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HIDDEN HAND BEHIND THE BALLPARK DEAL? - SEE PAGE 4

SAN DIEGO WEEKLY Reader



Harvesting corn north of Rancho Santa Fe

Sugar in Your Ears

THE WAY A CORNSTALK GROWS has been compared to the way a telescope extends; the internode slides out of the leaf sheath, and when it does, it's been said to make a sound that's audible. "Do you ever hear your corn grow?" I asked Tom Chino one morning. I recall that he snickered at the question, then replied, "I've never had that illusion."

continued on page 38

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We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85863, San Diego CA 92186-5803; fax them to 619-231-0489; 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.

Gloria Penner ought to be ashamed of herself ("City Light," June 25). Caballero is clearly an opportunist. After stealing 200 grand from little old ladies, I am also surprised that he even showed his face in San Diego. Has he turned over a new leaf? I don't think so. Now he is doing whatever he can to kiss ass to the people in power in San Diego in hopes of licking up some leftover crumbs. I guess he figures that if Ward Connerly, the UC regent, can make it by selling out his people, why can't he.

What's worse in this situation is that KPBS would have the audacity to claim that he is a community leader. He is not a community. This is an outrageous lie, and I am insulted at such an outrageous claim. Cudillo's favored Proposition 227, an anti-Mexican, racist proposition, is the only thing that he is known for. The injustice of the lawsuit caused this message. Kate Conomos states that extensive interviews with Latino journalists were done throughout the county. She's lying through her teeth. I don't contact *La Prensa San Diego*, the most established Mexican-American newspaper in San Diego. Cudillo has a Web site for a few months and Conomos is the world's only one. What a joke. I suggest Conomos come clean and publicly announce an apology, not only to the Mexican-American community but to the journalistic community as well.

In reading the article on Isaac Cubillos, it was difficult to determine whether your writer was doing a hit piece, an exposé, or celebrating that once in a while a citizen gone bad can be brought back as a useful member of the community ("City Lights," June 24).

In an age wherein we are constantly hearing about felons committing crimes after their release from a "rehabilitation" term, it would do well to reflect that Mr. Cubillos may be one of those who accepted the responsibility of his dreadful acts, paid the consequences, and while in custody, reflected on his future, determining to change his life.

While nothing will ever change the harm he did to his victims, Mr. Cubillos has set a course to be of help in the very community in which he caused such great harm. He did not "slither" away from his community, he came back to it after his release from jail and set about to start again. He has never hidden the fact of his past and because of it has faced great hurdles and obstacles, which in spite of, he has made great progress and a contribution.

If because of his past one cannot rejoice on his accomplishments, one may instead celebrate the fact that every so often the system does work. There is hope in that.

Patrick Osio Jr.
Chula Vista

Nubile young ballerinas on the cover! A smashing painting by Sarita Vendetta of a smoking heart! Chunky! All in one issue (June 25)! You lot of jazzy wanky bastards might be on to something! Cheers to the rag known as the *Reader*!

Alfred Huete!
Spring Valley

See, Eleanor, what's it going to be? Are you a food critic, or a frustrated chef? If it's the latter, then I think early retirement is in order. Anyone who has to eat more than one bite of a crab cake to determine the caloric content has no business reviewing restaurants. And about that Shirley MacLaine *Sweet Charity* connection, I don't get it. I've had several pleasant dining experiences at the Gulf Coast Jazz Club (Restaurant Review, June 25), but not once did prostitution come to mind. Could this just be another way Eleanor is trying to impress us with her knowledge of all things, now to include musical theater? Climb down off that pedestal, Eleanor, your brethren are way too tight.

Leslie Sanders
South Miami, Fla.

In reading the article on Isaac Cubillos, it was difficult to determine whether your writer was doing a hit piece, an exposé, or celebrating that once in a while a citizen gone bad can be brought back as a useful member of the community ("City Lights," June 24).

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I read Max Nash's latest column (Restaurant Review, June 25) all the way through, hoping to gain an understanding of exactly what it was that he was trying to say. I was disappointed, of course. I simply

don't understand this apparent compulsion he has to "inextricably link certain "ethnic" customs with the atrocities that have occurred in the regions with which they are associated. How can he possibly eat "American" food knowing, as he must, all the atrocities in which this country has played a part? He never mentions this, so I must

JULY 9, 1998

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Kid Stuff

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An archive of City Lights stories can now be searched on the Internet at www.sbsilver.com

Grand Old Padres? Hottest rumor to hit the Padres ballpark: a well-known, very wealthy, highly influential Republican "Mr. X" has quietly told certain members of the San Diego City Council to torpedo any deal with Padres owner **Juan**.



Moore, a well-known Democrat. According to the rumors, Mr. X, a powerful sports executive with long-standing ties to the city and state's Republican establishment, is the "hidden hand" behind attacks by city councilman **Juan Pardo** against the proposed buyout of the Padres. Mr. X and his representatives are said to be reassuring Vargas and his fellow councilmembers that it's okay to trash Moore's deal — even at the risk of having Moore threaten to leave town and all the team. If that happened, Mr. X and his Republican friends say they would step in and take the team off Moore's hands for a song. Then Mr. X would be the deal for a taxpayer-subsidized ballpark that Democrat Moore and his office aide **Larry Jacobson** didn't have the clout and finesse to get through city council. Downside of the plan at least for the hard Padres fans: Moore could thank his nose at the Padres and move the team out of town anyway. In an interview with *Bloomberg Sports News* last week, Moore swore never to sell the club, then threatened to strip down the team like the Florida Marlins and move it to north in Virginia if he doesn't get his way here. "We could win it all, just like the Marlins, and then break the team up, that would be it," Moore is quoted as saying. "We might have to wait a year to see if we could handle the move with some grace." Besides Virginia, other possible destinations for the Padres: Mexico City and Venezuela. British Columbia, Mr. X is said to be assuring the council that he could arrange for a new baseball franchise if Moore pulled the plug here, but others aren't so sure that Mr. X wouldn't let a happy if the city had only one major-league franchise — the Chargers — under Republican ownership, of course. The Moore interview, picked up by newspapers coast-to-coast, carried the byline of **Barry Bloom**, and recently a veteran *Union-Tribune* reporter who quietly departed the paper last month.



Clean money, dirty laundry That ex-San Diego Congressman and Veterans Bureau suffer who led to become a key aide to the Reverend **Henry Louis**, the controversial head of the predominantly Black National Baptist Convention, has been indicted by a Florida grand jury on eight criminal counts, including conspiracy, bank fraud, and money laundering. **Bernie Harris**, 48, departed San Diego with Louis right after the August 1996 convention held here. When Louis was indicted for allegedly leaving the church's treasury for his personal needs, Harris was dragged into the fray, accused of being one-time friend and administrative assistant. **Reverend Harris** is indicted on a total of 11 counts. — **Assemblywoman DeDe**

Alger is pushing ahead with his bid to weaken the state's strike law against selling liquor to minors. Backed by the state's liquor lobby, the bill would allow the raising of a first strike if certain corrective measures were taken. Alger says his proposal is more fair to retailers than the current situation. The *San Francisco Examiner*, in an editorial last week, claims otherwise. "The real problem, we suspect, is that some owners don't bother to enforce the rule that no alcohol products are ever to be sold to anyone who looks younger than 30 without checking identification."

Mr. Hospitality The crew time down at San Diego's hotel man again has lost \$1.1 million because of contract lawsuit brought by an outfit to which he and a partner had sold. Their company now runs again. **Charles Giacometti**, longtime manager of the Town and Country Hotel, sold his share to Management Group to ARK Services of Seattle. The company said, alleging "failure to disclose actual information," San Diego Superior Court judge **Terry O'Rourke** awarded ARK damages of \$68,915 in addition to \$400,000 in attorneys fees. Pacific Research and Engineering just sold (2) San National Radio to Boeing a set of two expensive digital consoles. It's the second Chinese sale for the Carlsbad company.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our office mail at 619-235-3000, ext. 440, or fax your tip to 619-235-3096.

And Our Next Pretty Lady Is...

By Matthew Lickona

"There are so many beautiful people in San Diego. People just do not realize it. It's totally untapped."

— Stacy Bynum, model agency director

Fashion magazines portray a fullness of being, a perfection that exceeds even the highly controlled world of the model. Nothing is lacking: nothing is out of place or amiss. Apparent imperfections — of light, color, ex-



Jo Jo White

pression, pose, look — have a studied quality about them, an intentional off-putting that is just as it should be. The photographer, designer, and model have conspired to create a world that is more real than reality. The images are like Platonic forms — an ideal world is but a flickering shadow.

Shadows, not flickering but blackly substantial, abound under the unforgiving studio sun. Shining on the black-draped runway and surrounding white chairs outside the Robinson's May at Mission Valley Center. The glint off the mostly white sign advertising the Elite Model Look Event — open to women 14 to 24, offering \$925,000 in modeling contracts to 15 winners from around the world — makes it hard to read. Just sitting and watching is warm work. We are far from the fashion magazines.

Nearly 200 girls attended the Elite Event in Torrance last March, here in San Diego, only

was ripped from TV and magazines and plunked down in the middle of a mall, across out of place. "Let's Talk About Sex" thumps from the tall black speakers as models sit and watch with little less — it feels incongruous.

Before each girl climbs the stairs to the runway, the woman in white introduces her, saying either, "Our next pretty lady is..." or "Our next fabulous-looking lady is..." The lines, ostensibly intended to isolate self-esteem, instead give the event the tone of a juvenile noncontest, everybody's fabulous-looking, everybody a winner. Of course, that's not the case.

There is in some of the girls an unding, subtle immature quality — a heaviness in a limb not yet lightened by puberty, an awkward step that isn't quite,

and it seems to help, which makes you feel even worse for Misty when the music cuts out on her halfway down the runway. She soldiers gamely on, smiling into the silence.

As the second group prepares to perform, the woman in white gets up and shows them how to turn and pose. One of the first group turns to her friends in indignation: "They didn't show us how! They're showing them how to walk! They didn't show us how!" She is not elected as a finalist.

For the most part, the eight finalists are easy to pick. They have some measure of poise and bearing. They appear to be aware of their bodies without being self-conscious. Most of them are physically mature. They take their time. An Asian girl scoring a prize

Queen of Surrogates

By Bill Manson

Will Halm spreads his hand over the bulging sphere of Elizabeth's stomach. His eyes search the ceiling as he feels for movement.

"He turned right around yesterday," says Elizabeth (last name omitted for privacy). "That hurt."

"Can't feel any kids yet," says Halm.

"Daddy's getting anxious," says Elizabeth.

Both daddies, says Halm, are anxious. Luc, the already married baby growing inside Elizabeth's womb, is destined to enter a family of two daddies and no moms. That's because Halm, 46, fires with Dr. Mercedin Simard, 46, and Elizabeth is bearing the child for them. She's one of the few surrogate mothers willing to carry children for male gay couples.

Young Luc looks set to become a poster child for the fight for gay rights. Halm will not say whether he or Simard is Luc's biological father, but it's likely he'll be asked the question a lot. Last month Halm, a Los Angeles attorney, became chief executive of Growing Generations, a surrogate agency for gay and lesbian couples based in Beverly Hills.

Today a Japanese TV crew has come to the San Diego home of Elizabeth and her husband Daniel. The crew was alerted by a June 25 *New York Times* story, says the Japanese TV director, is not

So why did she do it? "My sister is a lesbian," Elizabeth



Elizabeth and Will Halm

says. "She had fertility problems. Five years ago we discussed my being a surrogate for her. But then she was diagnosed with leukemia. It just wasn't a good time. And I thought, 'Well, if I can't do it for my sister, why can't I do it for someone else?' My husband and I have four kids. We don't plan to have any more. And I enjoy being pregnant."

In 1994 Elizabeth bore a child for a heterosexual Israeli couple and then was approached by Halm and Simard, who wanted her to have a baby for them.

That was a problem for her husband Daniel. "When she said, 'a gay couple, I'm thinking

of the Hollywood stereotype movie tight-shorts queen-type of homosexual prancing around. Then Elizabeth said, 'Who don't we just go meet with them and see what happens? It doesn't work out, we won't speak of it again.'"

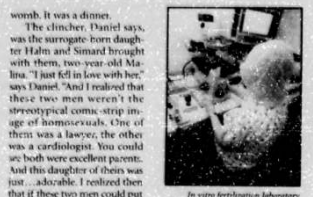
Daniel has come home for lunch. He's in camouflage uniform. He has the tanned face, straight-back bearing, and crew-cut of the professional military man. He didn't mind the idea of a surrogate per se. "I'm not a hard-core fundamentalist," he says. "If Elizabeth is willing to do this for a couple that can't do it, that's fine. To me there is no greater joy in a relationship than being a parent, raising your sons, raising your daughters. And it takes a certain individual to be a surrogate. Someone with a strong will. Emotionally strong. Elizabeth has all that."

Still, when Elizabeth raised the idea of providing a child for Halm and Simard, Daniel said no. "The thought did cross my mind... What are two gay men going to be able to provide for a child when it comes into the world? Then I sat down and reconsidered my thoughts because my first wife was bisexual herself. I had experience with the emotional ups and downs, the support you have to give her desires, and how you deal with that in the household."

"And my father and mother were married," says Halm. "We were 'normal,' and yet I have a sister who's lesbian."

"So [we've had] firsthand experience in dealing with 'homosexuality,'" Daniel says. "It's not something strange or foreign."

In the end Daniel agreed to meet the gay couple who will work a significant moment for Halm and Simard.

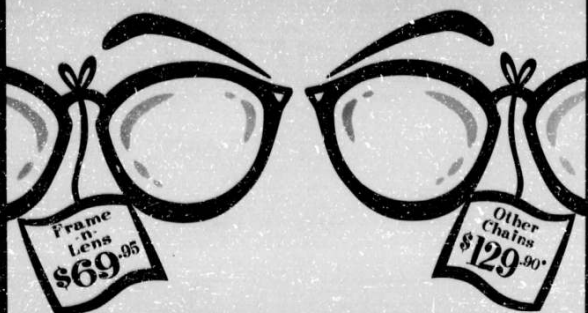


In vitro fertilization laboratory



continued on page 1

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CITY LIGHTS

Our next pretty lady

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had a really interesting look about her that came across on camera. There was something really cool about her eyes that I liked.

Did appearance count for anything? "No. What we usually do when we do a search, we'll see how some of the photographs. That's why I took Polaroids of certain contestants. If I had a marginal doubt, I took a Polaroid just to give them the benefit of the doubt."

Though she was judged the best of those who competed, Jackie didn't win the contest outright. She tied with a girl Peter spotted before the contest began.

"The other girl, Katie. She thought I was kidding and she was waiting in line for a Coke, and I saw her and a girlfriend walking by and I followed them. I said, 'Hey, are you here for the contest?' and she's like, 'No, what contest?' She was going to see *The Horse Whisperer*. She was tall, 5'8" and a half, and she was real cute — there was something about her." He took a Polaroid, and one without even walking.

Jackie, who has been taking modeling classes for about a year, was "discovered" in much the same way by Staci Pryor, executive director of the John Robert Powers Model and Talent Agency in La Jolla. (The agency also accepts walk-in applications but only about 5 in 60, says Staci.) Jackie was sitting with her father outside the Starbucks at the UTC mall when Staci spotted her. She was wearing jeans shorts and a sweatshirt. She was almost 15. Staci noticed her dimples when she moved. Jackie's looking. Not totally blonde, but she is different than a typical blonde-haired blue-eyed that we would see anywhere. Her figure, her legs — she's a beautiful, beautiful girl," Jackie's father is Italian-English, and her mother is Malaysian-Chinese, a mix that gives her skin and eyes their distinctive character.

"I just confronted her — she was very caught off guard, and I think her father was very caught off guard. I'm like, 'I'm Staci. I think you're beautiful. I'd love to take a look at you in my office and go from there.'"

Going from there meant taking classes and getting a portfolio together. In Jackie's case, classes included Beginning and Advanced Runway Image Development, which works on posture, confidence, etiquette, how to properly make-up effectively, social graces, that type of thing. "TV Commercials, and Fashion and Commercial Print," too go into the photo shoot, and there's a businesswoman there, and he's gonna say, 'Do 20 different poses for me right now.' And the camera's clicking away." Depending on the number of classes, "the training can start at \$1000 and go up to,

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CITY LIGHTS

In the lab, Dr. Julie Carver-Ward shows how baby Luc was created. She sits in front of her \$50,000 micro-manipulator, a kind of giant microscope. She jiggles a pipette in her left hand. It moves a tube that holds Luc's donor's egg "200 microns across" by suction. In her mouth Carver-Ward cradles a second tube, which leads to a long fine needle. When Luc was created, the syringe held the sperm, she says. Looking through the magnifying eyepieces, she pierced the egg with the needle and simply "blew the sperm in."

This time around has been different for Halm and Simard. For Luc's conception, they were able to scan dozens of potential mothers' profiles, which told them everything from eye color to reasons for donating their eggs.

Smotrich, a reproductive endocrinologist who specializes in fertility problems, surrogacy, and in vitro fertilization, has offered his services to Growing Generations. Smotrich was a welcome change. "We needed a doctor in San Diego because both our egg donor and Elizabeth resided here," says Halm. "We had found a couple of doctors here who were either not willing to work with gay couples or put restrictions (on us as gay men), which I thought were discriminatory." Halm says one doctor insisted on a six-month quarantine period for

CITY LIGHTS

the sperm of gay men to cover the possibility of dormant HIV. "Heterosexuals also contract HIV," he points out.

Halm and Simard are Smotrich's first gay male couple, but it's not a problem. "My opinion about homosexuality is not important. Any morality issues should be raised with ethicists and rabbis and priests. What is important is that children have loving parents."

What about the children? Some ask how late it is to place the children at the sharp end of this social experiment. What do gay parents tell their kids about the use of their mother?

"We gave this years of thought," says Halm. "We knew our children would be facing some issues they wouldn't if they were raised by a conventional family. We didn't want our children to be raised in an atmosphere of shame. We felt if we gave them love and support and were open, that they would be able to handle the prejudice that they faced in the outside world. But mostly we're hoping that in 20 or 30 years, this will simply not be an issue. We are pioneers. There will be challenges, but we hope our children will look back at us with pride. That we went through this and we persevered and we did this in the face of a lot of adversity."

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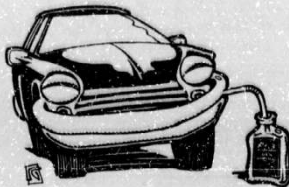
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matt Alice:

In response to Project Micky Schmidt, my cat Marley goes crazy for toothpaste. If I get any on my hands, she bites, kicks, rolls around, all the fun stuff, while licking my hand. She also digs on the rug, but my boyfriend thinks that if you pour a bottle of Jack Daniel's into your gas tank, your car will run. I told him no way. Can you clear this up for me? This could take drinking and driving to a whole new level.

— Julia, O.R.

Or, in this case, drinking and thinking. Did Boyfriend offer to dump Daniel's into his tank to prove his claim? No, I don't think so. He might just as well have said a car will run on creamed corn or Hershey bars. There's a whiff of truth to it, but not enough to get you down the block. Vodka or moonshine would work better, but it would still be a funky ride. And eventually the Boatmobile would disintegrate in the driveway.

A car will run on ethanol, a type of alcohol usually distilled from corn or sugar cane. Along with disco, the '70s gave us "gasohol," a mixture of 90 percent gasoline, 10 percent ethanol. Today, in the Midwest mostly, they sell fuel that's 85 percent ethanol. And you can buy ethanol-fueled cars, but the cylinders, injectors, and spark plugs are modified, and the fuel system is stainless steel, because alcohol is very corrosive.

Which brings us to the Daniel's. Jack makes his ethanol from sour mash, but the unadorned product is 125 proof. To get it down to 80 or 82, they add water, which is why Boyfriend didn't offer to do a demo. Nobody's car runs on 60 percent water.

But while the cops try to get the judge out of the tank of the Buick, we dialed up the Royal Canadian Mounted Police in Ottawa. Apparently Canada is awash in smuggled liquor from the relatively tax-free U.S., and they can't dump it into sewers or lakes. So about four years ago they hatched a scheme to use it to run their vehicles. To give Boyfriend one last chance, we figured we'd see how the plan's going.

According to RCMP spokeswoman Corporal Riché, they'd hoped to clear out their warehouses by redistributing all that languishing Smirnoff's and Chivas into pure ethanol. The plan disappeared somewhere in the bureaucracy three years ago and hasn't been heard from since. But it should work, and having been reminded of their bailiwick, they're going to try to revive it. According to the corporal, at the moment the only thing in Canada that runs on old booze is cattle. "Extra beer" this words there is no American translation for the concept... it is sent to feed hogs to fatten up the herds. It's apparently a fact that a steer can drink 22 liters a day before he's too drunk to stand up. Would the Mounted be to us? I don't think so.

Hey, Matt:

From time to time we see on TV some pretty good fights in foreign legislatures. I started to wonder about our own distinguished lawmakers. They never seem to punch one another. How do they stack up in the violence department? How many fights have there been on the floor of Congress? Are they a bunch of wimps just sitting it up at the public trough, or can they hold their own?

— Ted, direction

Legislative fistfights seem to be a thing of the past. Ted, in Congress these days, when violence is done, the victim is usually the truth or ethics. Since the turn of the century, meetings of the Senate and House have been models of decorum. But in the pre-Civil War era, there were some pretty spectacular brawls.

Until 1913, Senators were elected by their state legislatures and seemed to feel duty-bound to behave as a more select insider than their popularly elected counterparts in the House. They mostly took verbal shots at one another, but hanging about with unsuitable company and frequenting low-class drinking establishments. Sound familiar? They also drank a lot during meetings, which led to some showing matches and lots of canes, whips, and guns being brandished during heated debate, but there was little in the way of actual bloodshed.

The House, on the other hand, was a pretty wild group. Some politicians routinely carried guns and knives to House sessions. One was well known for bringing his dogs with him for protection. Representatives occasionally punched and slapped one another to make a point. One brained a colleague with fireplace tongs over some disagreement. California Representative Philbrick Herbert carried a gun for protection but never used it on his colleagues. But one afternoon in a Washington restaurant, Herbert became so incensed over the slow service that he shot his waiter. In 1856 during a states rights debate a general free-for-all broke out. They were rolling around, kicking, biting, cursing, spitting and fists were flying. It ended when one legislator grabbed another by the hair, came up with only a handful of troops, and everybody laughed so hard they stopped fighting. Two crafty Reps once ambushed a third and beat him to a pulp with his working stock. They were censured and resigned but were voted back in at the next election by their proud constituents.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o The Reader, P.O. Box 5803, San Diego, CA 92161-5803, or fax your questions to 619-231-0489, or e-mail to mat@mat@aol.com via the Internet.

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DECLINE AND FALL, PART 178

Sitting at the kitchen table inside a friend's cabin on the backside of Birch Hill, five miles north of Fairbanks, Alaska. It's 9:00 a.m., although with the constant sunlight it could as easily be 9:00 p.m. Before me is a meadow of fine weed and at its edge a stand of birch trees. Step into those trees, and you'll be in a forest that extends to Nova Scotia.

I lived here when I was young, lived 25 years here, and this is the part I liked best, being on the edge of a wilderness. The fact that I didn't go into the wilderness much, did not make me a wilderness dweller, did not make me a wilderness dweller, did not make me a wilderness dweller. I just liked being next to it, liked saying good morning to it.

The wilderness is still here, although now it's parolled by uniformed employees of somebody's agency, but that's about all that's left of the Fairbanks I knew. A bit of unexpected personal business has brought me back, something that would take an hour to accomplish but required my presence.

Fairbanks was the last place I expected to be over the July 4th weekend. As long as I was coming I decided to do a favor for a couple of friends and since this is 1998, I acquired two clone Pentium computers. I loaded them to the tits with software, and brought them up as baggage aboard my Alaska Airlines flight.

It's never a good idea to go back to a place you've loved after being away for five years or more. The idea gets worse the longer you've been gone. I chat on the phone with Fairbanks friends, and every few years one of them shows up on my doorstep during a statewide trip. So I've had some sense of the changes as the town grew from 13,000 to 70,000 inhabitants.

So, I was not prepared for the experience of being here. There are freeways now, at least three crisscrossing the town. Everywhere are enormous shopping centers anchored by Fred Meyer's, Sam's Club, Payless, or Office Max. The consumer spread extends in every direction from the inactive city core. Fast foods on gas stations with fast foods upon more fast foods, and those ugly, dysphoric shopping centers.

