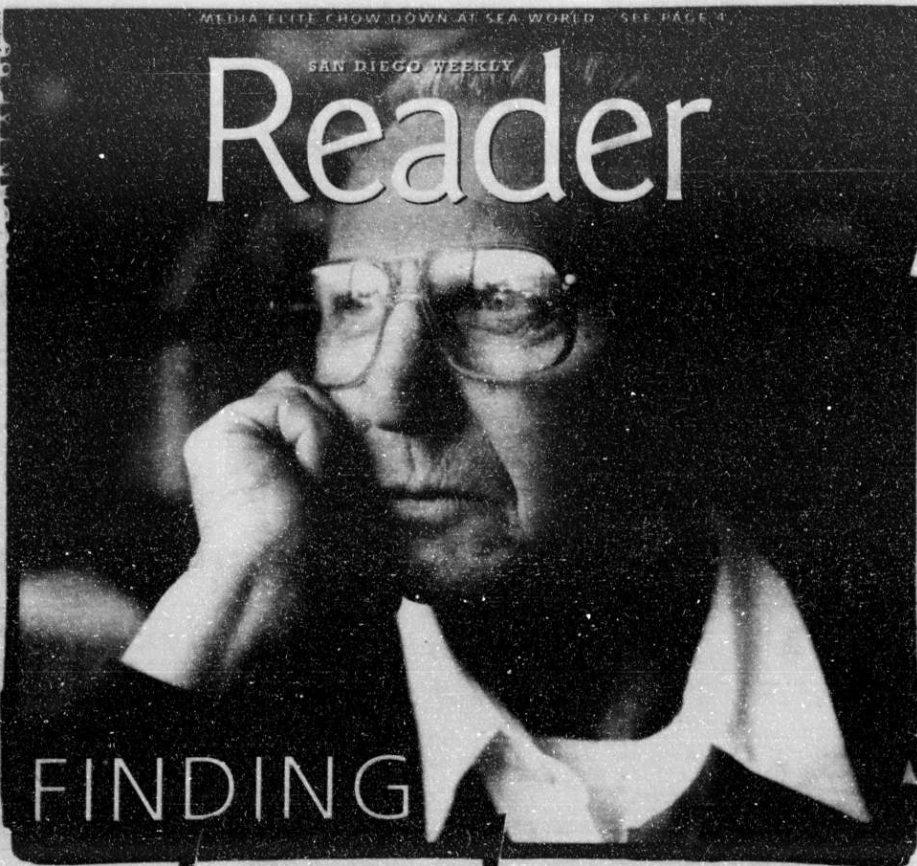


MEDIA ELITE CHOW DOWN AT SEA WORLD SEE PAGE 4

SAN DIEGO WEEKLY

Reader



FINDING

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"During the Depression days my daddy spent three years in the federal pen at El Reno, Oklahoma. For what? For taking one thin wool army blanket because us kids were freezing. He was working for the federal Civilian Conservation Corps, a Depression-era, New Deal program, and took that blanket home.

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-231-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to 619-231-6499; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Thank You
I just wanted to tell you guys that your movie critic is horrible. Thank you.

Name withheld

Enough Raschac

The article "Soundings" (January 8) was written well. But every history of San Diego music ends up being seen through the eyes of a Gary Raschac. We don't have many great musical people who have had national attention in the past. As Gary notes, Rosie and the Originals, the Cascades, etc. You could add Gary Puckett, maybe. A host of new blood, Rocket From the Crypt, for example.

Some people say, a novelist who doesn't write a book becomes an English teacher. What would that make Gary Raschac, the San Diego music historian?

Jeremiah Nesbitt

She Is An Unequal Employer Of Hispanics

"City Lights" (Lesbian vs. Hispanics) (January 8) gives the Reader's readers Chris Kehoe's flat-world political view of San Diego. Chris Kehoe has yet to cross the borders of Hillcrest to enter other parts of her own district to meet the people who happen to share this city with her. Kehoe has two terms at City Hall; therefore, for her to ignore 20 percent of the population who are Hispanic is contrary to democracy in America. The last glaring example is her poor biased use of federal money, three-quarters of a million that went into destroying good old-fashioned sidewalks, into brick ovens that serve the same purpose. None of this federal money went to Hispanics or to the organizations that serve our society. It is the San Diego Democratic Central Committee endorses Kehoe for our congressional candidate, then they bail her out down to Roosevelt and look at the half-sunk replica of the Titanic. This half-sunk replica of the Titanic represents Kehoe's popularity with the voters in her own district: gay, lesbian, and straight. She has done more to further Mayor Susan Golding's Re-

publican agenda; she is my nominee for the best Republican on the city council. As for her appraisal of Hispanic voting and economic clout in San Diego, California, and America, Kehoe must take a trip to Orange County and speak with former Congressman Dorman, who was asleep at the political switch in his own district. Congresswoman Sanchez is ample testimony to the newly awakened political and economic Hispanic giant in San Diego, California, and America.

Ipo facto Chris Kehoe has never had a Hispanic on her city council staff; therefore, she is an unequal employer of Hispanics in the city of San Diego. T.S. Elliot wrote, "Between the conception and reality falls the shadow."

Art Salberg
Downtown

I Wish I Could Be Like You!

I could have predicted it: Duncan Shepherd won't give his imprimatur to Titanic (Movies, December 18) and the sheep start whining, "Duncan hates movies!" all over again. What blather!

If the sheep would quit listening to the crowd and use their brains, they would see that Shepherd's review is accurate. Two Sundays ago, I filed into the Cinema 21 with 2000 other lemmings to see for myself. The special effects were good, and I appreciated the way Cameron was able to make us relate in the magnitude of the tragedy — but that's where my appreciation stopped. The story was banal and predictable. The dialogue sounded as if it were written for Mary Worth ("Oh Jack, I wish I could be like you!").

The characters were stereotyped and one-dimensional. The implied message was clear: All rich people are selfish, insensitive jerks, and it is only the poor who truly understand and enjoy life. If those kinds of generalizations were made about a racial minority or homosexuals, there would have been protesters blocking the theater. Instead, the crowd gave its blind approval to three and a half hours of contrived drivel.

Duncan Shepherd obviously loves movies. He is simply honest enough to admit that more often than not, the artists of cinema fail to grasp its potential. My next prediction: We can now look forward to more "First" letters and Cameron's name tossed around as "genius" during the Oscars.

Robert Kumpel
Middletown

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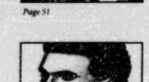
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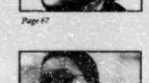
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Port bonding A high-flying California investment banker and major underwriter of public bonds with ties to San Diego port commissioner David Malcolm and ex-commissioner Clifford Graves has been indicted on bribery, money laundering, and conspiracy charges for allegedly offering a Miami, Florida, official a \$500,000 kickback. Calvin B. Grigby, whose now-defunct San Francisco-based Grigby, Brandford & Co. was once the country's biggest black-owned municipal bond underwriter, had been under investigation since 1996, when the FBI said it videotaped him in a San Francisco hotel room offering the call to Miami-Dade County Commissioner **James C. Burke**, who was also indicted. During the 1980s, Grigby enjoyed a close relationship with then-Assembly Speaker **Willie Brown** and frequently contributed to Brown's campaign war chest. In San Diego, the Grigby firm hired then-San Diego port commissioner Clifford Graves, who had been forced out of his job as the county's chief administrative officer in 1985 after a bribery scandal. Later Grigby hired ex-Chula Vista councilman Malcolm, another Brown ally, as its executive vice president. The firm landed lucrative underwriting contracts for Chula Vista redevelopment bonds and tax-exempt San Diego Gas & Electric industrial development bonds, also issued through the city of Chula Vista. Grigby Brandford broke up a year ago after the influence-peddling allegations surfaced. Graves left San Diego to become redevelopment chief of San Francisco, and Malcolm now works for Artemis Capital, another minority-owned bond outfit.

Let them eat hops Best kept media secret of the Super Bowl is a lavishly catered party for 3500 journalists, related politicians, and other media hangers-on at Sea World on January 21. Closed to the public, and reminiscent of *Unsub* without publisher Helen Capley's invitation-only media party during 1986's GOP convention, the booth is expected to include plenty of free booze and food supplied by Qualcomm. Sea World parent Anthem-Busch, currently in secret talks with city hall to extend its lucrative bay-front lease another 30 years. Beach-area activists claim that the city council is about ready to bestow a sweetheart deal on the marine park, and hosting free fun events for reporters and politicians can't hurt its cause. A yet-to-be-identified corporate sponsor is hiring Graf Klaban, a 22-foot red and white blimp from Tulsa, to certify the event taking digital pictures as souvenirs (grats, of course) to the gathered media masses. "This is like being touched by the hand of God for an entrepreneur like me to get this job," blimp owner **Lee Gels** told the *Idaho Statesman* last week. "The executives from NBC [and other broadcast networks] will be watching me operate the blimp over Sea World. You can't buy media exposure like this."

El Michael When the sports guys at *Dweller's Rocky Mountain News* cannot get an expert opinion on whether El Niño would be affecting Super Bowl weather here, they didn't bother calling Scripps Institution of Oceanography's *La Jolla* weather service. Instead they went straight to the source: KGTV's "Captain **Mike Anderson**, who offered a positive spin. "January, February, and March are our wettest months," the paper quoted Anderson as saying. "But at this point, there is no indication we're going to be affected by El Niño. So far, it's mixed up and blessed Texas."

Food to eat For accused Qualcomm agent provocateur **Richard Hill** (probably won't be doing there any time soon), *Mucovites* with a taste for Mexican cuisine now have a place of their own, and it's called San Diego. Not the real San Diego, but a new restaurant by that name. According to a review in the *Minneapolis Times*, the eatery is adorned with "a canopy of pumice bricks painted in adobe tones, where warm lighting disputes across the walls" and features \$6 margaritas that are "light yet potent, with freshly squeezed juice and quality tequila." The newspaper reports that "the chips and salsa (\$5) are perhaps the best in Mexico," and the New Mexico-style burrito (\$20) "might otherwise be a fly if it were not generally dusted and grilled in ground chili pepper." A unique feature, says the *Times*, is the numbering of nearby subway trains, simulating San Diego's "seismic vibrations."

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 446, or fax your tip to 619-235-3096.



North Island from Cabrillo National Monument

That Special Glow

By Phyllis Orrick

The Navy's massive nuclear homeport project on North Island has come down to two state hazardous-waste permits that

are pending before the California Department of Toxic Substances Control. One permit was set to go into effect two weeks ago but has been appealed. The other could be drafted in a matter of months.

North Island's transformation into what Pentagon planners call "the key" element in the Navy's nuclear fleet is a huge undertaking. It is anticipated that nuclear aircraft carriers are stationed there, the construction budget for support facilities alone could run as high as half a billion dollars; the San Diego Chamber of Commerce claims the operation could inject \$2.5 billion annually into the local economy.

But the North Island nuclear homeport will also add millions of pounds of hazardous waste and thousands of cubic feet of radioactive refuse to the waste burden of the base — which is upwind and within one mile of downtown San Diego and next door to Coronado.

The permit allows most of the new waste at North Island to be stored for at least a year, some mixed radioactive and hazardous waste could be kept there as long as ten. For the purely radioactive waste, there is no effective time limit for removal.

Because the base is a federal facility, and a military one at that, state and local scrutiny of the

have some legal standing, and from the permit applications and supporting documentation. The facts often overlap or contradict themselves.

For instance, the federally required environmental impact statement for the overall homeporting project — prepared by the Navy and certified as adequate by the Navy — is based largely on the assumption that only one nuclear carrier would be based at North Island. Now, according to the Navy's latest plan, three are likely to be based there.

Where the state does come in involves two proposed hazardous-waste dumps — and then only when waste is stored

its appeal of the hazardous-waste permit that the state made significant errors and should rescind it. The state expects to respond within 90 days.

Should the state approve the permit, North Island will have six times its present permitted hazardous-waste capacity and will lengthen the amount of time most of its waste may remain in storage from 90 days to a year. Just as important, North Island is now able to accept a much larger volume of hazardous waste from outside the base. The new permit also nearly doubles North Island's capacity for PCBs — substances so poisonous their use is now banned — to some 17,000 pounds. North Island is already the sole repository for PCB waste generated by Navy operations in the region, since it is the only Navy facility with a PCB storage permit.

The Navy facility that has actually been in operation since 1992, the year it was completed. Until now, however, the storage depot was exempt from state oversight because the Navy kept waste there for 90 days or less and didn't accept material from outside North Island.

(On one occasion, the Navy conceded, the depot did accept waste from outside North Island — from outside the country, in fact. Several years ago a Navy research station in Antarctica ran out of waste-storage space, and the material was shipped to North Island in very short notice.) [The Toxic Substances Control Agency] — did not pursue the waste imported from Antarctica as a hazardous-waste import activity," was the agency's response to a public comment

continued on page 8

Dressed to Excess

By Bill Manson

Ask Janet — not her real name — and she'll tell you there are three things wrong with life in San Diego if you're a transsexual.

"We need employment protection, we need homeless shelters that will accept transgendered people, and we need a repeal of the cross-dressing law."

But for Janet, who says cities like San Francisco, Santa Cruz, Minneapolis, "and all of Europe" have enacted laws to protect transsexuals in employment and housing, the chief target is a local edict — unique to San Diego — that singles out cross-dressers.

Municipal Code 56.19, which became law in 1966, prohibits people from "appearing in a public place, or in a place open to public view, in apparel customarily worn by the opposite sex, with the intent to deceive or other person for the purpose of committing an illegal act."

Janet was one of the transsexual people involved in a recent conference held in Hillcrest's Craftman Hall organized by local gay activist Mark Calish Conlan. The conference advocated opposition to "status offenses," an increasing number of local ordinances giving police the power to target specific groups in society, including gays, transsexuals, and transgendered people.

Janet insists on remaining anonymous because she says she has been warned "by people with the power in town" that there'll be less chance of getting the cross-dressing law repealed if she is seen "going public" on this.

Also, she says, publicizing her real name would "kill my chances of getting employment, if people discover I'm a transsexual. That's how delicate it is right now."

"I'm before you a criminal," Janet told the San Diego Human Relations Commission (a body established "to reduce bigotry and prejudice in San Diego") last May 14. "I can leave this building and be arrested because of the cut of my clothing. My birth sex is male. This is my voice. This is who I am. I have characteristics of both genders: more female than male."

She claimed that municipal code 56.19, though purportedly aimed at transsexual prostitutes, has only been used against nude-to-female transsexuals of color.

She told the commission that between 1994 and 1996, 27 arrests were made citing this law. Twenty-two of those arrested were Latinos, four African-American, and one Filipino. She claimed police use the law to harass transsexuals, knowing most cases will never make it to court.

"It's very tricky in the way 56.19 was written," says Mark Conlan, who also says Zenger's magazine, a publication that deals with gay and lesbian issues, "apparently because the person who wrote it back in 1966, then-City Attorney Ed Butler, was aware that an ordinance that badly punished people from dressing in clothes of the opposite gender would be invalidated by the courts as unconstitutional. So his idea was to write the ordinance in such a way that it would appear to have a legitimate law-enforcement function. What it says is that you're not allowed to wear apparel customarily worn by the opposite sex — whatever that means in 1997 — for the purpose of deceiving in order to commit an unlawful act. Notice the ordinance doesn't say that you actually have to commit 'some unlawful act,' simply that you can be arrested if you're dressed in the clothes of the opposite sex for the purpose of committing an unlawful act."

Conlan, says Lieutenant Jim Duncan, head of the San Diego

Police Department Vice Unit, told him he considered this law aimed at prostitutes. "This begs the question of why it should be more illegal for a man dressed as a woman to commit prostitution than it is for a woman dressed as a woman or a man dressed as a man?"

The stated reason for the law at the time was that in 1966 authorities were worried about men dressed as women robbing the sailors who crowded downtown during the height of the Vietnam War.

"That was their excuse at the time," says Conlan. "Our wonderful boys from the Navy would come off and looking for a little sex and find that it had something attached to it that they weren't expecting. They worried that these guys dressed as women would beat them up and take their money. But nothing required a specific piece of legislation aimed at cross-dressers. Robbery is already a crime, prostitution is a crime. It seems to me that the laws against those things are perfectly adequate."

"You don't need an extra law like this to be able to enforce them," Janet says. "You can't think of anybody as a prostitute and law just trying to live normal lives. The people that you see [in the streets] who are transsexual are usually those that don't look very good. They stand out. The majority of transsexuals, you wouldn't know if you passed them on the street. And remember, half of all transsexuals are women who become men. They generally look even better."

Janet, who says she's a "middle-aged woman" who has "put on weight" lives alone and says her life battling for a comfortable place in society is typical of a transsexual.

She was born in 1951 in Barstow, California. "I lived a very isolated [life] on a farm for the first six years of my life. My father was an extremely masculine man. He was what I call a

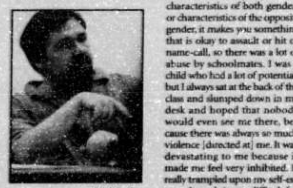
"rage-oholic." He was very abusive to my mother and to children. My mother was a victim. I became aware that I was really a girl. I had a younger sister and brother. For many years I felt [my father's raging masculinity] was the reason I was the way I was. But we now know that transsexuals come from all kinds of home life. There are many who come from very stable, loving homes and whose parents are very supportive of them. Experts now say they feel it may be a little bit of environmental influence but a definite biological part as well. I remember playing in my mother's jewelry box and wearing her clothes, pretending to be a girl. My relatives and friends and neighbors were telling me that I should have been born a girl at this early age.

Janet finally underwent the physical transformation to womanhood in 1975, in an operation at Stanford University. She was 22.

"I can honestly tell you I have never wished that I hadn't gone through this operation. I wish that society was a lot more compassionate, but I've never wished that. Before it was like my body continued on page 12



Janet



Mark Conlan



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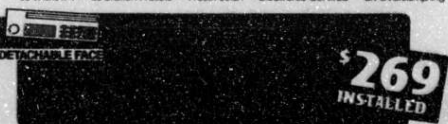
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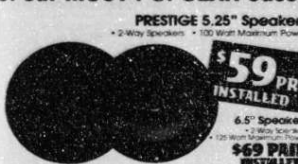
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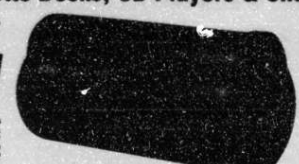
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continued from page 1
about the incident.)
The new hazardous waste permit brings the total capacity for long-term storage of hazardous waste to 4384 55-gallon

drums, or 236,500 gallons. All of that waste could originate from other sources in the state.
Toxic Substances Control has said it won't allow 90-day hazardous-waste storage within the newly permitted facility, but it has no power to keep the Navy from simply adding 90-day storage elsewhere as needed — as

long as the waste stored there is generated from North Island.
To judge from the Navy's own numbers, that expansion will probably be necessary soon. Even before the homeporting, North Island generated 4 million pounds of hazardous waste each year, according to the Navy's environmental impact

statement. That comes to 11,304 55-gallon drums, using conservative estimates, assuming the drums are filled with materials as heavy as water. Each nuclear carrier, the Navy says, generates nearly another 550,000 pounds a year. That's 1600 drums. Three carriers plus North Island's current activity would generate over

16,700 drums a year — nearly four times what the new permit allows.
The mixed-waste depot is small by comparison, with a 100-drum threshold under the permit. Homeporting work on the nuclear ships will generate 15 drums each year, and another 5 drums will be shipped to

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North Island from other Navy facilities. As a chemical/radioactive hybrid, mixed waste is difficult to dispose of. The Navy admits that there aren't enough treatment sites for all the mixed waste it generates. "Based on current schedules," it said in a May 1997 document, "treatment...should be available by 2003." In that same document, the Navy noted that some 250 drums of mixed waste generated by the nuclear propulsion program were in storage awaiting treatment at the end of 1996.
And there's a sizable federal backlog already. The Department of Energy has been forced to store about three million drums of mixed waste of its own, according to the Navy. If no mixed waste site is found, North Island will reach its mixed-waste capacity after five years — and much sooner than that if the expected additional nuclear carriers are berthed at the base.
The Navy sought to minimize North Island's 100-drum figure by converting it to the nuclear propulsion program's 250 drums cited above. However, looked at another way, North Island's 100-drum permit would give it the potential to store almost half of the Navy nuclear propulsion program's accumulated mixed-waste load.
Finally, the Navy will also be adding storage for purely nuclear waste. But that, like the nuclear carriers' onboard reactors (two per ship) and the activities directly associated with them (removing and installing fuel, for instance), is exempt from any state or local oversight. The Navy has said it intends to send that waste to a private dump in Ramoth, South Carolina. However, even the Navy admits that site is good only for ten more years, at best.
The Navy has said the proposed Ward Valley site in Riverside County, near the Colorado River, will be another option; however, even the Navy admits Ward Valley cannot be relied upon. "Because the future disposal of radioactive waste in California is uncertain," a Navy document states, "it was considered prudent to plan for onsite accumulation of ten years of radioactive waste." It estimates a ten-year hauler to run to 5300 cubic feet, enough 1000 55-gallon drums.

