FR. 8:30 PM
 \$1 DOMESTIC DRAFTS
 \$1.25 HOT DOGS & CHILI DOGS

Early Entry 5:00pm • Free Food
Four-Way Street Classic Rock
 in Cover

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Jar o' Blues: Surf 'N Soda,le,
O'Connell's Pub and Nightclub
Jimmie O: Patrick's II

926 **Earl Thomas:** Winston's West

Tipsy: The Nordic Hotel and Islands Lounge
Forrest Williams: Jane's Secret Garden

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the hard-ass drill instructor
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d. Lawrence, and glibly quoti
ut attribution, the author of I

Even the scriptwriters seem a little embarrassed by the situation.



Twohy, Danielle Alexandra) seem a little embarrassed by the situation. They attempt to forestall criticism by having some Washington muckamuck sum up the heroine in explicit pitchman's terms, "Joan of Arc meets Supergirl," as if this were a ludicrous exaggeration instead of an exact description of the writers' intent, and by having the heroine herself openly proclaim, "I'm not here to make a statement," as if this were a candid and humble admission instead of a baldfaced (and baldheaded) lie. Any embarrassment on the writers' part has not stopped them from throwing

Herculean trials in the path of the heroine: a lesbian frame-up in blackmail photos tailored for the tabloids, a double-cross by her sponsoring Congresswoman (the Southern accent was a dead giveaway of untrustworthiness). Nor has it stopped them from revisiting the established rules — just for their heroine — whereby an enlistee can opt out of the program at any time but can never opt back in, thus per-

The rest of the trained SEALs are an undifferentiated blur. (Men! — they're all alike!) And through the granulated monochrome, the music-video editing, and the thunderous

dog's eye view

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Aug. 30
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Fri.
Sept. 5
WISE MONKEY ORCHESTRA
(Long Beach)
8 pm-12 am

Sat.
Sept. 6
MISSISSIPPI MUDSHARKS
(Miami)
8 pm-12 am

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A black and white photograph showing a perspective view down a dark, narrow tunnel. The walls are rough and textured. In the far distance, a small figure of a person is visible, walking away from the camera towards a brighter light at the end of the tunnel. The lighting is dramatic, with deep shadows and a bright highlight at the exit.

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America's Calmest Little Italy

The street offers the appeal but not the clutter of Little Italy districts in other big cities.

Sometimes I wonder if the Busalacchi family (of Busalacchi Ristorante in Hillcrest) intends to establish a dynasty on India Street. At present in the 1700 block they own Trattoria Fantastica and Cafe Zuccheri (a desert house with casual meals), and now they've opened a fish-and-seafood house on the site of the former Indigo Grill. Its name is Vicino Mare, which means "next to the sea." In parentheses on the menu is printed: "For the Italian, Vicino al Mare." Were they afraid we couldn't handle the "al," which means "to the?"

REVIEW ELEANOR WIDMER

No matter, India Street has a quality all its own, bright with promise. In addition to the aforementioned restaurants and Cafe Italia, the street offers the appeal but not the clutter of Little Italy districts in other big cities. On Fifth Avenue downtown, Italian restaurants have brought hunger and excitement to an area that is still ugly and could use beautification. By contrast, India Street provides reasonable parking and, compared to downtown, is not in need of a face lift.

Vicino Mare is a scaled-down in size (it holds about 18 tables) and is attractive with a blue-and-tan color scheme. Metal chairs with padded backs and cushions have been custom-made, and cream-colored tablecloths complement dark blue plates and napkins.

Everyone associated with the place is eager to please. Though I write at the nonspecific word "pleasant," I will resort to it by saying that the food is pleasant and so is the dining experience. Nothing here will make you melt in your chair, and it's a bit pricey for what is essentially a neighborhood eat, but you have the tumult of lower Fifth Avenue, this may be a viable alternative. The intention is gourmet cooking, though little is

comparable to the best Italian downtown.

The salad was the most objectionable, partly because it was supposed to be a Caesar but its mixed greens came out drenched in balsamic vinegar (\$3.50). The greens actually lost their crispness in the lake of brown vinegar.

Matters improved with the salmon with how-to (for the pasta), prepared with a tomato-vodka cream sauce. Instead of fish parmesans on the menu is printed: "For the Italian, Vicino al Mare." Were they afraid we couldn't handle the "al," which means "to the?"