A gargantuan shopping center is the economic model of America. The idea is to get five miles out of town, build colossal warehouses, stock them with everything from food, big-screen TVs, table saws, hair products, booze, computers, lawn furniture, add

SPORTING BOX

21 checkout stands, hire 150 minimum-wage employees, and then get out of the way and let the public claw its way past the front door. The setup is a soul-crushing experience for everyone involved, but it works. The model works in the desert of Phoenix, the humidity of Virginia, the rain of Oregon, the sunshine of San Diego. I just never thought it would work in the subarctic, at 30 below zero.

Fairbanks is now as ugly as any other place in America, and that, dear reader, is one hell of an achievement. The town is very much like the Pentium computer I delivered to my friends. Microsoft's Windows 95 is the Knorr of operating systems. It's cheap, blooded, insanely difficult to manipulate, an altogether aliphatic piece of work, but the Pentium chip that drives the system is so powerful that it hides most of the debris.

THE VEGAN LINE

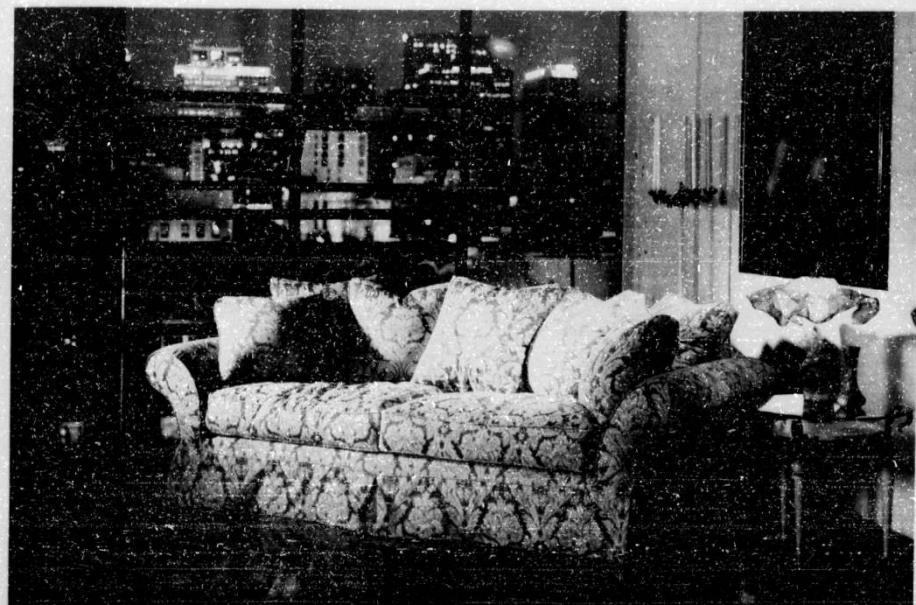
Team	Odds
Atlanta Braves	2 to 1
San Diego Padres	2 to 1
Houston Astros	5 to 1
San Francisco Giants	10 to 1
New York Mets	12 to 1
Los Angeles Dodgers	30 to 1
St. Louis Cardinals	30 to 1
Rest of the Field	Nobody Cares

So what does this have to do with sports? A big league sports team is just another word for shopping center. Major league baseball, football, basketball, and hockey have changed in the way Fairbanks has changed in about the same length of time it took Fairbanks to go from frontier burg to anywhere, U.S.A. Major league athletes stay on a team for a year or two and move on. Franchise moves from city to city at the drop of a hundred million dollars. You still see gorgeous athletes doing amazing things with their bodies, but then all hands leave the playing field, get to their cell phones, and bitch about money.

The best part of sports is witnessing the occasional act of courage or selflessness that are intrinsic to the game. Those qualities are rare in our lives. When was the last time you or I did anything truly courageous? It is splitting to see a courageous or selfless act anywhere, if only to remind ourselves that it still exists. That happens far more frequently in sports than in daily life.

The Junior Sugi game can be found in professional sports, just as Fairbanks still has Bill's Lock Shop downtown, but it is rare, and getting rarer. If you like sports, and everything that entails, get acquainted with your local high school program. I've been following Holville High School for a number of years and it's been a fine run. Hail to thee, Holville! Hail!

The Sporting Box solicits your comments via the Internet: sportbox@net.com; or fax to (800) 732-1244. To check football contest standings: www.espn.com



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SIGHTSEER

We Love
Our Country,
But We Hate
Each Other

Time was when people touched, when the exchange of blood and sweat was a necessary part of the exchange of goods and ideas. Students of social history make much of how the loss of intimacy in the marketplace eroded elements of humanity, of how commodity fetishism displaced physical, hands-on relations. The Web now seems a consummation of commodification, but it was not always. Though by nature impersonal, the Web once promised closeness; it might have been a communal place where distant but like-minded folks could exchange images, texts, and experiences. Part of it, of course, is still that, but today the Web is chiefly a marketplace. Most people use it as a service, a way to place orders for software, books, a lifestyle. The result, in Marxist terminology, is alienation, the process whereby the distance between production and purchase damages an individual's kinship with objects. But because the Web still pledges an allegiance to inclusion, it is a natural place to fight what it also promotes.

This paradox is a collision, a head-on crash between the Web as a commune and as an alienator. According to the Crash Site (www.crashsite.com), the Web can be physical; it can even inflict hurt. In a mission statement, the writers and editors at the Crash Site—an amalgam of images, sounds, anecdotes, and recipes—state their goals with an anarchic and often ironic aggression. As a challenge to the corporate mentality now germane to the Internet, the Crash Site promotes non-participation and self-indulgence in the face of the race for the dollar, they say "fuck you." "America is sick," they proclaim. "We love war, we love our country, but we hate each other." Crash Site is attempting to accelerate the decline any way it can. "We're not conservatives," we're not liberals. We're Common Sense Hardliners."

The site is permitted to be cocky, it believes, because it's a nonprofit e-zine. "Not that there's anything wrong with making a buck, even on the Internet," Crash reasons. "Just don't wrap yourself in a flag of coolness."



Home page from www.crashsite.com

because if you're making money by any means other than selling a product, you are a dook. The huge ad on the page is a pillow fight while some middle-aged, coke-kicked executive works his (or her strap-on) shlong into your back seat in an attempt to "reach Generation X" with their lousy product. While everyone scrambles around the Internet (because it is the next big thing, you know) frantically trying to make a buck before the big boys move in, the Crash Site smiles, counts its blessings, and mixes another drink.

The editorial is not the Crash Site's strongest format, but at least these "beat" editors, as they call them, when put their money where their mouth is. At the site's index page, visitors choose from a variety of features, most of which combine a juvenile sense of humor with a devastating wit. The features include video and audio clips, interviews with subversive personalities, even a "Random Driv' Generator," where a mouse click tells a die and the face number commands how many times you must guzzle drinks like the Wailing Sunkel (6 oz. white wine, 2 oz. light rum, 1 oz. Malibu rum, 5 oz. Southern Comfort, 4 cucumber slices, 2 oz. mineral water, and 3 oz. light cream). Physicality and pain are the

Crash Site's antidotes to complacency; everything here is high-impact. Under the heading "soft TV," for instance, are links to "Homemade Firearms," "Big Fun Fuc-tion Things," "Dictator All-Stars" and "Bun-ben-ing the Human Carcass," where we are instructed in a methodical medical syntax how to disembowel and quaver the body in preparation for a cannibalistic feast. "Get hurt," one Crash writer instructs, "it will make you feel better." The site's spirituality is embodied in the body, which we are reminded is a "big sack of tubes and fluids and tendons." According to the Crashers, our greatest fault as citizens of a modern society is our fear of breaking our bodies. "Getting eaten by bears, freezing in the snow, coughing [our] lungs up from the bubonic plague" are daily problems we have forgotten "thanks to guns and cities and hospitals and slaughterhouses." The Crash Site says these are "virtual" advances. "Only by risking pain can we embrace our physical reality. Only by embracing our physical reality can we truly enjoy the Land of Plenty."

At the Crash Site a page titled Crash Medical Alert—"a young person's guide to rare incurable and disfiguring diseases"—details the affects of leprosy, botulism, and rabies. The page claims to be a service where you can "learn the symptoms, so you know when to diagnose, and then kill yourselves." Here Legionnaire's Disease emerges as a metaphor for the Crash Site's mission. The disease—named Legionnaire's because it first came to national attention when it erupted among members of that social fraternity during their biennial celebration in Philadelphia—is not the crash of "God's hate for all crochery old jungs" but of something less discriminating. The Legionella bacteria's favorite hangout is the warm water parts of air conditioners, a good breeding ground from where they can easily reach the lungs of people seeking refuge from uncomfortable heat. That's the rub: in the machines we depend on for things we cannot see that threaten hurting us. The Crash Site lives in a machine; only the discomfort it causes won't kill you.

—Justin Wolf

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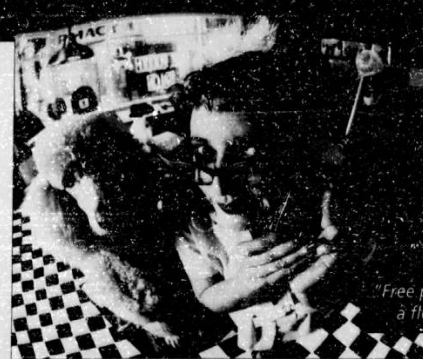
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Angels with Dusty Wings

A SAND STORM,
INGRID BERGMAN,
AND THE FLYING
SAMARITANS

It all started because of a huge dust storm and a dinner date with Ingrid Bergman. By the time events had played themselves out a month later, a group of San Diego physicians, dentists, optometrists, pharmacists, nurses, medical technicians, and pilots had formed a loose confederation that would become the Flying Samaritans. For 37 years, the Samaritans have delivered monthly medical and dental services to villages in Baja California with volunteer labor, private funding, and donated supplies. The day the Samaritans idea was set in motion, Aileen Mellott (Mel-LOT) was at the controls of a six-passenger Beechcraft Bonanza forced to land on a rocky, mesa-top air strip at El Rosario, a fishing village on the Sea of Cortéz.

At that time, in 1961, she was Aileen Saunders, one of the best-known women in civil aviation. The den of her Escudido home is a thick forest of trophies from her air-racing days. Two first-place awards (1959, 1960) and one second place (1961) from the Powder Puff Derby dominate the collection. The derby was a prestigious, all-woman, coast-to-coast air race, a cross-country test of navigation and piloting skills and sheer endurance. The International Air Race for Women—Florida to El Salvador one year, Houston to the Bahamas the next—netted her two more first-place prizes. The National Pilots Association named her pilot of the year in 1960 for her contributions to civil aviation.

Growing up, she'd wanted to be a stewardess. But in the days of the low-headroom DC-3, no flight attendant could be taller than five foot five. Aileen overshot the mark by one inch. "I'd always been fascinated with flying. Perhaps one of the reasons I was attracted to my husband," she now says, "is because he was a pilot." And it was on a flying vacation with her husband that she was convinced she had to learn too.

"We were flying around Yosemite, taking in Half Dome and all, in a little low-wing air coupe that has the canopy flat slides over. We noticed gas was spilling out, so my husband unlatched his seat belt, slid the canopy back, and leaned way out to tighten the gas line. I said, 'Hey, don't fall out! I don't know how to fly this.' He said, 'P, you're not worried about me?' And I said, 'No. You'd be dead and I'd still be up here.' So when we got home, I got serious." Three years later, she won her first Powder Puff Derby. Aileen also logged many hours flying in Baja California. "I was with the air wing of the Coast Guard Auxiliary, and in those days they did search and rescue in Baja. Students who were doing their cross-country flights were supposed to go from Gillespie Field to El Centro, but sometimes they would get lost and go over the border. I guess that's how I started flying so much in Mexico. Of course, that's low-level, mountain flying, so I got pretty good at shore fields and rough terrain. I think that helped me a lot in the race, because I got used to the wind currents over the mountains." Aileen also organized several all-woman



Aileen Saunders-Mellott, Los Huelvos, Pully Row prepare to deliver Christmas gifts, c. 1963

"We were unable to take any narcotics down, and so we had to treat their pain with aspirin."

Baja air races in the '60s.

"In those days, there was no paved road south of Ensenada. It was beautiful. There were little resorts that had their own air strips, mostly for men who wanted to go fishing. You couldn't easily get to them by car, not like it is today, where every place is as crowded as Acapulco. We would fly down, spend the weekend, and fly back."

"The day all this happened, I was bringing back Jack Zietor, owner of San Diego magazine, and Roberta Ridgely, the editor, from La Paz, where I'd flown them to do a story on two new hotels that were about to open. There were the three of us, plus my son, and two others."

It was November 16, 1961, the second year of an extended Mexican drought. The group's 1000-mile return trip to Gillespie Field would include a lunch stop in Bahia de los Angeles.

"I fueled up and filed a flight plan in La Paz, but when we were ready to leave L.A. Bay, I didn't get more gas. In those days, [at these small airports] you had to filter the gas through a charcoal, because it came straight out of big barrels. I didn't want to take the time because Jack was in such a hurry. He had an appointment to meet Ingrid Bergman for dinner in San Francisco that night."

With no weather forecasts or navigation aids available to Baja flyers, the Twin Beech left for San Diego. "About 15 minutes out of Bahia de los Angeles I was in tremendously strong winds, and I began to realize I'm not going to make San Diego. I couldn't get San Diego or Tijuana by radio, so I decided I'd better land at Ensenada. The wind was blowing hard, and the dust started to swirl up from the ground. I dropped down to 500 feet and probably was within minutes of Ensenada airport when the weather closed in and everything suddenly went blank. We couldn't see the ground, and I knew we were between 3000-4000 peaks."

"I climbed on top and turned south. I'd hoped to land the storm at Santa Maria Sky Ranch, but when we got there, the dust was too thick to see the landing strip. From Ensenada there was a small strip at the village of El Rosario, about 250 miles southwest of Tijuana, where my husband and I had once salvaged a Twin Beech that had crashed. I'd made the water runs every day from Santa

Maria to the crash site, so I knew it pretty well. We just beat the storm into El Rosario and landed at the little dirt air strip on top of the mesa just outside of town."

"In those days, when people in Baja heard a plane in the area they would go out and shine lights or their headlights on the air strip or road, because they knew an airplane was either in trouble or wanted to land or something. The Mexican people have always been very helpful in those situations. I've had nothing but good experiences flying in Mexico."

"That day they knew we must be having a problem, so some people from El Rosario came up in a truck to meet us. It wasn't a great distance, but the roads were so bad it took them 45 minutes." Aileen's extensive scrapbook has a photo of the small, dented, dusty stake-bed truck that took them down to El Rosario. The village, at the intersection of two barely distinguishable dirt roads, had perhaps a dozen buildings. Most homes were tiny structures of lashed branches.

"When the storm came in, the men drove all the way back up the mesa and stuffed rags in the engine of the plane to keep out the dust. We were so grateful."

"They took us to the home of Anita Espinosa, the owner of the town's general store, sort of the unofficial mayor, and she acted as interpreter for us." Snapshots show Anita, then in her 50s, as a smiling, handsome, stocky woman with thick, shoulder-length black braids. Her features reflect her mixed Pima Indian-Italian heritage.

"She offered to offer and apologized that she had nothing more. When we asked what we could do in return, she waived the question away. But we pressed her to talk, and eventually she told us what a difficult time they were having and how the drought had killed all their cattle, but what would be most useful would be clothes, especially children's clothes."

"Anita couldn't accommodate all six of us overnight, so some men offered to drive us to Santa Maria Sky Ranch. The road was horrible. It took hours. One of the cars didn't have a backseat, so we sat on the floor. We all stayed at the Sky Ranch that night, and they drove me back to El Rosario the next day. The storm had passed, so I flew back to Santa Maria, picked up my passengers,

refueled, and we made it home."

Winning the Powder Puff Derby was something like becoming a flying Miss America. The achievement brought certain perks and opportunities to the top pilot as an ambassador for aviation. A 1959 photo of Aileen from an Air Force public relations event shows her with parachute pack and helmet, about to step into the cockpit to fly a military jet at George Air Force Base in Palmdale. She was sponsored in one derby competition by the Tijuana Chamber of Commerce and Rotary Club. She also acquired media and well-placed social contacts. (Actors David Bridges and Robert Preston presented her with a plaque for her work with the Coast Guard Auxiliary. Bridges even proposed a *San Juan* episode that would include Aileen as a search-and-rescue pilot.) Over the next two weeks, she'd call on many of her San Diego and Tijuana friends to implement the first airlift to El Rosario.

"When I got back to San Diego, I just thought about how nice everyone had been to us. They'd gone out of their way to help us and would have given us whatever they had. It was right before Christmas, so I called on some of my friends to help the media to publicize the clothing drive, and we ended up with a bagful of donations—tots and clothes like you wouldn't believe. The Boy Scouts of La Jolla wrapped every one in Christmas paper, and by the time we were through, we had nine planes loaded down with gifts." They made their first trip on December 9. On December 16 they returned with 16 planeloads of gifts and clothes.

"One of the pilots I asked to go down with us was a doctor, Dale Hoyt. He brought his medical bag with him and asked the people if anyone would like to see a doctor. People started lining up at Anita's door, and Dale used her kitchen table for examinations."

"It's illegal to fly in Baja after dark in a single engine plane. So I had told most of the pilots to leave so they'd make it home on time. Dale and I and two others stayed later, and he kept seeing people in Anita's kitchen. Finally we had to go and decided to spend the night at Melting Ranch (near Ensenada). Dale and I were up all night talking about El Rosario and how they really needed medical aid. And that's when the idea of the Flying Samar-



Climax at El Rosario, c. 1963

Aileen Mellott

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to take any narcotics down, and so we had to treat their pain with aspirin. They tolerated it extremely well. The only ones who didn't do as well were the few who had been treated in the United States, and they were used to getting their narcotics. [Allen recalls an old woman who had most of her teeth pulled one afternoon, with only aspirin for the pain. But that same night the woman was among the crowd assembled to watch the movie the Samaritans had brought down for entertainment.]

Dr. Birkmeyer: It was Dr. Dale Hoyt who really got the medical end of things going [for the Flying Samaritans]. Every weekend we might do 10 or 12 cases, and the nurses worked so hard. They had quite a turnaround time. The people that we went down to do surgeries were [surgical specialists and anesthesiologists] who were well trained and qualified. We didn't have people doing pro-

cedures that they weren't trained to do. We tried to minimize any chance of trouble, because we didn't need them under these conditions.

When I first went down there, I was really scared, doing surgery under these conditions. A little operating room, no medical backup. I'm amazed at what was accomplished.

There was one little window in the operating room, and the kids used to plaster their noses against it. I don't think they ever thought they would see anything like surgery going on in their town.

So many of the men have careers. Some of them extended over the central portion of the corner and really knocked out their central vision. And we did a lot of hernia repairs. These men didn't have these nice little hernias that you see up here. They were all huge, neglected hernias. Their main occupation was pulling in lobster traps and diving for abalone and doing

hard, physical work. A hernia kept them from working. So [the surgery] would often restore a man to being able to take care of his family and earn a living.

Dr. John Milner used to stay down there for two or three days after we operated to make sure the patients were all okay.

We had a lot of good meals in Anna's kitchen. She had that magic frying pan that made refried beans. It was never washed. She just kept adding beans to it, and year after year they just got better and better.

Allen Moffett still maintains her pilot's license and flies to Baja occasionally. But her duties for the Samaritans now are administrative, as one of the directors of the Palomar chapter. She notes some differences between the early days and now. "First of all, knowing the chief of police and the mayor [of Tijuana] and others in high places helped a lot to get us started. I just saw a newspaper

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picture of us with the chief of customs. He was supposed to change as a tourist fee, but he just waved us through each time and never checked us. They were very, very cooperative, and we'd take all kinds of equipment down there.

"The government and the systems have changed. It's much more difficult for us to work down there now than it used to be. The customs people in the U.S. and Mexico have gotten much stricter. Now they always check to make sure the medicines are not outdated and the physicians are licensed."

"We go in and work with [the system]. For example, for some things to clear Mexican customs, we need a letter of permission. Our charter works with the DIF, a Mexican organization of children's charities. So it's like everything we bring into the country is going to the

DIF. That way, we can clear it through customs."

"We don't do major surgery anymore, just cataracts and things like that. People are brought back to the U.S. for anything big. What we used to do down there in the beginning we wouldn't think of doing now."

Anita Espinoza, in her 8th, still lives in El Rosario. One of the 11 Flying Samaritan groups in California and Arizona still maintains the original clinic. Medical and nonmedical volunteers, including student chapters at Palomar College and USC Irvine, number about 2200. They work at 23 clinic sites and assist Mexican emergency workers during disasters like the recent floods. And today, with improved roads, they might as well be called the Flying Samaritans. — Linda Nevin

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Christina and George Aguilar Sr., high school sweethearts, were married in 1977.


After an experimental medical treatment (baby George was too tiny for surgery), closed a cardiac valve, the heart took to stopping. Three times, Christina was with the baby in the preemie intensive care unit when this happened. The nurses would rush her over,

Ted Pinnock was speaking from the conference room of his law office. It was the day before my meeting with George Aquilar. Outside, the sky was blue with no hint of tomorrow's storm. Inside the conference room, over the long table, a bright fluorescent light flattened angles, creating a distracting two-dimensionality. "I hate being disabled," Pinnock responded, and he banged his hand down on the arms of the wheelchair. His voice was deep and clotted, constricted with feeling.

Like Aquilar, the lawyer began life diagnosed with cerebral palsy and spastic quadriplegia. Today he is married and a father of two. Pinnock heads a thriving law practice in Miramar. While he is an established professional

who has addressed a presidential committee on the disabled, presented cases before federal and state courts, and is gaining a national reputation for advocacy work, he and Aguilar are alike in ways that have little to do with age or accomplishment: they share the same diagnosis and are both members of racial minorities (Pinnock is black, Aguilar Hispanic). More poignantly, they are each, I learned, very angry. But while the young Chicago seemed less "in touch" with his anger, the lawyer—handsome, in tones of tan and autumnal green, bristled

Raised in Connecticut in a family of 11, Pinnock was sent to New Britain Memorial Hospital when he was eight. He remained in



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for weekends and holidays, he

spent his academic year being

disappointed to schools with students

who were not disabled. At in

many business experiences, this

one had problems. Later, at the

University of Connecticut, he

majoring in psychology and went

to earn a master's degree in

political science.

"Now that you've graduated,

"I was excited," his mother

said at the graduation ceremony,

"you can live with me and

I'll take care of you." Instead,

one week later, the 23-year-old

was on a plane heading for San

Diego. He knew one thing, and

his mother was heartbroken,

but he had lived on his own for

five years, and he intended to

remain independent. Now Pin-

nock was enrolled in the Col-

lege of Law at Western State Un-

iversity. He graduated in 1990.

"I was always independent,"

he said, "and even though the

work was hard, I never gave

up. For example, getting to

school was easy, but if George

needed a ride, say, to his night-

time martial arts class, he could

not always count on the bus

driver. But assured him they'd

work on this.

George smiled, a thin

shepherd of a mozzarella cheese

hanging from his mouth. He

had come a long way from that

15-month-old baby, acted on a

regimen of physical and occu-

pational therapy. At home, he

was a "man" in his own right.

And he was as far as it went,

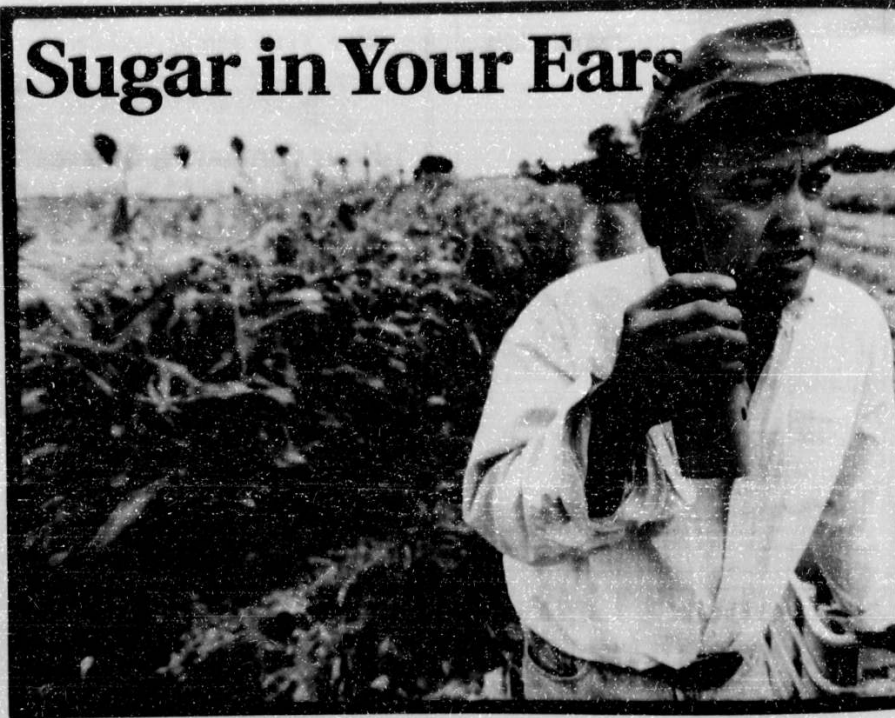
he wanted to date regular

girls from high school, able-

bodied girls, I asked why. But

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Sugar in Your Ears



continued from page 1

That day, the notion of corn so bursting with vitality that one could hear it getting taller did seem remote, even laughable. Overhead a leaden sky sagged, menacing. A chill breeze sliced across the fields. The tallest corn anywhere on the Chino property barely cleared two feet, and it was growing at a slower rate than almost any other corn crop in the Chino family's history on this property.