Navy documents unearthed during the coalition's lawsuit against the homeporting plan suggest the Navy has made it a policy to minimize discussion of the nuclear aspects of its nuclear homeport.
"Please don't let this get behind the headlines," the coalition mumbled and miss this opportunity for some benefits, please one Navy official to another regarding the need to keep San Diego port officials informed of Navy dredging plans. That was in January of 1995.
"Substantiated NIMITZ-class aircraft carrier for CVN and/or nuclear-powered throughout the documents," reported Cap-

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tain C.W. Chamberlain of the Pacific Naval Air Command in late '94. He was referring to the Notice of Intent for the San Diego Homeporting plan, required to be published in the *Federal Register*.

In that same communication, Chamberlain shows how the Navy danced around the issue of how many carriers North Island would actually homeport.

"Your draft," the officer writes to colleagues in a branch of the Department of the Navy in Washington, "implied...realignment of a [nuclear aircraft carrier] to San Diego. Since the actual language said 'ships,' we thought it more correct to be specific." Chamberlain writes that his revision of the document "Provides reasoning for our change of plans... without

negating [the commander of the Navy's] homeporting plan — by calling premature our previous consideration of homeporting 'up to three' carriers."

minimal public examination. "We also specified the requirement in San Diego for [nuclear carrier] transient capability."

According to another Navy memo the homeporting opponents organization uncovered, the Navy carried out "research" on one Joe Bacon, of Coronado, because he "is a new name in Coronado." Bacon, who took part in public meetings about

"Of similar concern," the letter goes on, "San Diego Military Times Campaign members...witnessed a uniformed naval captain taking down car license plates at a public hearing on homeporting at the Coronado City Council. The San Diego

Military Toxics Campaign, a consortium of groups and individuals critical of the Navy's plan, was also part of the suit against the homeport. "This kind of activity can have a chilling effect on public participation and should be stopped." The Navy did not respond to the letter's allegation. "The problem in Coronado

continued on page 17

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director of the Peace Resource Center of San Diego, the Navy has been consolidating as part of an overall military contraction. "San Diego has always been the largest naval facility," she says. "It used to be the largest military installation in the free world. That concentration in San Diego is real ominous for us, because the question is going to be posed: They closed all these other places, where are they going to go?"

"We're being asked to bear the whole brunt," she says.

As of press time, the Navy had not provided comment. ■

Dressed to excess

continued from page 5

and my mind were out of whack. Now my body and mind are in synch. I'm at peace with myself."

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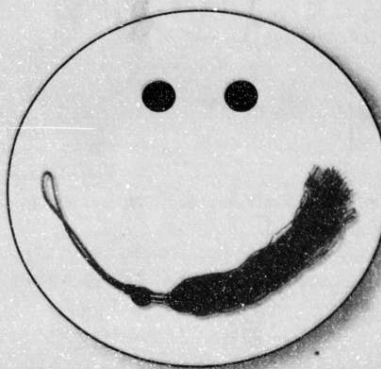


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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Q: Dear Knowledge God:

I was walking to work downtown and I noticed that one of the new parking meters was yellow on one side (instead of green or red). I looked on the other side, and it said "LOL!" Is that some sort of Internet/chat room joke (LOL — "laugh out loud") followed by the hacker's initial (John, Jim, Jack, etc.)?

— Kamal, San Diego

You've spent too much time fondling that mouse, Kamal. When you see e-mail on parking meters, time to pitch the electronics and take up folk dance. Relax and come in from the chat zone for a while. According to the parking enforcement wing of the SDPT, a yellow meter is a busted meter. (It's also the street-side equivalent of a four-leaf clover; more on that later.) The new meters can not only tell you when they're on the fritz, they can figure out what's wrong and display the diagnosis. Coin jammed? "JAM" appears in the window. Mechanical glitch? It says "FAIL." Fading battery power? "LOW." That's L-O-W, Kamal, not L-O-L-I. But we can see how you might confuse the two.

So, one day you slide the cool Kamalmobile into a primo space right in front of the bank. Good citizen that you are, you sling a quarter or two into the meter. But while you and the teller figure out why all those checks bounced, your meter's battery craps out. We can't do anything about your bank balance, but if a meterperson chugs by and sees the yellow window, at least you won't get a ticket. If the battery can be fixed on the spot, the meterbusting will do so, then feed enough coins to max out the time allowed for that space. If it has to go on a fix-it list, the meterperson just checks back to make sure you don't park overtime. So...figured out the best thing about yellow meters? If you find one, it's legal to park there for free. Just make sure you don't stay longer than the legal limit for that parking zone. You can still get a ticket for overtime parking, even if you can't get one for an expired meter.

One more feature may help you escape a ticket. When your time expires and the red window pops up, the meter starts a countdown that shows exactly how long you've been freeloading. If you hear the ominous sound of that scooter sipping by the Kamalmobile, and you get down the sidewalk to throw in a desperation nickel — you might get away with it if the metermonitor hasn't started to write the ticket and the meter expired only a minute or so earlier. Ticket-writers have some leeway in such cases. Of course, life being what it is, you can figure the odds on all these circumstances converging in your favor.

Dear Matthew Alice:

On the back of the Rolling Rock beer bottle (brewed by Labrore Brewing Co.) there is a "53." Me and my friends have been curious for many years about why it is there and what it means. We have tried calling their customer service number, but they would not give us any info, except that they are so ignorant as to (or pretending to be). Help us solve this mystery.

— Sara Burgin, San Diego

I forget it. I don't know; they don't know; nobody knows. But all beer drinkers wonder. Labrore turns bad record-keeping into ongoing publicity. The number's been on the label from the start (1959). Common guesses: number of words in the beer's "pledge," number of letters in the ingredient list, the year Prohibition ended. Some say it was a typesetting glitch and means nothing. Well, nothing but hype.

Matt:

I heard that there used to be a racetrack (for cars) up in Torrey Pines somewhere and that Carroll Shelby raced there. I was born here in San Diego and thought I knew a little bit about its history. I know there was an Army base up there, but I've never heard of this.

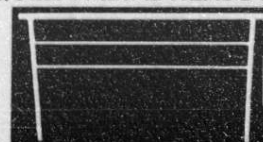
— Chris, the Net

You do know a little bit about San Diego history, Chris. You just need someone who knows a lot...and naturally, my name came up in conversation. We hooked a few divots out of our heap of historical info, and here's your answer.

Most golf courses are so quiet you could hear a bogey drop, but Torrey Pines Golf Course has a very noisy history. From 1941 to 1943, the area was Camp Callan, an anti-aircraft training base. Instead of shanking drives off the cliff, soldiers fired 90mm artillery shells at targets towed by planes over the ocean. When the war ended, the Army gave the place to the city. It was pretty quiet again until 1951, when the Alfa and D-10s and Ferraris drove in. For the next five years, Carroll Shelby, Phil Hill, Briggs Cunningham, and some less famous names raced a 112-mile route marked out on the camp's old roads. By '57 the track was closed. Torrey South was open, and the loudest sound was the cursing of the duellers. From '59 to '64, sports cars raced at the fairgrounds, and all subsequent attempts to revive the sport there have been as effective as a missed shift.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 58003, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to matmail@aol.com via the Internet.

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By Patrick Daugherty

HERE COMES THE MONEY



Americans like huge things. We like the biggest skyscraper, the biggest stick of cotton candy, the biggest prison sentence, the biggest drive-through cathedral. Face it, we get a big thing done.

The latest thing in the big Super Bowl week will be the game. Super Bowl games are usually tedious. The normal person leaves in the third quarter with the NFC team up by 24 points. This year likely will be no different.

The Super Bowl is about money and corporate tents. It's about the governor's party, the NFL commissioner's party, and endless private parties given by large plumbing manufacturers. If you are rich or powerful, odds are you will be in San Diego January 25th. The idea is to meet and greet others of your ilk, and while you're at it, grab for serious money.

Cities spend millions and millions of dollars to acquire a Super Bowl. Politicians claim the game brings in 20 gazillions dollars to the community. First class hotels and restaurants will score big, but what about the rest of us?

"Please hold. Your call will be handled momentarily." I am in telephone limbo, on hold, not even elevator music to pass the time. Finally, a youngish female voice announces, "Aphrodite's Massage. How may I help you?"

"Hi. I'm writing a column about the Super Bowl. Do you have any plans or specials for the big event?"

The woman laughs. "Well, we're going to work."

"Are you going to offer any kind of a Super Bowl tie-in or will it be business as usual?"

"We'll run a couples' special. You know doublets."

I'm starting to enjoy this conversation. "No, I didn't know. I mean, I can imagine, but... what's the price?"

"The price varies depending on what cities we travel to."

"I see, so there might be one price for Orlando and another for Vegas?"

"Right, but we are promoting a couples' special. Two people at one location get a discount. Instead of charging each client for the hour, we'll give them a special price."

"And what are the prices?"

"We offer \$100 per hour and \$130 for an hour-and-a-half. So, if there were two people the bill would be \$130 total."

"And would it be one person doing all the massaging?"

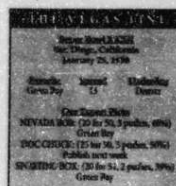
"Yes, depending on the therapist. The therapists are all independent contractors, and we have to see if they're willing to go. That's why I said rates vary. But, the majority of them do the hour-and-a-half and the

stream. I did the Chitters of the Valley Care Center. "Dignity in Retirement," says their advertisement. "Hi, blah, blah, blah, from the San Diego Reader."

An elderly German female snaps, "From the who?"

"San Diego Reader. I'm writing a column on the Super Bowl and how businesses are responding to it."

"Ah-hah."



"Do you have any plans for the Super Bowl or any specials that you are going to offer?"

"Just, you know, sit down and watch the Super Bowl. I don't want to be in the paper. Okay?"

All right, onward to the La Jolla Cosmetic Surgery Center. Of course, I am on hold and subjected to a soothing recording. "At the Surgery Center we are dedicated to providing you with patient-friendly literature and discussing any procedure you may be considering. You are also cordially invited to attend one of our monthly champagne beauty brunch seminars held on Saturday mornings at the Center."

"Hi, this is Karen."

"Hey, Karen. Do you have any specials or anything different during super bowl week?"

"You know, I can't say that we are."

"Business as usual?"

"Pretty well, except for visiting physicians from other parts of the country. We've been inundated with calls from surgeons who are coming in for the Super Bowl. They want to tour our facility and watch our doctors in surgery."

"How many people are we talking about?"

"I'd say eight to ten," Karen laughs modestly.

"That's quite a bit actually. You have to make special plans, you'd have to have somebody there..."

"Yeah, they all want to see different procedures, a lot of them are hoping we'll do ultrasonic liposuction on a day when they're in town."

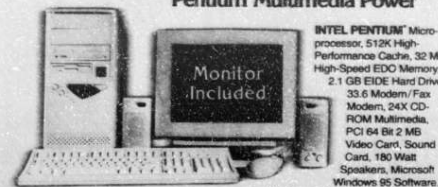
"Ah, the Super Bowl as liposuction-obsession opportunity. I like that. We're closing in on the heart of this thing now. I dial again."

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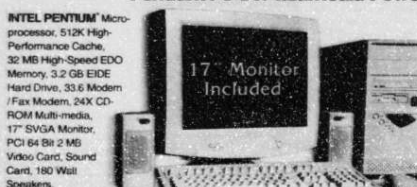
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It is easy to see why Plato's ideas of the good life seem to have a totalitarian edge, for they lack any conception that different people might hold equally legitimate but divergent views and that morality could be a matter of opinion or the result of a specific historical situation. It is a stark, intellectual vision of the good

DIODORUS OF SICILY
(c. 400-350 B.C.)

Greek geographer and historian, Diodorus is best known for his *Bibliotheca historica*, a massive 40-volume work that covered the history of the world from the time of the gods to his own day. The work was written in Sicily, and it is here that Diodorus is believed to have lived out his life. He was a member of the Sicilian aristocracy, and he was a close friend of the Roman general Marcus Tullius Cicero. Diodorus's work was highly influential on later historians, and it is still considered one of the most important sources for the history of the ancient world.

KARL MARX
(1818-1883)
German social theorist,
author of *Communism*,
author of *Das Kapital*
(1867). Believed in the
necessity of a proletarian
revolution and the estab-
lishment of bourgeois
dictatorship.
His daughter, Eleanor Marx,
translated *Madame Bovary*.
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pleasure were notably unmaterialistic. He wanted to "dream," "I am thrilled with pleasure in the woods when I live on bread and water, and I spit on luxurious pleasures."

He counseled against all activities that were initially pleasurable, but subsequently painful, attacking sexual activity because it was often accompanied by fatigue and remorse, and drinking because it brought on headaches and gloom.

This ascetic approach was shared by subsequent cynical and stoic philosophers who advocated a complete rejection of the world and its pleasures, being indifferent to external influences, desires, and passions. The cynic Diogenes was said to have been visited by

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Don't Love Your Monterey Cypress to Death

Pull It Up by the Roots Before You Fall in Love With It



Monterey cypress

The Monterey cypress (*Cupressus macrocarpa*) is an evergreen conifer with heavy masses of tiny, scalelike leaves and round cones roughly an inch and a half in diameter that tend to hang onto branches for many years. Conifers, of course, are members of a class of trees and shrubs that have needle-like or scalelike leaves, generally carry their seeds in cones, and are usually evergreen. (Pines, spruces, cedars, redwood trees, junipers, and araucarias are among other conifers familiar to local gardeners.) In gardens, the Monterey cypress tree grows rapidly in pyramidal form to 40 feet or more, then slowly expands in girth, drops its lower branches, and takes on a picture-postcard shape. Fine old specimens are as impressive as the famed Cedars of Lebanon. On the Monterey peninsula, where these trees are native, some venerable individuals have survived hundreds of years, protected from hot weather by coastal fog and whipped by the ocean winds into tortured shapes.

The Monterey cypress was one of the first nonnative trees brought to San Diego by early settlers. Vintage photos taken in the last half of the 19th Century show specimens that look as if they could be 50 years old. A photograph taken in 1900 proves that Mission padres used them as windbreaks. Since the 1950s, however, few have been planted here because local farmers suspect carrying them. Not unlike by this, the Monterey cypress seeds itself like mad, and many seedling cypresses make it into adulthood. Years ago my house was surrounded by a grove of these trees—no, a great deal of bare ground due to their invasive roots. Cypress trees came up by the dozens in my garden. Almost all of the cypresses in Southern California got their start like this and can trace their ancestry to the original trees planted by early settlers. A few old historic trees still exist, but most have been killed due to widespread misunderstanding of their characteristics.

As a matter of fact, the Monterey cypress is one of the worst trees for Southern California. It drips needles and sticky sap, is prone to beetles and fungus, and its roots are so invasive it's difficult or impossible to garden under. Books blithely list it as drought resistant, but without water it's a sick and scrawny tree. If one comes up from seed, think of it as a weed. Quick! Pull it up by the roots before you fall in love with it. Luckily, you can't hear one. Why write about it, then? Because Monterey cypress trees are like some people. Their faults drive you crazy, but you love them anyway.

Let me give you an example. A few years ago I happened to phone a friend who lives near the cliffs in Del Mar. By the sound of her voice I thought she had a cold, then I realized she was crying. "It's so sad," she sobbed. "And I'm spitting mad!" My imagination

went into high gear. (Drover or worse?) "Whatever's happened?" "Nothing that awful," my friend managed. "But it does mean a lot to me. It's about a tree. I mean, it was a tree." "Thank God," I breathed, "but tell me about it." So she did, soon stopped crying, and began to laugh. "Forgive me," she begged. But there was nothing to forgive. After I'd heard her story, I wanted to cry too.

Here's what happened. There was once a Monterey cypress growing near the railroad tracks at the end of a street on top of a cliff in old Del Mar. For a hundred years or more, this tree had thrived in pristine grandeur unmoored by people who thought they knew what was good for it. As the years ticked by, it took on a lovely windblown shape with a thick and twisted trunk. When its lower branches were no longer necessary, the old tree let them die. Winter winds twisted them loose and buffeted them to the ground. Eventually only three of the lower branches still hung on. They grew almost as thick and tall as the main trunk and sloped gracefully to the northeast, as if the tree were sailing before the wind, spinners aloft.

By the time my friend and her husband bought their home in Del Mar, the rounded crown of this old cypress tree was completely covered with healthy green foliage. But hidden inside its verdant head was a sort of upside-down nest of dead branches, twigs, leaves, and debris. Old stuff had simply died and collected there. You could run under it and stay dry through a cloudburst. But, other than one or two broken branches that hung down from the outer edges, none of this internal dead growth showed from the outside. My friend loved that tree. She admired it when she came home from work and turned in to her drive. She enjoyed its silhouette against the sea. On summer evenings, she and her husband used to walk down toward her special tree and chat about their day. And as they shared their experiences, they also shared one unspoken thought: "How beautiful is that tree!"

Then tragedy struck. New owners bought the house at the bottom of the road and wanted to trim off the dead growth. That would have been okay, but the young man from the pruning company said, "While you're about it, why don't you let us do it out? Monterey cypress trees are subject to beetle attack and fungus problems. As a result of all that dirt and debris hidden up there inside the tree, it'll be much healthier." Right? Wrong! Nonetheless, the tree was pruned.

A man with ropes, hand tools, and a chain saw got right up inside the cypress and hacked away. He did what his boss told him to be cleaned it out. He tried to take out dead branches only, but up inside the tree you couldn't tell the difference; several that fell to the ground had green tips. By evening the tree looked different; a month or two later it began to die. All of a sudden one section of foliage went brown and then another. Every year, the owner told me, the tree trimmers come back and prune off the limbs that had died.

"Like I told you, the Monterey cypress is a sick tree," said the man from the tree company. This one was doing fine before he cleaned it out, but a few years later it suddenly died. The trimmers came back for the last time and cut it down. That was the day my friend cried.

In its native fog-bound habitat on the Monterey peninsula, the Monterey cypress is drought resistant and immune to most of the pests and diseases that afflict it down here. Last spring I drove alone around the 18 Mile Drive and observed how the pine trees—Monterey pines, also native there—grow on the hillsides and canopy a few hundred feet away from the beach. They evidently don't like to grow right in the teeth of the salt wind and spray. But as soon as the road reaches a turn near the beach, and you feel the first blast of cold sea air, that's where the Monterey cypress trees are clustered. After you leave the big golf courses at Pebble Beach, cypresses hug the coast and line the shores all the way back to Carmel. They cling happily, obviously by choice, to this rocky, cool, and windy coast, the fogger the better. And foggy it was.

I was staying in Carmel to attend the Annual Carmel Garden Show, but my visit had deeper meanings. My husband, Lou, had died just a few months earlier. I decided to stay in the corner of old Carmel and revisit the places he and I had loved. I started my drive late in the day, so I was virtually alone on the road. Many times, I parked my car, got out, and communed with nature talking aloud to trees and even to Lou. Clad no one was around. Hoping also for wisdom to sink in, I'd read something about Buddha sitting under his tree and that we could go out and find our own tree to sit under and gain wisdom.

As the years ticked by, it took on a lovely windblown shape with a thick and twisted trunk.

One piece of wisdom that did sink in was the perfect adaptation of the Monterey cypress tree to its natural home and how it adapted it in to Southern California except when it's growing right on the beachfront. Here, where they belong, cypress trees are like living sermons in courage, tenacity, and grit. They don't ask for life to be easy; they live in the very teeth of the wind and resist the challenge. A Monterey cypress growing old in its native habitat is a good example of jargon and dignified survival.