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Calendar RESTAURANTS



The Restaurant: Vicino Mare

The Location: 1702 India Street, downtown; 702-6181

Type of Food: Fish, seafood, pasta

Price Range: Dinner entrees, \$11.40 to \$18.25

Hours: Lunch, Monday through Saturday, 11:30 a.m. to 2:00 p.m.; dinner, Sunday through Thursday, 5:00 to 9:00 p.m.; to 10:00 p.m. Friday and Saturday

The Restaurant: De Medici

The Location: 815 Fifth Avenue, downtown; 702-7228

Type of Food: 18 fish and seafood dishes added to menu

Price Range: \$14.95 to \$29.95 for steak and lobster

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Ted Makes This Station a Happy Place

Methinks I catch the whiff of a hot dog.

The midday sun sears down on Iris Avenue. I'm at the new bus transit depot near San Ysidro on my way south. The place is great except they've planted queen palms to mow it: look tropical, and there's not one cool spot to be had by man nor beast. Anyone heard of *hula trees*?

I head over to the shelter of the trolley stop. A few moms and kids and young guys are spread over the benches. No one's looking at the horizon to check for the little red blob, so probably 15 minutes until the next trolley.

That's when my nose starts twitching to the whiff of a hot dog. Abbb. Under a red and white canopy, in its own cool pool of shade, "Vida's Wonderful World of Sausage." Not just a food cart, a secret center of gastronomy.

"Hot dogs, \$1.00," says the menu board. "Hamburger, \$1.00, all beef dogs, \$1.50. Polish hot link, \$1.50. Cuban hot link, \$1.50."

Hmm. Cuban. Bound to be spicy. Love spicy sausage. I hover.

Thirty seconds on, hovering's history. I order the Cuban dog and a can of ice tea, \$2.75. I tell the big mustache guy behind the counter, give me the link dog, nice and hot on a hot bun, all

wrapped in foil. I spoon on the chopped onions, mustard, relish, ketchup, tomatoes from the row of plastic containers. I start chewing. Hmm. There's that spice. Glad I didn't use the mayo. The strength of paprika-seaoned sausage comes through.

As I chew I watch a young guy at the counter. He orders *charritos*, pays Ted 50 cents, and tears open the plastic pack of Super 30 Charritos from Mexicali. Charritos are a kind of corn pretzel flavored with pork fat. But the guy doesn't stop there. He grabs

a bottle of red Valentina salsa; pours squirts it in until the bag's half full. Ted doesn't object. Then the guy takes another bottle — lemon lime juice — and fills up the rest of the bag. He spins like a good folk of salt on top. Then he twists the bag, turns it upside down, shakes it about, comes and sits down next to me, and starts chewing on the soaked pretzels. "Try it," he says. "Delicious."

He downs the last charrito, then picks up the bag and drinks the puddle of juice left inside. "Ahhh. May quiboo," he says.

Ted doesn't. I pay my 50 cents and buy a bag. "You sure it's okay to use all your salsa and lemon juice?" I ask Ted.

TIN FORK ED BEDFORD

"Hell, yes," says Ted. "That's how everybody eats 'em here."

I go through the ceremonies and dive in. They're wet but firm inside. The corn and pork paste — the kick of the salsa — the piggy lemon overlay; the whole thing is addictive and filling.

We're getting near time for the trolley. People are starting to gather. They want their orders now — mostly the dollar dogs. A northbound trolley pulls in. "Quick!" blurts a woman. "Pay me next time," says Ted. She grabs her order and runs.

Ted makes this station a happy place," says J.E. McRoy, a transit security guard who just got off the incoming trolley. He comes every day for a Polish dog lunch (\$1.50). "All the transit security guys get off here and get lunch from Ted. Besides, he's good eyes and ears for any trouble."

"Turn out for 15 years. Ted drove a linen delivery truck. Then I got laid off. And after 15 years working for someone else, I decided that was it. Never again."

So he paid \$1,200 for a regulation hot dog cart, built the rest of the counters and cooler bin contrived himself, and has had this concession for five years. He and Vida, his Nicaraguan-born

wife, spend most weekends chasing down street fairs all over the southland. "That's where the money is. That's where Vida takes over. She's the cook. We sell all sorts of specialty sausages. Usually \$4 each. That helps pay the bills." A silverado wagon is parked behind the station attached to a trailer big enough to carry two horses. "I even have my own fiver I wheel around," Ted says. "Some weekends I'm taking 600 pounds of frozen sausage in it. We never stop. But we love it. Because we're free."