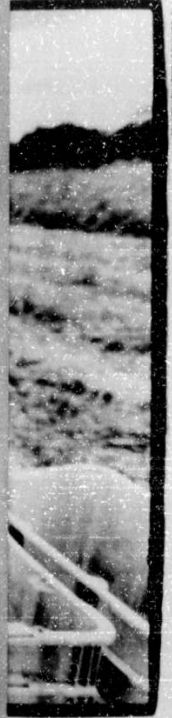
There was a time I might have assumed that the growth rate of their corn crop wouldn't matter much to the Chinos. I thought of corn, then, as a proletarian vegetable, one of those least likely to turn up in the kitchens of great restaurants or the columns of food critics. But renowned chefs make pilgrimages to the Rancho Santa Fe property. Influential writers such as Ruth Reichl of the *New York Times* and Jeffrey Steingarten (*The Man Who Ate Everything*) have raved about the produce there. In 1992, a lengthy *New Yorker* magazine profile of the Chinos' operation detailed some of the elements that explain this acclaim. Among them is a willingness to produce such crops as *maru du bois* strawberries, cardoon, black salsify, lablab beans, purple Chinese long beans, and more.

In this rarefied realm, where does honey corn fit? "You need to have corn, or you can't run a vegetable stand," Chino told me. "In the summertime, if you don't have corn, you don't have a stand. Unless you're selling apples. But they're not local."

When Tom's parents, Junzo and Hatsuyo, moved to this property after World War II, they grew corn only for their own family. It eventually included nine children. Junzo and Hatsuyo both were born in Japan, though they didn't meet there. From the fishing village in southern Honshu where he was born, Junzo had come to America around 1920 to check up on his oldest brother, and the two siblings for a while traveled throughout Southern California as migrant workers, harvesting melons, grapes, dates, and almonds. At some point, Junzo became involved with a family named Noda that had immigrated to Ontario, California, from a town about 100 miles north of Junzo's hometown in Japan. In 1930, he married Hatsuyo Noda, an act that was "semi-arranged," according to Mark Singer, the author of the *New Yorker* profile.

The two young people supported themselves for a couple of years by running a fruit stand in Los Angeles, then in 1934 they began leasing 34 acres near Venice. There they grew vegetables for the L.A. wholesale market. In 1937, they moved down the coast to Carlsbad and bought a house and three acres of groundless for flowers and vegetable seedlings. In 1940 they began raising peppers on leased land in the San Diego Valley and did so until 1942, when Junzo, Hatsuyo, and their six children (then born) were sent to an internment camp in Puyon, Arizona. Three and a half years passed before the authorities released the family, and then they learned that the man Jack Carlsbad to whom they had entrusted their home and all their possessions had sold everything and pocketed the proceeds.

"My father had a fairly good reputation in the produce indus-



Tom Chino

try as well as the flower business," Chino says today. Mindful of that, a Los Angeles produce wholesaler and Quaker who worked for the government "found this piece of property for my parents to raise crops on." Chino says this occurred about 1948. Junzo at first leased the place from A.M. Dulin, a holder of huge spreads of land in the San Diego Valley. By 1952 the Japanese farmer was able to purchase from his landlord 56 acres. He paid \$100 an acre.

That acreage still constitutes the Chino Ranch. Roughly triangular in shape, it lies just north of the Fairbanks Ranch Polo Club and the Morgan Run Resort, its boundaries marked by Via de la Valle, La Jolla del Bosque, and the San Diego River. A row lying from one of the strawberry fields to the courtyard of Mide Hens in the heart of Rancho Santa Fe, the tiny commercial district would traverse only a mile.

The site has some limitations. "It's very sandy, which can be good and bad," the sandiness allows it to drain well. "But the natural fertility of the soil is very poor. So we have to add compost and manure and things like that." Water, of course, must also be added. On the other hand, the microclimate favors vegetables. "Ten miles further inland the daytime temperature jumps from eight to ten degrees higher," Mark Singer points out in the *New Yorker* article.

Today, he, Kay, Fred, and Frank are the active business partners in Chino Nods, Inc., the family's corporate entity. (Junzo died in 1990. Hatsuyo in 1992.) Kay, Fred, and Frank reside on the property. Tom lives with his wife, Nina MacComel, and their nine-year-old son in Encinitas. But seven days a week, he's at the farm by 5:00 a.m., and he usually doesn't leave until 7:00 or 8:00 p.m.

It is Tom, a broad-chested man of 49 with a broad, sun-burnished face, who most often has assumed the role of family spokesman. In that role, he's not one to gush information, to volunteer facts or direct the conversation. He asks a lot of questions, and he gives the

things. "Junzo would grow some of these novelties: brown peppers, for example, or golden peppers (then a rarity). Tom says his father also helped the University of California test new crops. But, 'My parents had to raise a family, so they grew varieties they knew they could sell,' Tom adds. And the family had no means of selling items that didn't interest the unimaginative supermarket-chain buyers.

That changed in the summer of 1969, the year the Vegetable Shop opened. Tom Chino says that from the start his parents envisioned an unusual role for their roadside stand. Such stands traditionally have been places for farmers to unload leftovers—items they have failed to sell to commercial buyers. "But we wanted to be different," Chino says, explaining that his parents reserved their very best items for the stand. They also "had a comprehension that unusual things were good for the stand." So they began offering some.

Still, they were cautious and started out small. Chino guesses that for the first two or three years, they may have sold 10 percent of their production through the stand. It was open only in summertime. "Then it started to expand," Chino says. "The corn became very popular, and in the wintertime we did strawberries. . . . My parents were smart enough and wise enough to realize that the business at the stand was very good. So we devoted more effort to it and more land." By the end of 1978, the family was selling all it grew through the Vegetable Shop. That was the same year Hatsuyo had a nonfatal heart attack. Her husband had suffered one four years earlier, and with the health of the two elders faltering, the future of the farm might have been uncertain. But the development of the Vegetable Shop had unleashed new energies upon the Rancho Santa Fe acreage. Those energies principally have sprung from four of Junzo and Hatsuyo's offspring.

Two of the older sons had gone to Stanford and later become surgeons. Two others developed careers with the County of San Diego—one as a juvenile-court referee and the other as a metropolitan sanitation supervisor. One daughter, after studying textile design, married and settled in Los Angeles. But the younger sister, Kazumi (known as Kay), returned to the family homestead during her sophomore year at the University of Southern California and remained there. Three Chino sons also came back: Frank after studying geology for a while at San Jose State; Fred after an Army hitch that eventually had him maintaining nuclear warheads in Fairbanks, Alaska; and Tom after getting an undergraduate degree from UC Berkeley (he majored in anatomy and physiology). Tom changed his mind about a medical career, then worked for several years in a cancer research lab at the Scripps Clinic and Research Foundation, and he put in a year as a neurobiology researcher at the Salk Institute.

By 1978, however, he had decided to devote himself to the vegetable farm. Today, he, Kay, Fred, and Frank are the active business partners in Chino Nods, Inc., the family's corporate entity. (Junzo died in 1990. Hatsuyo in 1992.) Kay, Fred, and Frank reside on the property. Tom lives with his wife, Nina MacComel, and their nine-year-old son in Encinitas. But seven days a week, he's at the farm by 5:00 a.m., and he usually doesn't leave until 7:00 or 8:00 p.m.

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ALICE WATERS BEGAN HAVING CHINO PRODUCE FLOWN EVERY WEEK TO HER CHEZ PANISSE RESTAURANT IN BERKELEY, AND WATERS ALERTED HER FRIEND WOLFGANG PUCK.

impression he likes doing that more than answering them. But he also projects a sense of courteousness so refined that it feels almost ceremonial. When I asked him questions, he often would pause for a beat and say, "Oh, I see." Always he delivered succinct answers.

In his *New Yorker* article, Mark Singer credits Tom for the increasingly complex cropping strategies that developed at the Chino farm toward the end of the 1970s. "Junzo and Hatsuyo had learned with chicken manure, controlled weeds without herbicides, avoided disease-prone plants," Singer writes, concluding that Tom stuck to these principles but added "myriad elaborations. Previously, Junzo might have grown, say, four hundred two-hundred-foot rows of corn instead of pepper. Now Tom planted only fifty rows but a hundred varieties. He began ordering seeds from Europe, setting up test plots, studying technical journals, experimenting with various cropping systems. . . . The question Tom and his sister and brothers were now asking was: How can we raise vegetables that will gratify the most subtle palate?"

Tom Chino says customers helped drive this evolution. "Some were good, sophisticated and would mention, say, a variety of green bell pepper that they'd seen in Europe that had a wonderful taste. And we would investigate." The Chinos would plant small amounts. And if it looked really good, maybe we'd expand it. This attention to quality caught the eye of certain discerning chefs. In the late '70s, Alice Waters began having Chino produce flown every week to her Chez Panisse restaurant in Berkeley, and Waters alerted her friend Wolf-

gang Puck to the quality of what the Chino family was producing. As a result, Puck has someone from his Hollywood flagship, Spago, pick up Chino fruit and vegetables once a week during the winter and spring and twice a week in summer. Perhaps eight San Diego restaurants are steady customers, Chino estimates.

The bulk of the Vegetable Shop customers, however, "are regular families," Chino said. "We have customers who are Mexican laborers who come here to buy the corn because they know that it's very good. Even though it's expensive." (The Chinos' usual price for corn is six dollars for a dozen ears.) Chino paused for a few seconds, then added, "That doesn't mean that Mexican laborers don't have a sophisticated palate. In some sense, it's more sophisticated than the person who cultivates [such sophisticated]." He mentioned the truffle growers in the Périgord region of France. "They'll eat the truffle in a simple preparation, because it gives them that integral essence of the flavor of the truffle. Whereas other people who have more money will eat it with foie gras or whatever. But you don't get the essence of the raw truffle. It's the same thing with corn. You can fancy it up and mix it with grains and other things." But when you do miss the pleasure of the taste in its purest form.

Back in the Midwest and on the Northeastern seaboard, sweet corn traditionally has been ready to eat sometime in July, reaching full production in August and September. In contrast, Southern California farmers have always enjoyed a longer growing season, with the first ears ripening in June and the bounty peaking until sometime between Labor Day and the middle of October. After the Chino family became serious about running the Vegetable Shop, however, they realized it was in their interest to try to extend this season even further. "The longer we have corn to sell, the better off we are," Chino says.

Just because you decide you'd like to grow corn for a longer period of the year doesn't mean you can turn around and do that. Corn grows only within a certain range of temperatures. The minimum depends upon the variety, but the range is roughly 45 to 55 degrees. Exposure to below 32 degrees will kill a mature corn plant, and Chino says from mid-November to mid-January, the Chino Ranch typically gets frost on the ground 50 percent of the nights. That first frost in November ends the Chinos' corn-harvesting season.

On the other hand, the ground itself never freezes. So if you plant corn seeds and cover them with plastic, you can start growing corn early. This is what the Chinos have come to do. They put their first corn seeds in the ground on January 15, then cover them with plastic mulch. Protected by the covering, the seeds sprout and grow to a height of several inches before openings have to be cut to give the seedlings more room. Then there's a period in which they can still survive an occasional frost. "That's because corn is a grass," Chino explains. "And during the young, immature stage, the growing point is below the ground."

More precisely, corn is *Zea mays*, one of three related grasses in the tribe *Maxillales*, a member of the family *Cyperaceae*, writes Betty Fussell in her encyclopedia, 1992 book, *The Story of Corn*. "There are thousands of varieties of corn," Fussell adds, "so many that taxonomists . . . group these varieties loosely into three hundred races for the Western Hemisphere alone."

Sweet corn such as that raised by the Chinos is only a tiny part

of a huge picture. One of corn's interesting features is that it lacks the ability to reproduce itself without human intervention. "Not only does the husk wrap the seeds so tightly that they cannot disperse, but the seeds are so tightly married that, if a shucked ear happens to be buried in earth, the young shoots die from overgrowing," Fussell points out.

If corn can't survive unless humans feed the kernels for planting, the question, then, of how corn first arose is an obvious one. The oldest known corn cobs are a tiny form discovered in southern Mexico and thought to be perhaps 2,000 years old. No wild progenitor of them has been found, and some scientists think none ever existed, that corn instead resulted from the accidental hybridization of two other plants. Over the last 60 years, the debate on these points has reached such acrimonious levels that people refer to it as the Corn War. Arguments over the genetic details continue today. But most authorities agree that modern growing corn stems here between 5,000 and 10,000 years ago. Most likely, domestication happened first in central Mexico.

By the arrival of Columbus, corn had become a crucial source of food and an object of religious devotion for many of the Indians of the New World. Columbus, in 1493 carried samples back to Europe, but for a long time, only a few Europeans remained unimpressed. To a culture founded on barley, oats, and wheat, both the physical design and the reproductive characteristics of corn seemed bizarre. It was made from it "is dry and hard, having very small fitness or im-

ture," scoffed one 16th Century English historian. "It nourisheth but little and is evil of digestion, nothing comparable to the bread made of Wheat..."

Early English settlers of the New World were less contemptuous. Pilgrims at Plymouth stole corn from the local Indians, and its role in saving them from starvation has prompted at least one archeologist to conclude that corn was "the bridge over which English civilization crept, trembling and uncertainly at first, then boldly and surely, to a foothold and a permanent occupation of America." Of course, the Indians had long appreciated the value of corn as a food source. But once the colonists became established, they began looking at corn in a way the Indians had never considered: namely, as an object that could be made more productive through scientific experimentation.

The natives, says Fussell, had always been "less concerned with productivity than with purity. Indian tribes had carefully selected seed to preserve purity of color and type because each color had sacred meaning as well as food meaning." The Indians knew that if they grew yellow and white corn too close together, mixed ears would result, but they had no idea, nor did they much care, about the mechanism that caused this. They just wanted to avoid it. White men, in contrast, "wanted to know what power it was because they wanted to control it," writes



Wallace and Henry A. Wallace, December 1908

Fussell. "The white man's approach was founded on the principle that cross-breeding is better than inbreeding."

Some, like Puritan minister Cotton Mather and founding father Ben Franklin, took a scientific approach to their observations and plantings of corn. But breakthroughs also came about by chance. A big one occurred after an Ohio farmer named Robert Reid moved to Illinois, taking with him a red-dish strain of corn that was originally from Virginia. It fared so

poorly in his new home that in the spring of 1847 he filled in his "missing" stands of corn with a yellow "dent" variety that had been grown by the Indians in the Northeast for centuries. A new variety blessed with a prodigious productive capacity resulted, and in the years that followed, Robert and his son James strove to improve it—picking ears that were long, smooth, and devoid of the reddish color. It became known as Reid's Yellow Dent, and it proliferated, Fussell points out, at a time

when America was developing new appetites for corn. "The opening of the Erie Canal in 1825 had opened new lands for its use," and it was Reid's "dent" variety that was the "land whale" era, and then in Chicago, when railroads superseded canals, hops were processed for every possible edible part. Increased corn production through Reid's Dent helped save the Union during the Civil War. "By the time the war

ended, Fussell says, the value of America's corn crop had become five times greater than the combined value of all the other cereal and vegetable crops that the country was then producing.

And the wonders were only beginning. Farmers who grew corn after the Civil War—working their hardest to produce as much as possible—harvested an average of 20 to 30 bushels per acre. Last year, in contrast, the national average for American farmers had climbed to 127 bushels per acre, according to the National Corn Growers Association. What happened in the interval was hybridization practiced with greater and greater sophistication. Hybrid corn results when the pollen from one type of corn falls on the silks of another type. Bred in this manner, the two parents can produce ears of corn far more productive than that of their seedbed predecessors. Through selective breeding, seed producers also can create corn with other desirable characteristics.

The first scientist to cross corn plants in a controlled manner and record the increase in vigor that resulted did so in 1877. Shortly after the turn of the century, European scientists further clarified the nature of corn's amazing "hybrid vigor." They learned that by fertilizing a corn plant with its own pollen, one can quickly develop "pure lines," but these inbred lines, as smaller, weaker, and less productive. In contrast, "the first-generation progeny of matings of two weak,

unproductive inbred lines exhibited an astounding restoration of vigor and yield," writes Henry A. Wallace in *Corn and Its Early Fathers*.

In 1917 a scientist at the Connecticut Agricultural Station invented a method of producing hybrid corn seed commercially, and in 1926 Wallace founded a company to develop, produce, and market hybrid seed. Relentless, revolutionary, and yet pragmatic, Wallace preached a gospel of hybrid corn that by the late 1950s began to win converts by the legions. Whereas less than 1 percent of the Corn Belt acreage was planted with hybrids in 1913, within ten years that number had exploded to 78 percent. Today American corn farmers plant only seed produced from the mating of two different corn parents. It enables them to produce an annual crop worth \$24.4 billion dollars—some \$4 billion bushels of the stuff. (A typical bushel weighs 56 pounds and contains about 72,000 kernels.)

What do they do with all those kernels? "More than half of the crop goes to feed America's dinner table," the corn-growers' Web site informs visitors. A single bushel fed to livestock "produces 5.6 pounds of retail beef, 15 pounds of retail pork, 19.6 pounds of chicken, or 28 pounds of catfish." Humans, of course, also still eat the milled grain of field corn, as they did in pre-Columbian and colonial days. But a stunning array of other uses (some 150)

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by the National Corn Growers Association's estimate) has developed. From corn kernels, refineries extract starches that go into products ranging from adhesive glues to fireworks to printing paper. They get corn syrup and sugars that sweeten not only soda pops but thousands of other food products — and make their way into such surprising destinations as shoe polish, tobacco products, and leather tanneries. They derive alcohols that go into our gas tanks as well as our shot glasses.

In this vast sea of corn and its derivatives, you have to look for a moment to find sweet corn — the stuff we eat on the cob every autumn, that fills bins in the canned-vegetable aisles and bags in the frozen-food case. Yet in itself, sweet corn ranks as one of America's most important vegetable crops. Farmers grow it on more than 650,000 acres in 27 states, and in 1990, they sold what they grew for \$470 million. California is second in importance after Florida among states that produce sweet corn eaten fresh (as opposed to that which is canned or frozen). In lineage, too, sweet corn is no upstart. Scientists now believe that it arose from a mutation in an ancient Peruvian rice

of corn. Although sugars in the corn kernels normally turn into starches as the kernels mature, the mutation interfered with this process. As a result, the mature ears of that first sweet corn tasted sweeter and creamier than any corn ever had before. From Peru or Central America, the new variety made its way to Mexico and farther north. (Meanwhile, similar mutations may also have occurred in other places.) By the 18th Century, sweet corn had reached the colonies. Thomas Jefferson made some notes about it in his garden journal in 1810. By the 1850s, Americans had figured out how to boil young sweet corn, seal it in tin cans, and have it available year-round.

"Ironically," Betty Fussell writes in *The Story of Corn*, "the push to create new sweet corns, which today are synonymous with fresh corn-on-the-cob, began with the creation of the can." Fussell says the nation's growing appetite for sweet corn "is revealed in the records of the U.S. Patent Office," which lists only 6 varieties in 1858, 12 in 1866, 33 in 1884, and 63 in 1899. Throughout these years, nearly all the sweet-corn varieties were white, but in 1902, the Burpee Company introduced a



Labors harvesting vegetables

yellow type called Golden Bantam. "This variety had excellent quality, wide adaptability, and good disease resistance, and rapidly displaced the old pre-war yellow corn," according to Purdue University's sweet-corn Web site. Golden Bantam became the standard, and many of the popular white varieties were converted to yellow by crossing them with the new type

varieties. Tom Chino says by the time the Vegetable Shop opened, one of the most popular sweet corns in Southern California was a yellow type called Golden Jubilee. Chino's parents planted it, but they also offered a white variety known as Silver Queen. "I think we've somewhat sweeter than Golden Jubilee," says Chino, though he adds that its sugars

start turning into starches the moment the ears are picked (a feature of all traditional sweet corns). The Chinos, of course, sold their ears just hours after harvesting them. "Store could never do that," Chino says. Whatever the reason — in greater sweetness or freshness or some combination of elements — the Chinos' Silver Queen dazzled those who tried it. "We had great

success with it."

Chino says that during the years that followed, an idea spread throughout Southern California that "white corn was much better quality than yellow." Today he thinks that notion is wrong. For one thing, he says, white corns generally don't have as much aroma as their yellow counterparts. (Cooking releases the complex blend of volatile compounds — acetone, ethanol, carbon dioxide, and so on — that create what we recognize as corn smell. But that aroma can be more or less intense from one variety to another.) Still, the demand for white corn has become so overwhelming that the Chinos feel they have to carry it to be competitive. "Some people are racist about corn," Chino jokes. "They'll tolerate some yellow specks in it, but if you have all yellow corn, they won't want it."

Far more significant than the color of the kernels is the amount of sugar they contain. Chino says. Among traditional sweet corns (what corn connoisseurs now call "sugary" corn), this quantity is fairly consistent. At harvest maturity, sugary corn kernels contain twice as much sugar as field corn and about eight to ten times more

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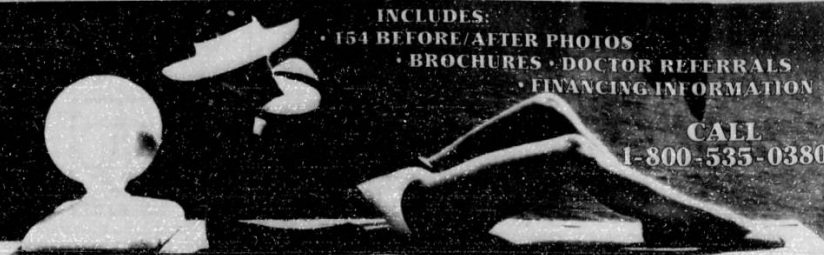
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phytylglucoside, which gives corn a milky texture. For more than 30 years, however, corn geneticists have been producing mutants that are even sweeter. One class is known as "sugar-enhanced." Even more popular are the "super-sweet" varieties. Their kernels at harvest have four to eight times as much sugar as field corn, and they enjoy the further advantage of retaining their sweetness for much longer after harvest.

Super-sweets in general have less phytylglucoside than traditional sugary corn. "Some people think that's a defect. They're not as milky, maybe," Chino comments. Also, "super-sweets" have a tendency to have a crop flush—the inside of the kernel tends to be crisp, rather than floury like the normal sugary variety," Chino adds that because super-sweet corn was developed from field corn, the tannin that surrounds the kernels of some varieties is thicker than that of traditional sugary corn. "So people can interpret the super-sweet corn as being tougher."

Still, the sweetness alone is a powerful factor. Chino points out that sugary corn has reached 85 percent of the overall favor of sweet corn to its sweetness



The Vegetable Man

and texture. People are more attuned to those two things, "rather than the aroma and flavor components," he sees the fact that white corn now dominates the market in Southern California as proof of this. "It's obvious that the aroma of white corn is less than yellow corn or bicolor corn."

Chino says his family began to test varieties of the super-

sweets in the 1970s. The first ones were tough and yellow, but the Chinese eventually found some types that merited cultivation. "I asked if the Chinos had any quibbles about this switch. (I'd talked to one fellow in a county agriculture department office who told me he didn't even like the super-sweets, that he found them too sweet.) "Oh," Chino said, lowering his head in a mis-

take that for a second suggested answer. "I think that's all right. He burst into a hearty laugh. "If you have the two corns side by side, say you have Silver Queen versus one of the super-sweets, the difference is so dramatic, you wouldn't want to eat [the older stuff]. The super-sweets are so much sweeter, and there's a certain crispness to it that is very nice."