I observed that it's natural for a frog

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of Monterey cypress trees to die back and drop off in the center of the tree and for lower branches to die and eventually drop off too. Scars left by falling branches eventually are healed over by twisting bark. I remembered a tree in our garden that was a half dead, dwarfed, and twisted sapling when we built our house and then had taken on a new youth when given adequate water. Gradually, it became a large and healthy tree, until the old self was totally absorbed within it. I hoped my sorrow could heal over in the same way. And also that my body could cope as well as these old trees did. (I was recovering from a knee replacement that had malfunctioned and been operated a second time, hoping it would get well and hold me up through the years ahead.) I sat on the hard dry ground next to one venerable tree and was swept into its peacefulness. Things had happened to it, but it had overcome them and carried on. I didn't think of anything in particular.

I sat up there, but when I climbed back into my car, an added measure of hope and strength went with me. In Southern California, unless growing in fog and wind right along the coast, these trees are very prone to fungus diseases, none especially cypress canker fungus, for which there is no known cure. Canker fungus is present in the atmosphere and also can be carried by birds, insects, and pruning tools. It enters the tree through insect damage or by bark cuts made by pruning equipment. This fungus disease causes a section of foliage to suddenly turn yellow, then go reddish brown, and sometimes hang there for months or years looking unsightly. First one area of foliage and then another will fall prey to attack, turn brown and die, until after several years the whole tree suddenly expires. Infected trees also tend to drip a lot of sticky sap. The editors of *San Jose Western Garden* suggest destroying trees

afflicted with this disease. Once a tree has contracted cypress canker fungus, it's just a matter of time before that tree will die; meanwhile, it can infect other healthier trees. Partly because of dripping sap caused by fungus diseases, the Monterey cypress tree is also highly subject to beetle attack. Beetles bore through the bark leaving round holes and frass. You can often see these if you closely inspect the bark. If you remove a section of bark with a pocketknife you can also see the little winding pathways the beetle larvae create as they chew away at the cambium layer of the tree. The cambium layer is the formative layer of growth cells between the wood and the bark of a tree. It's also the sap-carrying portion of the tree that acts like a giant blood vessel hauling nutrients and water from the roots of a tree up to its branches, twigs, and foliage. A tree's sap is its lifeline; any interruption in the flow is like a tree-size heart

attack. Branches without adequate sap simply die. Beetle problems are exacerbated when the trees are pruned during hot, dry months when beetles are most active. Fresh running sap in spring, summer, or fall attracts large numbers of hungry beetles. The first arrivals send out pheromones, odoriferous mating calls, which travel for many miles to attract flocks of prospective mates. After indulging in a joyous beetle-orgy, the beetles bore under the bark and lay their eggs on the sides of the burrows. Once the larvae hatch, they settle down to a happy feast, burrowing in a special pattern according to species through the cambium layer under the bark. When full grown they form pupae, mature, emerge as adult beetles eager to mate, and the soap opera starts over. The tree's best defense is to manufacture one whole lot of sap and downsize the beetles. Healthy trees often succeed, but they need a lot of water to do the job. Unhealthy ones grow-

ing on bone-dry soil simply can't produce enough sap. Once beetle damage has girdled a tree, that tree will die. Apparently healthy Monterey cypress trees are sometimes afflicted with sudden death, usually in summer. It's not always possible to pinpoint the exact cause, but here is a familiar scenario: During a particularly rainy winter a tree potens a lot of lush green foliage, rapidly increasing the size of its canopy. Unfortunately, it also loses some of its roots as a result of root-rot due to poor drainage and water-logged soil. Then comes the hot dry summer. With fewer roots and more foliage, the tree can't keep up with its own demands, and suddenly it's no match for the beetle and canker problems it was previously keeping at bay. Due to inadequate irrigation and no nutrients entering the roots, there's not enough sap to fight them off, so it dies. One or two good waterings in midsummer and fall might have saved that

tree. The best way to maintain the health of a Monterey cypress that is growing in a garden away from the ocean is by regular irrigation, occasional fertilizing, and proper pruning practices. In Southern California, Monterey cypress is not a drought-resistant tree unless it's grown on the ocean front. In gardens, they do need water. You can often bring back a stressed or lackluster tree with one or two deep waterings. On one occasion I saved a stressed tree for a neighbor by applying lawn fertilizer over the ground under the canopy of the tree and watering it to the ground. I did this once in late spring and again in summer. The tree put on new growth and lived. Never clean out an old tree that has not been pruned regularly through the years. However, if you begin pruning a Monterey cypress when it's young, you can safely keep it up at regular intervals throughout the life of the tree. Here are the details to clip and save:

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Proper Pruning Practices for Monterey Cypress Prune Monterey cypress (and all conifers) in winter only, never in summer. Use proper pruning practices, such as using clean equipment and cutting branches outside the branch collar in order that cuts may eventually heal. As with all trees, never take off more than 20 percent of the green foliage at one time. Taking off more than this exposes the bark to sunburn. (Sunburn stresses conifers, makes the bark ooze sap, and can lead to wiring of needles. Even pines can suffer from sunburned bark when overpruned.)

Prune young Monterey cypress trees to shape them, lighten up their foliage, remove excess branches, and remove dead wood. Any healthy, young, well-irrigated cypress tree can be safely pruned. As a tree grows older, prune it every few years. From youth into age during the winter in order to lighten up the foliage, lace out the center, clean out dead twigs and foliage, remove dead wood, and tip-prune to strengthen branches. During the first 20 or 30 years of the life of the tree, choose well-placed branches you want to keep and cut out others. As the tree grows older, just take out smaller branches as necessary and abstain from removing larger branches over eight inches in diameter unless these threaten public safety or the life of the tree. Old trees that have been pruned correctly, the scars of young branches that have fallen off or been cut off in youth eventually disappear altogether and will be covered over by healthy bark. Large cuts, however, will remain for the life of the tree.

Old trees that haven't been pruned in years are in another category altogether. Removing a large branch from a venerable Monterey cypress that's never been pruned before can endanger its life. It won't be immediately, but the most likely scenario is that other branches will subsequently die until the whole tree is dead. Occasionally, I've seen a mature tree safely survive its first pruning, but only when the tree was still pointed in shape like a youthful tree and had not formed the flattened or rounded crowns these trees assume in age. About 40 years ago, shortly after Lou and I built our home and every penny counted, I climbed to the top of a large Monterey cypress tree outside our bedroom and cut off its totally dead top section. The dead portion was over ten feet tall, shaped like a small pointed tree bud, and had plenty of beetle damage. I made the cut at an angle so the rain would roll off. My mother-in-law, Francis Lloyd Wright, glanced out of her living room window, saw me outside a branch on top of the tree, and had a fit. She wanted to know what Lou would think if the knew I was up in a tree. I laughed, stayed up there and finished the job, and gave the cut section a shove. Luckily it fell to the ground. I pruned the cut with tree and saw a small can I'd carried up the tree with me. (Tree saw is no longer recommended by experts, but in

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— Pat Welsh

Pat Welsh is the author of *Pat Welsh's Southern California Gardening: A Month-by-Month Guide and All My Edens: A Gardener's Memoir*, both from Chronicle Books. For five years in the mid-'80s she was Channel 39's "resident gardener," for which she won the San Diego area Emmy.

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CONTINUED FROM PAGE 1

FINDING *family*

Smoking
Out Okies
in San Diego
County

...genealogy also implies obligation, that each new generation, shouldering some vague hope for the future, will restore something lost, a deep longing for family, for connection, for home long fled. This birthright follows me, an unwritten tradition with rules I cannot recite but follow perfectly. We pass it on to our children at birth, a chorus of voices intone, Are you the one? Are you the one?

— from "Genealogies" by Marina Martinez

Top drawers of memory
never contain anything
of value for me
when wounded
and needing a balm

I pull out the bottom
drawer
of my mind
marked Oklahoma
which holds a list
of small raw towns
with names of touching beauty

I recite with reverence
Bowlegs
Depew
Pretty Water
Idabel
Lone Star
Gypsy Corner
Broken Arrow
Cloud Chief

until the words
form a prayer
which I do not understand
but close the drawer
with my own Amen

— Wilma Elizabeth McDaniel,
"Oklahoma Litany"

Sorry state of affairs to do that to a poor man and his family. I'm not ashamed of my daddy being locked up for taking a blanket to keep his little ones warm. I'd rather steal than to beg any day. I'm proud of who we are."

Jim Heck's words broke my heart and released an explosion of memories. Heck is now 62 years old, four years older than I. He was a little boy when his daddy took off to San Diego to look for work in the burgeoning defense industry, and a year later the rest of the family followed with no more than the clothes they wore. Heck is economically comfortable now, but he does not forget. Like the other Okies I met in San Diego last summer, Heck not only does not forget, he makes a point of remembering; he is the one in his family, the repository of the stories, the storyteller. In my own family, I am one of those.

So, what is an "Okie" anyway? They are mostly rural whites, mostly from Oklahoma, but also from the rural backwaters and hills of Arkansas, Missouri, north Texas, who migrated to the West Coast during the Depression and Dust Bowl days of the 1930s and in the early 1940s to work in the defense industry spawned by World War II. They brought with them a resilient rural culture that quickly found its groundings in the Central Valley of California, largely through country and western music, the roots of which go back to the Scottish highlands and lowlands, to Ireland, carried across the continent in the minds of frontier settlers and passed on generation to



Jim, Anne, and Chris Christian

generation. Those who located in the Southwest, including Oklahoma, adopted Mexican border folk music as well as the accordion and dance music of the immigrant Acadians, Germans, Poles, and Bohemians.

But life was not all music and celebration. "Being an Okie means getting rooted out of an area and having to hustle for a toehold in some new area," writes Ken Kesey, author of *One Flew Over the Cuckoo's Nest*. He identifies himself as an Okie whose Dust Bowl migrant family landed in rural Oregon, where he grew up. "Being an Okie means running the risk of straying out from under a layer of heartless sambochiches only to discover you have become a red-neck of bitterness worse than those you strove against. Being an Okie is a low-rent, aggravating drag, but it does learn you some essentials: essentials like it isn't a new car that pulls over to help you when you are broke down with the senile car-buretor, it is somebody who knows what it is to be broke down with a hurt machine."

That about says it, during the second half of this century it has not been cool or correct to be proud of your ethnicity if you are white. Okie ethnic identity is not so much about being white as about being rural, blue collar, down on luck and love, and being from, or your ancestors being from, a particular region, originally the borderland south of Tennessee and Kentucky, then Missouri,



Melvin Jernigan

Arkansas, and Oklahoma, finally the Central Valley and other pockets of the West, including San Diego.

Jim Heck — James W. Heck — was born in Oklahoma in 1934 and remembers his preschool years there as idyllic. He recalls the Tom Mix, Roy

Canadian Mounted, and Gene Autry movies projected on Saturday nights against the side of the town's store, the same experience I had growing up in Oklahoma. Like me, he found larger rural centers exciting to visit, like Holbrook and Carnegie in his case, Yuloh and El Reno in

mine. All sides of Jim's family came from Missouri and homesteaded in eastern Oklahoma, then in the 1920s, moved on to western Oklahoma, near the tiny farming community of Godebo in Kansas County. They farmed but did not own land. His mother's side, the Carrs,

had owned land but lost it to bankers during the Depression. Jim's father worked in New Deal-created work camps, the WPA and the CCC. It was while working in the CCC camp that he took the framed army blanket and ended up in federal prison for three years.

In 1939, Jim's uncle was the first in the family to venture out to the promised land of California, to Long Beach. Then Jim's dad joined his brother — hitchhiked to California with the father of Jon Van Dewater, the son of a former coachman and mayor of National City and presently a member of San Diego's Board of Port Commissioners. Jim's father sent for the family nearly a year later, once he had a job. It wasn't easy to get work, and he had no experience for industrial work. When he wrote down "cotton picking" as his main skill, he'd be turned away. Finally, he lied and said he'd worked on oil rigs they bought a house. Oklahoma was famous for oil production. Then he moved on to San Diego and got work in maintenance at Convent, that the rest of his life, Jim followed in his dad's footsteps and has always worked in maintenance.

Every year until the end of the war the family took back to Godebo; then they moved to Nebraska to farm for four years but ended up back in San Diego, living in government housing in Pacific Beach. Jim's mother died last year at 86, his father

in 1978 at 64 of diabetes he had been laid off from 77 just before retirement, so received no benefits.

When the Heck family first arrived in San Diego, they lived in a tent in the Imperial Beach area, where Jim started first grade. He tells a funny but sad story on himself about his first day of school, just fresh from rural Oklahoma. He asked the teacher to be excused to use the rest room and spent a long time roaming the periphery of the school building searching for the outhouse, never having seen indoor plumbing. His staunch Southern Baptist upbringing would not allow him to just relieve himself in public, and with typical Okie independence he would not ask for help. Since there were no trees or bushes, he continued to circle the school-house looking for the privy until it was too late. The resulting embarrassment led to his first experience of being called "Okie" and "white trash."

During the war years the Hecks lived in one of the flimsy residences of Linda Vista and Jim attended Kit Carson Elementary School. The Linda Vista neighborhood is still there, still poor as Jim puts it, always there at the bottom line in Linda Vista. It was created as war housing for defense workers, later Hecks and Latinos moved in as Okies moved out, and now Southeast Asian immigrants have replaced blacks and Latinos. The subdivision of low-income and subsidized housing was created dur-

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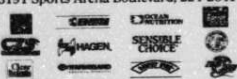
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high school to pick cotton. Then on top of all that being sent up to jail in his early 20s. I don't know how he overcame it all and remained not bitter. He went on to California to find a way to provide for his family, and at 50 years of age he went back to get his high school degree. That's what inspired me to go back to school." Jim's ecology to his father when he died was simple. "He was the kind of man I would hope that my boys grow up to be."

A few years ago I began writing what I called "life history," my own history, using the methodology of historical research, particularly oral history techniques. In July 1997, my book, *Red Dirt Growing Up Okie*, was published. The final version quite different from the way the book had started. I ended up valuing my poor white, rural, Okie heritage, honoring my roots and where I came from. I found myself acknowledging the important connections between people like me who grew up in Depression, wartime, and post-war Oklahoma and those tens of thousands of Okies who migrated to California.

I wanted to find out more about those migrants and their descendants in California. I was only vaguely aware of the Okie presence here. I knew that Okies had migrated to the Central Valley, Los Angeles, even Oregon, seeking work picking cotton and fruit—prune pickers, they called them. I have relatives and



Jim French

friends in those places, but San Diego?

Historian James N. Gregory in his excellent 1989 study, *American Exodus: The Dust Bowl Migration and Okie Culture in California*, barely even mentions San Diego, although he provides the demographics,

which surprised me. The Dust Bowl—and Depression-driven migrations brought many job-seekers to San Diego so that by 1935, 19,400 Okies had settled in the San Diego area, making up 10 percent of the total population. By 1947 there were 29,000. More migrants arrived

to work in the defense industry and shipyards during the war, including earlier migrants from the Central Valley, so that by 1950, the migrant population had produced a new generation and numbered 65,500. Today there are around 100,000. The first San Diego Okie I met was Paula Morgan. In their

progress in the San Diego area, I set out to find a few of the storylines following them. I began making telephone calls before I journeyed to San Diego.

I started with the San Diego Chamber of Commerce. When I told the man who answered the phone what I was doing, he laughed and said, "You'll find all the real Okies out in Lakeside, Santee, and thereabouts," sounding pretty much like an Okie himself. Because my father was a rodeo man, my first instinct was to look for the local rodeo clubs, so I called information in Lakeside; the only listing under "rodeos" was the Rodeo Bar and Grill, which I called. They informed me that the rodeo grounds were just across the road, and if I wanted to meet some Okies, or some good barbecue, and hear local country bands, I should come to the Rodeo Bar and Grill. But the main way I found those I interviewed for this feature was that they responded to an ad I ran.

One Okie who called, Melanie Jennings, is a 22-year-old doctoral student in English at the University of California, San Diego, writing her dissertation and short stories on Okies in the Oakland/Fremont area where she grew up. Melanie offered to shadow me in my endeavor, and her intelligent presence was a great gift. Then the storylines I was looking for began calling, and I headed for San Diego.

The first San Diego Okie I met was Paula Morgan. In their

late 30s, Paula and her husband Doug Foley have a precocious seven-year-old, Douglas. This is the second marriage for Doug, the third for Paula. Paula works full time in a physician's office and Doug is disabled and an at-home dad.

The first time I met Paula, husband and son dropped her off in Coronado where I was staying. Melanie, the graduate student, joined us, and we made our plan for the day. Paula went the wheel of my vehicle, and we three rode out I-8 to others "the real Okies" could be found, taking Highway 67, off at Mapleview. And there we were, right in front of the rodeo grounds. They informed me that the rodeo grounds were just across the road, and if I wanted to meet some Okies, or some good barbecue, and hear local country bands, I should come to the Rodeo Bar and Grill. But the main way I found those I interviewed for this feature was that they responded to an ad I ran.

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The first San Diego Okie I met was Paula Morgan. In their

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bulled potatoes, sliced tomatoes. Doug is the cook in the household and, like most good cooks, eats a lot of his own fare and is somewhat overright on an already imposing frame. The San Diego air was toasty but not hot, and the stars came out bright and clear. I swore I saw a lightning bug, but that was my imagination as it seems there aren't any here. It could have been a summer evening eating on the ground in rural Oklahoma, a traditional summer cookout that started with shroppers who didn't have fuel oil, or sometimes even a kitchen in their cabin or tent. Definitely comfortable.

Into the summer night we talked. Jim French, a good friend of Paula and Doug's, was there. Jim is a very supercharged motor mouth with a lot to say and never dull. He describes himself as a "natural born liar and bell on women." Now in his 30s, Jim moved with his family to San Diego from Oklahoma City, Oklahoma, when he was beginning high school. Jim had everything about his new home in Vista, California, and longed to return to Oklahoma, which he did on his own finally, only to end up again back in San Diego. In Oklahoma he was regarded as a sophisticated Californian, in California, an Okie. At home somewhere, Jim turned to art. A gifted and hard-working artist, Jim is a musical-instrument inventor, an excellent cook and brewer. What seems central to him — and I

find this true of others from this background — is a kind of biblical or Faulknerian obsession with genealogy. Personal identity is not so much individualistic, nor ethnic-group oriented but rather is located in a matrix of selected memories and legends, the "bad" characters just as endearing and important as the "virtuous" ones, especially those Flood-type outlaws held high status. Jim has become an expert on Viking names, rituals, beliefs, and symbols and embraces this knowledge as his religion, which he calls "paganism." Of course, paganism has many diverse strains. Paula and Doug as well consider themselves pagans, but of a more eclectic tradition than Jim's.

Like a lot of what Jim French calls "young no-collar rednecks" in today's society, he is angry. Although he had not heard of Jim Goad's book, *Redneck Manifesto*, much of Jim French's ranting and raving echoed Goad's perception that poor whites are "America's scapegoats." Jim French would sympathize with Goad's lament that he had "entered college a little too late to enjoy being white and just in time to be blamed for what dead-white people I never met had done. It didn't matter if my ancestors had installed plumbing in the pyramids — I was still the oppressor."

Another day I interviewed Paula and Doug more formally. Although hardly well-to-do or educated, Paula and Doug are not alienated 30-something



Frances McMillan

blue collar or "white trash" couple.

Paula's mother's family names are Morgan and Dyles, her father from the Higdons and Parnells. At the turn of the century, Paula's great-grandparents had homesteaded near Chickasha in Grady County,

the county just south of my own Canadian County in west-central Oklahoma. As with most of these rural white truckers, and like my own family, they — the Morgans, Higdons, Parnells — were Scots and Ulster-Scots or Welsh, some northern English, and, like my own family, they

moved on into Oklahoma from Missouri and Arkansas. Like most, they were southern Baptists, like most such truckers, they counted Indians, particularly Cherokees, as part of the family tree. And like most families they had their share of drunks, one being Paula's paternal

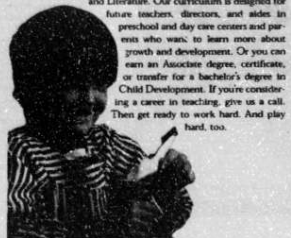
grandpa.

Paula's mother and father were high school sweethearts, dad born 1917, mom 1920. They married in 1937 and fled to California. Paula was born in 1959, the baby of five kids, the eldest born in 1941. Paula has never known why her parents went to California but suspects it was the "Big Rock Candy Mountain syndrome," as she put it, seeking their fortune. "The Big Rock Candy Mountain," a song from the 1920s, was revived and popularized by Bud Ives during the Depression and Dust Bowl years. The song is about what used to be called bingos, those who rode bingos from job to job, mostly migrant farm work. The Big Rock Candy Mountain is a fantastic place (California) where the mountains are made of rock candy and there are lemonade springs and the blue birds sing. "Where handouts grow on bushes, and you sleep out every night, where the bingos are all empty, and the sun shines every day... bound to go where there ain't no snow, where the alert don't fall and the wind don't blow... where they hang the jerk who invented work."