"This," says Mr. McRoy, gesturing to Ted, "is a happy man."

McRoy says at this time of day during the school year, the station is filled with kids. He's always here to stop them from spraying graffiti or getting into fights.

"But the worst thing happened wasn't a school kid," he says. "It was a drunk. Tried to latch a ride on the couplers between coaches. Fell off. Parts of him were spread between here and Spring Street."

I gulp. I did finished my sausage.

The southbound trolley pulls in. I grab my charrito-bag, knock back the liquid in one, like a tequila shot, and jump aboard the trolley. My charrito's on fire. ■

The Place: Vida's Wonderful World of Sausage

The Location: Iris Avenue Trolley stop, near Iris and Howard, South San Diego

Type of Food: American, Mexican

Prices: For dogs, \$1.00; lunch quarter-pound all beef dogs, \$1.50; Polish hot link, \$1.50; Cuban hot link, \$1.50; charritos or chips, 50 cents; sodas, 75 cents

Hours: 11 a.m. to 4:30 p.m., Monday to Friday

Bus Routes: 26, 30, 92, 93, 94, 95

Nearest Bus Stop: Iris and 30th, next to Iris Avenue trolley stop

Visit Casa Blanca
A tradition of great Mexican food since the 1920s.
Enjoy authentic prepared food prepared with care and care right here in the heart of San Diego. We have healthy choices including seafood, steaks and margaritas as they were made in the past.
7850 La Mesa Blvd., La Mesa • 466-9375

ZIA'S
AFGHAN CAFE
4114 30th • 285-1635
AUTHENTIC VEGETARIAN OR MEAT LUNCH • \$4.99
DINNER \$9.95
With this offer, you can enjoy a delicious meal for \$9.95. Includes a choice of meat or vegetarian entree, rice, salad, and bread. Valid only for dine-in service. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.

2-in-1
LUNCH • \$4.99
DINNER \$9.95
Includes a choice of meat or vegetarian entree, rice, salad, and bread. Valid only for dine-in service. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.

Picciurro's Ristorante
Home-cooked Sicilian Food & Pizza
Free Parking
2 for 1 DINNER
Dinner includes entree, drink, salad, bread, and dessert. Valid only for dine-in service. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.
1281 University Ave. (at Richmond) • 293-0299

Vegetarian Lunch Buffet \$4.25
Dinner Buffet \$7.99
Vegetarian Dinner Buffet \$5.99
Includes a choice of meat or vegetarian entree, rice, salad, and bread. Valid only for dine-in service. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.

FEAST FOR TWO \$19.95
Includes all-you-can-eat sushi, sashimi, and more. Valid only for dine-in service. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.

Sushi
EDIBLE ART
ALL YOU CAN EAT AND DRINK 11 AM - 6 PM
Sunday Champagne Sushi Buffet
\$10.95 • \$5.95
Adult • Child
Includes a choice of meat or vegetarian entree, rice, salad, and bread. Valid only for dine-in service. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.

Come Have Breakfast On Us!
Free Breakfast or Lunch
Buy one entrée at the regular price plus two beverages and receive another of equal or lesser value FREE.
Good Monday through Sunday only. Not valid for take-out or delivery. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.

The Krishna Temple
Award winning cuisine
Free dinner!
Bring your friends for a FREE vegetarian all-you-can-eat dinner. Monday, Wednesday, Friday, and Sunday at 7 p.m. Have Krishna!
1630 Grand Avenue, Pacific Beach, 438-2252

Dinner for Two \$12.95
Includes Miso Soup, House Salad, and Rice.
Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.)
CINZA-SUSHI
JAPANESE CUISINE & SUSHI BAR
7510 Hazard Center Dr. • 297-4262
(Above Whittier Freeway, Inside Shanghai)

Dinner for Two \$12.95
Includes a choice of meat or vegetarian entree, rice, salad, and bread. Valid only for dine-in service. Excludes alcohol and taxes. Good from 11:30 a.m. to 9:00 p.m. Monday through Saturday. Not valid on holidays.

Simply The Best!
CALIFORNIA WOODFIRE PIZZA
DEL MAR 770 Fourth Ave. (619) 259-6600
GASLAMP 770 Fourth Ave. (619) 230-8881
LA JOLLA 702 Pacific (619) 456-5222
CARLSBAD 5970 Avenida Encinas (760) 438-1212
PHOENIX 10625 N. Tatum Blvd. (602) 467-1212
LAS VEGAS 6500 West Sahara (702) 227-4000
MISSION VALLEY Coming This Fall
FREE Messy Sundae For Two with the purchase of two entrees.
One coupon per visit. One coupon per table. Must be consumed on premises. Gratuity not included. Expires 9/30/97.