From a farmer's — as opposed to an eater's — perspective, super-sweets have some undesirable qualities. Because of the high proportion of sugars to starches, the dried kernels of all sweet corns have a shriveled appearance, and in the super-sweets this characteristic is even more pronounced. (In fact, the gene that accounts for the extreme sweetness is known as Shrunken 2.) As a result, the outer membrane has a tendency to crack. "Which is bad," says Chino. "Because the seed then doesn't imbibe water properly." Cracking also gives bacteria or fungus access to the seed's interior, and once there, they're apt to flourish on the profusion of sugars. "If that was starch, the fungus would have to waste energy to try to break it down before it could consume it." Making matters worse, the super-sweets take longer to germinate in cold ground, "so there's that much more time for things to go wrong."

If the super-sweets are planted close enough to traditional sugary varieties to be sprinkled with the pollen of the starchier corn, some of their kernels will have the lower sugar content. The Chinos solved that

problem about ten years ago when they began growing super-sweet corn exclusively. I noted how the Chinos have dealt with some of the super-sweet seeds' other drawbacks when I observed Chino and his helpers plant on a blustery day in March.

A big plastic bucket held the seed, which at first glance looked more homogeneous in color, but Chino explained that the wind had signaled the presence of a fungicide. Its manufacture had added the color to remind agricultural workers of the fungicide's presence. Under the dusty coating, the seeds resembled wrinkled and crumpled potato chips, creamy white in color and so thin they were almost translucent. It was hard to imagine that each fragile flake held the germ of a future corn plant.

Five workers helped Chino plant on this occasion — two Mexican fellows and three men from Japan. Among the full-time field crew of 16 to 20, the Chino Ranch since June's day has always looked a small number of Japanese agricultural exchange students. Chino converses with them in Japanese, a language he learned sketchily in childhood and improved with

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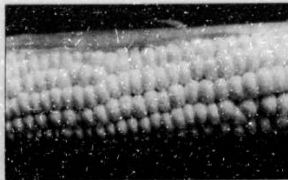
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later schooling.) When I arrived, the members of the planting crew were already walking on beds of earth that were each about a foot and a half wide. The center of each row was a bed more than five feet from the centers of its neighbors.

As we walked, each man jabbed a boy planting tool into the damp earth. A foot at the bottom of the tool regulated the depth of the hole being created. Into the top of the tool, the men inserted two seeds, with a wisp from apron pockets. "You try to plant pairs of seeds because they seem to break through the ground more easily," Chino explained. Later, the smaller of the sprouts would be culled. Counting the number of seeds one put in the hole was tricky, Chino added. I guessed that this was because the planters wore gloves to protect themselves from the fungi, but Chino said no. "They're very thin gloves. The problem is just that if you spend too much time being exact in how many seeds you've planted, you take too much time planting in the corn."

The process of preparing the ground to receive the seeds had begun back in November, Chino told me. In the fall, the corn gets harvested, and afterward, there are stalks remaining in the ground. If they're in large pieces, we have a mower that does the job. "The Chinos also use a tractor to pull a disk over the soil, loosening it to facilitate the removal of the old irrigation lines. Then the field has



to be disked again to make it level and smooth. And then we spread it with manure or compost and we plow that in."

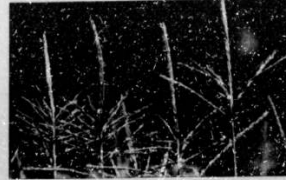
Once the old stalks have broken down enough, the field is leveled again and the soil tested. "You want to have about 150 pounds of phosphate and potash in the ground, per acre," sometimes Chino and his siblings use organic amendments such as manure or blood meal. "Sometimes we feel like we need more nutrients, and we might use some phosphate or potassium."

The ground is farmed and the fertilizer placed in the center of the depressions. "It can be out to the sides," Chino says. "Because the roots won't extend over there. The drip irrigation can't water the roots in small areas, and if the fertilizer isn't there, it will be wasted."

Next, a tractor pulling a disk buller collapses the ditches and creates little mounds, and in the final, most labor-intensive

stage, water mains are installed and connected to drip tape that runs through the middle of the bed top. The corn will be planted four inches away from the tape, on both sides of it. With eight to nine inches between each plant, the Chinos might harvest 400 to 500 ears per row or something like 16,000 to 25,000 ears per acre. "But that's the ideal," Chino interjects. "You never really get that many."

He says another ideal for his family is to start picking the first corn early in May and then to have a constant supply of it through November. But to get this, they can't simply plant all the corn for a given year at the same time. Even though ripe super-sweet corn stays sweet for longer than its starchier counterparts, once it ripens, it starts losing water or content. Left on the stalk too long, "the corn chews," Chino says. There's only two- to three-day window



Corn harvest

in which the picking is ideal.

To have corn ripening every 3 days, the Chinos also can't just start planting on January 15 and plant every 3 days after that. Growing corn is a little like filling a one-quart measuring cup with water. It takes 32 ounces to reach the top line, whether you add one ounce per hour or you run on the tap and collect four cups in a few seconds. In the case of corn, what it needs is heat (measured in a unit known as the "degree day"). Each variety requires a certain amount of heat to produce ears that are ready to harvest.

A corn farmer can get the heat units by planting by starting them in January (when it's colder) and growing them, or, for more than four months. Or he can plant them in July and watch them shoot up in 35 days. After the first planting in January, the Chinos wait 15 days to plant again. They plant again 15 days later, then 10 days later, and so

on. Otherwise, they'd have a huge amount of corn all ripening in May—when the demand is not the highest. "The greater number of sales occur when school's out," says Chino. "And it's not necessarily because people vacation then. It's because it's an easy item for families to serve, and I think kids like it." He thinks most kids can tell the difference between really good corn and bad corn.

After the Chinos harvest the first ears of the year, they move off the type of the educated plants and they plant more seed in the middle of the mound, between the old stalks, where nutrients remain in the soil. About 70 percent of the family's corn is double-cropped in this manner, a necessity "because there's a limited amount of land." Chino reminded me. About 60 percent of the arable land on the Chino's ranch is used for growing corn. I asked if the family reserves any kind of acreage

to grow its own sweet corn seed. He shook his head. To produce hybrid sweet-corn seed, you have to grow both the parent lines. That requires a lot of space. "And then to produce the corn, typically what you do is to have two rows or four rows of the female and one row of the male." Seed growers cut off the tassels of the "mother" plants so that they won't fertilize themselves but will instead receive pollen from the neighboring "fathers." All this requires a lot of specialized machinery, Chino says. It would make no economic sense for the Chinos to do it.

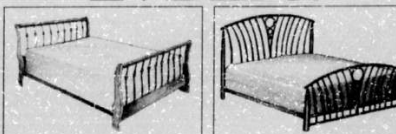
Instead they buy seed from growers, almost all of whom are located in Idaho and Washington (where conditions favor seed production). I had visions of the seed growers working hard to tempt corn farmers like the Chinos into trying the new seed varieties, but Chino disabused me of this notion. "You sort of have to figure around" to find out what new corn varieties have come along that might merit testing," he said. The seed breeders ought to be the best source of such information. But usually they don't bother to give small growers access to it, according to Chino. He added that the seed producers sometimes even cut exclusive deals with big growers. "A very large grower will buy out a particular variety [of seed] that gives him some advantage for a year." Usually, the advantage has to do with production—getting the maximum yield per

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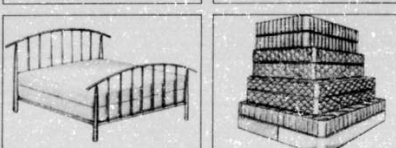


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acre — rather than flavor, Chino said. "It's easy to market lots of corn, but it's hard to market flavor."

He claims that to some extent seed companies have a vested interest in keeping small growers uninformed. "Because they have a lot of different varieties and they're producing a lot of seed and they want to sell the seed that they have. They set an agenda for what they want to sell," furthermore, Chino says most seed salesmen represent only a few seed producers and "they just know their varieties." So to find new types of seed that might produce the Chinos would want to grow, Chino scours the commercial seed catalogs for clues. He says the catalog writers are "very conscious about what they say."

"Sweet" and "tender" are words that grab his attention. "On good eating quality." If they just say a quality corn, you're afraid of that."

Size also concerns him. "Our ideal corn is extremely sweet, with a wonderful aroma when it's cooked, very tender, and wonderful size. It has to look like you have a big ear of corn. If they're just tiny little ears that are very sweet, people will think they're being cheated."

The matter of size can be tricky. Chino has found corn varieties that produce huge, great-looking ears when grown in the long summer days of places like Maine. But in areas where the summer days are shorter (like San Diego), the ears turn out much smaller. Even though the flavor is the same, "You could never sell that corn here," Chino declares. "A customer would say, 'Oh, I don't see food value. It's not big enough.'"

Chino also pays attention to how susceptible different types of corn are to various diseases. An important one is rust, which mostly affects corn grown later in the season and picked from September to November. "Since we want to enter the season, we tend to see it. It can depress the yield tremendously. So growers like me try to find varieties that are rust tolerant."

The Chinos are able to ignore a few things that larger growers have to worry about. To harvest the corn, Chino uses a knife to slice off each ear from its anchor point, but larger growers usually cultivate varieties with ears that break off (another characteristic that can be bred in). This is the case at the Witman Ranch, located a couple of miles east of the Wild An-

mal Park in the San Pasqual Valley. With 180 acres devoted to corn, the Witmans are the biggest sweet-corn producers in San Diego County; their ears fill the corn bins at local Henry's markets in the summertime. Once the Witman harvest starts (usually in mid- to late June), a crew of 15 snags those ears off the plants every morning starting at 5:30 a.m. Matt Witman, who runs the daily operations, says they don't use knives because of safety considerations. "With knives, you have accidents. Elsewhere, the combining machines used by the state's biggest growers also require ears that can be broken from their stems. The corn 'has to have a certain anatomy,'" Chino says. "But in our situation, we don't need that."

A similar characteristic is the appearance of the "wrapper," the husk known to corn growers. "It's like they're talking about cigars," Chino says. If the Chinos grow their corn to be sold in supermarkets, they'd have to pay attention to the wrapper and the "bags" — the leaves at the top of the ear that break over. "The longer the flags, the more beautiful, and the leaves have to be a beautiful dark-green color, with no imper-

fections." That's the institutional vision. But since the Chinos sell their corn themselves, they can concentrate on taste and size.

The only way to know for sure if a new type of seed will score well in those two areas is to order it, plant it, and see what happens. Chino says his parents did this to some extent when they first started growing corn for the stand. "But the testing" wasn't maybe to the pathological degree that it is now," he acknowledges. "I find it interesting. There's always something different. There's always a new variety. And if there's an improvement, we ought to know about it."

The number of varieties he tests depends on what's available from the seed companies. "It varies from year to year," he says. Last year, for example, he grew substantial quantities of about 20 different varieties throughout the season, plus he tested an additional 15 types. This year he's only growing 3 or 4 types in quantity, but he's testing an additional 5 or 6 others. (As they've done in the past, the Chinos later this summer will plant one type of popcorn, an ornamental called Kiddie Pop that's multicolored on the cob.

"It's kind of cute," says Chino. "You can put the whole cob in a bag in a microwave, and you can pop the cob.")

To see how they would fare very early in the season, Tom and his helpers planted the test varieties in January and February. I wanted to peek into the sea lives of these plants. If a corn plant isn't fertilized, its infant ears won't grow into hefty things lined with plump, juicy kernels. Instead, the ears remain infertile and undeveloped. I had to wait until the end of April, however, until the first plants were mature enough to allow for any such voyeurism. Even then, the shortness of the stalks surprised me when Chino and I arrived in their midst. No plant topped the four-foot mark. But they looked healthy, extending glossy emerald arms skyward and squirming, as if with pleasure, in the light breeze and hazy sunlight.

Out of the tops of many of the plants leaned stalks that had started to appear about two weeks before, according to Chino. The tassels are the corn plant's male organs. They grow in branches that hold hundreds of little flowers contained in spikes. Each flower, in turn, produces tiny oblong anthers.

When the anthers are ripe, they shed a huge quantity of pollen grains — something like 10 to 18 million granules for each plant. Like sperm, the vast majority of these will die. But the air will wait some to the silks.

Out in a cornfield, the bobbing tassels grabbed my attention. In contrast, I had to scan for a moment to find the silks. Then I began to spot them: tiny cheerleading pom-poms pale chartreuse in color that had sprouted from the tops of what looked like puny corn cobs tucked into the center of the plants' luxuriant foliage. Chino stepped one of the undeveloped cobs, the stalk and peeled away the leaves to reveal a baby corn. "It has a sort of meadow sweetness to it, doesn't it?" he asked as I munched on it. It did.

He opened up another one and pointed out what I hadn't noticed on those prior occasions when baby corn had turned up on my plate in a restaurant or I'd passed it in the produce aisle. The tiny bumps on the tiny cobs each contain an ovary that sends up a single strand of silk. "The tassels have to be mature before the silk comes out," said Chino. "That's because, depending on the temperature, the silk is really only viable for

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maybe three or four days." If, during that time, grains of pollen fall on the sticky surfaces of the silk strands, pollen tubes will form within the strands to carry the grains down to the eggs at the base. Once fertilized, the eggs develop into succulent kernels. "But if an insect gets into the silk, the development can be spotty," Chino said.

I asked if he'd be harvesting corn on Mother's Day. "Yeah — once or twice! The early variety is supposed to be over there," he pointed to a barren patch of ground. "It didn't germinate."

As things turned out, Chino didn't start picking enough corn to sell until more than two weeks after Mother's Day. A few days after he started harvesting, I met him at 7:00 a.m. near the simple wooden structure that houses the Vegetable Shop. The

stand was shuttered and wouldn't open for business for three more hours. However, early morning is a good time to pick corn, Chino informed me. The ears might not be at their absolute maximum sugar level. "Since there's no photosynthesis at night, there's no production of sugar then," Furbush said, corn plants respire in the nighttime, and they probably use some of their sugar reserves to live and grow. But this is a subtle consideration — so subtle that it's probably insignificant, Chino conceded — and one that's certainly outweighed by the advantages offered by the morning's coolness. Although the Chinos' produce stand lacks refrigeration, Chino said if the corn is cool when it arrives, the sugar content of the ears doesn't deteriorate. (On his home, corn should be chilled until eaten, experts

concur.) Out in the field, the corn that had been pollinating a month before had shot up to six feet. "It's as high as an elephant's ear," Chino laughed. From that emerald forest he was harvesting maybe 300 to 400 ears per day. "The normal production is like 2000 a day," he said. "But since the kids are still in school, really the sales aren't that great for corn anyway."

I asked if the number of kernels in each ear affected the flavor. Was it true that smaller kernels were more tender?

Like the notion that supersweet corn is too sweet, this idea Chino also dismissed. "The tenderness is a factor of the thickness of the pericarp [kernel membrane]," he declared in a tone that brooked no argument. "It's like small potatoes versus

large potatoes." Small potatoes look younger and more tender — but looks can be deceiving, he asserted. In the same way, people think that corn with smaller kernels arranged in more rows looks more refined. "It looks better when you have one size and one type, like many ears do, but it's not necessarily better. It's just another visual aspect that's important for the commercial grower."

To prove his point, Chino strode between the rows, looking for a ripe ear of one of the test varieties. "Right now it's a hunting and pecking situation," he muttered. But he found one, then fished another variety from a neighboring row. Stripping both open, he pointed out the relative smallness of the first ear's kernels. Besides being larger, the kernels of the second ear were arranged in wig-

gly lines, a fluke of this particular ear's development. "Take a bite," Chino ordered. "Just try to eat in the middle." My tape of the interview at this point records a noise somewhere between a moan and a shout. I know it came from my lips, and I think my knees sagged at the same moment. What I remember clearly is the taste detonated by the corn juice and pulp in my mouth. It was sweet without being cloying, complex and lively. It was so tender it made me think I should always eat corn raw. The second ear amazed me too. "Now try this," Chino said, offering a third variety. I left profligate, like someone opening bottles of wine to take one.

I took a second bite of each, and it seemed that Chino was right, that the ear with the bigger, wiggly kernels was the most tender of the three. Chino tasted also, chomping into each ear, chewing for a moment, then spitting out the contents. "The first two have a high sugar content," he pronounced. "Also, there's no acidity that makes them more slightly. They're more bright tasting." The third one, in contrast, was not only less tender but also "kind of flat tasting."

Chino said that all the Chinos' new varieties are tested in the field in this manner, "and they're not just tasted by one person. You have to have a number of people on the panel, because everyone has a different opinion." Ears also must be cooked to assess their aroma. For this step, the Chinos never boil the corn. "Sugar can penetrate the membrane — the pericarp," Chino said. "So, if

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you boil it, the corn won't be as sweet as if you cream it — cut it off the cob and cook it. Then the sugar is all there." Based on the early findings, he thought he would plant the second corn again this August to see how it would perform toward the end of the season. "Then if it still looks okay, we'll probably plant more of it next year." But not too much. "This is his corn, and people don't really like bicolor corn," he reminded me. "Down with corn racism!" he added.

On this day, Chino would be the only person harvesting corn. "You have to sort of get a feel for it," he explained. "And if you have a lot of different varieties, it's hard to instruct somebody in what to do." Later in the season, when one variety predominated, he could train an assistant.

I'd hate to be that person. The picking decisions looked daunting, but Chino handled through the rows, grabbing ears, bending them down, then using his formidable 14-inch knife to slash with surgical swiftness through their necks. Dried silk sometimes signals ripeness, he said. "But if the corn is growing quickly and it's really warm, it won't dry out completely." In other words, an ear can have green silk and still be ripe. Some ears Tom squeezed, assessing the plumpness of the kernels within. Some ears he cut, then poked open the husk to confirm his judgment. On this day, he deemed one ear with a deformed tip to be sellable, because the body of it contained so much eating material. But another ear that looked fine to me he discarded for being too young.

Months before, I'd been shocked when Tom informed me that his corn plants on average yield just one ear per plant. It did seem wasteful, he agreed. "All that effort for one lousy ear." Under ideal conditions, say on the edge of the cornfield where a plant was exposed to more light, it might yield two full-sized ears, he said. Or sometimes slow growth over a long period could produce the same result. But other factors had prevented that from happening much this spring, he said. "On the morning that I watched his harvest, 'The corn has been in the ground for so long that the weeds are competing heavily with the corn,'" he said. "If we had used herbicides, we could have taken care of the weeds. But we didn't use herbicides. Also, the native fertility of the soil is down. There was so much rain that the nutrients have drained out."

I pointed to one plant that seemed to be bearing two fat ears. When Chino cut off the lower one, however, and poked back in husk, the ear within turned out to be only four or five inches long, with an undeveloped tip. If someone were mapping, he could tear several satisfying mouthfuls from it. But I could see where a customer paying 50 cents would feel shortchanged.

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body ears whose development had been stunted after more highly placed siblings got fertilized. Chino said he harvests these only if a customer calls and places a special order. The Chinos don't sell them routinely through the stand because harvesting them would require another half an hour we don't have.

"They're vegetables and small minds," he shot back. "Well," he continued, then passed for several long seconds. "We grow things to differentiate ourselves from the supermarkets." Consider squash, he suggested. "The supermarkets, you know, have large squash. Because it's picked at a more mature stage, the squash has a tougher skin so that it looks very pretty when it's sold. With smaller squashes, picked at a younger stage, the skin is very tender, and it doesn't look pretty after a day. It looks terrible. But we have the option of being able to harvest squash at a young stage and sell it that day, so when you look at it, it's really pretty. And it has a nice flavor. It's not just insipid. So we still do that, because we have something that other people can't have."

The same is true with the Chinese little French green beans. "They're meant to be grown at that length. They're not picked immature... Or with alpine strawberries—they're small. But we don't pick them because they're small. We pick them because that's when they're ripe. So we really never have been 'baby this' and 'baby that.' We never pick things before they're at maximum flavor."

Chino tossed the harvested ears into a crate, hoisted it up on his shoulder, then headed for the Vegetable Shop. There were other fruits and vegetables to be harvested that day—more than 90 different items. There were collards, tatsoi, mizuna, mibuna, bok choy, choy, kohlrabi, broccoli, cauliflower, brussels sprouts, radicchio, frisée, artichokes, cardoon, fennel, celeriac, fresh shell peas, fresh cannellini beans, Chinese broccoli, edamame, pea tendrils, tomatoes, squash blossoms, radishes, scallops, spring onions, epinards, cress, dill, nasturtium, flowering kale, mint, rosemary, lemon thyme, regular thyme, raspberries, New Hampshire, 3 kinds of Swiss chard (red, green, and Bright Lights), 3 kinds of beets, 4 kinds of carrots, 4 kinds of strawberries (red alpine, white alpine, mima de luna, and California), 4 kinds of basil (Genovese, opal, lemon, and purple), 5 varieties each of green beans, turnips, and cucumbers, 8 kinds of summer squash, and 12 kinds of lettuce.

But those are other stories.

—*Jeannette De Wyz*

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MISSING — A FAMILY'S DESPERATE SEARCH

Our son Jeffrey Rod Scully, who was living in the Pacific Beach area in San Diego, disappeared in January 1997. We last spoke to him the week of January 6, 1997. He said he was helping some friends build a vacation house near the beach in Cabo San Lucas, Mexico. Jeffrey was going back and forth from Mexico to San Diego a few months prior to his disappearance.

Jeffrey was 28 years old at the time of his disappearance. He is 5'10", 170-180 lbs., with a muscular build. He has brown hair and brown eyes. He has tattoos of large skulls and roses on both upper arms and a large tiger on his back.

Jeffrey worked in bars in the Pacific and Mission Beach area as well as downtown San Diego (Tattons and the Porthouse). He attended Mesa College part-time and wanted to become a writer.

We have a \$5000 reward for any information leading to him. No questions asked. The information will be held in the strictest confidence. A friend of Jeffrey's, Chris Daniels, may have important information about his disappearance but we cannot locate him and think he may be living in Portland, Oregon. Jeffrey has many friends in San Diego. Someone knows something about this situation. We would appreciate any help. We are desperate!



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LETTERS

(continued from page 1)
assume he hasn't thought about it.

Why this need to associate regional food with regional politics? The basic human need for nourishment has given rise to all the wonderful ethnic cuisines to be found throughout the world. These cuisines arose independently from political concerns. The ability to enjoy these diverse foods no matter where you are from or who your parents were is a great blessing we can share as humans in need of nourishment.

We also share the suffering which seems to be an inevitable component of being human. I understand not wanting to eat pig blood, but Mr. Nash may starve to death if he carries this logic all the way.
Jeanne Bredesteg
Hillcrest

Max Nash's Interesting, Skewed Idiocy

As a recent graduate of the University of Colorado at Boulder, I thought with immense pleasure that I was finally free of the journalistic idiosyncrasy that runs rampant

throughout Colorado. Unfortunately it seems that Boulder is not the only town plagued. This remark is in response to Mr. Max Nash's interesting and, if nothing more, skewed piece titled "Discomfort Food" (Restaurant Review, June 25). Mr. Nash's historical reasoning behind his refusal to eat country-specific foods is biased and a bit incorrect. Firstly, Nash reasons that he can still eat in a French restaurant because the French at least "managed to mobilize a gallant, if gloriously ineffectual resistance to the Nazi occupation." Mr. Nash, you must have forgotten the other half of France that was morally too

weak to form any Nazi resistance and in fact collaborated splendidly with the Nazis. These Frenchmen aided the Goetzup in hunting down thousands upon thousands of French Jews, who were then sent to various concentration camps throughout Eastern Europe. These "gallant" men, Mr. Nash, sold out their fellow countrymen to be slaughtered. Secondly, your decision not to eat in certain restaurants is either by luck of the draw or you have discriminated chosen your culinary "foes." If you were truly honest when you wrote that you won't eat in a German restaurant because of the war crimes

they committed during World War II, then I hope you would not enter any Argentinian, Colombian, British, or American restaurant (to name just a few). Let us forget, Mr. Nash, the 1968 My Lai Massacre, or the indiscriminate firing of artillery in Vietnam committed by the U.S. Army, or the Allied firebombing of Dresden and of the militarily irrelevant cities in Japan during World War II. One must remember the CIA-approved death squads that murdered tens of thousands of civilians in Argentina and Colombia. Oh, and please do not eat any Mexican food, because of the recent governmental crackdown on the peo-

ple of Chiapas. Mr. Nash, I'm sure the message you were trying to convey is that world history is very important, if not one of the most invaluable courses students can be taught. As George Santayana wrote, "[I]f the one who does not remember history is bound to live through it again." But almost every country in the world has had its dark period in history. You must remember though, those responsible were usually a warped government or a dictatorial megalomaniac, not the chef!