In San Diego, Paula's father made a career of driving a taxi-cab, except during the war when he served in the Navy, and for two decades after the war when he worked in defense plants, as did Paula's mother (a true-life "Rose the Housewife"). Before and after the war Paula's mother worked as a housekeeper in hotels and for several wealthy

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families in Rancho Santa Fe and La Jolla. The family moved around, living in East San Diego, National City, then in Navy housing near where the San Diego Sports Arena now stands, what San Diego Okies call the "Frontier Projects." Paula has mixed feelings but deep respect for her complex father, a gambler, a hustler, who played the horses at Del Mar, hustled pool and golf, becoming a pro "ringer" on the course, and somehow saved enough to buy a house in Poway, way up north of the city.

Poway was where Paula did most of her growing up. There lived a mostly white population, all more or less Okies, with lots of range land and horses, vegetable gardens and cornfields. Her dad commuted into San Diego and worked two jobs, a full shift at Conover as a machinist from 1953, where he quickly became a union shop steward, and a half shift at PSA as a mechanic from 1957, where he also became shop steward in a short time. He was laid off at both jobs in the early '70s when NAS funding collapsed and PSA cut back. He returned to driving cabs when there was still a cab drivers' union, and he once again served as a shop steward. But they had to sell the house and lived in rental apartments in Poway. Paula's mother stayed home until Paula was 11, then went to work for the local school district.

Paula can be nostalgic about that growing-up time in Poway; she tells of the country life, just

pretty much as she (correctly) imagines it might have been in Oklahoma, with men gathered in the fall for duck hunting and year-round for rabbit hunting. Paula's dad kept a log of volatile black gunpowder and the makings for shotgun shells. As a girl, Paula got the honor of reloading the shells, handing them out to her father and his buddies, lit cigarettes in hand.

At age 16, Paula was centrally and militantly involved in the big 1976 San Diego Yellow Cab strike, which she says opened her mind to the idea that she was working class and that most people were working class and that ethnicity and gender could not be fully definitive of the kind of solidarity possible among workers. Paula married at 17. The marriage lasted—no children—only three years, but they were important years for Paula. She and her husband moved to the San Francisco Bay Area during the heady mid-'70s, living there only 18 months. But it was at that time and there that she found feminism and paganism. Upon her return to San Diego, Paula began working as a taxi driver and dispatcher at the cooperative that formed after the Yellow Cab strike, which broke the company.

Doug Foley, Paula's husband for the past decade, qualifies in my book as an Okie himself, although his family came mainly from Texas and via the Pacific Northwest to San Diego. On his mother's side they were Dutch (Steenbergen) and



Marla Penner

Scott (Stuart) who moved along the frontier and settled in the Fort Worth area. Only two of seven children born in that family survived. Doug describes his great-grandfather as a health nut, a single mom who worked as a waitress to put her only daughter, Doug's grandmother,

through Catholic school during the Depression. Doug's grandfather was a country boy who was a city slicker wannabe, family name Fas-rar, Anglo-Saxon in origin, descended from slave owners, in Texas before the Civil War, fought at the Alamo. He was a barber by trade

and went out to San Diego, became a barber for the Navy, then started his own shop. Doug's mother grew up in San Diego. Doug's father's family was Irish (family names Giles, Foley) from Tennessee, Irish Catholics who trekked to Spokane, Washington, in a covered wagon, set

tled in eastern Washington State near St. John. Dad joined the Navy, was stationed in San Diego before being shipped off to the Korean War, and here met Doug's mother at church. She was going to nursing school while living with her parents.

Doug was born in 1958. Looking back, he sees that his early home life was shaky. His parents separated when Doug was 4; he was put in Catholic school, then the parents got back together. In school the nuns were brutal to Doug. When he was 10 years old his parents divorced, and Doug began spending time with his Aunt Bowd Texan grandparents, listening to their stories, coming to appreciate his heritage. In the seventh grade he went to live with his father but continued seeing the family elders. Doug says he became wild in the fifth grade after having been a quiet boy, learned to fight, then stayed wild until 1985 when he was nearly killed in a motorcycle accident for which he was fully responsible and which happened while he was drunk. He was 27 years old, had a severe head injury from which he is still not fully recovered, and returned to live with his grandparents, where he got sober. Doug was starting all over again. Five years later he and Paula met.

For a number of years Paula, Doug, and Douglas lived in a tiny cottage behind a two-story duplex in University Heights; when we talked they were in the process of moving

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Darryl's mother, Thelma Hale, was 13 when her mother put her and her siblings in an orphanage, unable to feed them. But Thelma balked, ran away from the orphanage, and went to work waiting tables. At 14 she met and married Darryl's dad and gave birth to her first child the following year. They

the best—his mother had been killed and frayed by years of wear but still uttered lively, colorful, and sole owner of the jewelry and Carolee. He installs them for her—no more

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In 1986, Darryl ran for National City City Council, because he, as he said in a news paper interview (*Asian American Times*, October 23, 1986), wanted to help out a city where he grew up and which he loved. He didn't win, but along with the other candidates he was on to the political formula of the period, and since — stopping crime. National City had then and still has the highest crime rate per capita of San Diego County's 18 municipalities. He

Cars to visit with Darryl in his home. I saw for myself the beautiful draperies his mother had crafted, a little dusky and frayed after several decades of wear but still elegant in the cluttered living room. Darryl is sole owner of Gorham's Draperies and Carpets in National City; he installs and provides hardware for verticals and miniblinds—no more hand-sewn drapes.

The other Okies I interviewed in San Diego did not contact me directly; rather, third parties did so, a daughter in the case of the Christian family and a community volunteer in the case of Mrs. Frances McMillion.

Anns, the daughter of Oren "Chris" and Anne Christian told me that her dad was a San Diego Okie and her mom a true Old-Hornia girl who fell in love with the California Okie, and that's

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how she got to San Diego. Commander Christian is a retired naval officer, a naval aviator, and aviation engineering duty officer in electronics. Due to this classification he did not go to sea on ships and had longer tours of duty than the average naval officer. Anne Christian, his wife, has researched the genealogy of all sides of both families and published several books about Scots-Irish and English names and lineages. She graciously traded books with me. Anne has a small consultancy, The Search Genealogical Consulting and Education. She's traveled to the Celtic rim and Scotland and Ireland for her research and has published *The Search for Ireland, Ireland, Ireland, and the Graham Families of Cumberland and Northumberland, England, and The William and Alice (Schiffeld) Holmes and Charles F. Hatt Families, in Michigan, Kansas, Oklahoma and Colorado*.

The Christian line, retired, in a good community in La Jolla, comfortably but not ostentatiously. Several dogs dominate the living space. The commander, Chris, is a good-looking silver-haired man who could be taken for much younger than he is, as could Anne, a slim, elegant, charming, and energetic woman. Daughter Ann sat with us during the taped interview and now and then prompted this or that story. They weren't Duff Bowd or Defense Okies but nevertheless had that kinship I found in Paula and Doug, in Darryl, in Jim. Oklahoma is the origin of something, a watershed. I listened for hours to tales of Chris's dangerous and hard work, of his adventures and Anne's life lost behind in Norman, Oklahoma, for the love of this adventure. Okie man. I left their lovely home sweating to myself that I would never again generalize about Okies, about us. The combination of diversity and sameness was beginning to give me new insights into who I am and who I live might be or become.

My final interview was with Frances McMillon. I visited her in a convalescent hospital on a Sunday afternoon in August. In her 70s, Frances is unable to get around but is mentally fit and still quite beautiful — slender, sharp-featured, hardly wrinkled. She was born and raised in rural Oklahoma of tenant farmers, the only one of ten children to graduate from high school. In 1941, when she was 18, her older brother who had

moved west sent for her. She married and settled in Los Angeles, divorced and married again, relocating to San Diego. That marriage ended in well, so Frances worked her whole adult life as a waitress, mostly at various Denny's, and raised four children as a single mom. I loved Frances McMillon and her courage and endurance; she seemed like a close relative to

whether I could do justice to the stories of the people I had gotten to know and admired so much, how I could capture in words their courage, determination, intense stick-to-it-ness. I felt, and still feel, an inadequacy, a kind of humility, not up to this task. Yet I also know I don't do it, probably no one else will, except in our living rooms, at the redskins, in the

trypside, the trailer courts, the horse ranches, and it being Sunday morning, the churches and the swap meets. And so I drove out and I gazed at an Institute for Creation Research and a big swap meet at a drive-in movie theater in San Diego, passing once again the trailer courts. Then I drove into Lakeside, knowing full well the Red Sox and Grill would not open until 4:00 p.m. and nothing would be happening at the rodeo grounds. But I read the rodeo grounds marquee and it advertised for that very day, the "Barona BBQ, 11:00 a.m. to 4:00 p.m., telephone 443-3412."

I did not call the number but followed the map. As my food who lives in San Diego knows, Barona is a California Indian reservation and the tribe runs a huge deli/casino, Nevada style. I did not know that Barona was an Indian reservation nor that there was a casino. I did run into dense traffic on the two-lane blacktop that wound around a fairly serious mountain for six miles from Lakeside. I was curious, doubtful, and amazed that so many people were going to the barbecue that I was trying to find. Of course, they were headed for the fine casino that I didn't know about yet. I kept

thinking, and it's still a fact, that these were people who didn't go to church on Sunday morning. Actually, many of those attending the Barona barbecue had come earlier for Mass, during which the mission priest blessed people's pets, a 20-year-old tradition, along with the barbecue. Mass and the blessing of the animals had not been advertised on the Lakeside rodeo marquee, and I suppose only the Hispanics in attendance and the resident Indians would have been a part of the ceremony. The Okies who were there in great numbers when I arrived after 11:00 a.m. pretty clearly had not gone to church first, nor had those thousands across the road parked in the vast casino parking lot. If I had been alienated from Coronado, I was now doubly so. I knew Indian reservations, and this was definitely an Indian reservation, but unlike ones I knew in the Dakotas, the Southwest, in Oklahoma, here the Indians were host to a bunch of Okies and Hispanics. When I came on the scene, a dozen or so mariachis were singing and playing their hearts out, it seemed to the enjoyment of all, not just the Hispanics. Then came a loud, kind of rockabilly band named

Positive Approach, and they got everyone, young and old, Hispanic and Okie, going in a perfect imitation of "Brown Eyed Girl," then on to instruments with the keyboards being a clone of Jerry Lee Lewis. The Indians there were in charge, the hosts, well-organized, self-confident, all appearing to be much for the presumed corruption of reservation gambling.

I began thinking about the meaning of "diversity," an emboldened and now battered use I have long supported. I felt a little silly then in Barona, because I realized that no one there had probably ever heard the term and if they had they would have denounced it forthrightly, but here it was diversity, not to be politically correct, but a kind of poor people's, outsider's working-class solidarity. It felt good to be there, cooler up in the desert mountains, a breeze blowing. I gazed out onto the steaming black-top parking lot and counted the pickups, like mine, the pickup trucks, Harleys — all made in America. I did see one tiny Toyota and worried somewhat about its fate. And so I bought my \$3 ticket and got in line and ate the barbecued beef, cole slaw, beans, and roll, sweet iced tea.

I stayed quite a while and talked with a few people, some Okies in Okie, some Hispanics in Spanish, some Indians in a notably distinct English of their own. Reluctantly, I left. I wanted to go back to Ramona, not to visit the Turkey Bar, but just to see the place again, imprint its town, its culture on my memory. What I found was that a new Denny's had just that day opened in Ramona. There was a long line of patient customers, happy to have their own Denny's. I myself like very much Denny's chicken-fried steak and gravy, biscuits and gravy. It seemed that all the while someone were there or had just left or were waiting to get in. I slipped in as a single driver of a person and had no problem scoring a seat at the counter, where I could eat, drink coffee, and watch the scene. I ordered biscuits and gravy and hash brown, coffee. I watched the waiters. The waiters could have been Frances McMillon, near retirement, patient, sweet, attentive, and efficient, despite weary aches and pains and worries. Back behind, there in the visible kitchen, everyone was small, dark, and male. Hispanics on the floor, servers were mostly fair and female, and managers or supervisors or whatever they are called were male and white, probably Okies too. During her working years at Denny's, Frances McMillon could never have become a supervisor. I was too tired then to try to figure it all out, not just for that stallion venue but let's extrapolate that to the whole of North America, and what do you get?

Prior to leaving San Diego, I met with an old friend, Marla Painter. I have known Marla for 16 years but never knew the woman as Okie. When I called her and told her I would be in San Diego and what the project was, she

told me some about her past, her Okie mother and Nebraska farm, tenant-farmer-raised father, migrants, poor, rural, her mother's fierce ambition, which reminded me of my mother although Marla's mother sort of realized it while mine did young of alcoholism; about Okie fathers who hated pretensions and just wanted to live in the country. I was amazed that my friend, Marla, a sophisticated, independent, attractive, and smart woman about a decade younger than I, was from the same background that I was. And that she cared about it, thought about it, yet, like me, long feared it. Ever since I have known her, Marla has been a full-time environmental and rural-rights activist who never rests, never gives up, who helped organize Indian and ranchers in coalition in Nevada against nuclear waste disposal and the MX missile project in the 70s and 80s, and who is still at it. Marla, an Okie.

For most of us it is not an easy story to tell or a memory to save. Marla's mother, like many of my female relatives (perhaps also like Darryl Gorman's mother, Mel, the middle sister), was fanatically ambitious — to be a part of a "better class," for her daughter to be accepted there, to have a beautiful home. And she succeeded in those goals, although Marla's father, a mechanic who had his own small auto repair shop, was always uncomfortable with educated people who he thought were pretentious and arrogant.

Marla now lives in "my mother's house," as she calls it. It is an impressive home, a drive to Marla's mother's ambitions, a house in Del Mar up on the hill, kind of overlooking the ocean, now worth much more than during the 1950s when they bought it, although it was even then beyond their means. I told Marla that her mom seemed like Carrie Fisher's depiction of her mother, Debbie Reynolds, in *Painting from the Edge*. Marla agreed.

We sat, Marla and I, on a bench overlooking the line white sand of a Del Mar beach. She told me her story, and she told me her story, and she told me she is going to marry — she has never married or had children and is in her 40s — a privileged Eastern-bred man. She suspects he may not understand some of her family who have not had the benefits of education and affluence. I wished her well and am certain she will be fine, as long as the memories we will live long and strong, as long as we all remember who we are and where we have come from, and refuse to leave anyone behind.

— Rosanne Dunbar-Ortiz

Rosanne Dunbar-Ortiz is professor of ethnic studies and women's studies at California State University, Hayward. She is author of the scholarly book and many articles. Her most recent work is her memoir of growing up poor and rural in Oklahoma, *Red Dirt, published in 1997 by Verso*. She is presently at work on a historical novel based on the life of Belle Starr, the "Queen of Outlaws" of Oklahoma, and a part of the James (Jesse) Gang.

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Calendar LOCAL EVENTS

me Series at the San Diego Public Library on Sunday, January 18, at 2 p.m., in the third-floor auditorium of the library (820 E. Street, downtown). 236-5800. Free. In Japanese with English subtitles.

The Life of the Curious Child Llama, Tenzin Gyatso, is documented in

Martin Scorsese's latest film, Kundun. The Friends of Tibet plan a benefit screening of the film on Tuesday, January 20. The \$20 fee includes an hour of covers reception (at 5 p.m.) at Planet Hollywood in Horton Plaza and admission to the screening (at 7 p.m.). For reservations, call 627-7118.

Bookish II. Visit Space Theater, the IMAX film Alaska: Spirit of the Wild showcases the hardships of life and death in this place of natural re-

sources, where life struggles to triumph against fierce challenges and conditions. 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.

For rich prizes and showtimes, call 236-1233. The theater is found in Horton Plaza.

LECTURES

Contemporary American Poets are being discussed in programs moderated by UCSD professor Pasquale Verdicchio in the Wangelheim Room at the San Diego Public Library, the series continues tonight, Thursday, January 15, with a look at Rita Dove. Next Thursday, January 22, the focus is on Gary Soto. Local poets will read from the highlighted authors' work. Call

236-5817 to register; registrants may borrow a cassette on designed for the series. Find the library at 820 E. Street, downtown.

Tuesday Subject, the morphology, anatomy, ecology, and methods for scientific collection of members of the varied catfish family will be described when between Jon Raben and Mark Porter lead a class on Cichlids for the San Diego Natural History Museum in Balboa Park. The course includes classroom sessions and a field trip to Anza-Borrego Desert, with meetings Friday through

Sunday, January 16-18. The fee for non-members is \$105, call 232-3821; \$203 for registration.

Works by French Renaissance poet Pierre de Ronsard will be read by actors Patricia Elliott-Cast and Douglas Lay at 7 p.m. on Friday, January 16, at the San Diego Museum of Art in Balboa Park. Ronsard's poetry will be read in French by Lay and in English by Elliott-Cast. They'll also discuss Ronsard's literary interests and his creative process late in life. Admission is \$10. For more information,

call 236-1935. The event will repeat on January 30.

"Anatomy of the Soul" will be discussed when Dean Francis from the C.G. Jung Institute in Switzerland focuses on the art of Peter Bickman for the Friends of Jung on Friday, January 16, at 7:30 p.m., at the California School of Professional Psychology (5400 Cornerstone Court East, Mira Mesa). Admission is \$12 general. 387-4631.

"The High Road to China"—a slide lecture by Cindy MacLach and Pam Farris detailing their adventures in northern Pakistan and western China—may be seen when the Sierra Club meets on Friday, January 16, at 7:30 p.m., in the auditorium of the San Diego Zoo's Otto Center (off of the zoo's main entrance in Balboa Park). Free. Call 298-1744 x1040 or 365-5773 for information.

"Archaeology and Early Modernism" will be discussed by the curator of American painting at the Los Angeles County Museum of Art, Herve Fort, for the Decent Explanations Lecture at 10 a.m. on Friday, January 16, at the San Diego Museum of Art in Balboa Park. Admission is \$10. 467-4674.

What Reasons Are the Secret Really? Personal Carl Mark's perspective when he offers "Women and Men in Africa (The Way We Live in It)" and offers a medium for "effective personal change work" at 6 p.m. on Friday, January 16, at the Hardly Hotel and Resort (190 Hotel Circle North, Mission Valley). The fee is \$8. For information, call 469-9730.

"The Rise and Fall of the British Empire" in the Bronze and Early Iron Ages, circa 1000-800 B.C., is the subject when Elizabeth Carter speaks on Saturday, January 17, at 7 p.m., for the Archaeological Institute of America. Carter has excavated in Iraq, Iraq, and Turkey and is a professor of Near Eastern Archaeology at UCLA. Hear the talk at 7130 at Peterson Hall on the UCSD campus. Admission is free. Dial 465-5841 or 849-2340 for additional information.

"Architecture from the Inside Out" is the subject when architect Michael Rosen speaks at 9:30 a.m. on Saturday, January 17, for the Friends of San Diego Architects. Meetings are held at the New School of Architecture, 1249 F Street, downtown. For more details, call 287-0050 or 235-4100. Admission is by donation.

Traditional Mexican Symbolism is combined with surreal images, events, and emotions in the mixed-media and acrylic paintings by Norma Michel-Tizapa. An exhibit of her work is on view along with all paintings by Marcelina Kim at Galeria Das Chinas through Monday, February 19. The doc will discuss their work at 10 a.m. on Saturday, January 17. Find the gallery at 415 Market Street, in the Gaslamp Quarter. 231-3030. Free.

Sign Language, learn all about Line and Win between the Sign when the book's author, Amy Kasha, teaches people which signs they're most comfortable with in order to create successful relationships at 7 p.m. on Saturday, January 17, at the Nevada Church of Religious Science (1110 North Coast Highway 101, Encinitas). The fee is \$12 in advance, or \$15 at the door. Call 760-943-4382 for reservations.

She'll also spend time at the Naked Bean (1676 Main Street, Ramona) on Sunday, January 18, during a reception in her honor from 4 to 7 p.m. Free. For more details, call 760-389994.

"What Do You Do with the Mad You?" 1798 invites child-care providers and parents to participate in a Master Rogers education program workshop on Saturday, January 17, from 10 a.m. to 12:30 p.m., at the KPB's Copple Telecommunications Center (on the UCSD campus). The class teaches constructive methods to help children deal with anger and helpful ways to intervene when anger or frustration overwhelms children. The fee is \$14. 874-874 for the required reservations.