1997 AUG

"The best Mexican gourmet restaurant in the city!"



- Mexican Nouvelle Cuisine
- An outstanding variety of dishes using the ingredients of contemporary Mexican flavors with French, Italian, and Spanish influences.
- Over 130 different brands of tequila.
- Outdoor patio dining available.
- Open for lunch and dinner. Closed Tuesday.

2304 San Diego Avenue, upstairs, in Old Town. 220-0692

Do you make these mistakes when choosing a restaurant?

Have you ever stopped to eat at a place that has dried-up, pre-cooked food and several day-old salads that taste like refrigerator tutti-frutti? If their food and salads are like that, imagine what the kitchen must be like. Don't risk having a bad experience. Come to Alambres Restaurant, where you will enjoy salads that are made fresh every day and food that is cooked the moment you order. You will instantly notice the difference between freshly cooked and pre-cooked food. The homemade fresh fruit waters are also made every day, as are the exquisite handmade corn tortillas. Mention this when ordering a meal and you will receive three delicious tacos, chicken or carne asada - your choice. Valid until 9/10/97. Alambres Restaurant is located at 756 Fifth Avenue between F Street and G Street. Open daily from 11 am to 3 am. Phone 1-888-MY-IACOS. Don't make those mistakes when choosing a Mexican restaurant any more!!

Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and requires a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price is a rough estimate and is based on the latest information available for a mid-range entrée. **Low** below \$10; **moderate** \$10 to \$15; **expensive** more than \$15. Please call restaurants to advance for opening hours, reservations, and other specific information.

NORTH COASTAL

CALYPSO CAFE 176 North Highway 101, Encinitas, 760-435-4252. Located on the border of Encinitas and Carlsbad, this lively eatery serves French and Pacific Rim cuisine. The menu includes a variety of soups, modern grills, and live music. Open daily, 11 a.m. to 11 p.m. **moderate**. **LAUREL BAKERY, BISTRO, CAFE** 12955 El Camino Real, Del Mar, 619-393-1222. Located in the heart of Del Mar, this bakery and cafe serves a variety of pastries, breads, and cakes. Open daily, 7 a.m. to 5 p.m. **moderate**. **DEL MAR PIZZA** 2113 13th Street, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**. **THE DINING ROOM AT THE BEACH** 1340 Camino del Mar, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**. **FRAGOLE SOUTHWEST RESTAURANT** 1311 El Camino Real, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**. **KIM'S RESTAURANT** 1311 El Camino Real, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**. **LAUREL BAKERY, BISTRO, CAFE** 12955 El Camino Real, Del Mar, 619-393-1222. Open daily, 7 a.m. to 5 p.m. **moderate**. **DEL MAR PIZZA** 2113 13th Street, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**. **THE DINING ROOM AT THE BEACH** 1340 Camino del Mar, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**. **FRAGOLE SOUTHWEST RESTAURANT** 1311 El Camino Real, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**. **KIM'S RESTAURANT** 1311 El Camino Real, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

Sunday Brunch at the Gardens



LIVE ENTERTAINMENT ON OUR OUTDOOR PATIOS every Sunday 1-4 pm

- August 31: MISSISSIPPI MUDSHARKS (blue)
- September 7: CREAM OF SOUL (pink/202)
- September 14: 4 WAY STREET (unplugged)
- September 21: BILL MAGEE (blue)

For reservations call 587-BREW (2736)

KARL STRAUSS BREWERY GARDENS
9675 Scranton Road • Sorrento Mesa

Right on the bay...



Right on the price

3-Course Dinner Special:

- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder
- Choice of New England Clam Chowder

50 Marina Pkwy, Chula Vista Marina • 476-0400

deliciously vegetarian rolls, and char-broiled pork do well here. The wine list includes 40 items. Fast service and attentive, unpretentious. Closed Monday through Friday dinner. Open daily to Sunday. Low to moderate.

NEIMANS 100 Carlsbad Village Drive, Carlsbad, 760-435-4252. Located on the border of Carlsbad and Escondido, this upscale department store features a variety of clothing, shoes, and accessories. Open daily, 10 a.m. to 8 p.m. **moderate**.