Caleb Weiss
Pacific Beach

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MOVIES

RESTAURANTS

COMMENTS?

LEGAL NOTICE

Check the Reader's Web site for car, van and truck listings that you won't find in this issue. You'll find listings from private parties and from the dealers listed below:
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Shame On You, Mr. Steyers

I find it astounding that Duncan Shepherd not only has to listen to the rankings of people infuriated at his movie reviews but now has to defend himself on the music front as well. I'm referring to the ridiculous letter from J.D. Steyers (June 23), wherein he's criticized for not properly identifying a piece of music in a recent movie and (some time ago) for supposedly equating Salieri's music to Mozart's. The attacks of someone who's got nothing better to do than overintellectualize and pontificate, someone who should realize that such petty

complaints reinforce the impression that classical music is for snobs and elitists. And this from someone who should know better! Based on that letter, could a person just beginning to explore this immense and seemingly incomprehensible body of music turn to Steyers and not run the risk of being ridiculed as ignorant? Who are you to say that anyone "should refrain from commenting" on music who are you to say that music "means nothing to him"? Shame on you. We need more opinions, more involvement, more exchange of ideas, even if they are not (or we perceive they're

not) on target. Certainly there are times and places where the uninformed should refrain from criticism, but here that's not the case. I have found Shepherd's reviews, and insights into music, always enlightening. And Steyers...well, just get over yourself!

Jeff Gentlinger
San Diego

Disgust-Filled Mouth

I am writing in response to the movie reviews by Duncan Shepherd. After reading his reviews, I felt a certain disgust fill my mouth. Who does he think he

is? Why doesn't he just shut up if he can't say anything nice! He bashed *Mulan*, *Out of Sight*, and *Dr. Delittle* (to name a few). Not only were his comments unjustified, but they were also shallow. He made comments about Disney trashing the original legend, but he has never read it himself. What gives him the right? We all know that critics are anal-retentive, lonely people who would much rather bash someone else rather than getting a life!

Oy Vay, Duncan
Please tell Duncan Shepherd to stop trying to review lesbian/gay-themed films. He doesn't understand them, and his opinions on AFI's list of 100 best movies (July 2) is also beyond his homophobic tastes. How could he give two stars to *Top Gun* and *Gone with the Wind*?

Oy Vay! This guy is disgusting!
Dena

Hurry Up, Duncan
For several years I have read with confusion as Duncan Shepherd

herd panned even movies of the highest quality. Usually I simply chalked up this unduly harsh criticism to some form of second-city-reviewer paranoia, as one may not want to be seen as naive by being too easy to please. The recent review of *Bulworth* has given me insight into what may actually be taking place.

Obviously Mr. Shepherd has been showing up late to the theater, because that is the only way he could have reached the conclusions he did about *Bulworth*. He says that "for reasons never remotely made plain" Senator Bulworth takes out a contract on his life. I am puzzled by this remark because the first several minutes of the film show Bulworth contrasting his liberal past, shown in photos with civil rights leaders, with his neo-conservative present filled with pathetic slogans such as "I believe in a hand up and not a hand out." This is just the latest in a string of bad reviews plagued by a lack of accurate information regarding the film in question.

William Silverman
Solana Beach

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Calendar

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Local Events:
Highlight and Guide
page 57

Classical
Music Review
and Guide
page 75

Art Museum &
Gallery Guide
page 77

Theater
Guide
page 78

Pop Music
page 82

Movie Review
and Guide
page 109

Restaurant
Reviews
and Guide
page 116

LOCAL EVENTS

Kumble and Tahari's *Conduct Unbecoming*—difference in paper thickness perhaps, reached 80 by glancing at page numbers only.

"But what we do is far more than just speed them up," Berg insists in a phone interview between TV appearances ("Doing the whole shopping network in Canada today—five shows"). Speed-reading courses "got a black eye" in the past, because people were turning pages without comprehending. His method enhances comprehension, he claims, by focusing on the "race of learning" not just reading.

"When most people read, they don't see the book, they hear it," Berg explains. Scouring out words doesn't turn them down. "Writing was invented to convert sounds into pictures, and meaning was invented to turn pictures into words." Such double-sensory translation creates a bottleneck. His technique teaches readers to process material "visually" in "large chunks, rather than word by word. Perfectly audible," he says, given more of the brain's capacity devoted to vision than to other senses. It's just a matter of tapping that "visual way of reading."

He mentions the vast amounts of visual material drivers process: instead of being overwhelmed, they "get bored and run on the radio." An analogy not intended to suggest that students can learn to read faster while driving.

Berg's method links reading to other skills: learning what to look for, anticipating what others expect us to know—professors and employers—so we don't waste time on



Howard Stephen Berg

nonessentials ("Most people study with a shotgun mentality, hoping by dumb luck they'll hit a pellet" into what's pertinent), locating "at high speeds relevant information," and using more of the brain and the senses in reading and learning. He asks, for instance, if I've ever been unable to spell a word aloud, but it comes to me when I write it down "You don't talk and spell at the same time, you write and spell."

None of this is new. Reading and

learning theorists, rhetoricians like Peter Elbow have been here for years. But none make such grandiose claims. Berg says he developed his method while a "C" class to it student" at SUNY Binghamton, which he calls "the Harvard of the public education system." As a senior switching his major to psycho-biology, he had to complete a four-year psychology program in one year, while holding three part-time jobs. Later, he scored 800 on the biology component of the

Graduate Records Exam (99th percentile) by memorizing 48 books in three nights, using "accelerated learning" techniques. He took graduate courses in psychology and reading. "By integrating all these cutting-edge tools, I was able to develop a system that was easy for people to learn because it works from the brain outward," rather than through the "repetitive exercises" of other speed-reading courses. He teaches accelerated learning programs in memory, writing, and math based on the same "psycho-biology and neuralistic programming."

I ask what he's read lately, expecting many titles from one who covers a 400 page book in 13 minutes at a moderate pace, but he mentions only *E. M. Zola's* *Le roman expérimental*. Berg insists. His method can increase enjoyment of fiction and "the classics," he says, by teaching readers to zip through portions they find "slow and dull." He prefers reading "to enhance myself," self-help books on marketing, negotiating, pop psychology works on consciousness and human potential—the "nonbooks" that glut current publishing lists. This may partly explain his speed. Read out, you've read them all.

Most who take Berg's courses—professionals, students, housewives returning to school, "entrepreneurs buried in data"—increase their reading speed from an average 200 words a minute to 375 to 500 after one session, he claims. He also does workshops with companies like American Airlines, Sears, Pfeiffer, and Prudential Realty, whose employees are victims of information overload. Doing along a nonfiction book. Besides increasing your speed, you can expect to "improve retention and recall...increase productivity at work and achieve higher grades in school. Stay calm and focused under pressure. And more."

—William Luviano

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Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER SERVICE, EDITOR, P.O. Box 58063, San Diego, CA 92166-5803. Or fax information to 619-887-2001.

BAJA

The Papasita Flyers return to the Tijuana Cultural Center with performances through August. Shows begin at 3 and 6 p.m. on Thursday and

Friday, and at 2, 4, and 6 p.m. on Saturday and Sunday. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42. Free.

Ensenada's Summer Fair runs from Friday, July 10, through Monday, July 27, with Mexican food, folkloric dancers, and carnival rides, all at Manzana Ucho in downtown Ensenada. Call 011-52-61-78-29-88 for details.

Traditional Music is on tap when Sonora Santinera's Show starts at 7 and 9:30 p.m. on Friday, July 10, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio, Tijuana). For more information, call 011-52-66-84-27-42. Admission is \$19 U.S.

Tijuana's 199th Anniversary is being commemorated in an exhibition — of 108 photographs — depicting the city's history. The show starts on Saturday, July 11, and continues for one week at the Tijuana City Hall (in the Zona Rio, Tijuana). For more information, call 011-52-66-88-17-21 x16.

"XXXX," a play for adults only, will be presented by actors Ari Tékla and Odiseo Bichir at the Tijuana Cultural Center on Monday, July 13, at 7 and 9:30 p.m. The center is located at Paseo de los Héroes and Mina Street, Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42.

"Papasita, Pero No Me Dejes" (Hi! Me, but Don't Let Me Down), a tragic comedy about an unattractive married woman with a gun in her hand, may be seen on Tuesday, July 14, at 8 p.m. Actors Eduardo García and Celia Matrigal will perform the play at the Teatro de la Casa de la Cultura (Avenida Paris #5, Colonia Alhambra). For additional details (in Spanish), dial 011-52-56-87-26-04. Admission is \$5 U.S.

"Vertigo" shows daily in the theater at the Tijuana Cultural Center at 3, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. Sport screens daily at 4, 6, and 8 p.m. daily, with additional showings at noon and 2 p.m. on Saturday and Sunday.

The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x002.

OUTDOORS

The Full Moon rises dramatically tonight (Thursday, July 9) from a point somewhat south of east, near sunset (8 p.m.). Notice the moon's larger-than-life apparent size. This is the famed and as yet not fully explained "moon illusion," which is purely psychological in origin.

The Heat of Summer will most likely reach its feverish peak in inland San Diego County during the coming month — July. (Coastal San Diego is different since its weather is greatly affected by the slowly warming mass of ocean water adjacent to it, coastal temperatures usually peak in August or September.) The weather station at Borrego Springs commonly measures midsummer highs in the 110s.

Fahrenheit (the record high is 122°, a reading set on June 25, 1990), but certain locales in the low-lying barren basins of Anza-Borrego Desert State Park — notably the Borrego and Carrizo Badlands — probably experience even higher temperatures. Overnight camping in the desert in summer is relatively coffee —

liquid or no shelter is needed, and early-morning temperatures are delightfully rapid. Prospective explorers of the desert in summer should take along enormous quantities of water and insure a responsible person of their whereabouts.

Grasslands will be active again this weekend (Saturday and Sunday nights), roughly during the hours of 11 p.m. and 1 a.m. The small, sherry grasses tend to spasm on wide, gently sloping beaches such as Silver Strand, Mission Beach, Pacific Beach, La Jolla Shores, and Del Mar. California law allows the taking of grasses in summer (except in those areas classified as ecological preserves) by those possessing a state fishing license. The grasses must be caught by the hands only and should be eaten (not wasted).

Native Lilies, such as the Humboldt lily, are blooming this month in widely scattered locations throughout San Diego County's higher mountains. To find them take a walk on the Noble-Canyon Trail in the Laguna Mountains, or explore the pine woodlands of Palomar Mountain and Cuyamaca Rancho State Parks. The large, nodding flowers of the

lilies — orange or yellow with brown spots — grow in clusters on stems two to eight feet tall.

Take a Geology Walk in Mission Trails Regional Park when the rangers offer an interpretive outing on Saturday, July 11, starting at 10 a.m. at Calle de Vida in Tijuana. Free. For information, call 668-3275.

Head to Agua Dulce Creek with Audubon Society birders on Sunday, July 11, for an outing lasting from 8 a.m. to early afternoon. Participants will meet briefly on Morris Ranch Road to look for purple martins and solitary vireos, and then go on to the Agua Dulce group campground for a hike through a meadow and along a creek to see a variety of birds.

To reach Morris Ranch Road, take I-8 east to the Sunrise Highway and Laguna Mountain Equestrian Area exit; go north on Sunrise Highway (S-1) about eight miles to Morris Ranch Road on the right (the second road on the right after leaving I-8). Turn right and meet about 0.2 mile down the road, look for a large and Cuyamaca Rancho State Parks. The large, nodding flowers of the

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



Calendar LOCAL EVENTS

Serra Trail, Mission Gorge. For information, call 668-3275. Free. Habitat work takes place on the second Saturday of every month.

Carmel Mountain Is a 400-Acre Mesa comprising layers of white, yellow, and red sandstones derived from coastal sand dunes. It's home to many plant habitats and species no longer found anywhere else. Explore

both public and private lands on the mesa when the Carmel Mountain Conservancy hosts an outing on Sunday, July 12. The walk — up to three hours long over rough but mostly level terrain — starts at 4 p.m. at the Mission Valley Road park and ride (just west of I-5). Bring water, snack, and wear hiking boots. For information, call 667-3226. Donations are requested.

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Help Maintain the Trails along the north shore of Lake Hodges in the San Diego River Valley Park with other volunteers from 9:30 a.m. to noon on Sunday, July 12. The work starts near Hernandez Highway off Lake Drive. (Tel. 253-5441) is for information, donations, and the required reservations. Free.

Glenn Beards a Sacramento River composer with native sacrament, cottonwoods, and willows, and present a "4th fire rock. Help restore Sacramento River with other volunteers on Sunday, July 12, from 9 a.m. to 1 p.m. Bring gloves, water, bottles (if you have them), wear long sleeves, and be prepared to get dirty.

Meet the group at the Bonita Driving Range (845 Bonita Road, in Bonita). Ask for information and directions, call 416-1041. Volunteers do the work on the second Sunday of every month.

Take a Casual Walk along part of the San Diego River past oaks and willows with Redwood adventurers on Sunday, July 12. This Pacific Trail starts at 10 a.m. at Mission Trails Regional Park visitors' center on Father Junipero Serra Trail (off Mission Gorge Road) and proceeds for terrain for four miles. Free. For details, call 241-7451.

Sea Nourishment — including deer, oaks, and coyotes — when Mike Kelle leads a walk with friends from the northern staging area at Los Peñasquitos Canyon Preserve at 7:30 p.m. on Wednesday, July 15. Join the group at the corner of Park Village Drive and Camino Real in Rancho Penasquitos. For more information, call 664-3219. Free. Bring insect protection and a flashlight.

Lessons will be presented and Cheryl Cormier's *Luminaria* Zedexa Band will perform from 7:45 to 10:45 p.m. The afternoon workshops cost \$3, dinner alone is \$5, and admission to the dancing beginning at 7 p.m. is \$10. For more information, call 482-8747. Find the War Memorial Building at the north end of the San Diego Zoo parking lot.

Native American, North Indian, and rock music are said to be melded in the music of Woska, performing for a dance party at the San Diego Center for Moving Arts on Saturday, July 11, at 8 p.m. The music follows a "week of traditional" at 8 p.m. and an art show by Jeff Kahn. Tel. 521-0101.

Rebecca H. Fleet Space Theater, Tenth Hour. The *Season of Fun* is said to "put you in the front seat of so-called of the wildest rides ever created." Viewers learn the history and science behind the creation of these rides, and the film also details the development of the motion simulator experience. Both to-morrow and tonight, for human visitors. The *Everest* film team journeyed the summit of the mountain in 1966, in the scale of the tragedy in which eight climbers lost their lives. It's a deadly climb, many of the members of the group helped rescue the surviving climbers. *Everest* will be shown beginning.

For ticket prices and times, find the "Available Space" and "Upstairs" programs begin at 8 p.m. at the Performance and Visual Arts, at the Reinforcement Building at 320 11th Avenue, downtown. For information, call 291-7328.

Make a Cuban Revolution Connection when the Bon Ton Tropic Club hosts an event on Saturday, July 11, at the War Memorial Building. Three hours of beginning dance workshops begin at 7 p.m., and a Brazilian buffet dinner will be served at 8 p.m. Zedexa

July 13, when *Errol Morris's* 1997 documentary *Fast, Cheap, and Out of Control* is screened. Morris pays tribute to human creativity by focusing on a four-acre obsession with water technology in a tropical, tropical garden. A night of art, and a robot scientist. Find the library at 830 J Street, downtown. Tel. 261-5801. To register, call 291-3328.

What's Your Sign, Mr. Latta? Vanya, Taz, and more, conform to Michael Latta — said to be blunt, clear, and unusual in that he hasn't divulged his own sign — will deliver a talk entitled "The Planets in '98" — What About Me? What We Try, or Live to Rock and Hope for the Best? for the San Diego Astronomical Society at 7:30 p.m. on Friday, July 10. The best of the night will take place at 6:45 p.m.

First-time visitors are admitted free-of-charge. Admission is \$12 general. \$7 members. The group meets in the Joyce Ross Community Center, in the Uptown District development. The program is a series of Internet classes on Saturdays. From 10 a.m. to noon on July 11, in "Internet 101: Introduction to the Internet." Find the library at 201 San Douglas Street, Tel. 596-2644.

Learn the "Magic of Herbs" when hermit Mark Lathrop leads a workshop from noon to 3 p.m. at the San Diego Public Library on Monday, July 13, at 10:30 a.m. Tel. 596-2644.

Visiting Poet Karen Kovach will lead a poetry workshop from 1 to 3 p.m. on Saturday, July 11, at the Writing Center. Kovach's most recent book is *Nixon and I*. Find the center at 3777 Fourth Avenue, in Hillcrest. Call 272-9950 for information and space availability. The fee for non-members is \$45.

Hunter Safety Education Course sponsored by Ducks Unlimited continues on an ongoing basis, with the next class set for Saturday, July 11, from 7 a.m. to 5:30 p.m. in building 7W (Human Resources) at MCRD. Curriculum covers gun safety, gun handling, archery, black powder safety, game and bird identification, and more.

The series is sponsored by the State of California Department of Fish and Game. Bring a note pad and a number two pencil. The fee is \$10 for reservations and further information, call 498-7882. Don't bring firearms to class.

Internet Illiterate? The El Capitan branch of the San Diego County Library is hosting an ongoing series of Internet classes on Saturdays. From 10 a.m. to noon on July 11, in "Internet 101: Introduction to the Internet." Find the library at 201 San Douglas Street, Tel. 596-2644.

Does Prayer Have an Impact on Healing? Learn all about "The Importance of Faith in the Healing Process" during the weekly forum at the Community Center, at 1440-1700 for information, directions, and registration. **"The Fire of Rita Calles"** will be discussed by Rita Calles when she speaks and shows slides for the San Diego Horticultural Society at 6:30 p.m. on Monday, July 13. Robert — curator of herbaria at the San Diego Natural History Museum — has made numerous trips to Baja and so will offer a botanical tour through the peninsula "to focus on the world."

A plant forum follows the talk, when plant experts discuss and answer questions about plants brought in by the audience. Call 760-633-7007 for more information. Free. Find the gardeners at the San Diego Watering Facility on the Del Mar Fairgrounds.

Giverny in the Galleries, get the diary on "Claude Monet: His Life and Art" when Jim Corbett speaks at 5:30 and 7:30 p.m. on Tuesday, July 14, at the San Diego Museum of Art in Balboa Park. The fee is \$10 general. For information and reservations, call 596-1935.

"Israel at 50: A Nation at the Crossroads" is the subject for talks hosted by the Lawrence Family Jewish Community Center. The series continues at 7:30 p.m. on Tuesday, July 14, when Josh Goldberg examines "Israel and the Arab World: Between the Peace Process and Military 'Perils'." Admission for non-members is \$10 per talk. Find the center at 4120 Executive Drive, in La Jolla. Call 452-3161 for information.

Mega Spreading, increase your swimming speed, comprehension, and on-lyment when Howard Berg, called "the world's fastest swimmer," conducts a seminar for the Learning Series on Sunday, July 12, from noon to 2 p.m. in Mission Valley. The fee is \$95, call 444-0700 for information, directions, and registration.

"The Fire of Rita Calles" will be discussed by Rita Calles when she speaks and shows slides for the San Diego Horticultural Society at 6:30 p.m. on Monday, July 13. Robert — curator of herbaria at the San Diego Natural History Museum — has made numerous trips to Baja and so will offer a botanical tour through the peninsula "to focus on the world."

LECTURES

"Gods, Goddesses, and Stories from Lullaby" — the subject when

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After registering, you may then attend the first five sessions of the program. If you aren't absolutely convinced that this program is your answer for permanent weight loss, then you simply turn in the materials and walk away. It's that simple. And that easy.

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If you register for the July 10 class included in your membership you will get a 5 week Levee-Care membership at the Downtown YMCA, plus a personalized exercise routine designed for you by a certified trainer.

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Calendar LOCAL EVENTS

"Diseases That Will and Won't Change the Future" are the focus when CDC epidemiologist Jim Bobb speaks for the summer lecture series based by the Master of Arts in Liberal Arts at SDSU on Wednesday, July 15. This year's theme is "Diseases in Revolution: Things That Change the World." Talks begin at 7:30 p.m. in room 1401 of the student services building. Call 594-4426 for more details. Free.

"Pen & Pencil" is the lecture series at the Helen Woodward Animal Center continues when Bob Shaw talks about "Doggone Fun" at 8:30 p.m. on Wednesday, July 15. Shaw is the owner of A Dog's Life training service. The fee is \$2 per person. Find the center at 6325 Calle del Nido, Rancho Santa Fe. Call 756-4117 for the required reservations.

Past and Present, author and editor Sofia Shalunoff is offering a "Past and Present Writers Workshop" at 7 p.m. on Wednesday, July 15, at the Carmel Valley Library 1919 Torrey Drive, Del Mar. The event combines reading and critiquing of participant work, analysis and discussion of style and genre, and tips on getting published. Free. For information, call 756-3693.

Team Up Your Piano Performance skills in workshops offered by Mira Costa College on July 15, 16, and 17. On Wednesday, there's "Play Piano Workshop," Thursday's focus is on "Blues Piano Styles" and "How to Play by Ear" will be taught on Friday. The classes convene from 6 to 9:30 p.m. in room 202 at the San Diego campus, 3555 Manchester Avenue, Carlsbad. The fee per class is \$56. To register, call 760-793-6820.

Curator's Circle, at the California Center for the Arts, assistant curator Catherine Gleason will discuss the work of Arthur Dove at 7 p.m. next Thursday, July 16, in conjunction with the current exhibit featuring his work. Find the center at 140 North Escondido Boulevard (at Valley View), in Escondido. Call 760-738-4778 for more information. The program is included in regular museum admission.

IN PERSON

Penny Times Two, from Linda will read from her work at the 101 Artist's Colony beginning at 7 p.m. on Friday, July 10. Days on Friday! Free. Late Works will read from her writing at 3 p.m. on Sunday, July 13. Free. Find the gallery at 114 South Coast Highway, in the Lumberyard, in Encinitas. For more information, call 760-451-3676.

Concerts at the Green continue on Friday as noted at Prospect Promenade on Main Street in the city of El Cajon. Listen when the Endangered Species perform (audience music on July 10. For information, call 421-8848. Bring a blanket or chair and lunch. Free.

A Group of Mexican Campesinos declared independence in the late 19th Century, stating they would "either see one but God and Santa Teresa de Calcuta" (a 16-year-old girl who attracted thousands with her healing powers). The government declared Teresita and the campesinos rebels and initiated a war complex, with bloody results. The clashes were down in history as a clear conflict between good and evil.

Historical (CDO) history professor emerita Paul Vandeword will discuss his book examining the subject. The Power of God against the Gods of Government: Religious Lib-

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MY FATHER, MY SELF

Understanding How Dad Influenced Your Life

A Guide to Reconciliation and Healing For Sons and Daughters

by MASA AIBA GOETZ, Ph.D.

Saturday, July 15, 1999

1:00 - 6:00 P.M.

Scores of people who mourn lost relationships with their fathers will find an inspiring source of help available in bookstores this 3-1/2-hour. Hundreds of moving real-life stories in My Father, My Self will help them discover just how their relationships with Dad impacted them and provide simple and tested tools for reconciliation and healing.

My Father, My Self speaks to everyone - from adults who never knew their fathers to those I loved with great Dad's - and those stories illuminate the experiences.

How adult relationships are affected by your relationship with your father.

Who gets used a male role model as well as boys.

How to make peace with a father you haven't communicated with in years.

Dr. Masa Goetz is a nationally recognized psychologist, educator and author with a private practice in San Diego. She is the co-author of Getting Back Together, the best-selling guide to successful reconciliation. A daughter who was deeply influenced by her father, mother of three sons, and grandmother, she brings wisdom and compassion to healing the rifts that occur in relationships and families.

Dr. Goetz will gladly autograph your copy of her book entitled.

My Father, My Self

For \$5, CIFS is awarded to registered nurses, M.D.'s and L.D.S.'s.

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For more specific information, about this course

please call Dr. Aiba Goetz at the Institute.

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Calendar LOCAL EVENTS

Isabel in Mexico at the Time at the 19th Century, at 8 p.m. on Friday, July 10, at D.C. Will. Find the shop at 7461 Girard Avenue, in La Jolla, 456-1800. Free.

Summerline and the Music to Easy, at this time of year the country is rife with free outdoor concerts. The "Midsummer Music Festival" hosted by Orilla Vineyard and North County Fair continues on Friday, July 10, with music by Big Time Operator on the green at North County Fair in Encinitas from 6:30 to 8:30 p.m. For information, call 760-489-2332.