Learn the Basics of Winter Camping—including how to build a snow kitchen, and tricks of picking a site in the snow—when the staff at 825 offers a snow camping clinic from 11 a.m. to 1 p.m. on Saturday, January 17. 833-3556 Copple Center, Room 1000, 279-4400. Free.

Check up on Chalkies, learn all about "Chalkies Awakening and Psychological Growth II" when Hiroshi Miyazawa speaks from 10 a.m. to 6 p.m. on Sunday, January 18, at the Community Congregational Church of Pacific Beach (2088 Boylston Street, Pacific Beach). Admission is free; child care is available. 274-6008.

He Was a B-17 Co-Pilot with the Eighth Air Force during World War II, was shot down on his 20th mission, and spent the duration of the war as a prisoner of war in Germany; at noon on Sunday, January 18, Donald G. Sachs will talk to Silver Wings at their branch at Tom Hunt's Lighthouse (on Harbor Island). In his presentation, Sachs—aviation heritage consultant for the

California Institute for Human Sciences. The fee is \$75 general, with a \$10 materials charge. Find the institute at 201 Garden View Court, in Encinitas. Call 760-8341773 for reservations.

What Is Postmodernism? What is the impact of postmodernism on the life of the church? Find out when pastor Jerry Lawson leads a forum at 9 a.m. on Sunday, January 18, at the Community Congregational Church of Pacific Beach (2088 Boylston Street, Pacific Beach). Admission is free; child care is available. 274-6008.

Landscapes and Sonnets will be the subject when watercolorist Joan Hansen leads workshops for the El Cajon Art Association on Monday and Tuesday, January 19 and 20, from 9 a.m. to 3 p.m. each day, at the Works of Art Gallery (7800 Jamacha Road, El Cajon). The fee is \$30 for

Reserve Company—will trace the development of the B-17 and discuss the historical significance of the plane. The fee is \$15. Call 274-7421 for reservations.

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Saturday, Jan. 24
10:00 am
Cuervo Margarita Bowl VI
• Training Camp—Open To Public: Take your shot and try out for the last two roster spots
• Legends: Photograph Session - set up close and personal with the pro football legends including: Tavar Darnell, Cornell Butler, Floyd Little, Mark Bavaro, Jim Nick, Billy "White Shoes" Johnson

12:00 noon
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Calendar LOCAL EVENTS

non-members. To register, call 368-8073.

Reunites The Barber of Seville when concert pianist, composer, and leader Nicolas Revillon conducts opera

previews at 2 and 7:30 p.m. on Monday, January 19, at the Athenaeum Music and Arts Library (1008 Wall Street, La Jolla). Tickets are \$7 at the door. For additional information, call 654-9772.

Appalachian Whirl Carol Lang plans an "Appalachian Pottery" class on Tuesday, January 20, at Quail Botanical Gardens. Participants will learn the skills necessary

to weave a basic rib basket, with hand-die and rim joined using the four-point lashing technique. The 240 general fee includes materials. The gardens are located at 230 Quail Gardens Drive, in Encinitas. For registration, call 760-436-3036.

The Life of Ludwig Van, the development of Ludwig van Beethoven's personality and musical style are the focus of Eric Bromberger's

"Beethoven" lecture series continuing at the Athenaeum Music and Arts Library at 7:30 p.m. on Tuesday, January 20, with a look at the composer's life from 1803 to 1827, including his "new path."

Learn All About "Hot Scenes and More: The Art of the Spine Page" when education curator Barney Matlock presents gallery talks at the San Diego Museum of Art in Balboa Park at 7:30 a.m. on Tuesday, January 20, and at 9:30 a.m. on Thursday, January 22. The fee is \$10 per

person. For information and reservations, call 696-1835.

Former Weaver's Gate Member Dick Lindley plans a talk entitled "Weaver's Gate and the Weaver's Gate" at 7 p.m. on Tuesday, January 20, at HEAL San Diego. Based on his 15-year experience with the club, Lindley has decided that the "medical, scientific, and social" support network set up to deal with AIDS has many features "resembling a club." Get the story at Crutcher's Hall (1909 Camino del Este, San Diego). Admission is free. Call 486-1880 for information.

Lead Out, economist Arthur B. Laffer will present a "U.S. Economic Outlook at the Dawn of the 21st Century" and take questions from the audience when he presents a seminar at 8 a.m. on Wednesday, January 21, at the La Jolla Country Day School (with registration and continental breakfast at 7:30 a.m.). Find the school at 9400 Genesee Avenue, in the Golden, T. angle area. For registration (by January 16), call 453-3440 x113.

Fun in the Spirit World after psychic and spiritual medium James Van Praagh—who believes that everyone can learn to develop psychic awareness—conducts a seminar for the Learning Arts on Wednesday, January 21, at 6:30 p.m. in Mission Valley. He'll also demonstrate his own talents. The fee is \$35; call 544-9730 for information, directions, and registration.

Stamina and Perseverance are requisites of adolescents who seek the 55-mile "High Route" across the Sierra Nevada. See slides and hear tales from Jeff Cooper's latest expedition on the route where he speaks on Wednesday, January 21, at Adventure 16 (141 South Cedros, Solana Beach 92083). He'll repeat the talk on Thursday, January 22, at the A-16 Stand at 4620 Alvarado Canyon Road, in Mission Valley. 283-3374. Both talks start at 7 p.m., and admission is free.

North County Sierra Club meets at 7 p.m. on Tuesday, January 20. Find the group in the auditorium at Aviary Oaks Elementary School, 4900 Andrews Lane, in La Costa. Free. Dial 760-436-7933 for additional details.

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See What You Can't Even Buy West Coast Recycle that pathetic situation when Mary Ann Vialle and Megan Barrett teach "The Very Basics—How to Buy Water" at 6 p.m. on Wednesday, January 21, at Great New Cooking School (1788 Carmel Avenue, Pacific Beach). The fee is \$15; call 720-3362 for registration.

Disaster Preparedness Is No Accident, concept of city and urban survival, with an emphasis on controlling panic and fear through basic survival priorities, will be taught when Tom and Susan from Country's Native Skills and Wilderness School lead a seminar at 7 p.m. on Wednesday, January 21, at the Power Center for Performing Arts (15418 La Jolla Village Road, Poway). For reservations, call 679-4792 or 643-2399.

Exclusively Equine Reproduction plans a talk entitled "You're Going to Have a Baby: Equine Parturition" when the Helen Woodward Animal Center Equine Lecture Series continues at 7 p.m. on Wednesday, January 21. The fee is \$10 per lecture. Find the center at 5525 Calle del Norte, in Rancho Santa Fe. Call 760-4117 for registration.

So-Called "Boss Women" such as "open space," "indigenous," "humble," and "wildlife corridors" will be explained when Michael Libhaber presents "Environmental: What Are These Environmental Groups Talking About?" at 7 p.m. next Thursday, January 22, at the San Diego Natural History Museum in Balboa Park. Libhaber is a wildlife researcher involved in local environmental issues. The fee is \$20 for non-members. Call 532-3821 x200 for the required advance reservations.

See What According to the folks at the University of Humanities—

your own words reveal the "unconscious" ideas behind success and failure, health and illness, happiness and grief? Learn about "Reverse Language" at 6 p.m. next Thursday, January 22, at the University of Humanities Studies, 300 Stevens Avenue, Suite 110, Solana Beach. Free. Call 229-9733 for RSVP.

IN PERSON

New York Managist David Calkins returns to South Performance and Visual Art to present *Lillian's* tonight, Thursday, January 15, through Sunday, January 18, at 6 p.m. each night. In *Lillian*, Calkins provides an extended, seven-year portrait of a middle-aged English woman whose life as a wife and bookkeeper empowers her to change by a fiery act. Admission for non-members is \$20. Seals is located in the Red Canyon Building, at 320 11th Avenue, downtown. Call 235-8888 for tickets.

"The Prisoners' Intimacy" has been from Pope Stephen's new book when he reads at 7 p.m. tonight, Thursday, January 15, at Casa del Libro (1735 University Avenue, Hillcrest). There will be music by Teresa Ponce y Cortes with Zorita Ochoa, Jere Fox, and Ada Mallab. Along with the poetry, for more information, call 269-9331. Free.

Good News from a Deep Green Sea, Pulitzer Prize-winning author Robert Chen Butler will discuss and sign his latest novel, *Deep Green Sea*, at 7:30 p.m. on Friday, January 16, at Verano's Bookstore, 7141 Verano Way at 7812 Grand Avenue, in La Jolla. Free. 458-0347.

Controversial, Frenzied, Chaotic, they're all bound for USC's Visual

Arts Gallery for the opening of "Circus Memorabilia" on Friday, January 16, at 6 p.m. For this reception, organizers promise films by Jay Varma, Adele Horne, and Rita Carver, and Rachel Mayer's performance by A.J. Decker, Wendell King, Perry Vasquez, Randall Evans, and Carrie Martin, and art exhibited by John Reed, Seiza Shanon, Rachel Stevens, David Adams, and others. Admission is free. For more information, call 534-2860. The gallery is located on Russell Lane on the USC campus. View the art exhibition through Wednesday, January 28.

Read It, Say It, Howard Ashman's book and lyrics combine with music by Alan Menken to make *Little Shop of Horrors* a big hit. It's the next production by the Arts, with the Coronado School of the Arts, with performances at 7 p.m. on Friday and Saturday, January 16 and 17 (and January 22-24). Reserved tickets are \$9 general, \$8 for seniors, children under 12, and students. General admission tickets are \$7 and \$6. Find the Coronado School of the Arts on the campus of Coronado High School, at 850 D Avenue. Call 522-9676 for more information.

Author Paul Fournier will discuss and sign *Dealing with the Devil* at 6 p.m. on Friday, January 16, at Bay Books. Find the store at 1023 Orange Avenue, in Coronado. 435-0070. Free.

The Enslavement of Tiller discussed by Chris Kraus—*I Love Dick*—a form of "confessional literature" documenting the filmmaker and author's volatile and unrequited love for an English cultural critic named (surprise!) Dick. Kraus will read and sign her book at 7:30 p.m. on Friday, January 16, at the War Door Bookstore (2923 Fifth Avenue, Hillcrest). 298-6261. The reading is free.

Love and Italian War History are faces of John A. Abate's new book, *Love: The Italian Paper Airplane*, which he'll read from and sign at 7 p.m. on Saturday, January 17, at the Barnes and Noble in Greenwood Center mall (1500 Greenwood Center Drive, La Mesa 92040). He'll also bring pizza from his restaurant and opens singers to entertain. Free.

Fewell's of Rip Rap, the Last Poets, a group of poets and drummers founded in the late 1960s, will perform at 7:30 p.m. on Saturday, January 17, at the Educational Cultural Center (1434 Oceanview Boulevard, San Diego). Banned by the San Diego Police. These spoken word and political artists will be joined by the San Diego Youth Ensemble.

Verano's Bookstore and publisher plans Margaret MacArthur's new book, *Love: The Italian Paper Airplane*, which he'll read from and sign at 7:30 p.m. on Friday, January 16, at the San Diego State University Methodist Church (170 Civic Magdalen, Encinitas). Tickets are \$10. For reservations, call 760-436-4030.

An Analysis of Prison Life and criminal justice in America is offered in *Verano's Bookstore*. The Crisis of Prisons in America, by poet and SDSU creative writing professor David Mullen. The book is the result of a decade of teaching in some of New York state's toughest maximum-security penitentiaries. Interested Mullen will discuss the book at 8 p.m. on Friday, January 16, at D.C. With Books (1861 Grand Avenue, La Jolla). 456-1800. The reading is free.

Hope-Award Winner Connie Willis will read from, discuss, and sign her most recent book, *To Say Nothing of the Dog*, at 7 p.m. on Friday, January 16, at Mystery/Gallery Books (1904 County Street, Kearney Mesa). 264-7473. Free.

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"Contending the Super Bowl" is a non-NFL-sponsored examination of the impact the Super Bowl has on its environment, based on the event when it was in Minnesota, written by Dora Schwartz, journalism and communication professor at the University of Minnesota. Schwartz will discuss what the Super Bowl really means for San Diego at 3 p.m. on Sunday, January 18, at Barnes Books and Music (11160 Rancho Carmel Drive #104, Carmel Mountain). 418-1914. Free.

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

AN AMERICAN ORIGINAL SINCE 1879

Calendar LOCAL EVENTS

Don Chiselle Appraisal This date is free and their present helps are in-kind to Zany Brany at 10:30 a.m. on Monday, January 19, to stop a self project with Chiselle. 4401 Zany Brany, 1530 Camino de la Reina, Mission Valley, 92108. Free.

Shaping, Drawing, and Clay are presented when the Peter Pan Junior Theater presents *L'Alibi* January 21-24 in the Don Powell Theater at 50/50. The production — performed by a cast of 60 children from grades four through eight from the La Mesa Spring Valley School District — may be seen at 7 p.m. each night, with a 2 p.m. matinee on Saturday. Tickets are \$10 general, \$5 for children and seniors. For more information, call 461-0600 or 466-0134.

Low Cost Lead Literacy is addition to several planning and especially scheduled children's programs, the majority of the branches of the San Diego County Library provide regularly scheduled story time each week. For details on specific locations and programs, call 694-2454.

Caribbea Children's Museum, the museum is designed as an educational environment through art, science, and social activities designed for children 1 through 12. Look for a medieval castle, magic mirror, city, and children's marketplace. Find the museum at 300 Caribbea Village Drive, suite 101, in Caribbea, 720-0757.

MUSEUMS

(Art museum is listed in the Reader's Guide to Art.)

Barcroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The house, built in 1863, was registered as a National Historic Landmark in 1962 and is one of the few houses in the area that has been lived in for more than 100 years ago. The house is open to the public for tours. The museum is located at 9000 Highway 16, Spring Valley, call 469-1480 for more information.

A LIFE IN LETTERS



Mary Frances Kennedy Fisher

Fisher in 1924 sold her first magazine story. She used her initials — M.F.K. — because she didn't want her father to know she had written the story. Her first essay collection, *Seven Fables*, was published in 1937. From that time on, Fisher supported herself and her children, by writing her income was never less.

When Fisher began writing about food and eating, these subjects had not yet acquired chic. They were women's subjects and were most often suggested in cookbooks, restaurant guides, and women's magazines. In 1943 Fisher noted in her book *The Gastronomical Me* "People ask me: Why do you write about food, and eating and drinking? Why don't you write about the struggle for power and security, and about love, the way others do. They ask it accusingly, as if I were somehow gross, unfaithful to the honor of my craft." "The easiest answer is to say that, like most humans, I am hungry. But there is more than that. It seems to me that our three basic needs, for food and security and love are so mixed and mingled and entwined that we cannot straightly think of one without the others. So it happens that when I write of hunger, I am really writing about love and the hunger for it, and war and the love of it and the hunger for it."

With each book, Fisher's fame grew. She was a particular favorite of other writers. In 1963 W.H. Auden described her as "America's greatest writer." Raymond Sokolov, 20 years later, wrote, "In a properly run culture, Mary Frances Kennedy Fisher would be recognized as one of the great writers this country has produced in this century."

When Fisher died, Julia Child, noted her old friend: "She made an enormous contribution to making food fun. Before she came along, it wasn't as philosophical. She was very good for our whole profession."

M.F.K. Fisher: A Life in Letters, Correspondence 1929-1991, Selected and compiled by Norah K. Barr, Marsha Moon, Patrick Moran; Counterpoint.

READING

1998, 546 pages, 16 pages with photos, \$35

Fisher's letters, collected here for the first time, make wonderful reading. For readers unfamiliar with the letters, the editors have provided literate and helpful footnotes and annotations. These letters will be a delight for the reader who wishes, for the first time, to acquaint himself with Fisher, and for fans and old friends, these letters will bring back a beloved voice.

I talked one morning with Norah Barr, Fisher's sister. She said that when she and the Morans decided to put together a collection of Fisher's letters that they asked around to see who, among Fisher's correspondents, might have saved her letters. They were helped mightily by Lawrence Clark Powell, who, for over 60 years, kept letters he and Fisher wrote to one another. "And, of course, they were invaluable," said Mrs. Barr, "because he saved absolutely every letter she ever wrote beginning with the first letter she ever wrote to him, which was in 1930. Also, she began making duplicates of her letters in the middle 1960s."

I asked Mrs. Barr about the letters themselves, what they looked like, whether they were primarily handwritten or typed.

"She had a running thing with Larry Powell about whether letters should be handwritten or not. There are many handwritten ones. All the ones from Europe or most of the ones from Europe were handwritten. She did have a typewriter, even in the early 1930s."

There were many letters that do not appear in the book, Mrs. Barr sighed. "Many Frances must have written between 15,000 and 20,000 letters. This was her reaching out to people. Her fascination, her acceptance of all kinds of people, her interest in them, her enjoyment of them was through letters. And she usually sat down first thing in the morning and wrote five or six letters."

Mrs. Barr made the first choices among the letters. "I went back to Radcliffe [where the Fisher letters are stored] for a couple of months and then I returned later, another time. I did that original culling and then I asked the help of Marsha and Pat Moran who knew her well. Marsha worked with her intimately for 13 years. I asked the Morans to help me; we would mark them and then go over them and choose them. I tried to eliminate the ones that I thought would hurt people. That's all, it's necessary. You know, she hurt people through the years because without realizing, without meaning to, she was ruffling feathers."

I asked if Mrs. Fisher's family was surprised when she became such a personage?

"Oh, yes, and she was too. She realized that not until the late 1970s and early 1980s, with the publication of so many of her books, that they for some reason just took fire. But before that she was struggling, as all writers do, or as almost all writers do."

I asked Mrs. Barr how it had felt, after all these years, to read the letters her sister, from the time they were both young, had written to her. Some of the letters, I said, were condemnatory and even angry.

Mrs. Barr yawned before the epistle. "It was easier in a way to be open with her mother than with talking about it. And as you probably read in the letters — we reached an equilibrium later, but I always was very much the younger sister. Nine years younger."

— Judith Moore

HOW TO STUFF A PEPPER

Now, said the cook, I will teach you how to stuff a pepper with rice.

Take your pepper green, and gently, for peppers are shy. No matter which side you approach, it's always the backside. Pouched on green husks, the pepper drops. In its silk rights, it dreams of somersaults and purity, of the days when the seeds were one.

Slash open the dove as if you were cutting a paper lantern, and enter a moon, spilled like a moon, a fever of poils, a conversation of glaciers.

I have sat under the great globe of seeds on the roof of that dome, too, too dead to gather what the taste I came for. I have taken the pepper in hand, smooth and blind, a root in the rich evolution of moss and ferns. You say I have not yet taught you to stuff a pepper!

Cooking time.

Next time we'll consider rice.

— Nancy Willard

From *Swimming Lessons: New and Selected Poems*, Alfred A. Knopf, 1996, republished by permission of Alfred A. Knopf

Nancy Willard grew up in Ann Arbor, Michigan, and was educated at the University of Michigan and Stanford University. She teaches in the English department at Vassar College. She is author of ten previous volumes of poetry, two novels, and short stories and essays.

Carondek Beach Historical Museum, take a nostalgic look at learning in the corner exhibit, "School Days: A Century of Education in Carondek." The display includes: school awards, athletic banners, report cards, yearbooks, programs from theatrical and sporting events, photographs, and movies. Famous for volunteers on Saturdays from 10 a.m. to 2 p.m. at 6100 Mission College Road, suite H, in Mission Valley. Call for registration and space availability. Find the museum on the grounds of Calumet College, 7380 Parkway Drive, in La Mesa. 465-8226.

Tuesday at Warwick's
Please join us for an evening with
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author of
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Tuesday, January 20 • 7:30 p.m.
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Every Dog Has His Day!
Don't Miss!
Gary Shiebler
discussing and signing
A Search for the Perfect Dog
Thursday, January 22 • 7:30 p.m.
Warwick's BOOKSTORE
7812 GIRARD AVENUE, LA JOLLA • (619) 454-0347

alumni and beloved administrators are highlighted, and the various school structures are explored. See the show through January, February 1.

The museum, housed in a restored 1898 house, traces the history of Carondek, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Tern City, the first school and restaurant, and the ferry boats. One room is devoted to the story of early aviation in North Island. Find the museum at 613 Harbor Street (between Fourth and Fifth Avenues), in the Gallery Quarter. 437-1492.