PACIFIC DEL MAR 1555 Camino del Mar, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

THE DINING ROOM AT THE BEACH 1340 Camino del Mar, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

FRAGOLE SOUTHWEST RESTAURANT 1311 El Camino Real, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

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LAUREL BAKERY, BISTRO, CAFE 12955 El Camino Real, Del Mar, 619-393-1222. Open daily, 7 a.m. to 5 p.m. **moderate**.

DEL MAR PIZZA 2113 13th Street, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant, and his cooking may be characterized as Chinese with French influence. Open daily, lunch 11 a.m. to 2 p.m., dinner 5 p.m. to 10 p.m., and 11 p.m. to 12 a.m. on Friday and Saturday. Moderate to expensive.

KARL STRAUSS BREWERY GARDENS 9675 Scranton Road, Sorrento Mesa, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

PACIFIC DEL MAR 1555 Camino del Mar, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

THE DINING ROOM AT THE BEACH 1340 Camino del Mar, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

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DEL MAR PIZZA 2113 13th Street, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

en. Cooking is done by first-rate chef and portions are massive. Try Thai chicken salad, roast pork, salmon, salmon salad, fish and chips, filet mignon. Open daily, lunch 11 a.m. to 2 p.m., dinner 5 p.m. to 10 p.m., and 11 p.m. to 12 a.m. on Friday and Saturday. Moderate to expensive.

KARL STRAUSS BREWERY GARDENS 9675 Scranton Road, Sorrento Mesa, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

PACIFIC DEL MAR 1555 Camino del Mar, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

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DEL MAR PIZZA 2113 13th Street, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

dishes may include dinner side. The wine list is extensive, and the bar serves a variety of drinks. Open daily, lunch 11 a.m. to 2 p.m., dinner 5 p.m. to 10 p.m., and 11 p.m. to 12 a.m. on Friday and Saturday. Moderate to expensive.

KARL STRAUSS BREWERY GARDENS 9675 Scranton Road, Sorrento Mesa, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

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DEL MAR PIZZA 2113 13th Street, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

It is especially for the Sunday brunch. Lunch, Monday through Saturday. Sunday brunch, Tuesday through Sunday. Dinner, Monday through Sunday. Open daily, lunch 11 a.m. to 2 p.m., dinner 5 p.m. to 10 p.m., and 11 p.m. to 12 a.m. on Friday and Saturday. Moderate to expensive.

KARL STRAUSS BREWERY GARDENS 9675 Scranton Road, Sorrento Mesa, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

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DEL MAR PIZZA 2113 13th Street, Del Mar, 619-393-1222. Open daily, 11 a.m. to 11 p.m. **moderate**.

FREE MENUS-BY-FAX

Call 233-9797 - Night or Day - 7 Days a Week

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

You may request up to three restaurant menus.

• Dine-in restaurants that deliver

DOWNTOWN

- Johnny McNeil Seafood 2100
- Star of India Indian 2102
- Alambres Restaurant Mexican 2108
- Cafe Scilla Spanish 2107
- Star of India Indian 2108
- Sammy's California Woodfired Pizza 2121
- Hops Bistro & Brewery American 2142

BEACHES & POINT LOMA

- PB Sushi Club Japanese 2327
- Papa John's Italian 2328
- Broken Yolk American 2330
- Chateau Orleans Cajun 2333
- Shanghai Chinese 2335
- Kobe Sushi Japanese 2340
- Moonology's American 2352
- Dockside Rustic Rust American Seafood 2355
- Ocean Beach Per Cafe American 2356
- Soldier's Cafe American 2357
- Yuan Restaurant Peking 2358
- Mark Gyu Cafe Cajun 2360

NORTH INLAND

- ATHENS MARKET CAFE 1140
- Central Mountain Road, between Pa- 1140
- Mountain Plaza, Clatskanie, 1140
- Mountain Plaza, Clatskanie, 1140
- Mountain Plaza, Clatskanie, 1140
- Mountain Plaza, Clatskanie, 1140
- Mountain Plaza, Clatskanie, 1140
- Mountain Plaza, Clatskanie, 1140
- Mountain Plaza, Clatskanie, 1140
- Mountain Plaza, Clatskanie, 1140

EAST COUNTY & STATE COLLEGE

- Casa Blanca Mexican 2852
- TSX Greek Cafe 2854
- Shanghai Chinese 2855
- Sherman's Cajun Creole Buffet 2863
- Little Russia Restaurant 2867
- The Raging King 2883