On Friday, from 6 to 8 p.m., Mission Hills Park (a.k.a. Pioneer Park,

next to Grant School, at 1425 Washington Place) is the place to be. On July 10, listen for tunes by the Pacific Coast Concert Band. Dial 288-4933 for additional information.

The 15th annual TGIF Jazz in the Parks series continues on Friday, July 10, with music by bluesman Earl Thomas, performing at Stagecoach Park (1400 Camino de los Coches). All concerts in the series begin at 6 and end at 8 p.m. For more information, call 760-434-2884.

The La Jolla Concerts by the Sea series hosts Roni Hoffman's Latin Big Band Explosion on Sunday, July 12, from 2 to 4 p.m., with a dance floor provided for those with happy feet. The concert may be heard in Scripps Park by the La Jolla Cove; find the park at the foot of Girard Avenue. Dial 435-8115 for more details.

Did you miss the Pacific Coast Concert Band when the group performed on Friday in Mission Hills?

The ensemble will also play for the Coronado Promenade Concerts on Sunday, July 12, starting at 5 p.m. in Spreckels Park, 437-8798.

The Zedeco Blues Patrol hits the stage at Coronado Park on Sunday, July 12, at 5 p.m. on Sunday. The 20-piece ensemble will perform at 12345 Coronado Park Drive. Call 481-1339 or 755-0075 for information. Bring blankets, chairs, and a picnic.

The Boulder Bicycle in SD, author and mountain biking authority Daniel Greenblatt will answer questions and sign his new book, *San Diego Mountain Bike Guide*, from noon to 3 p.m. on Saturday, July 11, at the Waldenbooks in North County Fair (100 East Via Rancho Parkway, Escondido, 760-746-4859). Free.

Ask Not What You Can Do for Your Country, author Elizabeth Cobbs Hoffman will discuss her book *Ask the*

Need to Love: The People, Camps and the Spirit of the 1960s at 2 p.m. on Saturday, July 11, at Barnes and Noble Bookstore. The bookstore is located in the Del Mar Highlands Town Center, at 12055 El Camino Real, in Del Mar, 481-4038. Free.

Co-Authors Judith and Garfield Reeves-Stevens will sign their book *Escape* at 2 p.m. on Saturday, July 11, at Missionary Gateway Books. Find the shop at 3801 Camino Street in Kearny Mesa, 268-4747. The event is free.

A Year Spent Spectacular is presented when the San Diego Chamber Orchestra, the 120-piece San Diego Master Choral, and piano Gerald Rubbin perform on Sunday, July 11, beginning at 7:30 p.m., at the horse arena at the Del Mar Fairgrounds. The program includes "A Salute to Tin Pan Alley," "Topsy Turvy," "A George Gershwin Birthday Tribute," "All That Jazz," "Let Freedom Ring," and a fire-

works finale. Tickets start at \$8, available by calling 800-848-7326 or Ticketmaster (202-735).

The Southern Gospel Group Crimson River plays a concert on Sunday, July 12, at the Bethel Christian Center (11615 Avenida Road, Rancho Bernardo). The music begins at 6 p.m., and admission is free. For information, call 485-5609.

Public Anarchy Rules! There are no signs, no one rules, and no restrictions for poets and performers who showcase their work during the open reading at Los Locos from 4 to 6 p.m. on Sunday, July 12. Find Los Locos at 4994 Newport Avenue, in Ocean Beach. For information, call 523-0396. Free.

Indigenous Perspectives on "The Voyage of Columbus" will be offered in the Carlsbad National Monument auditorium on Sunday, July 12. The dramatic presentation — commemorat-

ing the 456th anniversary of the Carlsbad expedition that arrived here on September 28, 1492 — will be offered by Abel Silva, portraying a Native American who narrates and sometimes arbitrates the opinions of these early explorers.

There is no additional charge beyond the usual parking charges for \$3 per vehicle. Shows begin at noon and 1:30 p.m., with no late seating. For information, call 587-5439. Performances will be presented each Sunday in September.

Are You Like the Sleeping Buddha? The definitive book on Victorian Buddhism is said to have been written by Lama Surya Das, a highly trained American lama in the Tibetan tradition. Das will discuss and sign *Awakening the Buddha Within* at 7 p.m. on Monday, July 13, in Emerald, Soles and Coffee. The bookstore is located

at 1555 Camino del Mar, suite 307, in Del Mar, 755-2707. Free.

Big Band in the Moonlight, the Moonlight Amphitheatre hosts a concert series of big band and jazz commencing on Monday, July 13, with music by the Big Band and Jazz Hall of Fame Orchestra. The 20-piece ensemble features musicians who have worked with greats such as Tommy Dorsey, Les Brown, and Harry James. Find the theater at Brengle Terrace Park, 1200 Vale Terrace, in Vista. Tickets are \$5. Gates open at 5 p.m. For picnics, with the music starting at 7 p.m. For information, call 760-724-2110.

One, Two, Three, Four to Score, the most recent Sophie Plum adventure by Janet Evanovich will be signed by the author at Sumerland Books on Tuesday, July 14, at 7 p.m. Find the shop at 1555 Camino del

Mar, suite 307, in Del Mar. Free. For information, call 755-2707.

Twilight Times, the 1997 Twilight in the Park Concert series continues when the Finest City Jazz Band performs on Tuesday, July 14. The San Harbor Harbor Chorus will take the stage on Wednesday, July 15, and San Diego's Banjo Band entertains next Thursday, July 16. The concerts take place at the Spreckels Organ Pavilion in Balboa Park. All of the programs begin at 6:15 p.m. Call 235-1105 for more information on these free events.

Music from Movie Musicals and the big band are may be heard when Dana Loyal performs on the "Maestro Machine" for the Cultural Program Series in Friendship Park behind the Chula Vista Public Library (3855 F Street) at 7:30 p.m. on Wednesday, July 15. Call 691-5069

for information. Free. Bring supper and a blanket to spread on the lawn.

The Self-Proclaimed "Punkiest" sketch comedy group in San Diego, Last Call, will perform at 8 p.m. on Wednesday, July 15, at the Comedy Store (1190 Pearl Street, La Jolla), with comics including Mike Sisco, Rick Rowell, and Dangerous Dick. For reservations, call 454-9176. Tickets are \$5.

Q: What Did the McMartin, G.J., Rodney King, and Reginald Denny trials have in common? Answer: Jury consultants in Ellen Dimitrova helped in selecting juries for these trials. Dimitrova and co-author Mark Mazarella will discuss and sign their book *Reading People: How to Understand People and Predict Their Behavior — Anytime, Anyplace* at Warwick's Bookstore at 7:30 p.m. next Thursday, July 16. Find Warwick's at

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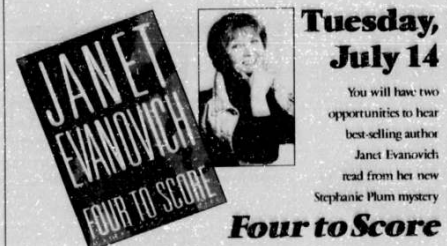
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Calendar LOCAL EVENTS

More than 80 automobiles and motorcycles from Los Angeles carriages to the museum's permanent collection. Ford the museum in Balboa Park near the San Diego Zoo. 231-2886.

San Diego Maritime Museum, Dennis Commemorative model collection, known as "America's Cup in Miniature," is an assembly of America's Cup defender and challenger models dating back to 1851 when the schooner *America* brought the cup to our shores. The exhibit, on view through the summer months, includes a selection of personal artwork created by Gurney reflecting his love for the sea and sailing.

Gurney was by now played by K. de Vries and her mother in the 1960s movie *From the Hip* as the mother of the *Rocky* as part of "Tanner, From the Hip" in Hollywood, continuing at the museum through this year. Two authentic pieces of period clothing, including four from first class, are on hand along with uniforms worn by sailors, stewards, and sailors. Certain original artifacts from the actual *Titanic* taken by survivors are also on display, along with many other period pieces. Visitors are invited to look at the ship's log, which is a record of the ship's voyage from the *Titanic*'s last voyage.

The museum features permanent exhibits describing the history of San Diego's waterfront and the building of the West Coast by including exhibits concerning the old San Diego Cannery, the shipyard, the fishing industry, and the industry. The museum features exhibits of the 1863 *USS Monitor*, the 1868 San Francisco *USS Monitor*, and the 1868 *USS Monitor* in the harbor. There are also historical exhibits, ship carpenters, model building, ships in bottles, wood carving, and a complete research library.

The museum is located at 1000 North Harbor Drive, along the Esplanade at the corner of North Harbor Drive and 4th Street, downtown, 234-9153.

San Diego Museum of Man, unaltered The museum's permanent collection of artifacts and objects of human history, opening on Monday, July 13. Among the treasures featured in the exhibit are a multitude of mounted heads and hundreds of related artifacts such as caskets, tools, sacred skulls, and ancient beads. Egyptian, Persian, and Mexican mummies are part of the collection, which includes ancient and human relics, as well as two life-sized statues. See this show through Sunday, May 16, 1999.

Focus on the resident moose and fish culture of California. The Ecuadorian mountain town steeped in history and traditions in "Viva Cacha!" The exhibit examines the community's struggle to cope with contemporary life and preserve its heritage and includes a full range of artifacts and educational materials depicting Cacha culture and daily life. The residents, descendants of Purusha and Inca civilizations, have withstood conquest, repression, and exploitation through a turbulent 800-year history. The Cacha culture is featured in the museum's permanent collection to present this exhibit in an effort to preserve, enhance, and showcase their way of life as it is through Sunday, August 15.

Life in Egypt 3500 years ago is depicted in the museum's new *Cleopatra's Discovery Center*. "Time Travel to Ancient Egypt" features a walk-through rendition of a noble

THE PROMENADE OF THE GHOSTLY SUBTITLES

It was the time of the promenade of the ghostly subtitles. No one could prevent their walking forth. Everywhere you looked you would see a Girl's Story or Vignettes of the Andalusian Forest or something of that sort. The great, heavy, burdensome, entitled titles. The big, even gigantic, refreshing and obvious titles. The gorgeous titles, the fine titles, the magnificent ones. *Honor for the Holidays*, *Anna Karenina*, *War and Peace*, *Dance of the Shells*, *The Red and the Black*, *Father Gertrude*, *Barchetta Towers*, *Emma*, *Hamlet*.

Julius Caesar, *Death on the Intellectual Plane*, *Victory Lay dead in the world in cafes, theaters and villas*. All round the earth, while the subtitles swarmed forth. As if they were titles, showing the world their value. Which once the titles awoke they would never leave.

— Kenneth Koch

From Strain, Alfred A. Knopf, 1998, reprinted by permission of Alfred A. Knopf.



Kenneth Koch was born in 1925. He graduated from Harvard in 1947, where he formed friendships with John Ashberry and Frank O'Hara. He received his Ph.D. from Columbia University in 1959. From 1958 to 1966 he was director of the New School for Social Research Poetry Workshop. He has taught at Columbia University since 1969. His books of poetry include *On the Edge*, *Seasons on Earth*, *Days and Nights*, *The Burning Mystery of Anne*, *The Art of Love*, *The Pleasures of Peace*, *The Sun Tree*, *Let Us Go*, *Thank You*, and *Our Time*. He has also published several books on teaching children to write poetry, including *Wishes*, *Eyes and Dreams*, and *Where Did You Get That Roll? That's in his most recent poetry collection.*

William Heath Davis House Museum Search to be the oldest surviving structure in the new town area of downtown San Diego, a well-preserved example of a pre-fabricated house built by the family home shipped from the East Coast to California in 1850. Find the museum at 1414 East Avenue (at Fourth Avenue) in the Gaslamp Quarter. 233-4802.

San Pasqual Battlefield State Historic Park Commemorate the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoon, led by John S. Persimmon, and California forces. The park is located at 1800 San Pasqual Valley Road, Escondido, Calif. 92026. Call 760-941-1100 for admission. The museum is located at 1800 San Pasqual Valley Road, Escondido, Calif. 92026. Call 760-941-1100 for more information.

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A Pianist for Almost All Seasons

If every pianist were as sound as Alfred Brendel, there would never be a bad performance of anything in the literature.

Temporary pianists is one of the great conundrums of the music world. Not every music lover is enamored of every aspect of Brendel's style in every part of his repertoire (which includes all the great

REVIEW

JONATHAN SAVILLE

each characterized by its own color, its own kinds of articulation, its own expressive personality. Few pianists are as virtuosic as Brendel in exploiting the instrument's timbral variety — yet never for the sake of external display, but always in service of musical meaning.

Even the most broadly talented pianists have their particularities; not so much the composers they are most fond of, as the composers with whose imaginative life they most profoundly and intuitively identify. In Brendel's case, these composers are Haydn and Beethoven — or perhaps it's enough to say "Haydn," for one of the things that gives Brendel's Beethoven to distinctive flavor is his pianist's genius for discerning the Haydnian patterns of imagination in Beethoven's pianistic discourse (Brendel is most dazzling as a Beethoven pianist in the earlier sonatas, where Haydn's influence is strongest).

There was no Beethoven on the "Celebrity Series" program, but two Haydn sonatas gave Brendel an even more vivid showcase for his special insights. Brendel has to cycle a large number of these sonatas (most of the 20 recordings are — who can say why? — currently unavailable) in a strikingly revelatory manner. He takes this unfamiliar body of music with utmost seriousness, treating it as supremely interesting and original; and convinces you — against the evidence of almost all other recordings — that Haydn is one of the major keyboard composers. The two little sonatas he played at the Civic Theatre were typical in this regard. Brendel boldly underlined their irregularity, their idiosyncrasy, their unpredictable poker-faced whimsy, their refusal to observe "rules" or to go where a more conventional mind would direct them — and he made these features the indices of their status, not charming scraps of light entertainment, but works of large ambition and amazing inventiveness compressed into a small compass.

After this tremendously exciting beginning, however, there came Mozart's very familiar Sonata in C, K. 330, where Brendel's approach was more conventional — and slightly less absorbing. Certainly, with his ability to communicate his ideas so clearly and fearlessly, he was playing the Mozart work exactly the way he understood it: shapely, graceful, modest, lovely, with everything just right, an impeccably Classical rococo masterpiece. For this kind of Mozart, the performance could scarcely have been excelled — and no one could contest the legitimacy of Brendel's interpretation. Yet it did not exert the fascination of his Haydn, in which there was not a single bar that did not have you riveted. Perhaps that is simply a matter of the kind of sonata it is — although there exists a recorded performance of the Mozart by Mieczyslaw Horowitz, very like Brendel's in its external characteristics, which nonetheless finds an additional depth of feeling and subtlety of phrasing in this beautifully crafted music.

The second half of Brendel's program was devoted to Schubert's massive E-flat Sonata, D. 950, one of the composer's last, greatest, most enigmatic, and most challenging works. This is not easy music — and I must say, as an aside, that it was thrilling to know that the Civic Theatre could be filled with music, lovers listening with compulsive interest to a performance of this work by one of its illustrious exponents: lovers of classical music may constitute one of the world's tiniest minorities, but their passion burns with a genuine flame. As anyone might have expected, Brendel played the D. 950 grandly, thoughtfully, occasionally sensitively, with the full, ripe authority of decades of thinking about it, performing it, living it. Still, even for those who love this work as

Calendar CLASSICAL MUSIC

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Alfred Brendel, piano
Civic Theatre (La Jolla Chamber Music Society)
Haydn, Sonata in B Minor, Hob. XVI:12 and Sonata in D, Hob. XVI:42; Mozart, Sonata in C, K. 330; Schubert, Sonata in B-flat, D. 950.

denly, and who feel it in their bones, each time it is performed it poses anew a set of daunting questions. Why is it so long? Why is it so repetitious? How can the incredibly static quality of the *Andante sostenuto* be reconciled with music's inherent need for movement in time? What does the cheerful — and even frivolous — final pair of movements have to do with the first pair, which seem to exist in a different world? Where can we discern the emotional coherence of music that is constantly interrupting itself, chafing its mind,

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Calendar CLASSICAL MUSIC

abandoning one incompletely explored idea for another, floating in a sea of mood swings? What is this work about? Some performances provide compelling answers—not answers one can translate into words, but powerful knowledge, like an overwhelmingly intense life experience, like the undeniable presence of one's own unitary self, like religious faith. Try Kempff, Rubinstein, Curzon,

Richter, Goode. Try, above all, Schnabel. No one could maintain that Arthur Schnabel matched Alfred Brendel in technical brilliance (or even correctness), or that he possessed that magisterial sureness that gives a Brendel performance its dependable solidity and intelligence, its sense of unimpeachable inevitability. But, with all the glitches, with all the rushed impetuosity, with all the moments when he seemed a loose cannon, Schnabel's performance of the B-flat Sonata made transcendental sense of it and kept the listener's mind glued to the score's every change of feeling and objective—the way Brendel has always done with his Haydn and Beethoven,

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music will 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, artist, the precise address where it is to be held (including neighborhood), contact phone number (including area code), and a phone number for public information to Reader's Guide. Send to: Reader's Guide, P.O. Box 64081, San Diego CA 92166-0801. Or fax information to 619-881-2401.

Musique des Amériques, a preview of its upcoming concert tour of Southern France is planned by the 30-voice La Jolla Symphony Chamber Chorus on Friday, July 10, at the Chairemont Lutheran Church, beginning at 8 p.m. "Musique des Amériques" (Music of the Americas) promises a capella works from Canada, the United States, and several countries of Latin America, presented in English, French, Spanish, Portuguese, and Latin. Listen for selections by Hoffman, Ives, Camargo, Aguilera, Ellington, and more. The group has been invited to give concerts at three major festivals in the Dordogne region of southern France and will sing in the Chairemont de Bourges and in the Basilica of the historic pilgrimage site of Rocamadour. Tickets are \$10 general. For more information, call 534-4637. Find the

church at 4271 Chairemont Mesa Boulevard, in Chairemont Mesa. **"He Sang, She Sang, Looking at Love in Operatic Places"** is the title for the program when mezzo-soprano Elizabeth Sanders and pianist David Wilkinson perform at 7:30 p.m. on Saturday, July 11, at the Earl and Biddle Taylor Library (Pacific Beach Library). Selections, gathered from male and female roles, include "Wie du Wirst Wie du bist" from *Der Rosenkavalier*, "Smania" from *Don Giovanni*, and "L'oiseau en cage" from *Les Contes de Hoffmann*. Admission is suggested \$15 donation. For information, call 581-9934 or 461-0435. Find the library at 4275 Casa Street, in Pacific Beach. Proceeds from the concert will go towards replacing the library's aging piano.

Selections by Respighi, Milhaud, Villa-Lobos, and Stravinsky and popular songs may be heard when mezzo-soprano Martha Jane Weaver, mezzo-soprano James Weaver, and pianist Jim Thompson play the San Carlos Concert Series at the San Carlos United Methodist Church. The concert begins at 7 p.m. on Sunday, July 12. The church is located at 8554 Cowles Mountain Boulevard, in Naranja Road, in San Carlos. An offering will be received. Child care is available. For more information, call 464-4331.

Calendar ART

ART LISTINGS

Contributions to the Reader's Guide to Art will 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, artist, the precise address where it is to be held (including neighborhood), contact phone number (including area code), and a phone number for public information to Reader's Guide. Send to: Reader's Guide, P.O. Box 64081, San Diego CA 92166-0801. Or fax information to 619-881-2401.

GALLERIES

The New York-based artist Supply Buster has a collection of paintings he created during the last ten years on exhibit through Saturday, August 29, at the Tanager Gallery. The 15 paintings are said to demonstrate the artist's use of "richly textured surfaces, his vibrant use of color, and his sense of form." There's a reception for the artist planned at 6 p.m. on Friday, July 10. To RSVP for the reception, call 454-5091. Regular gallery hours are 10 a.m. to 7 p.m. Tuesday through Friday, 11 a.m. to 3 p.m. Saturday. Find the gallery at 830 Prospect Street, in La Jolla.

"Rhythmic and Fantasy", an exhibit including oils by Valerie Kane Hansen and colored pencil drawings and water-media paintings by Lynn Stalick, opens with a reception for the artists at 6 p.m. on Friday, July 10, at the Chairemont Art Guild's Art Scene Gallery. Works by members of the guild will also have works on display. The show continues through July.

Find the gallery at Tanager Plaza at 2800 San Street #10, in San Diego. Regular gallery hours are 11 a.m. to 5 p.m. Tuesday through Sunday. 688-9324.

"Summer Reflections", an exhibit of recent water-media paintings by Brenda Franklin, continues through Sunday, August 1, at the Artisan Gallery. There's a reception for the artist from 6 to 8 p.m. on Friday, July 10. The gallery is located at 7420 Grand Avenue, in La Jolla. Open for the afternoon from 12 to 5 p.m. Tuesday through Sunday. 944-9611.

Selected Works by an Art are on display at the Carlsbad Village Fine Arts Gallery during the month of July. The exhibit, opening during a reception from 5:30 to 8:30 p.m. on Saturday, July 11, includes a variety of media. The gallery is located at 7997 Grand Avenue, in La Jolla. 454-5091.

"Small Perspectives", the fourth annual small image show at the San Diego Art Center's Offshoot Gallery, continues through the month of July. The maximum size of each painting is 12 inches in any direction, including sculpture. The show was artist Mark Neff. "Surreal" There's a reception for the artist slated for Saturday, July 11, opening at 6 p.m.

The gallery is open daily from 9 a.m. to 5 p.m. and features a variety of art. The show is located at 310 North Highway 101, in Encinitas. 794-9431.

An "Ode to Jay" with watercolor florals, local scenes, and collages in water media is being presented by Dorothy Jazay at the Rancho Buena Vista Adobe Gallery through Sunday, August 2. There's a reception planned for 7 p.m. on Sunday, July 12, from 1 to 4 p.m.

Find the gallery at 640 Alta Vista Drive, in Vista. Call 730-419-4164 for more information. Gallery hours are 10 a.m. to 5 p.m. Wednesday through Saturday, 12:30 to 3 p.m. on Sunday.

"Sculpture '98" Tanager Moments in Three Dimensions opens next Thursday, July 16, at the Tanager Gallery, with a reception from 6 to 8 p.m. For the artist who's provided work in media including bronze, steel, ceramics, and mixed-media sculpture ranging from figurative to abstract. The show continues through Sunday, September 13.

Gallery hours are 10 a.m. to 5 p.m. Find the gallery at 130 South Leona Avenue, in Vista Beach. 733-0400.

ART MUSEUMS

California Center for the Arts Museum, the colorful, post-hill abstracts of "Reflections on Nature: Small Paintings by Arthur Dove, 1942-43" are said to reveal the beauty of the artist. Dove (1880-1946). These mixed-media works on paper—created during a solitary period of recuperation—provide a look at the American modernist in his later years. See the show through Sunday, August 16.

Drawing by Chaim Soutine. Large T-shirts are also on display, standing in contrast to Dove's "Thorn-like" observations of nature but also products of the artist's interaction with nature. They are intended to explore the relation of nature to the artist and the artist's "long T-shirt" along with "Selections from the Permanent Collection"—the first showing of modernist art since opening in 1994—through Sunday, August 30.

Many of the pieces in "Selections" are original works created and by the artist or owned during his artist's residency. Artists with work in the show include Hans Hofmann, Robert Rauschenberg, Joan Miro, and Roman de Soto.

Find the center at 360 North Foothill Boulevard (at Valley Parkway), in Encinitas. 760-738-4120.

Musei International Museum of Folk Art, the "magic reality" of Niki de Saint Phalle's sculpture relates to the visual reality and affirmation of spirit found in the folk art of the world. The exhibit, opening during a reception from 6 to 8 p.m. on Saturday, July 11, includes a variety of media. The gallery is located at 7997 Grand Avenue, in La Jolla. 454-5091.

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Museum of Contemporary Art La Jolla, more than 200 works in an international series of artists, with significant emphasis on "idea based" art including data and American contemporary, Russian as well as many provocative artists working today are gathered in "Double Trouble: The Packer Collection." The exhibition includes work by historical figures including Marcel Duchamp, Man Ray, and Joseph Cornell as well as contemporary artists such as Louise Bourgeois, Chris Burden, Robert Rauschenberg, Mike Kelley, Charles Ray, Cindy Sherman, and Ed Ruscha. See the show through Sunday, September 6.

San Diego artist Roman de Soto has been commissioned to create new works for the indoor and outdoor spaces of the museum. "Roman de Soto: Curator's Garden" is officially open, but throughout the year the artist will create works exploring the museum's location, its history, and "missions." For example, "Garden Guardians" places viewer-experienced figures at strategic locations throughout the historic Garden to "highlight the experience" of the work.