San Diego's History Museum, the museum features art and artifacts from South and North America, concentrating on the culture and creative activity of early workers in their own cultures. There are wings dedicated to natural history, geology, education, anthropology, and fine art.

San Diego's History Museum, the museum interprets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the first Spanish mission in the area. Found at 2727 Presidio Drive, Presidio Park. 297-3238.

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to be our special guest at our first Single Night of the new year.

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What does the Super Bowl REALLY mean for San Diego?

Donna Schwartz
TO DISCUSS *CONTESTING THE SUPER BOWL*
Published by Random House
WEDNESDAY • JANUARY 18 • 7:00 P.M.

San Diegoans KNOW all of the work that goes into hosting the nation's most popular sporting event—and we have all heard about the amazing benefits San Diego will get from the nationwide media attention. But what about the flip side? Join author Donna Schwartz when she discusses the flip side to the Super Bowl and what the game brings to America's Finest City.

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James will read from his new book,
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and will perform from his CD,
Ensign of Light, songs from *The Peace Concert*.
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Calendar CLASSICAL MUSIC

contrast, Haefliger — here as in his ponderous approach to Brahms — seemed weighed down by an earnest urge to analyze and explain. Instead of the spirit taking wing on erratic gusts of invention, as it does everywhere in Debussy, this performance presented it drowned under the dense pressure of the intellect.

Was this really the same Andreas Haefliger whose Schubert had floated my soul away?

CLASSICAL LISTINGS

Contributions 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, the precise address where it is to be held (including neighborhood), a complete roster (including soloists), and a phone number for public information to Reader's Guide, P.O. Box 85003, San Diego CA 92186-0003. Or fax information to 619-881-2401.

Chancel Kido, the San Diego Youth Symphony Orchestra plans a concert at 7 p.m. on Saturday, January 17, at the College Avenue Baptist Church (1947 College Avenue, Del Cerro). Guest artist Eugene Fodor will join the group for Fodor's Violin Concerto No. 1 in D minor, also on the program are Mendelssohn's String Symphony No. 2 in D Major and the Symphony No. 5 in C Minor by Beethoven. Tickets are \$15 general, \$10 for students and seniors. For more information, call 233-3322.

Modern Music and Chancel Kido performs on January 18 at the Sunday Concert Series at the Athenaeum Music and Arts Library at 7:30 p.m. The program includes a Mozart sonata, Beethoven's Sonata "Pathétique" and Schumann's "Caricature." Tickets are \$18; the concert is sold out, but some seats may be available at the door. The Athenaeum is located at 1008 Wall Street, in La Jolla. For reservations, call 454-5672.

Choral Evening, the Saint Cecilia Choir will present evening at the Cathedral Church of St. Paul with the Plainsong office and sing the Alexander Koychev's "Hear, O Hear" at 8 p.m. on Sunday, January 18. Find the church at 2728 Sixth Avenue, at Hill and Nimitz, in Hillcrest. 287-2511. Admission is by donation.

The 19-20th Century Choral Ensemble of Lincoln, Kansas, will perform at the Lutheran Church of the Incarnation Music on Sunday, January 18. The ensemble will perform at 8 p.m. and 10:45 a.m. for morning worship services and also present a short evening program at 6:45 p.m. Call 487-2225 for more information. An offering will be collected. Find the church at 16801 E. Palms Road (at Rancho Bernardo Road), in Poway.

All Choral An all-choral piano recital is planned by Carol Little at 3 p.m. on Sunday, January 18, in the Church and Ide Green Faculty Chapel at USC. The first half of the

program includes the Ballade and Impromptu, the second promises the complete Scherzo. Tickets are \$25. For more information, call 534-0876.

Discovery Series, the Peabody Trio — with violinist Violaine Melancon, cellist Thomas Kraton, and pianist Seth Knapp — presents the next Discovery Series concert hosted by the La Jolla Chamber Music Society at 3 p.m. on Sunday, January 18. Listeners for Henze's Kammermusik, Beethoven's Trio in E Flat Major, and the "Dumky" Trio in E Minor by Dvorak.

Tickets are \$15 for adults and \$3 for students. Enjoy the music in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street, La Jolla). For reservations, call 459-3728.

Violin's Chances and "Three Songs Without Words" by French composer Paul Ben-Haim may be heard when violinist Zora Schiff joins the San Diego Chamber Orchestra for a concert January 18-20. Guest conductor Jacques Boussier will lead the orchestra in Haydn's Symphony No. 46 in E Minor (the "Travis" Symphony) and Tchaikovsky's Serenade. The program may be enjoyed at 7 p.m. in the atrium of the Imperial Bank Tower (701 B Street, downtown); at 8 p.m. on Classical Music, P.O. Box 85003, San Diego CA 92186-0003. Or fax information to 619-881-2401.

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Monday in the Park, the Waters of St. Mark will perform from 2 to 4 p.m. on Sunday, January 18, at the San Diego Museum of Art in Balboa Park. The recital is included in regular museum admission. For reservations, call 694-9353.

Remember Martin Luther King Jr. when Jared Jacobson presents Depp's Carriage and Linsky, the Heron; Sonnets of Longue, and other selections during the concert at 5 p.m. on Sunday, January 18, in the Sprinkler Organ Pavilion in Balboa Park. Free. 762-8138.

Mid-Concert at Noon, head to the Athenaeum Music and Arts Library on Monday, January 19, when pianist Karen Poling and a vocal trio perform for the first time. Find the Athenaeum at 1008 Wall Street, in La Jolla; 454-5672.

Monthly Solo Works may be heard when Barbra Lisa Gelfo presents a concert — along with the fellow Discovery Series musician (Sara Pagan) (violin) and Sylvia Re (soprano) — at 8 p.m. on Wednesday, January 21, in the Rectory Hall at USC's Mandeville Center. Solo works to be performed by Gelfo include: Herms by Salvatore Sciaccino, Music for Sara by John Poustis, and Cassandra by Brian Ferry. Tickets are \$5. Call 534-7404 for more information. Parking spaces are required on the USC campus, cost \$2 in the evening, and may be purchased at the College of Arts and Sciences. Drive information pavilions at the north and south entrances to the campus.

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Calendar ART

ART LISTINGS

Contributions to the Reader's Guide to Art gallery openings 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, the precise address where it is to be held (including neighborhood), or contact phone number (including area code), and a phone number for public information to Reader's Guide, P.O. Box 85003, San Diego CA 92186-0003. Or fax information to 619-881-2401.

GALLERIES

Chatterboxes, Paula Chatterbox, they're all based for USC's Visual Arts Gallery when the "Chatterbox" series during a reception on Friday, January 16, at 7 p.m. Organized by Susan B. (age 10), Adeline, Adeline, and Rita Gonzalez and Rachel Mayer's performance by A.J. Escobar, Wendell Elmer, Terry Vagstad, Randall Evans, and Darin Vagstad, and art exhibited by John Boud, Susan Shuman, Rachel Stevens, Angel Adams, and others.

Admission is free. For more information, call 534-2862. The gallery is located on Russell Lane on the USC campus. Regular hours are noon to 5 p.m. Monday through Friday, and by appointment. See the "Circle" through Wednesday, January 28.

"Dale and Lawrence: The Minimalist and the Romantic View of Architecture" opens at the Athenaeum Music and Arts Library during a reception at 6:30 p.m. on Saturday, January 17. California native Dale Bull (born 1945) is known for his images of public spaces, housing tracts, and industrial parks, most often devoid of human. In contrast, John Lawrence (1918-1992) was born in France but spent much of his career documenting Spain and Portugal in landscape and portraits. His exhibition features his systematic photographs of buildings. See the photographs — from the collection of Joseph and Elaine Hansen — through Saturday, February 28.

The Athenaeum is located at 1008 Wall Street, in La Jolla; 454-5672.

Native American Indian Jeweler Tony Aguilar Jr., from Santo Domingo Pueblo in New Mexico, will visit the Four Winds Trading Company for a reception at 5 p.m. on Saturday, January 17. Find the gallery at 675 West C Street, downtown. For more information, call 762-3214.

Daily Life in African Villages and Towns — specifically in Kenya, Zimbabwe, Mozambique, and Tanzania — is documented in "Light Out of Africa," an exhibit of photographs by Jelisa Freeman. The show goes on display in the Spruce Street Tavern during a reception from 5 to 8 p.m. on Saturday, January 17. Freeman was in Africa in 1993 to work on an information officer of Johns Hopkins (Doha) for "open your mind," the largest indigenous women's organization in

The Golf Ball

presented by Bank of America

benefits the recipient charities of the CENTURY CLUB

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FEBRUARY 6 & 7, 1998

MISSION VALLEY CENTER
THE GOLF BALL TENT

Common Sense 10:00 p.m. - midnight
Golfball 7:30-9:30 p.m.

FRIDAY 7:30-9:30 p.m.
Horses 10:00 p.m. - midnight
D.J. Mike Farmer

SATURDAY 7:30-9:30 p.m.

Even if you don't know the back nine from the front, you're guaranteed to have a ball. No-host race... short food available from Canyon Cafe, Sam's, Wolfgang Puck Cafe.

Tickets are \$20 per night or \$40 for both nights. Advance tickets may be purchased up to 5:00 p.m. on Thursday, February 5th. For information, call (619) 220-7323. Reservations are non-refundable.

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"DON'T WATER THE STICK"
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11:00 am Shotgun start
Carleton Oaks Country Club
Entry fee: \$90 per person

FORMAT:
Four-Person Scramble
Registration starts at 10 am
3 Closest to the Pin
Men's/Ladies' Longest Drive
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ENTRY INCLUDES:
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Calendar ART

Zimbardo See the results of her long-term research through Sunday, March 1.

Gold Spruce Street From 301 Spruce Street, in Hillcrest, 250-0301. Gallery hours are 1 to 6 p.m. Thurs. through Saturday, and by appointment.

The Fraternal Sculpture at the San Diego Sculptors' Guild through Monday, February 9, through Thursday, February 12, in Charles Thorne; more than 200 objects, including an 18th-century dollhouse, a fairy palace called a Palace for Wednesday, a parade of dolls in vehicles of all kinds, and a number of pieces by famous contemporary doll artists. The exhibit will be on view through Sunday, August 2.

The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 239-0003.

"The Phoenix Rising Again" a collection of paintings by Loretta Phoenix, last view during January at the San Diego Art Club's Official Gallery. The show opens with a reception from 1 to 4 p.m. on Tuesday, January 18. The gallery is open daily from 10 a.m. to 5 p.m. and is located in the old Francisco restaurant (along with a Franklin restaurant), at 510 North Highway 161, Encinitas. 760-462-3636.

The Annual Anniversary Jailed Show with works by the 30 Cages Art Association members at the Works of Art Gallery starts with a reception from 2 to 4 p.m. on Sunday, January 18, and continues through the month. The show is by Susan Goldstein. Find the gallery at 780 Janscha Road, in San Diego, 382-8875. Hours are Tuesday through Saturday 10 a.m. to 5 p.m., and by appointment.

ART MUSEUMS

California Center for the Arts Museum, the conservation and mounting of the still life is the focus of "Tale Tapes" Museum's 1988 Fall. In Magdalene's "House Studies" (The exhibition sees Howard's paintings and Magdalene's photographs as a point of departure for contributions — in a variety of media — by Wayne Thesiger, Audrey Hack, Tom Witschmann, George Bell, Bill Zach, Charles Fox, Christian Montgomery, Pam Gaudin, and Stephen P. Carey. See the show through Wednesday, January 21.

Mingei International Museum of Ball Art, valued for its historical artifacts and techniques, Sale was first set in China 12,000 years ago. "Jades from Hawaii — Ancient Chinese Jade" features 400 objects dating from 4000 B.C. through the 18th Dynasty, a jade burial suit and a set of jade. It dates (placed under or on top of a deceased person) are part of the exhibition, along with a jade and agate necklace from the Western Zhou Dynasty (770 B.C.) and a pair of jade rings from the Late Han Dynasty. Period (1800-2000 B.C.). View the exhibit through January 1.

More than 100 small and other art objects — including bronzes, metals, jewelry, ceramics, glass, vases, and bronzes — representing more than 60 years of the Ateneo Museum are on display in "Art of the Ateneo." Many of the art objects have never been before exhibited, see the show through April.

Museum of Contemporary Art, La Bolla, the search for an individual style and voice by "artist's artist" John Akshof is documented in a current exhibit. Akshof — said to be one of the most influential artists working in Los Angeles in the late 1950s and 1960s — traveled in Europe for six months in 1954, exploring the abstract expressionist ideas prevalent at the time and experimenting with new materials. His painting style is very considerably, yet may be broken into roughly four phases: the first includes some 50 paintings and drawings from the artist's key periods. See "John Akshof" through Wednesday, March 11.

Find the museum at 700 Prospect Street, in La Jolla, 454-5411.

Museum of Photographic Art, Clarence H. White (1871-1923) is acknowledged as a central figure in Alfred Stieglitz's "Photo-Secession," but his most significant contribution to the history of photography is said to be teaching. A thorough study of White as teacher and mentor is presented in "Photography into Modernism: The Clarence H. White School of Photography." Work by White's protégés — including Margaret Bourke-White, Aaron Siskind, Lewis Gelin, Dorothea Lange, Paul Osterhagen, Ralph Steiner, Carl Sandburg, and David Laumann — is featured in the show, which continues through Tuesday, February 10.

The museum is located in the Casa de Balboa in Balboa Park. 238-7338.

San Diego Museum of Art, an extensive series of original lithographs created by Henri Matisse between 1941 and 1968 that depict various scenes of plant and flower life, the human figure, embracing couples. 238-7338.

Find the museum at 1601 East Broadway (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza railway transfer station, downtown. 238-1081.

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The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters, European American art, 19th-century European paintings and sculptures, the Wisconsin Gallery of Contemporary California Art, and the Interactive Multimedia Art Gallery Explorer (IMACE). Find the museum in Balboa Park; 232-7971.

Theresa Museum of Art, rare, fragile, and valuable art pieces from the 14th Century are seen in the current exhibit, "Art and Devotion in Siena After 1366." It's said to be the first ever comprehensive display of works from the Golden Age of Sienese painting to be shown in America, with pieces gathered from U.S. museums, the Netherlands, and Switzerland. See the exhibit through Sunday, April 12.

The museum's permanent collection includes European masters, 19th-century American paintings, and Russian icons. Find the museum in Balboa Park and by calling 238-5548.

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10:15 am
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12:00 noon
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1:15 pm
Break for lunch

2:00 pm
Fr. Cusack "From the Past: The First and Most Effective Weapons Against the Forces of Evil"
3:00 pm
Dr. Janet Smith "The Family Under Siege: Winning the Battle for the Culture of Life"
3:00 pm
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**Calendar
THEATER**

**THEATER
LISTINGS**

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

The Baker Club
The Laguna Playhouse stages San Diego playwrights for Bernard Baudin's comedy about following friends who try to establish a "self-help" club for men. Douglas Jacobs directed. LAGUNA PLAYHOUSE, 1401 LINDEN AVE., 800 P.M. SUNDAY AT 7:00 P.M. WASH. HSE. SATURDAY AND SUNDAY AT 2:00 P.M. (SEE INFORMATION CALL 174-487-ARTS).

Boys Bye Heidi
For two performances only, the California Center for the Performing Arts, Escondido, hosts a touring production of the musical comedy about General Biddle, drafted rock star, and the seemingly dashed hopes of singer Albert J. Peters. CALIFORNIA CENTER FOR THE ARTS, ES- CONCIDO, SATURDAY, JANUARY 17, AT 8:00 P.M. SUNDAY, JANUARY 18, AT 8:00 P.M. SUNDAY, JANUARY 18, AT 2:00 P.M.

Come of the Starving Class
Action Alliance of San Diego presents a rehearsed reading of Sam Shepard's

comedy-drama of dedication. Sam Shepard directed the reading. THEATRE IN OLD TOWN, MONDAY, JAN- UARY 15, AT 7:00 P.M. FOR INFORMATION CALL 299-6475.

Forever Plaid
If ticket sales are an indication, the four harmonies to match of plaid sport coats will be at the Theatre in Old Town for a long, long time. Joseph Campbell signed everyone to "follow your bliss." Even if the tight harmonies of "Oh, yes groups" aren't your partic- ular bliss (I needed a quick fix of Old and Hands after hearing them), you've got to admit the Plaid follow their bliss with verve. There dare be no square. They crown in fact of having a life but put life into the greatest bliss of Your Life Plaid (which crowned the most popular songs of the '50s until Elvis came off the scene). Stuart Finn, who conceived, directed, and choreographed the original New York version, directed the Old Town pro- duction with the aim of endearing ev- erything to everyone. The four per- formers—Leo Tagliapietra, Steve Genderson, Rick Meach, and Robbie Smith—sing as well as in one variation of Plaid (center stage). The opening night was crisp but made no distinction between where the rehearsal songs left off and the "postponement" sections be- gan everything left rehearsal by the numbers. Terry O'Donnell plays an indecipherable piano and permits him- self the occasional piece of always funny business. The cast, which is either the Theatre in Old Town or a propen- sion where the Plaid get stuck, is a- mazingly able for such a pretty show, though Jane Pateman's savvy lighting knows when to wink the brightens. Warm at a try.

THEATRE IN OLD TOWN, OPEN-ENDED RUN, THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. AND 2:00 P.M. SUNDAY AT 2:00 P.M.

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Directed by Michael Whiffert

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The Progs
The Fritz Theater presents a stage reading of Terry Glavin's new En- glish translation of *Anna Karenina*. Glavin directed the reading. FRITZ THEATRE, SATURDAY, JAN- UARY 24, AT 2:00 P.M.

Full Frontal Nollies
647 Press Studio hosts the popular dance comedy group the Nollies (Chorus, with "an all-out body hula- cious and irreverent show." The group takes to name from the character Nollie Chorus, Laura Ingalls' original version from Little House on the Prairie. 647 PRESS STUDIO, THROUGH JAN- UARY 18, THROUGH THROUGH SATUR- DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR INFORMATION CALL (619) 688-9210.

Going to See the Elephant
Power Performing Arts Company stages a drama set in the Kansas wilderness of the 1970s. "These front- tier women want a living from the unknown soil." Linda D. Orr directed. POWER PERFORMING ARTS COMPANY, THROUGH FEBRUARY 8, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN- DAY AT 2:00 P.M.

We Came Seeing
Community Actors Theatre pre- sents Mary P. Hamilton's drama about "a young man who was blind and received his sight." Jennie L. Hamilton directed. COMMUNITY ACTORS THEATRE, THROUGH FEBRUARY 1, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

I Never Sang for My Father
Onstage Productions offers Robert Anderson's drama about the strained relationship between a middle-aged man and his aging fa- ther. Bruce Erickson directed. ONSTAGE PRODUCTIONS, THROUGH

FEBRUARY 14, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUN- DAY AT 2:00 P.M.

Jerry and Marie's Italian Wedding
Duffie Productions presents an in- teractive wedding ceremony in which everything that can go wrong, will. The Gioia and Caravelli fami- lies, both dysfunctional, celebrate the nuptials of Jerry and Marie. CLARKS HOTEL, 1601 S. STREET, DOWNTOWN, OPENED RUN, SATURDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 1:00 P.M. FOR IN- FORMATION CALL (800) 844-1001.

Lilies
Sushi hosts spellbinding monologist David Cole, who tells the story of a middle-aged woman who "grows wings after a fiery love affair." SUSHI PERFORMANCE AND VISUAL ART, THROUGH JANUARY 18, THURSDAY THROUGH SUNDAY AT 8:00 P.M.

February 14, Thursday through Saturday at 8:00 P.M. Matinee Sun- day at 2:00 P.M.

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Duffie Productions • Written by Darlene Franklin



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Joey: When it was time for me to go back to work, it was really hard for me to separate. We were really miserably without each other. Eventually, we decided to move in together.

Joe: Jennifer is very sweet and going. She's the first woman I met who didn't care who I was for a living or how much money I

Joey: Joe is a part of me — no divorce necessary or broken spells. When he tells me something, I know it's the truth.

Joe: I'm a spontaneous, wing it son of gun, while Jennifer is very organized.

Joey: I can be kind of happy, but Joe calms me down with that sense of his. We blend in together well.

Joe: We plan on getting married next year. We hope to start our own Red and Blueberry wedding and have lots of animals — dogs, cats, goats and at least two deer in together.