CORONADO & SOUTH BAY

- Le Meridien Continental 2476
- Jake's San Diego Bay Seafood 2481

UPTOWN & NORTH PARK

- Santitas Italian 2175
- Nevada Gourmet Italian 2177
- Big City Bagels 2178
- Casa Sanchez Mexican 2181
- Nevada Gourmet Italian 2187
- Decum's Restaurant Italian 2191
- Star of India Indian 2196
- Bombay House, Cuisine of India 2207

MIRA MESA, SCRIPPS RANCH & TERRASANTA

- California Thai Cafe 2625
- Chino Garden 2530
- 94th Ave. Seafood American 2532
- Angelo's Italian Restaurant 2534
- Good Egg American 2535
- Kheper Pasa Afghan 2540
- Thai Orchid 2549
- India Tin Indian 2581
- Chiles Thai Gourmet 2583

CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD

- Chino Garden 2530
- 94th Ave. Seafood American 2532
- Angelo's Italian Restaurant 2534
- Good Egg American 2535
- Kheper Pasa Afghan 2540
- Thai Orchid 2549
- India Tin Indian 2581
- Chiles Thai Gourmet 2583

MIDWAY, OLD TOWN & MISSION VALLEY

- Mandarin Plaza Chinese 2251
- Kabob Nook Afghan 2253
- Panama Cafe and Grill, Mid W. Eastern 2254
- Cafe India Indian 2256
- Berta's Latin American 2258
- El Agave Mexican Salsas 2259
- Yin's Ruby BBQ 2266
- El Tequila Mexican 2270
- Shanghai Mandarin 2280
- Dan's Mexican 2281
- Guz's Sushi Japanese 2282

NORTH COUNTY COASTAL

- Passage to India Indian 2700
- Broken Yolk American 2701
- Cigolites American 2704
- Rodriguez's Grill American 2705
- Ruby's BBQ Restaurant & Brew Pub 2707
- Sammy's California Woodfired Pizza 2733
- Calypso Cafe South American 2734
- Mikio Japanese Cuisine 2746
- Dominic's Indian 2748
- California Juice Class 2751
- Star of India Indian 2753
- 25 Star of India 2755

LA JOLLA

- Hops Bistro & Brewery American 2400
- Star of India Indian 2401
- Su Casa Mexican 2402
- Moonology's American 2403
- Cafe Colosseum American 2405
- Abolita Indian 2407
- Avanti California 2409
- Shanghai Chinese 2411
- Martinez's Mexican 2412
- Cafe Colosseum American 2413
- The Shack American 2421
- Kiss Grill Southwestern 2424
- Brooklyn Villa Continental 2430
- Sammy's California Woodfired Pizza 2432
- French Gourmet 2443

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

THE "BIG BAJA" BUCKET FOR TWO only \$21.99

Our Signature Bucket, stuffed with lobster, shrimp, scallops, mussels, and more. Includes a choice of sides and a drink. Valid until 9/10/97. Open daily, 11 a.m. to 11 p.m. **moderate**.

ROCKIN' BAJA LOBSTER BAR & GRILL

4400 La Jolla Village Drive, San Diego, CA 92161. 619-594-1222.

50 Marina Pkwy, Chula Vista Marina • 476-0400

COUPON

Celebrating 30 years!

FREE LUNCH!

Order one entrée at regular price, receive second entrée at equal or lesser value FREE!

No take-outs. Not valid with any other offer. Valid up to 4 people. 1 check per table. 2 days a week. Expires September 10, 1997.

Su Casa



6738 LA JOLLA BLVD • 454-0369

Calendar
RESTAURANTS

BEER BY THE YARD

PARATEDDY'S

HAPPY HOUR 11AM-2PM

ALL BEER
\$1.50
W/ 1/2 GARDEN OF EATS
W/ 1/2 GARDEN OF EATS
W/ 1/2 GARDEN OF EATS

Now On Frying
Hot Sandwiches
For Lunch

GOURMET PIZZA, PASTA, RAVIOLI, CALZONE & SALADS

LUNCH • DINNER for \$2 ¹¹/₉₅
(SAVINGS UP TO \$9.95)

Includes large classic salad for two, two non-saladized entrees from our pizza or other selections, Dessert only. Expires 10/31/97. Tax and tip extra. Open until 10:00pm daily. 4015 Mission Blvd., San Diego, CA 92108

NEW LOCATION AT THE BEACH
4150 MISSION BLVD. • 483-2600

COMING SOON

New Avenue Restaurant
Saturdays, Aug. 30
11 a.m.-3 p.m.