Find the museum at 200 Prospect Street, in La Jolla. 954-3581.

Museum of Photographic Arts, Robert Capa first gained fame documenting the Spanish Civil War (1936-1939) and went on to report a human face on conflict in Asia, Europe, and the Middle East. The exhibition presents his range of work—as a war photographer, a documentaryist, and a humanist—including 160 modern gelatin silver prints and 40 vintage prints, with portraits Capa took of his friends and family, such as Ernest Hemingway, Truman Capote, Ingrid Bergman, William Faulkner, Gary Cooper, James Mearns, and Pablo Picasso and Françoise Gilot. See the exhibit through Sunday, September 6.

The museum is located in the Casa de Balboa in Balboa Park. 238-7394.

San Diego Museum of Art, in 1883, Claude Monet moved from Paris to the small farming community of Giverny where he spent the rest of his life. The exhibit, opening during a reception from 6 to 8 p.m. on Saturday, July 11, includes a variety of media. The gallery is located at 7997 Grand Avenue, in La Jolla. 454-5091.

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Reader Matches Success Story

Female, 30s, petite, Caribbean, with shoulder-length dark hair. Interested in music, singing, dancing, laughter. Looking for 30s professional to have fun with. No drugs.

Marsha D'Amore I did this on a whim. It was May of 1992 and I had just gotten out of a bad relationship. I picked up a copy of the Reader at Bowe's one day, saw the "Female" section, and decided to try. It was one of about two dozen responses. I really liked his voice, so I called him only one day later. He was a nice guy. I told him I was a 30-year-old woman. He said, "I'm a 30-year-old man."

are you? Don't you have to get up and go to work in the morning? This is the last time I'm calling!"

Jim D'Amore When I got home, around 11:30, there were three messages on my phone from Marsha. I thought, "Who is this woman?" So I called her the next day.

Marsha We talked about our families, but I didn't tell him I had a 7-year-old son and a dog.

Jim That night we were to be a friend of Marsha's in a jazz club. When I told my twin brother, he went out again that same night, he said, "Are you going to get a car?"

Marsha I went out with a few other guys from the Reader ad, but we only had one date each. Kinda like an interview thing and none worked out. But when I had a couple of guys home, I'd call Jim.

Jim That was nice. She'd say, "You want to go to her house, huh?" Or, "Would you like to go somewhere else?"

Marsha Jim took his time. He didn't push me. He kept saying, "When is he going to call me?"

Jim I gave her a ring for his birthday in December. It was a continuation ring that meant "I love you." Finally I said, "That's it. Let's go to her house." We both had a lot of fun in New York. We met in 1994, we just decided to call and in 1994, we just decided to call and in 1994, we just decided to call.

Marsha He proposed — on one time — exactly three years after we met. Our wedding was in October of 1995, at my brother's house in New York. My sister live in San Diego so she had to come. My sister live in San Diego so she had to come.

Jim We had a great time. All our relatives had food, so we ate an Italian carbo. Jim: We had a great time. All our relatives had food, so we ate an Italian carbo. Jim: We had a great time. All our relatives had food, so we ate an Italian carbo.

Marsha We even have our own homepage: <http://www.marshajim.com>. Come visit us.

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Calendar MUSIC SCENE

Don't Let Satan Play with Your Mind

When I ask what she remembers about Africa, she repeats four times that her mother and father died.

'Some of you are asking if you can adopt us, but we are sorry, you cannot do that. We want to go home and make a better there. We want to become lawyers, and doctors, and teachers." The tiny girl who was speaking walks back to her place in the African Children's Choir.

Christy Melton, the choir tour leader, says, "I've never heard of anyone formally asking to adopt a child, maybe because they know the purpose of the choir is to raise support for Africa. For the most part, the kids are orphans. In African culture, if there are no parents, the kids will go to an auntie or uncle in the village. Sometimes the children don't ever know their exact 'mom' is. They'll say, 'Yes, I have a mom or auntie, but it might not be an actual blood relative. Part of the healing process for those who join the choir is the education, food, and clothes we give them. We let them know they're loved."

Solomon Mtakwa, "Uncle Solomon," the children's pastor and music director, says, "Eric witnessed his parents dying in a mass grave. He can smile in front of his families, and he's full of energy, but on stage, he sheds down. I think it may be the music of people reminding him of his parents' death."

Melton continues, "Their teachers on tour with us are from Canada, Northern Ireland, and England and have taken time away from their careers to be with the kids. These children... have never been to school. We teach them ABCs and numbers. Singing is their fine arts education. When they go home to Africa after a year, they continue in a literacy school and the Choir Academy or traveling choir we sponsor."

Michelle Ironmonger, from Vancouver, B.C., one of the recruited teachers, says, "I think the children are gifted musicians. Back home, I'm a high school music teacher, and these children are well beyond their years, in terms of harmony... Back in Africa, they do a lot of folk dancing in their culture, so rhythm comes naturally. People think black people can dance no matter what, which isn't necessarily true. Some of them have to work really hard at rhythm. You can see on their faces how hard some of them have to concentrate."

Naomi Garwood, a teacher from Cambridge, England, said, "This is my first time away from home, and I don't know how the kids do it. I

struggle and I'm 18. Most of them sleep pretty well, only a couple of girls have problems bedwetting."

The choir sings scales as Uncle Solomon directs the 20 children. He tells the kids, "Let's do it again, walks back to her place in the African Children's Choir."

SCENE PAM FOX

drums, the timing must be perfect."

I sat in on a rehearsal of the Kiganda dance, originating from the king, Kabaka, of the Buganda tribe in Uganda. After too much bacana wine, the king stood up and sang his praise, "Abukimba ekimukye" ("those who planted the banana"). His words and dance steps were mimicked by those in court. Once formalized over time, the dance was divided into three movements, the first is the graceful Bakimba dance of the princesses in which ten-year-old girls shake grass skirts. This is followed by the Nankasa part where the common people or court entertainers perform, concluding with the Mawogola by the commoners who are competing to see who can dance the longest and hardest.

John, one of the choir members, is missing four teeth, but he told me he's still a good singer. "I want to be a firm in America... I'm short now, but when I grow up, I want to play basketball. My favorite is Michael Jackson. I saw him in a movie."

"Oh, no, Michael Jordan," John laughs through the gap in his teeth.

Before Mary, a ten-year-old from Nairobi, would relax and tell stories to my tape recorder, she had to clarify, "You're going to take my voice, and you're going to put it where? I tell her I will turn it into writing and let people read Mary's story. "So who told you to come and take my voice? Is this your work? I tell her I'm a teacher and this is more fun than work. Then I rewind the tape, and play it for her. Satisfied, she stops asking questions."

Mary loves to tell how she met the ocean in America this May. "We don't have an ocean in Africa," she says. "In America, I went to the ocean, and I sank in the ocean. We were swimming with aunties and uncles, and a wave came over our heads, and we didn't have our swimming clothes on. We stayed all day in our wet clothes because



Members of the African Children's Choir

our clothes were in our bags at home. I drank water with salt, and I thought it was water for people, for drinking. I had to get water for people afterward."

Ironmonger says, "Mary and I were holding hands in our street clothes. All of a sudden, the big wave hit us, and Mary got some water in her mouth, and she said, 'Auntie, who put all this salt in the water?' and we tried to explain to her that it was God, and she said, 'Why did God put salt in the water?' as though He spoiled it."

I ask several children, who is in charge over in Africa? "Nobody," Jackson, a 12-year-old from a Rwandan orphanage, says. "People are crying everywhere and don't need to hear about problems."

Christy Melton tells me that the person who started this choir is Ray Barnett, the president of Friends in the West, an organization that sponsors the African Children's Choir. "He saw a photo essay in Life about the starvation in Uganda. Nothing was being done. He promised to help, and in 1984, he started the first choir. Every year, his organization, Friends in the West, sends a new choir from Africa to tour... I've seen the last three of the 16 choirs perform. The choreography hasn't changed much over 14 years; it's still a medley of exclusively happy songs."

Kilburn says, "These children are ambassadors for the needs of East African children, from Uganda, Kenya, and Rwanda, but right now the real need is in the southern Sudan, where there's a civil war... Three hundred thousand children are literally starving to death, and it's unknown in the U.K. and U.S." In 1983-84, Friends in the West delivered food to the Sudan on land, but now the push is for food drops by air. "On May 31 we dropped 5,000 pounds of highly nutritious maize that expands in the stomach... We couldn't feed all 300,000 children in the Sudan with the last drop, but we fed some, and we'll be back again... I've seen graduates from the first choir who overcame malnutrition and are doing well."

"I miss Maoka," Mary, one of the choir members, says with a French accent. "It's sweet director, tells me. 'One girl from Rwanda was in a

mass genocide, and her parents were killed. She was buried under bodies, but she managed to climb up and out the window... It's almost unbelievable to our culture."

Uncle Solomon says, "I like the visionary man who started this organization. He went to Africa and decided not to bring starving children but ones who are full of joy. The video of starving Africans is enough to bring the trauma. The singing is a healing experience... People are crying everywhere and don't need to hear about problems."

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DJ's: Davey Holmes and Derek King
Cocktail of the Month: Apple Pie
Live Music: 10:00 pm-12:00 am

THE HOT LIST
1 "I've been a pirate, a pauper, a poet, a pawn and a king..."
2 "This first time ever I saw your face..."
3 "You're once, twice, three times a lady..."
4 "I've got you under my skin..."
5 "I love rock n roll, put another dime in the jukebox baby..."

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Calendar MUSIC SCENE

bananas... Here I eat fried chicken and french fries. And Mac Donald's." Jackson's favorite African food is "Pasha and beans. That tastes good." Denise says, "I like pizza. I can eat a whole pizza."

Melton tells me, "On a bad day, the kids give hugs. Susan was having a bad day but said she was happy because Joan was in her heart. In one-on-one time with them, or in a host family, put experiences on tape. I was coloring with three girls — Mary, Eunice, and Faith — and they started talking about home, how their houses were burning around them, and they had to run from their house to escape. Mary spoke as though it was an everyday situation."

Not a single kid complains about long bus rides. For them, the luxury tour bus is part of being pampered in America. Mary says, "Traveling in the bus is very good, we see the ocean. We don't go to the desert. Sometimes we write letters in the bus, sometimes they play music for us."

Kilburn says that on the bus, "the children correspond with kids back in African villages, so they write thank you notes to host families. They're not advanced enough to write about experiences, but it's a chance to practice their ABCs."

Anna Parikh, the head schoolteacher, says, "To them, having an education is a real privilege, and they want to be able to read and write. Most of the 10- and 11-year-olds can't read or write at all, but they learn quickly because they're so much older." Regina just the other day said to the musical director, "Can I just do school all the time and not do rehearsal?" This is a child who just shines onstage, she absolutely loves performing, but she wants to do school only, so she could learn to read...

"Education in Africa is supposed to be free, but in actuality, it's not because they have to buy books, uniforms, and sometimes they need to take their own broom and toilet paper. So most families can only afford to send one child to school, usually the oldest, a boy... Some of the children wouldn't go to school anyway because they're home taking care of siblings while a single parent may work until eight [p.m.], so there's no time for school. In the orphanage, there's some schooling, like math, but language is a weak area."

However, the children are young linguists. Jackson speaks Swahili, Swahili, French, and English. Mary speaks Swahili, Kikuyu, Kimbunya, English, and Kikunya.

The kids love the house they've called home since last August, their mansion on a steep hillside, near Tamar's Steele Canyon Golf Club. They love the pool, Collette Louis, the

chaperone and music teacher says, "Last week at our house in Jamul, the children from Rwanda, each of them, turned... and said, 'Auntie, is this heaven?'"

The Jamul mansion was the first permanent home for the choir. A neighbors' group, "Concerned Neighbors of Jamul/Jamacha Hills/Ala Loma," appealed the county's ruling that the 10 adults and 24 children qualify as "family" under local grandfathering of friends in the West. The neighbors saw the group as a "community care facility," and in county council meetings, "concerned neighbors" said they wanted the choir out before they set a precedent, making way for another large "family" to move to residential Jamul.

Although the choir won based on the state's current definition of "family," they have vacated and are homeless again, permanently on tour. The kids don't know it yet.

Kilburn, the international program director, says, "We were not prepared for any of this. We are not organized to fight. The last of neighbors' objections is endless, and their hostility is unending. When the county ruled that we could live as a single family, the neighbors appealed that. We're decided that it's not in the best interest of the children to stay there, so we're basically staying on tour. These kids contribute to the community. They're a blessing to have. The neighbors were concerned with the noise pollution. We have eight acres, the neighbors are 300 yards away. It's not like a normal community where the kids are right next door."

Anna Parikh says, "I only took one of our girls to say to me, 'Why don't the neighbors want us here?' for us to leave. That was it. We didn't want them to be traumatized, so we left. The children started to pick up that something wasn't right, and they knew it had to do with the neighbors. The neighbors say it has nothing to do with the children, but I disagree... Some neighbors have been supportive, one lady came and did art projects with the children... When I joined the choir as a teacher, I was told we'd be at the house for three months, while performing locally on weekends, then tour for three months. I can see a lot as touring for another two months, then I have no idea what will happen."

Uncle Solomon says, "We tour two months, and we're in San Diego one month. This summer we'll be on a nationwide tour. As for the house, I try not to enter into the dispute. Missions to direct the choir. He moves his fingers in the air, directing with a smile. "The neighbors have their reasons, according to the law and don't want to spoil their sterile environment... The neighbors should know what Scripture says: 'Whatever you do for the little ones, you do for Me.'"

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Gregg Allman & Friends
Thursday, July 10 • 8:00

Dave Koz
Friday, July 11 • 8:00

Steven Wright
Saturday, July 11 • 8:00

The Bacon Brothers
Saturday, July 11 • 8:00

Don McLean
Sunday, July 12 • 8:00

Tracy Lawrence
Wednesday, July 29 • 8:00

Peter White/Rick Braun
Friday, July 11 • 7:30

August 8

Rippingtons
Sunday, August 8 • 8:00

Michael Franks
Thursday, August 6 • 8:00

Strunz & Farah
Friday, August 7 • 8:00

Johnny Mathis
Sunday, August 7 • 7:30

Box Scaggs
Monday, August 10 • 8:00

Doobie Brothers
with special guest **SOLO OUT**
Wednesday, August 12 • 8:00

Legends of Motown
The Temptations, Martha Reeves & The Vandellas, and The Marvelettes
Thursday, August 13 • 7:00

Air Supply/Rick Springfield
Friday, August 14 • 7:30

Grover Washington, Jr.
Friday, August 14 • 8:00

Grand Funk Railroad
Wednesday, August 10 • 8:00

Harry Belafonte
Thursday, August 10 • 8:00

Diana Krall
Friday, August 11 • 8:00

Spyro Gyra/Earl Hough
Wednesday, August 10 • 7:00

Lee Ritenour
with special guest **SOLO OUT**
Friday, August 11 • 7:30

Jeffrey Tid
Sunday, August 12 • 7:30

September 8

Bryan White
Thursday, September 3 • 8:00

Clint Black
Friday, Sept. 11 • 8:00

George Carlin
Thursday, Sept. 17 • 6:30 & 9:00

Dave Brubeck Quartet/David Benoit
Friday, Sept. 18 • 7:30

Collin Raye/Patty Loveless
Saturday, Sept. 20 • 7:00

Righteous Brothers
Wednesday, Sept. 23 • 8:00

John Hiatt
Thursday, Sept. 24 • 8:00

Judy Collins
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Friday, Sept. 25 • 7:30

Hiroshima
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Christopher Cross/Ambrosia/Stephen Bishop
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"People who've got a buzz on beer (as opposed to other inebriants) don't like a huge 20-minute opus," says Pure Noodle drummer Corey Ross, comparing the local club scene to outdoor festivals. "They're definitely

Potties, a shower, and a wooden stage. When I arrived Friday afternoon, most of the campsites had been claimed. Finally, I pulled up to a site high above the campground and pitched a tent.

Although I was a quarter

the stage to check out the scene and spotted my buddy Curtis in the crowd. Hailing him, I realized he didn't recognize me when he started explaining where his campsite was located. Still, he said, "I love you, brother," there's a meaty arm around my thin shoulders, raised a thick fist in the air, and let loose a raucous, deep-throated "Noooooode!"

—R.R.

She was a big, tough woman, the first to come along / That showed me being female meant you still could be strong / And though production meant that we had to part / She'll always be a player on the bullfight of my heart.



CURTIS AT BAJA BASH

mile from the stage, the sound carried up the scrub-covered hills. My tent neighbor Curtis told me he used to be an iron worker, but his back had failed him after 13 years of hard labor. As the day wore on, Curtis would yell phrases like "Party!" and "King of the world!" Saturday night at the Bash, I was in my tent listening to Noodle groove through one of their long tunes. I hiked down to

a retirement community in Solana Beach. "Make sure you mention I'm 90," she

says. "I became interested in finding another source for women's history, and I thought folk songs would be a very good source because they were coming from the hearts of people. This was what they really felt. There were plenty of songs about women written by men, but they had nothing to do with what women were hoping for, struggling for, dreaming, thinking about.... This is the first collection of women's folk songs," Freilicher told me. The book was published in 1987.

Freilicher wrote children's radio dramas for the New York Board of Education radio station. She also taught English and speech and still writes poetry. Her husband, now deceased, was a sculptor. One of her children lives in La Jolla and is a psychologist. The other is a lawyer. "We encouraged them not to go into art," she says. "It's hard

to make a living." I thumb through the book and tell her, "I see that you have a song in here. Is that right?" Freilicher frowns.



ELIZABETH FREILICHER

"Oh, I wrote the words," she laughs. "I was very much interested in Maggie Kuhn. She was a feminist interest in older people." I read Kuhn's bio, where it mentions that she was the leader of the Romanians in the Americas. As a member of the musical group Sarri, Quinos takes his pan flutes seriously. The four-man band—whose name means "traveling musician" in Aymara, the native language of Bolivia and Peru—uses a classical guitar, a ten-stringed guitar variation that is made to be made: out of an armadillo shell and bongos. But the key to this South American sound is the pan flute, which can be played as several tubes bound together or singularly. The flutes are formed from the tufts or cartilage pieces of Andean bamboo. The length and diameter of the

periodical 'Sing Out' by calling 610-865-5366.

—J.R.

Zamfir is not a joke to Jorge Quiros.

"He's definitely the master of the pan flute; there's no doubt about that. He's very good," says Quiros with quiet respect. But he's quick to point out that Zamfir, who's been made into a sort of musical Fabio by guys like Dave Letterman, is not really what Quiros is into. "Zamfir plays the Romanian style.... In South America we have our own masters," Quiros smiles.

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bamboo determines its tone, with longer, wider tubes producing lower, richer tones. As for its simplicity indicates, pan flutes are ancient in origin. "They have been played for millennia by the native people," claims Francisco Duchicela, the band's other flutist. "The idea is that they probably heard the wind blowing across the bamboo tubes in the lakes and began using them for their own personal satisfaction."

Sarri can be found seven nights a week at the San Diego Zoo's Summer Nights, not to another group of lumbos lovers—the pandas.

—A.P.

"Seeing the reaction makes it worth it. You know, the mouthpiece on this horn wouldn't come out and I'd need a pair of pliers.... Or some kid's mom backed up over his trumpet, and it looks like it will cost \$1000 to repair, and you say, 'I can do it in two days and make it look like new. And it won't cost \$1000.' It's very gratifying to help people who really love their instruments."

says Alfred Bethel, co-owner of Custom Brassworks, a repair shop for brass and woodwind instruments on Clairemont Mesa Boulevard. Bethel handles the repairs, partner Gerry Foreman concerns himself with sales.

When he's not repairing

instruments, Bethel works with computers as a networking specialist. But his real love is music and musical instruments. He's been doing repairs for 12 years. "I also play trumpet. I freelance around town and sit in for different bands. Mostly jazz, but I started off playing classical in the sixth grade."

Bethel got his start in wind instrument repair when he was a horn player with the Marine Corps Band. He performed and repaired instruments in the Marines for eight years. "I like to take things apart and put them back together, it's kind of a hobby of mine. I can also build trumpets and trombones. I own four trumpets I've built myself."

Bethel explains his repair technique. "You don't heat metal.... you reshape it. It's like an aluminum can. You bend it and work with it. If you heat it up, you distort it.... Brass is a very pliable metal, and there are thousands of tools I can use to work with it."

How many times can you bend a piece of metal until you can't repair it anymore? "It really depends. But that's when heating gets involved, and you can heat it up to rejoin it. You can use a blow torch to do that, not an oven. But that's pretty much a last resort."

Bethel recently had a customer bring in a 12-year-



old Yamaha trumpet for a cleaning. It had never been cleaned. "Usually people do that weekly," he explains. "This guy was having valve problems, and that's a very tricky part of the instrument. So I thought I'd just quickly make some minor adjustments for him, but while I was working on it, it broke in half. How do you tell a customer you just broke his horn in half?"

Bethel fixed it, working all weekend to put the trumpet back together. On Monday, when the customer picked it up, he told Bethel it hadn't played that well in 12 years.

—E.Z.

Warshaw, a goth/industrial dance party formerly held Saturdays at the Showcase Theater, recently moved to

the Empire Club, a new 18-and-up venue at 30th and El Cajon Boulevard. Warshaw co-promoter Kevin Bell says, "We started looking for another place because... we wanted our own venue so we could have more control. Bell, along with partners Rob Moran and Sara Chang, opened the doors for late-night raves in late April, with Moran running an attached music and vintage clothes store next door called Moonshine Records."

Friday nights feature Kalte. A brand-new 5000-watt sound system blasts out darkness and electrotronic. The Sisters of Mercy, Covenant, Spahn Ranch, and trance remixes of Goth classics. The guys all wear black, some with pasty face paint à la the Crow and/or

Marilyn Manson. Girls cop the Morticia Addams look, with black lace and thigh-high boots aplenty. A lone guy dances on the open floor, but the fog machine has pumped up the juice so thick that he's indistinct, looking like the alien coming out of the mothership at the end of *Close Encounters*.

"One night, the fog machine went berserk," says Bell. "It was pouring all over the bar like waves! People seem to like it, though. Some of these kids are shy about dancing, and they're more likely to get up there if they think nobody can see them."

It's a strangely enveloping and comforting atmosphere, though security walks through constantly. There's a handy outdoor patio for smokers ("We patched up the

lattice work when the kids figured out they could pass bottles in it"), and the crowd is, to quote Veronica (the girl who sells soft drinks by candlelight in the front room), "Different."

Empire is also looking for live bands. "We have hardcore punk, ska, and rockabilly," says Bell. "We can hire the bands that couldn't fill a huge place like Soma and provide a more intimate atmosphere." And at least twice the fog. —J.A.S.

Contributors: Jennifer Bell, Russell Boudier, Adam Freshkill, Jay Allen Sanford, Elaine Zimmerman

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Grand Funk Railroad (222) Billy Joe Towne, Wednesday, August 13, 143 South Collins Avenue, Solon Beach. 619-481-0140.

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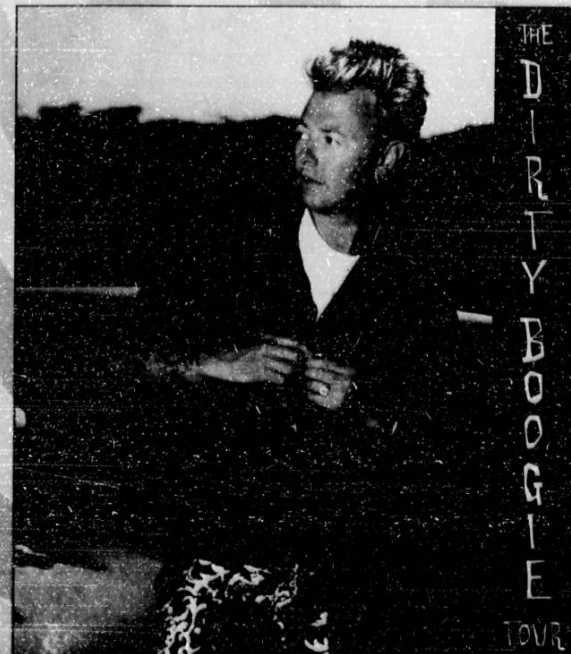
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SAN DIEGO STATE UNIVERSITY
1998 SEASON

IRON MAIDEN
DIO, DIRTY DEEDS & CAGE
SATURDAY JULY 18

YES
ION ANDERSON • STEVE HOWE
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BILLY SHEPHERD
ALAN PARSONS LIVE PROJECT
WEDNESDAY JULY 22

ZIGGY MARLEY
& THE MELODY MAKERS
SATURDAY JULY 25

BUDDY GUY
JONNY LANG
BIG HEAD TODD & THE MONSTERS
FRIDAY AUGUST 21

STEVE MILLER BAND
BIG BAD VODOO DADDY
SUNDAY AUGUST 23

JOE COCKER
THURSDAY SEPTEMBER 24

Tickets are also available at the Cox Arena & SOSU Aztec Center Box Office.