Joey: A lot, at work she's not her usual and through "Phone Matches." They've been married three or four years now. I encourage everybody to go through

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PAINS OF YOUTH

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Directed by
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**Calendar
THEATER**

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Rick Archer has a problem. The "hard-boiled" private detective came to the Caribbean island of Mustique (it's in the Grenadine chain) to find the runaway daughter of a wealthy multi-millionaire — only to find himself entangled in intrigue, murder, and a very convincing case of amnesia.

The Old Couple
The Pine Hills Lodge Dinner Theatre offers Neil Simon's popular comedy about a dolt and an astute renege who decide to room together. Scott Kinner directed.

THE OLD COUPLE
THE PINE HILLS LODGE DINNER THEATRE
THROUGH MARCH 26, FRIDAY AND SATURDAY, 7:30 P.M. TICKETS: \$15-\$25

O'Malley's
Discretionary Theatre presents the musical comedy by Sam DeCassia, "O'Malley's".

No, No, Nanette
The With Revue Theatre stages the popular musical — music by Vincent Youmans, lyrics by Fred F. Fennell and Otto Harbach — about how Jimmy Smith, while mischievous, helps the careers of three women in different cities.

WICK REVEAL THEATRE
THROUGH MARCH 26, FRIDAY AND SATURDAY, 7:30 P.M. TICKETS: \$15-\$25

San Diego City College Theatre
The South Coast Repertory Theatre stages Neil Simon's comedy of manners in which former spouses meet while honeymooning with their new mates in France. David Chambers directed.

SOUTH COAST REPERTORY THEATRE
MAN STAGE, THROUGH FEBRUARY 15, FRIDAY THROUGH SATURDAY AT 8:00 P.M. TICKETS: \$15-\$25

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UNLabeled

Sam goody
The world's at
musicland
goody got it!

San Diego Reader January 15, 1994

I eventually saw Sack Lunch playing at the Belly Up's Neighborhood Watch. My band was competing against them. Unfortunately we both lost. Their excuse for losing was that their singer was sick from the flu and

"My dad's friend Chateau is really good friends with Rusty and Ronnie—the bass player and singer [in Sack Lunch]—and he told them about me. They needed a drummer to do the old drummer could play the

usually there...but they don't care that much. They're all really good guys. They don't do drugs. They don't smoke."

"About 40 to 30 minutes a day."

"Do the neighbors complain?"

"Nobody ever use to

blurt

THE INSIDE TRACK

throwing up in the alley. He still sang with gusto from a living room balcony. I thought it was a good bit. The most impressive part of Sack Lunch's performance was Ted Humphrey, their 13-year-old drummer. The following is an interview with Ted "The Kid" Humphrey.

"How long have you been playing with Sack Lunch?"

"About six months."

"How did they hear about you?"

"My dad's friend Chateau is really good friends with Rusty and Ronnie—the bass player and singer [in Sack Lunch]—and he told them about me. They needed a drummer to do the old drummer could play the


"About 40 to 30 minutes a day."

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Calendar MUSIC SCENE



Archiving by Time, and stepping out in Spandex. The members of Europe, a glam-metal group that looked like a low-rent Ratt, played the noon assembly of Monte Vista High School, Spring Valley (circa 1986). In my four-year term, Europe was the only rock 'n' roll band to play the school.

Pure Milk at Poway High School. Things are different these days at Poway High School. Robert Karchede, a former rep for Universal Records, is the current Poway Associated Student Body Director. He was hired at 23 ("One youngest new director" school history," says Karchede). Five years later, he

sign a contract before they play, an outline of expected behavior. There is also a screening process in which other teachers get involved in previewing bands. Has a band ever double-crossed him?

"No one's done that to me yet," says Karchede. "I've had Backfast Superher, and the worst situation from that is they brought along a few friends and they went around the corner and were smoking cigarettes. I got a lot of crap for that."

"I was a psych nurse for 28 years and I haven't out. That's why I had to go play the drums," says 71-year-old percussionist Wing. For the past seven years he has performed with the Barry Craig Ensemble, playing jazz, contemporary music, and blues.

Wing's career in the arts began 40 years ago as a modern-dance instructor at a performing arts center in Cleveland. "I used to have a percussionist come in and play for my dancers, and when he left, I decided to teach myself to play. I got my first conga drum—from Cuba—through one of my dance students."

Wing says he learned by listening to records. "There was a fellow from Nigeria that came to [the arts center] to play, and after I heard him, I put my drum in the closet. But ten years later I was good enough to do a concert with him."

While accompanying a singer at a local high school event, Wing was noticed by the singer's agent. "She



booked me into a couple of other school shows and I started performing more regularly, developing my own program." In the early '80s, Wing covered 50,000 miles touring public schools in the Pacific Northwest.

Now in San Diego, Wing performs at public schools throughout the country. His collection of instruments has grown: a variety of congas, timbales, bongos, and percussion instruments he makes from recycled aluminum, brass, and copper piping. "You get a wide variety of tones by buying aluminum

in different diameters."

Lee's Little Bit of Country A Local Music Venue as profiled by Jay Allen Sanford

choos here. One guy dances alone, wearing a Texas-sized silver belt buckle. His eyes are closed as he spins about, never straying far from the group orbit. "When everyone dances together in a circle, you feel like you're really part of it," says Rose, a middle-aged housewife who is here with her husband Bert ("Spill it like Reynolds"). "It's like everyone becomes a family." I watch, wondering why I took the Nashville Network off my cable selection anyway. Autographed phone line the walls, every blonde woman I see has dark roots, and the men wear their jeans

forfeiting. Yon, the woman running the door, tells me about their success with "Disco Wednesdays." Tuesday is given over to blues bands and they draw a good Sunday crowd, according to Yon, with something called "Karaoke with Eric."

Contributors: Jennifer Ball, Russell Bander, Jay Allen Sanford, and Eileen Zimmerman

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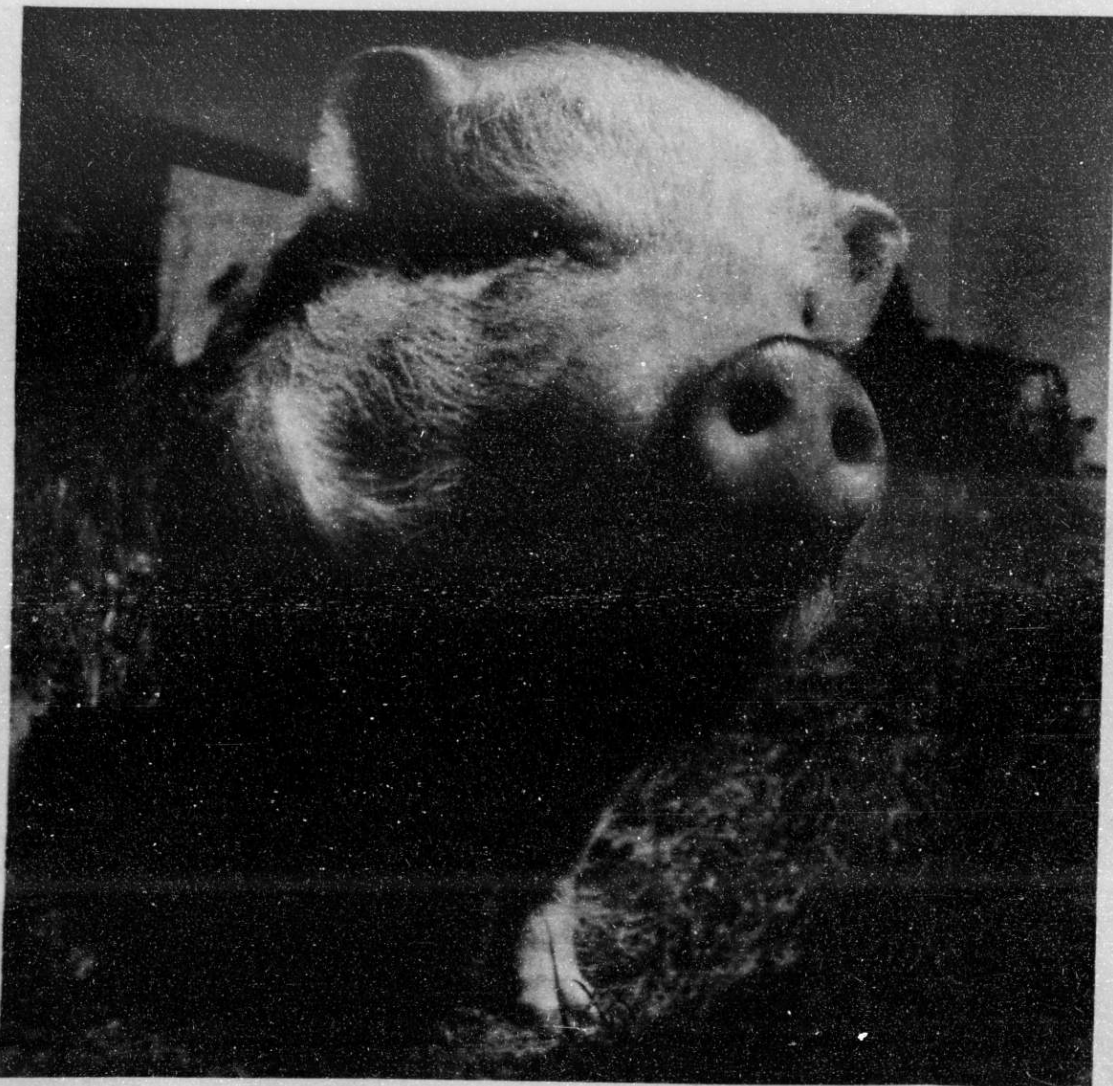
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San Diego Reader January 15, 1996

Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 415-755-5000, ext. 261, night or day by 1:00 p.m. Friday, the week prior to publication. Please leave a phone number or e-mail you can be reached. The listings are free.

Across the Tracks DJ Gatsby and Amy. Punk, jazz, and hip-hop. Friday, G Lounge, 2228 Buena Vista, Ocean Beach, 415-232-8131.

Blues and Underground Dance Club DJs. This club plays through Saturday, 9 p.m. 770 Fifth Avenue, downtown, 415-338-9300.

Boys' Night Out DJ Duff. Progressive and alternative music. Tuesdays, the Flame, 3700 Park Boulevard, Hillcrest, 415-295-4143.

Club Vibe DJ Bryan Pollard, Curt Hodge, and special guests. House, techno, industrial, and gothic. DJ Wednesday and DJ Thursday exclusively on patio. Wednesdays, Saturdays, 1095 Sports Arena Boulevard, 415-485-7550.

Club Blackhawk DJ Jon Atkins, Rudy Hoffman, and Mike O'Brien. Weekly. House, techno, and groove. Thursdays, 1051 University Avenue, Hillcrest, 415-497-4588.

Club Pulse DJ Bryan Pollard, Curt Hodge, Chris K, and guest industrial, gothic, and hip-hop dance music. Thursdays, Canyon and Gail, 3105 Ocean Front Walk, Mission Beach, 415-485-7550.

Daily Openings DJ Mike Cook and Paul Hip-hop, techno, and go. Fridays, beginning January 18, 827 F Street, downtown, 415-918-4501.

5th Circle DJ Jay Boyce and Joe Amore. Rare groove, hip-hop, disco.

and house. Wednesdays, Old Market, 755 Fifth Avenue, downtown, 415-577-0146.

Go-Go 120-130 hip-hop. Tuesdays, G Lounge, 2228 Buena Vista, Ocean Beach, 415-232-8131.

Hot and Hot DJ Mike Mendel and Duncan. Deep house, soul, and funk. Mondays, the Kensington Club, 4079 Adams Avenue, Kensington, 415-288-5888.

Project Area Gwyneth Davis. Hip-hop and hip-hop. Mondays, G Lounge, 2228 Buena Vista, Ocean Beach, 415-232-8131.

Recess Hip-hop, R&B, funk, and house. Thursdays, Club Montage, 2038 Hancock Street, Mission Hills South, 415-294-9599.

Saturday Night Fever DJ Scott Martin and Ryan Summers. Disco and house. Saturdays, Canyon and Gail, 3105 Ocean Front Walk, Mission Beach, 415-485-7550.

Solo DJ Chad and Tom Gordin. Industrial, electronic, and techno. Fridays and Saturdays, 1845 17th Street, Mission Hills South, 415-485-7550.

South DJ Rudy Hoffman. Deep house and garage. Wednesdays, the Brasserie, 1770 Park Boulevard, Hillcrest, 415-485-7550.

Studio 54 DJ Jon Atkins, Duncan, Jay Jones, and Chris Hodge. Club Montage, 2038 Hancock Street, Mission Hills South, 415-294-9599.

Therapy DJ Bryan Pollard, DJ Cohen, and guests. Cyber industrial, techno, and gothic. Wednesdays, 2038 Sports Arena Boulevard, 415-485-7550.

Thursday Hip-Hop DJ E2. Thursdays, the Flame, 3700 Park Boulevard, 415-295-4143.

NOTE

By Gina Arnold

Things have come to a pretty pass when a great live rock band like the Fugees are considered by connoisseurs to be "rap for people who don't like rap music." But there's no denying that the band's huge hit of 1996, a cover of "Killing Me Softly with His Song" (the number four song of 1973), was a pretty cheap way to score a hit. Add to that the take on "No Woman No Cry," easily one of the most internationally popular songs on the planet, and Wyclef Jean's recent hit "We Just Trying to Stay Alive," which samples heavily from the Bee Gees' disco camp classic "Stayin' Alive," and one can't help but feel a tad bit cynical about the group's willingness to pander to white pop tastes. On the other hand, there's something peculiarly

enjoyable about "We Just Trying to Stay Alive," chewy though its sampling sources are — perhaps it's because guitarist, producer, and rapper Wyclef Jean is really one of the few rap stars I can think of who has an actual sense of humor. He's also musically impeccable, melding rap, reggae, a touch of classic rock, and sheer musicianship for an exotic, sexy, and slightly sophisticated sound that really is a cut above most pop-rock of any color. Wyclef Jean's solo record *The Carnival* with the **Refugees** (All Stars), features fellow Fugees Pras Michel and Lauryn Hill on one track. Why it isn't a Fugees record is anybody's guess. Live, Hill's place is taken by Jerry Fights. Hill has taken time off to spend with her baby. Reports are that the show is even better than a Fugees show — and that's saying quite a bit.

—Gina Arnold



WYCLEF JEAN AND THE REFUGEE ALL-STARS

WYCLEF JEAN AND THE REFUGEE ALL-STARS, 4th and B, Thursday, January 28, 8 p.m., 415-232-4943 or 415-232-0467, \$22.50

LOCAL MUSIC

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The Spirit Lives On

The obligatory onslaught of publicity is not at all intrusive on screen.

What a shame that local movie houses could not find room till now for the year-end releases, *The Baner*, *Welcome to Sarajevo*, and *Kundun*, so that IRA terrorism, the internecine civil strife in the former Yugoslavia, and the Red Chinese oppression of Tibet might have taken their rightful places at the holiday table along with those other cups of cheer to do with a high-casualty disaster at sea, a moderate-casualty school-bus accident, the 19th-century African slave trade, the post-apocalyptic neo-futurist future, and an unprovoked American attack on defenseless Albania. Then again, we have always heard how nice it would be if the spirit of Christmas could be kept alive all year.

I haven't yet seen *Kundun*, but of the other two, *The Baner* is the better, although I have never been much impressed by a movie that declares its seriousness in a ruthlessly restricted color palette of ice blue, blue-green, pond-scum green, gray-green, ash gray, smoky gray, soot gray, gray.

REVIEW DUNCAN SHEPHERD

Movie houses could not find room till now for the year-end releases, *The Baner*, *Welcome to Sarajevo*, and *Kundun*, so that IRA terrorism, the internecine civil strife in the former Yugoslavia, and the Red Chinese oppression of Tibet might have taken their rightful places at the holiday table along with those other cups of cheer to do with a high-casualty disaster at sea, a moderate-casualty school-bus accident, the 19th-century African slave trade, the post-apocalyptic neo-futurist future, and an unprovoked American attack on defenseless Albania. Then again, we have always heard how nice it would be if the spirit of Christmas could be kept alive all year.

I haven't yet seen *Kundun*, but of the other two, *The Baner* is the better, although I have never been much impressed by a movie that declares its seriousness in a ruthlessly restricted color palette of ice blue, blue-green, pond-scum green, gray-green, ash gray, smoky gray, soot gray, gray. Movies about the Irish "troubles" may make up a canon unto themselves; and this one, directed by Jim Sheridan, who contributed to the body of work already with *In the Name of the Father*, and who thus may have felt he needed to correct the balance, justifies its existence with a new angle of emphasis on the enforced fidelity of the wives of political prisoners, making them into prisoners themselves of sorts, as well as with the unique use of the title character — the title profession — as a symbol of peace and co-operation, mutual understanding and brotherhood, nonpartisanship and non-sectarianism. The might sound ironic, but it works well enough in context: the story of an ex-convict, jailed in the first place as an IRA collaborator, who tries to pick up his life fourteen years later as a loner. (A slap in the face from his former girlfriend that produces a bloody nose is not a bright augury of his future in filmic life.)

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Calendar
MOVIES



The Baner

icism, into one of his trademark arias of agony. The obligatory onslaught of publicity yams about his "preparation" for the part (under the tutelage of Irish pugilist Barry McGuigan) is not at all intrusive on screen: his high-speed rope-skipper appears prodigious — the rope, if that's what it indeed is, instead of some computer-generated semblance of satin, or maybe some gas-powered Weed-wacker, is a blur — and his shadowboxing is credibly quick and compact. His gory battles against actual opponents, however, are shot with a rocky camera so close to the action that his level of skill comes to matter, and his existential moment-of-truth in the ring falls back on *Raging Bull*-ish clichés of amplified sound and slow-motion. Emily Watson, no longer

burdened with being an out-of-nowhere sensation as in *Braveheart*, the *Wines*, and allowed to play a vocal human being rather than a sociological hypothesis, maintains a glittering-eyed girlish freshness in the grimmest of circumstances. And from Cox, as her activist father, is as ever a decent alternative to Albert Finney. The movie attempts to forestall the inevitable charges of sentimentality by putting that very word, or its shorter adjectival form, in the opening words of the letter-and-mad bomber — and who wants to side with him? As a tactic, it's a touch transparent.

Welcome to Sarajevo, meantime, still awaiting a local booking, is an unrelentingly sanctimonious sojourn in what is authoritatively called "the fourteenth worst place on Earth." (The worst? "L.A.," of course.) The narrative framework in the well-worn one of the development of conscience in the objective journalist (Stephen Dillane), determined in this instance to lead an orphan out of the war-torn Balkans. This croaky skeleton is tickled out with a lot of tightly photography and distinctive editing

for renewed authenticity, together with a lot of certifiable atrocity footage (strong stomachs only), but slow-motion may be called upon, too, for emphasis. Director Michael Winterbottom's notion of irony is the use of Bobby McFerrin's *Bad Guy*. Fire and water, water and fire.

The first film, perhaps unpredictably, has the better good guy, the former Oakland (and Los Angeles) Raider defensive lineman and current TV football commentator Howie Long, and the better romantic interest, Sonya Amis, as against Christian Slater and Minnie Driver. Long, who coincidentally was no more than the second-banana bad guy to Slater's good guy in *Broken Arrow*, makes a smooth transition into the hero's role as a Wyoming "smokejumper," one of an elite group of firefighters licensed to parachute into the literal heat of the action. For all his size, his weightlifter's sloping shoulders, and

his rock-solid comic-book jaw, he is not a particularly imposing figure on screen, though he is perfectly comfortable and amiable in front of the camera, whereas Slater, for all his experience, is forever self-consciously posing. Long is not asked to do too much here (the sportscaster's term for it would be "playing within himself"), and he does it easily. Amis, with her distinctive look of all-cried-out-purch-mendible crinkliness, so much more vulnerable than the modish demerol of ashtray or porcelain, is one of the most sympathetic American actresses of leading-lady age and status, and it is strange but not displeasing to encounter her as an out-of-control oratorist caught in a testosterone crossfire. The overage Minnie Driver by contrast, currently also in *Good Will Hunting* and not that long ago in *Genie Pointe Blank*, is wearing out her welcome.

The second film, on the other hand, has the better bad guy, the troubled and soulful Morgan Freeman, later joined (or opposed, rather) by the shifty and two-faced Randy Quaid, as against the blithely uninhibited William Forsythe ("You ever kill a man, Mr. Karch? It really is quite exhilarating, you know"), who nonetheless earns a couple of chuckles when he temporarily puts on the unnecessary disguise of a Canadian accent.