\$5.95 **SUNDAY BRUNCH** **\$10.95**

Monday-Saturday
11 a.m.-3 p.m.

Includes complimentary
glass of champagne

\$9
Macaroni
Platters

Wide Variety of
Imported Wines
Beer of Choice

Delivery
Available
Call 282-2040

VESUVIO
GOURMET

3025 El Camino Real, CRESTVIEW, CA 94024 282-2040
Hours: Mon-Fri 11:30-10:00, Sat 11:00-10:00, Sun 12:00-9:00

BAIR RESTAURANT 1001 Fair Avenue, 454-4343. If you've been searching for an Indonesian restaurant, here's the one you need. If it comes good soups, salads, chicken kebabs, and beef rendu, as well as *gado-gado*, which means you can have Indonesian food with just 19 cents, and an Indonesian feast with about 36 cents, and if costs \$22.95 per person, prepared only for two. The menu feat is best cooked and has low food. Lovely surroundings, a closed courtyard. Dinner: Tuesday through Sunday. Early bird special from 4:00 p.m. to 6:30 p.m. Open Saturdays and Sundays from noon. Moderate.

**OVER 300
VARIETIES
OF HOT
SAUCE:**
including
King of Peppers
& Cane
Sausage

**COOK
CAJUN
IN YOUR
KITCHEN:**
Everything
from
Alligator Tail
Meat to
Zabaglione
Mousses

**MISSED
MARDI GRAS?**
No need to miss great
New Orleans food!

**Cajun cafe
& takeout!**

Wentworth & Birch • Metairie

Shrimp & Chicken
Cajun Style \$6.99

Sauteed Chicken • \$7.99

Shrimp & Chicken
Cajun Style \$6.99

Cheesecake • \$7.99

Shrimp or Chicken Ro-Boy \$6.99

**MARDI
GRAS
CAFE
& MARKET
PLACE**

3185
Houma
Boulevard
9003-5561
Open 7 Days

Vino
Market and

THE BIRD ROCK CAFE, 5656 Le Boulardier, 551 4090. Don't miss this small cafe that serves delightful food prepared with local ingredients. The Del Mar Diabos are divided into small, medium, and large plates; the small is \$13.00. Many large plates are \$30.00. Try the free-range chicken, tuna, or salmon, served with a perfect tomato and cucumber salad. Vegetarian fare is worth seeking. The cafe is open for outdoor dining. Dinner is available for outdoor seating. Dinner includes \$10 to moderate.

DAILY'S REST (Tosco Center Drive, RECREATION TOWNSHIP CENTER, 455-1112). The restaurant is owned by a chef who has been a menu designer for the last 10 years. Low sodium. The dishes look and taste wonderful, and the top price is

JAPANESE & KOREAN
food to go

TRY THE NEW YUMMY BOX!
* Choose from: KANE • KORE • TEMPER • YEGGE
* TEMPER • TONKATSU • YEGGE • YEGGE • YEGGE • YEGGE • YEGGE
(INCLUDES SOUP, SALAD, APPETIZERS, VEGGIES, RICE & MORE)
SUSHI BOATS AVAILABLE

YUMMY MAK YUMMY BOX
2001 HOLLYWOOD BLVD. UNIT 104, LA JOLLA • (619) 587-9546
(ACROSS FROM THE HARBOR)
* MON-FRI 11:30 AM - 10:30 PM • SAT-SUN 11:30 AM - 10:30 PM

FREE
soft drink with purchase
of lunch Yummy Box
any day

\$2 OFF
lunch Yummy Box
any day



WHAT'S BREWING AT *Hops!*

THE BEER 7 styles of our award-winning beer brewed on premises

THE FOOD
American bistro cuisine with endless choices of pastas, pizza, seafood, steak, sandwiches & more

THE BEST PART

HAPPY HOUR
Every day from 4-7 pm
Enjoy \$2.00 brews

Visit us at our two convenient locations

GASLAMP QUARTER
310 5th Ave. (at K St.)
938-6336

UTC (Next to Macy's)
4353 La Jolla Village Dr.
587-6677

"WHERE GOOD TIMES ARE ALWAYS ON TAP"

Join Us For

**Monday
Night
Football**

\$1.50

Fish Tacos &
'Happy Hour' Prices
During the Game!

on All House Drafts

After Every
Charger Home
Game and every
Tuesday -
9 pm to 11 pm!

We have 50 beers on tap...the largest selection in San Diego!

Sunday Breakfast 9am to Noon

- NFL & College Games on Satellite
- 2 Big Screens & 12 TVs

Sundays...if Beer Night!
(10 oz. House beers 7 pm to 11 pm)

**SAN DIEGO
Brewing Co.**

Just a mile east of the Stadium
10450 Friars Road • 284-BREW

[illegible]

these wines with its stunning view of the ocean. The restaurant's menu does everything well, but centers around the fish. The \$12.95 fish of the day, a 10-ounce \$15.95 for Maui lobster, daily fresh fish, and a variety of seafood are a good reason to visit. Dinner only, Friday through Sunday. **Reservations:** 333-8333.

TUTU MAE RESTAURANT 387 HANALEI DRIVE, HONOLULU 96818. The new Tutu Mae is a casual, family-style restaurant that specializes in fish and seafood. Famed for its "Tutu" (a fish and potato salad) and "Maui" (a special ahi with Maui tomatoes) items, the restaurant has a menu that is sure to match up. Open daily, lunch and dinner. **Reservations:** 935-2222. **Hours:** Monday to Sunday, 11:30 a.m. to 10:00 p.m.

CLAIREMONT & KEARNY MESA

THE GOOD ROAD 3974 Kalia Avenue, Kearny Mesa, 92030. The menu of this new restaurant is a mix of California and local specialties. The menu includes a variety of different fish and seafood dishes, including ahi, salmon, and snapper. The restaurant is open daily, lunch and dinner. **Reservations:** 435-1234. **Hours:** Monday to Sunday, 11:30 a.m. to 10:00 p.m.

REDWOODS HAVEN RESTAURANT 11450 HAVEN DRIVE, CLAY CITY, 95926. A delightful restaurant tucked away at the end of a small road, Redwoods Haven is a casual, family-style restaurant that specializes in fish and seafood. The menu includes a variety of different fish and seafood dishes, including ahi, salmon, and snapper. The restaurant is open daily, lunch and dinner. **Reservations:** 435-1234. **Hours:** Monday to Sunday, 11:30 a.m. to 10:00 p.m.

KEARNEY MESA 3000 KEARNEY DRIVE, CLAY CITY, 95926. This restaurant is a casual, family-style restaurant that specializes in fish and seafood. The menu includes a variety of different fish and seafood dishes, including ahi, salmon, and snapper. The restaurant is open daily, lunch and dinner. **Reservations:** 435-1234. **Hours:** Monday to Sunday, 11:30 a.m. to 10:00 p.m.

We're Celebrating 5 Years!



Thank you from all of us at Brockton Villa!

Gerardo, Edmundo, Chandra, Kim, Bobby, Pam, Za, Shelly, Heidi, Maryann, Mike, Jean,
Geoff, Becky, Didier, Miguel, Armando, Kevin, Marco, Hugo, Faustino, and Megan.

(Not shown: Adrian, Angel, Aramis, Ben, Car, Cheri, Donald, Jacobo, Jose, Jose Luis,
Luis, Mar, Marlene, Morris, Nikki, Lorie and Tina)

***Be the guest of honor at our 5-year
anniversary celebration through September.***

Complimentary Glass of Champagne
with any food purchase after 11 am.
Must present ad. One coupon per person. Exp. 9/30/97

Spectacular ocean view overlooking La Jolla Cove.

Brockton Villa Restaurant
1295 Coast Blvd., La Jolla • 494-7931
Open Mon. 8 am-5 pm • Tues.-Sun. 8 am-9 pm



**Always
something
happening!**

Steaks
All our steaks are USDA Prime.
Many other choices on our
fresh new menu.

Lunch
11 am - 3 pm
Friday - Saturday - Sunday

**Cocktails/
Appetizers**
Tuesday thru Sunday - 3 pm

Dinner
5 pm nightly • Till 11 pm on
weekends

Reservations Recommended
Piano Bar Nightly
Closed Monday

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BAR & GRILL

Tues.: *Turtle Club*
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**LIVE
JAZZ**

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Saturday*
**Bobby Gordon
Quartet**
Open till 1:30 am

5786 La Jolla Blvd. • At Bird Rock • 459-7311

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