The second film, again, has the standout action sequence, the chase through school hallways on jet skis. But it also rises to stiffer heights: a whole house will be lifted off its moorings, and washed away, but the forgotten gun on the front porch will afterwards still be retrievable right where it was left. Both films are as lacy and as shattering in thought as they are break and strenuous in action. And both raise the question of what would mo-



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100 San Diego Reader January 15, 1998

Birthday Girl

I always tell my children that ambivalence is the modern killer.

When the Republican convention took place in San Diego in August 1996, I heard rumors that media people convened at George's at the Cove for laughter and libation. Since I live within walking distance of the restaurant on Prospect Street, I strode over one night at about 9:00 p.m. I sauntered into the dining room only to discover regular diners—not a media person with plastic ID in sight. A waiter told me that the women and men covering the convention did not show up until past 11:00 p.m., and some did not leave until servers began dropping from exhaustion.

I hung around for five minutes, wondering whether it was worth the two-hour wait to catch a glimpse of Tom Brokaw. (I always tell my children that ambivalence is the modern killer.) Finally, I went home, and from that day to this I wonder what I missed by not staying.

Perhaps it was the absence of closure that made me decide to have dinner at George's at the Cove on my birthday (39 remains a very good age). It had been a long while since I dined there, and I was eager to try the Five-Star Dinner, a five-course meal for the fixed price of \$33.75.

Chef Scott Meikan does outstanding work, and the owner, George Hauser, runs a tight ship. Unless he's off-skiing, George is on the premises five nights a week. Though the middle-level café and the Ocean Terrace rooftop are separate from the Oceanview dining room, George has used good sense in not branching out to other locations; the quality control in each restaurant is consistent.

Nothing is more detrimental to restaurateurs than trying to be in two places at once. Those who have tried more than one location often find themselves physically spent and financially depleted. The former Remington's is a perfect

example. If the owner had been content with the original site, we would still have a great steak-and-lobster house in Del Mar. If you are a hearty eater, the Five-Star Dinner is one of San Diego's best bargains for gourmet food. The price of entrée at many restaurants ranges from \$16.95 to \$22.95. At George's Oceanview Room, main courses are \$16.50 to \$28.95.

The fixed-price meal consists of their famous smoked chicken, broccoli, and black-bean soup (later used by Rosie Daley, Oprah Winfrey's personal chef); baby farm greens with citrus basil dressing; choice of seared King salmon or scampi over orzo pasta, plus a second entrée, oven-roasted pork or roasted beef tenderloin. Dessert is included.

You need an enormous appetite to do justice to so much food, but not to worry. Just select these courses you can handle with comfort and take the rest home. Or share some of the food with your companion. This \$33.75 meal should be divided into portions for two, but if you order one main course for the second person, there's no problem if your companion samples some of your Five-Star courses.

This is what we did: I had the chicken/broccoli/black-bean soup, which is always a killer—robust, exciting, a meal in itself. Everyone who dines at George's is entitled to a free recipe for the soup, which is my sorrow contains unsalted butter and heavy cream. If you prepare the soup at home, substitute nonfat milk and use non-cholesterol olive oil to sauté the carrots, onions, celery, and broccoli. After the soup, I tasted the wonderful baby greens salad with citrus dressing (orange, grape, cranberry juice, rice vinegar, and fresh basil) and took home the rest. It remained fine the next day for lunch.

The seared King salmon served with a white

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Calendar
RESTAURANTS



The Restaurant: George's at the Cove

The Location: 1250 Prospect Street, La Jolla, 619-454-4244

Types of Food: Five-Star Dinner: five-course fixed-price meal

Price Range: \$33.75

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

corn relish and yellow and red diced peppers was easy to consume. The size of the portion was about the palm of my hand and did much to sober me up—with me, a half glass of fir royale is enough to make the ceiling start to spin. My father used to call me a "cheap date" because I never drank anything stronger than ginger ale. But about twice a year I indulge in champagne. As for the salmon, it was at the peak of freshness, and I was pleased it was not seared (if you can always ignore the corn relish).

Our experienced, attentive waiter, Bill Fleming, suggested for the second entrée the roasted pork with port wine sauce over braised endive. This port wine sauce and sweet (the port wine adds the sweetness), and the endive and tiny parsley potatoes provided a contrast in texture and flavor. Why didn't I continue with the unique entrée? Sheer decadence. I wanted to save room for the

dark chocolate soufflé with fresh fruit compote. If you choose this dessert, ask for it as soon as you select your dinner items as it takes 30 minutes to prepare. The soufflé costs \$6.25 a la carte but may be selected as part of the Five-Star Dinner. It was more than enough for two of us, though I lapped up most of it.

My friend's entrée was a nightly special, a 20-ounce, 21-day dry-aged prime bone-in-rib-eye steak for \$32.00. I would have found that cut daunting, but my friend pronounced it tender, flavorful, and cooked to perfection.

A few years ago, when Paul Newman's picture appeared on the cover of *Newsweek*, I cut it out and framed it. For my birthday, one of my sons gave me a Frank Sinatra calendar. When I came home that evening, I went to my study and kissed Paul and Frankie good night. It was a grand way to start the New Year. ■

I Know Just the Place You Need Right Now

A thick wad of steaming fresh cranberry loaf with a bit of melting butter gives the meal a sweet finish.

Talk about hiding away! Ever since Princess Di had her accident, I've had this song buzzing around in my brain. "I'm gonna miss you / I'm gonna miss you / I really don't know why / I'm gonna miss you Di." I know. You're laughing. Lyrics always look stupid when they're naked on the page. I finally decided I had to do something about it, so I came up here with my skunkie to Solana Beach to a studio near the Belly Up and recorded it with Dave the engineer. Dave added echo. Dave nipping and tucking out the bad bits. Dave sitting in the control room through 55 takes without raising his eyes to heaven once.

Dave couldn't save my Di song. But I didn't really know it until this morning, when I bit the bullet and took my buddy Joe up to listen to it. So we emerge from listening to the playback. "What?" I say. Long silence.

"I know just the place you need right now," says Joe. "It's called the Hide Away Café."

"As bad as that, huh?" I ask. Just above the beach, down a deserted 100-year street, South Acacia Avenue, you look through the trees to this isolated shack with a big blue-

and-yellow sign. "CAFÉ, OPEN."

We climb up its wooden porch. I see the building is covered in ancient gnarly ivy. With all its leaves gone, just the brown network of vines is exposed. The place looks like an over-tied Christmas present.

We bypass the five outside tables and whip through the swinging doors into the warmth of what looks like, well, your mama's kitchen. Seven tables with blue-and-white plastic tablecloths. Everything inside is white, blue, or yellow. One wall has an ocean-west burn sculpture with live ivy tangling around its fence. There's no ceiling, just the wooden struts and corrugated iron of the sloping roof. Great globes of caramel-colored sealer lock the extractor fan in place.

"Coffee, boys!" asks Robbie the waitress. "Please," I say. "Anything to mix the cyanide in."

"Yes," says Joe. "It wasn't as bad as, uh..." It's no use. The guy cracks up right there. Almost tips backwards in his white plastic chair. "I mean, who the heck cares anymore? And the world? 'Di, Di, Why, Di, Di...'"

"Don't even try, Joe," I say.

"Hey, try—it rhymes! Write that down," he says.

I swallow hard. "Ready to order?" asks Robbie. "Have the French toast. They have the best French toast in the whole world here," says Jane, part of a group at the next table.

It's intimate in here. Especially huddling from the cold outside. "Take the California," she says. I scan the menu. "California French toast: Hawaiian bread in fresh orange butter topped with brown sugar and butter, \$4.50." Or French Delight: "A Hawaiian bread French toast with two eggs and two strips of bacon or sausage links, \$4.35."

I put my eggs on the potato pancake. I splash the salsa on top of the eggs. I eat in some sausage. All sorts of good stuff—parley! rosemary!—in those potato pancakes. But the treat is the bread. A thick wad of steaming fresh cranberry loaf with a bit of melting butter gives the meal a sweet finish.

"I get here at 4:30 every morning to bake them," says Jan Brown, who bought this place 14 years ago. She plans on staying for a while. "Heck, it's been standing here since 1892," she says. "It was a garage for a Studebaker most of the time. Most people reckon it's only the vines that hold it up."

By the time we get out, I'm feeling less raw about you-know-what. I munge Joe. "Ready to go have another listen?" ■

The Place: Hide Away Café

The Location: 150 South Acacia Avenue, Solana Beach; 760-755-3388

Types of Food: American, Mexican

Prices: pancake sandwich breakfast—two pancakes, two strips bacon or sausage links, and two eggs, \$4.35

Kalifornia, scrambled bell peppers, onions, cheese, home fries, and eggs, \$5.25; jalapeño and grilled red

onion omlette, homemade chili, chicken, potato pancake, homemade fruit bread, \$5.95, small biscuits and gravy, \$2.40; thick-cut pumpkin pie, \$1.25

Hours: 4:00 a.m. to 1:00 p.m. Monday to Friday; 7:00 a.m. to 2:00 p.m. Saturday, Sunday

Bus Routes: 301, 306, Center train

Nearest Bus/Train Stop: Highway 101 near Loma Santa Fe

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Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Wadsworth and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a mid-range entrée. Lower \$10.00, moderate \$10.00 to \$15.00, expensive more than \$15.00. Please call restaurants in advance for opening hours, reservations, and other specific information.

NORTH COAST

BELLY'S NORTH 1400 Camino del Mar, Del Mar, 619-735-1251. Specialty dining restaurant. Open daily 11 a.m.-11 p.m. The menu features a variety of seafood, steaks, and chops. The restaurant is known for its excellent service and atmosphere.

CALIFORNIA PIZZA KITCHEN 437 South Highway 101, Suite 601, San Marcos, 760-949-7999. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

THE FISH MARKET 414 Via de la Valle, Del Mar, 619-735-1251. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

LA BONNE BOULETTE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-436-1000. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

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CHIEF-AN-VIETNAMESE CUISINE 1870 Bernardo Center Drive, Suite 100, Rancho Bernardo, 760-454-4776. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

THE FRENCH MARKET GALLIE 1717 Bernardo Village Parkway at Potrero Road, Rancho Bernardo, 760-454-4776. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

ANTHONY'S RANCHERO BERNARDO 1100 Avenida Pico (off Bernardo Center Drive), Rancho Bernardo, 760-454-4776. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

ANTHONY'S RANCHERO BERNARDO 1100 Avenida Pico (off Bernardo Center Drive), Rancho Bernardo, 760-454-4776. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

LA JOLLA
ALFONSO'S OF LA JOLLA 1251 Prospect Street, 619-434-2322. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

BARB'S CAFE GALLERY 7543 Grand Avenue, 619-434-7301. Open daily 11 a.m.-11 p.m. The restaurant is known for its excellent service and atmosphere.

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Thursday, January 15

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Lunch: 10:00 a.m. - 4:00 p.m., \$3.99 • Dinner: 4:00 p.m. - 11:00 p.m., \$4.99

Italian "Pasta Lover's" Buffet
Thursday, January 22

Gnocchi & Tortellini with Alfredo or Marinara Sauce, Pizza, Veal & Eggplant Parmigiana, and Chicken Vesuvio.
Lunch: 10:00 a.m. - 4:00 p.m., \$3.99 • Dinner: 4:00 p.m. - 11:00 p.m., \$4.99

Oriental "Far East" Buffet
Thursday, January 29

Chicken Lo Mein, Stir Fry Rice, Beef & Broccoli, Mongolian Beef, and Tempura Shrimp.
Lunch: 10:00 a.m. - 4:00 p.m., \$3.99 • Dinner: 4:00 p.m. - 11:00 p.m., \$4.99

International Buffet items are in addition to Barona's regular buffet offerings. Prices include access to regular and international buffet items, salad and dessert bars, and beverages. Prices subject to change. Must be 18 or older to be present at casino after 8:00 p.m.

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ADVERTISING, ATTRACTIVE (over 40) 174-2200, seeking handsome, 40-45 gentleman who enjoys the such as following, dancing, going to restaurants, going to parties, movies, traveling, sports, camping, etc. He has a car, a house, a computer and a dog. He is new to the area. (12/10/97)

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RESPOND TO READER MATCHES

1-900-844-6282
\$1.49/minute, \$1.99 first minute (18+ only)

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Call 1-900-454-3370 \$1.99/minute (18+ only)

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Use your credit card. Call 619-235-8200 M-F 9 am-5 pm

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READER MATCHES PARTY

FRIDAY, JANUARY 30 • 6:00-8:30 PM

FIND YOUR MAIN SQUEEZE IN THE PRODUCE AISLE!

Who knows... Maybe you really can find love at the grocery store! Anything's possible at a great store like Whole Foods that features pure, natural, healthy foods! We'll mingle amidst the fresh foods in the aisles of the La Jolla store, trying delicious samples, playing games, listening to the sounds of the contemporary band Second Wind. Everyone who attends will receive a free 50-word Reader Matches ad which will appear in the Reader and on the Internet. There will be lots of great prizes, too! The cover charge for this unique event is just \$5. To make a reservation, please call 619-235-8200, x266.

WHOLE FOODS

8825 Villa La Jolla Dr.
642-6700; vrm 525-3471

READER MATCHES EVENT

FRIDAY, FEBRUARY 6 • 7:00-10:00 PM

"LOVE AND WAR BETWEEN THE SIGNS"

The Reader and The Learning Annex are teaming up to bring you Amy Krosby, an astrological therapist and relationship consultant with over 15 years' experience. Ms. Krosby will be discussing her new book and giving fascinating insights about compatibility between the signs. Find out whether you are able to connect emotionally with that certain someone on every level. This class will also examine the astrological explanation for the dichotomy between Mars and Venusian. You will learn about the astrological influence on gender and why men and women behave the way they do. You will also find out how to improve communication between persons whose signs clash. If you want to find a mate who is truly the one for you, you can't miss this event. The cost for this class is \$24. Call The Learning Annex at 619-544-9702.

The Learning Annex

YOU'RE SINGLE. WE'RE FREE. WHY WAIT?

Introducing **READER MATCHES**, the best place to meet San Diego singles!

You'll receive a free personal matching ad in the Reader Classifieds and on the Internet at www.sdiereader.com. You'll also receive a free "voice mailbox" that allows you to record and receive messages from a touch-tone phone.

HOW TO PLACE YOUR AD: To place a free ad, fill out the coupon below and mail or fax it to (619) 235-7907 to us. (If faxing, please photocopy the coupon first.) The deadline for submitting your free ad is Saturday at 7 am. Free ads are not accepted over the phone or in person. We'll send you a 5-digit mailbox number (printed in your ad) and a 4-digit security code for exclusive access to your responses.

MEET YOUR MATCH! Use the form below to place your FREE, 3-week Reader Matches Ad and get your FREE Voice Mailbox.

TO PURCHASE AN OPTIONAL READER, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word in capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

1	4	7	10
2	5	8	11
3	6	9	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52

PRINT CLEARLY: First 25 words are FREE. \$1.20/additional word. Continue on a separate sheet if necessary.

FREE AD DEADLINE: 7 pm Saturday

Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186 **Fax:** (619) 235-7907

LATE AD DEADLINE: 6 pm Tuesday

(Must include \$20 service fee.)

Fax: (619) 235-7907 **Phone:** (619) 235-8200

Mail-In: 1703 India St. (at Date St.) downtown

We cannot accept your ad without the following information. Please print:

Name _____

Address _____

City _____ Zip _____

Phone (day) _____

Phone (evening) _____

E-mail (optional) _____

Signature _____

Choose One: ☐ Shared interests ☐ Woman seeking a man ☐ Man seeking a woman

Reader Matches Voice Mailbox _____ \$ FREE

Headlines _____ x \$12 each line _____ \$

First 25 words of printed ad _____ \$ FREE

Additional words _____ x \$1.20 each _____ \$

Late fee/walk-in fee (for ads received after free deadline): \$20 _____ \$

TOTAL _____ \$

No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using Visa, MasterCard or Discover, please fill out the following:

Card number _____

Expiration date _____

Signature _____

NORTH COUNTY, 40s, 41s, independent. Hearty, fun-loving, energetic, ideal guy who loves to party, travel, and has a great sense of humor. (12/15/92) \$100

ARE YOU THE ONE? Meet the heart of the city. A handsome, successful, and successful man for a woman. (12/15/92) \$100

ORIENTAL LADY with her own business. A beautiful, successful, and successful woman who loves to party, travel, and has a great sense of humor. (12/15/92) \$100

JOE is a handsome, successful, and successful man for a woman. (12/15/92) \$100

SCOTT is a handsome, successful, and successful man for a woman. (12/15/92) \$100

JOHN is a handsome, successful, and successful man for a woman. (12/15/92) \$100

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BLOCKED 900# ACCESS?

Use your credit card. Call 619-935-8000 M-F 9am-5pm

AFFECTIONATE, ATTRACTIVE, 18, male, single, 5'10", 160 lbs, brown hair, blue eyes, athletic build, successful in business, fun-loving, and has a great sense of humor. (12/15/92) \$100

JOHN is a handsome, successful, and successful man for a woman. (12/15/92) \$100

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2. IF HOME PHONE OR FAX FOR PRIVATE PARTIES, USE FORMER'S PAGE 131

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1. *Journal of the American Medical Association*, 1990; 263: 2503-2506.

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Stuff

Angela finally got a real birthday party. For the first two years of her life, Angela got only family parties on her birthday. No balloons. No games. No hoards of screaming children drenched in sugary cake. For Angela's first birthday, we invited her grandparents and a few close friends to her house. We ordered in a pecu. While the adults stood and talking and gobbling down bits of barbecued beef, Angela wandered quizzically through the sea of people. When it came time to sing "Happy Birthday," Angela sat in her high chair and stared at the sea of people, her head tilted at an angle. She understood man status at his firing level. She smeared butter cream into her straight, dark hair with kamlike efficiency. She didn't understand that birthdays are posed to be fun.

Last year, Angela's second birthday was a lot of fun. A head and shoulders full of holiday entertaining.

entertain again. We invited the crew of grandparents and friends over for baptism lessons, bought a cake at Vons and I wrote "Happy Second Birth Angela" on it. She didn't mind.

For a couple of weeks for Jack begged me about a birthday. "We should have po..y for her," he said. "It's her birthday party every year and gets out of her head."

Jack had a point. Our oldest daughter Rebecca's birthday falls right after Thanksgiving. Every year Rebecca starts thinking about her birthday long before we've even bought a cake or a costume. Sometime in early November, after much deliberation we pick a theme, buy a coordinated plates and cups, napkins and noisemakers and bags and banners and balloons week before Thanksgiving, so our guests can enjoy the party with a house filled with man-

usual close covers. I and them birthday, seem to blowing. Angela's a real not fair blowout Angela

years past. Right after loaded Angela, Rebecca Lucy into the car and City. We cruised down birthday aisle searching right theme. Rebecca abouting back search about Barbie?"

Angela ran to join paused and gazed at face smiling out fit invitations. "She's a Angela," signed.

We always end up house filled with kids wailing the stick and spilling over my carpet.

"No Barbie," I interrupted.

"Look, Angela. He and Bert?" Rebecca squinted.

Angela shook her head.

"No."

Lucy leaned down and car trying to reach a brightly colored party

"Look, Aida," he said, pulling into the driveway and pulling out the wall. "I'm Little Foot and you're the girl." When we were in the party hats as the girls a great treasure hunt out the treasure. Jack had his obligation to be the helium of the d. I had invited her close friends, her friends, but I'm not with the flu. I'm mom called a party — her top and could be. Angela did laughed and did when we played. She shook her head. We played the game along with the "Little Foot" game. I ran to her room.

Angie," Rebecca started listing her friends and goodie bags. "They have Cera and J-Chomper."

They got home, the girls and their nannies and I, and though they'd discovered they were late, I pulled out the last Saturday I pulled out and decorated the new up 58 balloons and story munchkin voice from a canister we'd say before. At 11:45, the girls arrived, and their grandparents, a few plus five of Angela's parents came in. One couldn't make it. On the morning of the two kids were throwing a couple either.

It didn't seem to notice. She danced with her friends and music on the stereo. I foot awkwardly when Hokey Pokey and bent over to others kids to "I'm a Every now and then, I saw a commitment, Angela and lay down on her

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celebrated his 40th birthday.
The family members flew into town to surprise him. Friday night, I served up Newburg in puff pastry shells with crème brulée to 11 people ordered for Jack's birthday party.

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