BRIAN MCKNIGHT
SATURDAY AUGUST 8
TRICKY
FRIDAY AUGUST 14
JAGUARES
FRIDAY AUGUST 21
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Where Cheery Beer Tastes Good!
Thursdays on the patio
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FISH &
THE SEAWEEDS
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Live Music • 10pm-11pm
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SPORTS BAR AND NIGHTCLUB
EVERY A COVER CHARGE
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LA COSTA
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LOUNGE
Friday, July 10
HAUTE CHILE
Saturday, July 11
ATOMIC GROOVE
Friday & Saturday
July 17 & 18
COCO & THE G
EVERY A COVER AT THE DOOR
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San Diego Reader/July 9, 1998

Tsunami Beach Club

Tuesday *Wings* 91¢ Drinks 5-9 pm

Wednesday *The Big 500* 500 Drinks

Thursday **COLLEGE NIGHT**
\$2.00 32 OZ. BUD
\$2.00 Shots

Friday-Saturday Get Wiped out at
Tsunami's Beach Party

Sunday **WEEKEND BLOWOUT PARTY**
\$2.75 U-Call-Its National Lipgum Talent Contest

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Calendar MUSIC SCENE

Inside Place 3766 15th Avenue, Hillcrest 619-294-8908. Thursday, 7 pm, variety.

Starfish Coffee 1780 University Avenue, Hillcrest 619-718-9532. Sunday, 11 am to 2 pm, Donnie Fennell and Company East, pop.

The Elephant and Castle 1333 North Harbor Drive, downtown 254-9977. Sunday, 2 pm to 7 pm, the Elephants, blues.

apogeeNET 7770 Regent Rd. La Jolla 619-655-5666. Friday, 8 pm to 9 pm, the Stan Blue Band, swing and blues.

Don's Place 6179 University Avenue (at College and University) 619-587-6730. Thursday, 9 pm, Covered rock. Friday and Saturday, 9 pm, Sick Surface, rock. Sunday, 4 pm to 8 pm, Danny Luper and the Blue Notes. Tuesday, 9 pm, Steve Langdon, acoustic.

The Greek Palace 8878 Claremont Mesa Boulevard, Claremont 619-723-8175. Friday-Ram, international music. Saturday, the Stars Band, international dancing music.

Harbor Nights Quality Inn, 2901 Marine Boulevard, Point Loma 619-523-5656. Thursday, 8 pm, and the One Love Band, reggae. Saturday, 8 pm, to Justice Juggin featuring Justice Comes Alive.

Werner's Cocktail Lounge 6696 50th Street, North Park 619-528-6185. All times in afternoon/week. Friday, the Drunkies, 40 Rock and the Experience. Saturday, Northwest Moonshine Jukebox and Axel Luna.

Humphrey's Half Moon Inn 2241 Harbor Island Drive, Shelter Island 619-224-5577. The Casablanca Lounge, Thursday, Friday, and Wednesday, 5 pm to 8 pm, Archie Thompson, jazz. Thursday, 9 pm, Oliver Stone, blues and jazz. Friday, 9:30 pm, Atomic Groove, pop. Saturday, Hot Chicken Steak, rock and soul. Sunday, 7 pm to 11 pm, Trudi, jazz. Wednesday, 9 pm, the Bill Mayes Blues Band.

Concerts by the Bay: Thursday, 8 pm, Celtic and Acoustic and Sunchild. Friday, 8 pm, David Sandilands, jazz. Sunday, 7:30 pm, Candice Lightfoot, acoustic.

Bartending Academy

1 to 2 week course
Job Placement Assistance

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Medium Brown
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WITH MARIANNE ROBERT & THE MARIANES

THE TUBE OPERATOR
Saturday • July 11 • 8 pm
\$10 tickets • 100% cash
\$1000 cash prize
JENNIFER JOE

WEDNESDAY • July 11 • 7 pm
Tribute to the 1960s
HESTER HARBORS & CASHIO ROYAL
THE BOOGEY BOYS

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DANCE LESSONS
Saturday 8-9 pm

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FRIDAY, JULY 10 • 9:30 PM
Atomic Groove
High Energy
Funk and Soul

SATURDAY, JULY 11 • 10 PM-CLOSE
Hot Chicken Steep
Funk and Soul

SUNDAY, JULY 12 • 7 PM
Uniko
Afro Urban Jazz

EVERY MONDAY • 9 PM-CLOSE
Hospitality Industry Night
Dinner with pop rock
Dancing with DJ Thresher
\$2.75 cover with 6 drinks all night!

TUESDAY, JULY 14
Dancing with DJ Thresher
7 pm

WEDNESDAY, JULY 15 • 9 PM
Bill Mayes Blues Band

Sat. July 16: Stern Bros.
Sun. July 19: Hoffs Gentry's "Neon"

UPCOMING: Fri. July 17: Earl Thomas & the Blue Ambassadors

HAPPY HOUR: MONDAY-FRIDAY 4:30-5:30 PM
WEEKEND SPECIALS 4:30-5:30 PM
PAUSE SPECIALS 6:00-7:00 PM

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San Diego's Original Disco Party

SOSURTHIN
10 pm

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WHITNEY COWWELL & THE YOUNG KINGS
11 pm • Monday, July 11 • 11 pm
TIM MAGLIONE & FRIENDS
2 Wives

QUINO
Live music with special guests

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Features: War by Bone Thugs-N-Harmony.

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2. At the next prompt, press the 4-digit code that is listed in the performer you wish to hear. (Performers without radio contracts do not have recordings.)

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ALTERNATIVE**

MUSIC TRADER
Allen Fichman Show: The
Aldi Dime: Women's World
Average Joe: The New Wave

190. **Big Punks:** 40 and 3
Big Punks: 40 and 3
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111. **Big Punks:** 40 and 3
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174. **Big Punks:** 40 and 3
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Photo: July 10 & 11, 1996

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**EXTENSION 4005
ACoustic/
Folk**

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Paul Albright: Wind Life
Paul Albright: Wind Life

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MUSIC • INTRIGUE • RAPTURE

MOD BLIND DATE IS BACK! SEE THE HOTTEST BANDS.

IN THE HOTTEST CLUBS, WHO REMAIN A MYSTERY UNTIL THE MOMENT THEY HIT THE STAGE

7/19

BLIND DATE

WATCH YOUR SAGS!

WATCH YOUR LOCAL BARS AND CLUBS

KEEP AN EYE OUT WHERE YOU SWAG

1996 MOD BLIND DATE: THE MODS ARE BACK!

1996 MOD BLIND DATE: THE MODS ARE BACK!

1996 MOD BLIND DATE: THE MODS ARE BACK!

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Food served until 11 p.m. every day!

McRasta Bill's Caribbean

World's Greatest Happy Hour

1/2-PRICE APPETIZERS

En. July 10-11 4-9 p.m. 1 am
En. July 11-12 4-9 p.m. 1 am

En. July 13-14

CALENDAR
MOVIES

and Bruce Willis (or, for the younger set, Ben Affleck) is a blue-collar, free-spirited, rowdy, wisecracking group of deep-core drillers, familiarly called "roughnecks," easily distinguishable from the stiff-necked, by-the-book, poppetlike U.S. astronauts, part Dirty Dozen, part MASH unit, part Animal House, part *The Right Stuff*, walking shoulder to shoulder toward the camera in full spaceman regalia; and needless to say, though it is said numerous times anyway, they are the Best in the World at What They Do: people in short, with whom any self-deluded auto mechanic or meekie can identify. If one of them begins to suffer the symptoms of "space dementia" — sitting astride the nuclear bomb like Slim Pickens in *Dr. Strangelove*, for example — it will be no cause for real concern, merely an excuse to escalate the comedy material beyond such pedestrian quips as "This place is like Dr. Seuss's worst nightmare." (This role goes to Steve Buscemi, reunited with his Fargo partner-in-crime, Peter Stormare, in the role of a stressed-out, hygiene-impaired commando on a rattlerpat Russian space station.) Every now and again the mood will shift to Instant Sentiment or Instant Inspiration, but the effect is rather as if the action were periodically being interrupted by a

commercial spot for a long-distance phone service or an athletic shoe. Only a man who feels things shallowly, secondhandedly, or not at all, could change moods so swiftly. And director Michael Bay, an alumnae (no surprise) of television ads and music videos, and the heir apparent to Tony Scott as the chief rambled-for-producers Jerry Bruckheimer, looks to be just such a man. His hyperkinetic camera — circling, stalking, charging, buttonholing — is hopeless in matters of clarity, emphasis, nuance, crescendo. (No mission is more foredoomed than the quest for that cosmic pipe dream, the runaway thrill.) But, like that merry band of oil drillers he is so delighted to lionize, he's the world's best at what he does: the big, empty, loud, bluster, blather, and needless to say, though it is said numerous times anyway, they are the Best in the World at What They Do: people in short, with whom any self-deluded auto mechanic or meekie can identify. If one of them begins to suffer the symptoms of "space dementia" — sitting astride the nuclear bomb like Slim Pickens in *Dr. Strangelove*, for example — it will be no cause for real concern, merely an excuse to escalate the comedy material beyond such pedestrian quips as "This place is like Dr. Seuss's worst nightmare." (This role goes to Steve Buscemi, reunited with his Fargo partner-in-crime, Peter Stormare, in the role of a stressed-out, hygiene-impaired commando on a rattlerpat Russian space station.) Every now and again the mood will shift to Instant Sentiment or Instant Inspiration, but the effect is rather as if the action were periodically being interrupted by a

split off on his own and transforms the movie into essentially a one-character drama, always a difficult stylistic exercise, and in this case a failed exercise, unsurprisingly ungrating. The officer quite soon squeezes through a hole in the rocks which would have been invisible to anyone but H. Rider Haggard or Edgar Rice Burroughs, and holes up in an abandoned ruin protected by a leopard. They snuff one another out, they cavort together, they dance (still another alternative title: *Dances with Leopards*), they share a deer, they struggle up for the night, they exchange looks, and then the man becomes jealous of a second leopard and strips down to his bare skin and spits his body with mud. It comes to a bad end, as most love affairs will, though the statistics on love affairs between man and leopard must be meager.

At two hours and a quarter, *Henry Fool* ought to be an especially big treat for the thirty-four fans, nationwide, of Hal Hartley's stilted and pernickety whimsy. I, who had backed out of my pledge to give this director a wide berth, was ready to leave after about ten minutes. The precise minute would be the one in which the trampy teenager drops her drawers in the neighborhood deli and commands an introverted garbage man named Simon to "take my ass," and he throws up on it instead. Nevertheless, I stuck it out for another hour or so, during which time the garbage man (James Urbaniak, angular in looks, flat in speech) had begun to compose a "satirical" epic in "a kind of tumbic pentameter," under the pedantic tutelage of a mysterious, dark-skinned, self-described "exile," presumably

for Christopher Guest, the director of *Waiting for Guffman*, though perhaps he should remind ourselves that the "mockumentary" in which that crew was modelled, and in which Guest participated as both actor and writer, *This Is Spinal Tap*, is far from away the high-water mark in the directing career of Rob Reiner. There must be something inherent in the form. Guest's present film is a tolerably competent, professional, industrious, unimpaired, seemingly unswerving line of gag in a field otherwise entitled an exploratory expedition to the Northwest Territory in the early years of the last century, two weeks later in departure than the more storied expedition of Lewis and Clark. One of the more comic of the only memorable jokes an old crotchety "con" gives "experiment" to communicate with a fellow frontiersman through the latter's severed ear. Matthew Perry, Eugene Levy, Kevin Dunn, 1998.

Andre — Dick and Jane, narrative about a girl and her soul. (See the rest. See the girl. See the soul and the girl.) And her sister, Francis father, constantly played by Keith Carradine, with Tina Turner and Tony the Sea Lion, and the boy George Miller (see the *Mad Max* one, baby). 1998.

Annagord — Reviewed this issue with Bruce Willis, Ben Affleck, Lu Teller, Steven Buscemi, and Billy Bob Thornton directed by Michael Bay.

Baywatch — The daughter of dead parents finds her way in the world as a cheerleader, in the fantasy of a glamorous, childless, possessive aunt. Schumacher will well off of translating. The details of family life, the daughter's string of the love life, and both actresses who play the protagonist (first Tatum, then Julie Tullio), although they look nothing alike, are charming. With House Soap, Emmoselli, La-born, Shyde Canonic, directed by Caroline Cook, 1997.

The Big Hit — Would be the best hit. A kind, observational, sympathetic action spoof cum black comedy about a Mafia-guying hitman (Mark Wahlberg) who has a deep psychological need for everyone to like him. Lou Diamond Phillips, as his delirious confederate, manages to whip himself up into a rabid father, but it's a waste of energy. With Christmas Applegate, Avery Brooks, Antonio Seltan, Jr., Boken in Woodhouse, Lela Jackson, and Chino Chino, directed by Chino Chino, 1998.

Solworth — Comedy without laughs. "Satire" might be the optimistically perverted word of the director, co-writer, and star, Warren Beatty, and he might want to add, for commercial as well as critical purposes, the immediate qualifier of "Capra-esque." The presence of the name Frank Capra III in both the opening and the closing credits — Co-Producer and Executive Director, respectively — fairly forces that adjective upon us. For reasons never actually made plain, apart from the tradition-didder life insurance policy made out to a daughter we never meet, the incumbent U.S. Senator from California (Beatty) takes out a contract on his own life on the virtual eve of the election, and for the remaining days of the campaign, he's off on the road, the usual political path of telling the unsavory truth, or, if telling a congregation of black constituents that they don't contribute sufficient cash to his campaign to meet more than empty promises, during them to write Republican and so on. As more as we see, he is motivated more by mental breakdown than by savvy strategy, but this being a comic rather

"ENCHANTING!"
"MADELINE"
"IS A CHARMING"
"A CHARMING"
"HEARTWARMING"
"GIFT. IF YOU LOVED"
"THE BOOKS, YOU'LL"
"LOVE THE MOVIE!"
"FAST PACED"
"FUNNY AND FUN!"

MADELINE

STARTS FRIDAY, JULY 10

MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12
MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12
MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12
MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12

THE REVIEWS ARE OUT OF SIGHT!

THE SEXIEST MOVIE OF THE SUMMER

THE ACTORS ARE TERRIFIC AND SEXY TOGETHER!

PACKED WITH JUICY VIVID PERFORMANCES!

CONSUMMATELY ENTERTAINING

"THE STEAMY HIP ALTERNATIVE!"

ONE OF THE YEAR'S BEST!

GEORGE CLOONEY JENNIFER LOPEZ

VING RHAMES - DON CHEADLE - DENNIS FARINA AND ALBERT BROOKS

STARTS FRIDAY, JULY 10

NOW SHOWING

MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12
MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12
MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12
MISSION VALLEY 50	FASHION VALLEY 18	WEGA AND PLAZA 8	LA JOLLA 12

Smoke Signals

One of the Best Films of the Year!

Two Big Thumbs Up!

STARTS FRIDAY!

"IF YOU CAN'T ENJOY THIS ONE, YOU MAY GIVE UP ON MOVIES ALL TOGETHER."

DO YOURSELF A FAVOR AND TAKE THIS RIDE!

"A GREAT FILM!"

STARTS FRIDAY!

60 Pounds of Fat and \$3 Million

I regard myself as the salmon queen of San Diego.

The first time I visited Azura Point Restaurant at the Lanes Coronado Bay Resort in the winter of 1992, I said aloud to my friends, "What is this, the Atlantic City of my childhood?" What did I mean by that? I mean that the restaurant was white-wickered, no curtains adorned the windows, walls were stark white, instead of tablecloths, the wooden tabletops were stained grayish white and were uneven, so much so that dishes tended to slide when placed before you. Following white material hung from the ceiling and was sometimes lowered to act as a room divider. My friends and I couldn't believe that a hotel trying to establish a national reputation would decorate in this dated seaside style.

REVIEW ELEANOR WIDMER

Before Chef James Joyce took over the kitchen in 1995 (he came from Scottsdale's Phoenix Restaurant and before that New York's Le Cirque), the food was pretentious and expensive without delivering flavor. Too many items were fried — fried fish on lobster served over fried spinach were featured entrees. I am pleased to say that the past is forgettable in the entirely new vision of Azura Point, which is pleasing both aesthetically and gastronomically.

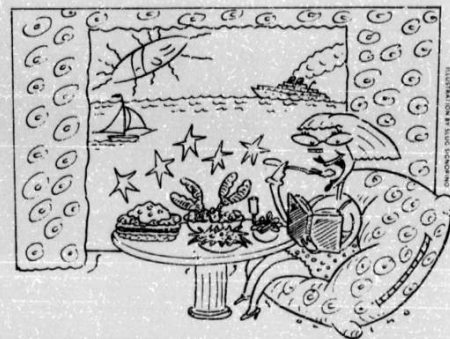
Three million dollars has been spent on re-decoration, including comfortable banquettes and plump pillows in tasteful leopard-patterned material; drapes are suede and gold silk; walls now radiate taupe and gold. Best of all the seating is flexible. After being shown to a table that overlooked delivery trucks, my escort and I politely requested another and selected a banquette with side-by-side seating, a romantic indentation to conversation. Tables also may be added or subtracted, and there is a choice spot with an unobstructed bay view reserved for a single woman or man, even on busy weekends. During the week, they accommodate reading at tables, making newspapers and other reading material available to patrons. The management doesn't want to feel overwhelmed by the luxury but comfortable with it.

As the decor has become plump, chef James Joyce is now enviable thin — he recently lost 60

pounds, no mean feat for a man who must be tasting continuously. Later when I asked him by phone what his goals were for Azura Point, he laughed and said, "It took me a while but I slowly eliminated fried food and got rid of the fryer. If people ask for french fries we have to sauté the potatoes. My main objective is to reduce fat in cooking methods and sauces and to simplify flavors. I'm proud of the fact that we have food-price vegetarian diners." For which we happily intoned, "Amen."

To get right to the heart of the arrichelo, the food is not only good, it's exquisite. I count the meal we ate at Azura Point as one of the best in 1998. The task of replicating at home a dish that you've ordered at Azura Point would be considerable. Say, for example, you select the ten-spice ahi tuna with grilled asparagus, confit tomatoes, and tapenade, you would need sea hoon pepper, white pepper, star anise, coriander, allspice, cummin, clove, turmeric, curry, and cinnamon just for dredging the tuna before you grill it over mesquite wood. Tomato confit is prepared by peeling and seedling red or yellow tomatoes, placing them in a pan with extra virgin olive oil, clover of garlic, and fresh thyme, and then roasting the tomatoes at 225 degrees for three hours. Tapenade is assembled from olive purée, basil, olive oil, and capers. The thought of putting together this one dish makes me want to lie down until the urge to cook it has passed. But at Azura Point, chef Joyce will prepare it for you for \$10.00. I found the tomato confit so appealing, I wished to have some with every dish.

In truth, we thought we would make an entire dinner of appetizers because a party of four at an adjoining table was doing just that. In addition to the ahi, we decided on scallops and prosciutto with mustard sauce. If a perfectly cooked scallop is your desire, you will find it here. Azura Point serves diverse scallops, which means they are harvested, sorted, and shipped that day without being sprayed with any preservative. Considered organic, they are seared in a hot pan to achieve a crust, then put under the salamander (broiler) along with alivers of cured ham for no



The Restaurant: Azura Point
The Location: Lanes Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-424-4000
Type of Food: California with Mediterranean influences
Price Range: First courses, \$7.00 to \$16.70; entrees, \$21.00 to \$51.00
Hours: Dinner only, Sunday to Thursday, 5:00 to 10:00 p.m.; Friday and Saturday to 11:00 p.m.

longer than 30 seconds. Deglazing of the pan is done with white wine, a teaspoon of crème fraîche, coarse ground fresh mustard, and a dash of sweet balsamic vinegar. At \$10.00, the result is a scallop that is as good as any you will find in France. However, the highlight of the three appetizers we ordered consisted of Peckytote hand-sealed crab (from the East) mixed with a puree of Yukon gold potatoes, truffle oil, fresh pineapple sage from their own garden, and pasta skins made on the premises. Peckytote crab tortellini are prepared only to order and are served with lightly browned butter, fresh tomato, and white wine (\$9.00). Call or write me if you find a more unique or succulent tortellini anywhere.

I would have quit right there but couldn't leave without trying the grilled salmon, which was very fresh and served over green lentils, tomatoes, olives, and smoked bacon (\$24.00). As I've mentioned on occasion, I regard myself as the salmon queen of San Diego, and I happen to re-

lish this particular combination of fish and lentils (Trattoria Positano serves lentils with lobster on request, and Pamplunhouse places lentils at the bottom of lamb stew). We completed the dinner with a strawberry-rhubarb trifle, layers of strawberries, rhubarb, crème fraîche, and gelatin. It slides down with ease and because it's not too sweet, it doesn't overwhelm you or compromise the clean tastes you have enjoyed throughout the course of the meal. Please note that a food-price meal featuring a foreign cuisine is charged monthly, and a four-course vegetarian meal costs \$35.00. The newly installed bar and lounge (complete with piano player Thursday through Saturday) has its own menu. With the exception of beluga and oyster caviar, the cocktail items range in price from \$9.00 to \$11.00. If you'd really enjoy pampering yourself, save your pennies for the Azura Point Restaurant. ■

Fresh Fresh Fresh!

Dangerous moment. You know Carla, pre-coffee.

What's the most Parisian street in San Diego? Olney. Even before I say "G Street," I hear your cackle. But I'm talking about the end of G. The very birthplace of the street, where it is off Pacific Highway. Thanks to the Seabridge condo development, with its white walls and arched entrance, and the young chestnut trees dotting the sidewalk, and especially Razkallah Chihwar's cafe, this place just needs an accordionist in a beret to give it ooh la la.

So Carla and me and Pat and Gary are all here, sitting at our tables in the late-morning sunshine, chatting away at our weekend breakfast vintages. Then Raz — everybody calls him that — fits in from his barber shop next door — he says he's the last barber in town to give you a straight-razor shave with full hot-towel treatment — to check that everything's okay.

Fresh & Healthy's the name of his cafe. When I came up to his counter, the first thing he did was haul me out to the cooler. "See! Everything fresh! We don't make anything prepared. Even the orange juice. See those boxes of oranges? Fresh fresh fresh!"

Other boxes of mangoes, grapes, strawberries, melons, carrots, eggplant, and broccoli surround the oranges. No sign of any processed

food products anywhere. "Nothing frozen," says Raz. "I decide the special day by day. We even spin our own sausages. That's why they're flat. Hand-formed. No skins."

To tell the truth, I'd never intended coming here. This was supposed to be Carla's treat: breakfast in the atrium of the Embassy Suites hotel. What with nephew Eddy in town, she's been left at home for weeks. Now he's gone. Naturally, we got up late. Saturday, right? That's what you do. But by the time we got here, around 11:30, breakfast was over. Dangerous moment. You know Carla, pre-coffee. "BEDFORD! Did you even think to call ahead? I'm going home!"

So we're hiking north up Pacific Highway, each in his or her own storm cloud, when I notice a little street on my right. Right away, I get a warm feeling it whispers "Paris." Thatched shade of the trees. People on balconies nearby. And yes, a sidewalk cafe.

"Carla, darling, remember Paris! This time of year? Remember the 14th of July? Bastille Day! Parades! Dancing in the streets!"

"Bedford, I've had enough of your bullsh*t." Her voice trails off. She's a seer when I've seen. "Let's just go see if they have breakfast, m'cherie."

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Calendar RESTAURANTS

Items are prepared for delivery. Open daily for lunch and dinner. Low to moderate.

NICHOLS'S 351 Adelaide Valley Road (Waring) 619-297-2972. No. 10. columbia has been serving good pizzas and terrific, torpedo sandwiches for decades. The same menu is served for lunch and dinner and it offers old-fashioned steak 'n' eggs for a heart four people at minimal cost. (ing. restaurant family restaurant. Open daily, lunch and dinner. Low to moderate.)

OLD TOWN MEXICAN CAFE 2489 San Diego Avenue, Old Town. 619-297-4150. This restaurant is noted for its excellent breakfast, served from opening to closing. Try also the authentic Mexican chicken, the caritas,

WOLFGANG PUCK CAFE 1640 Camino del Rio North, southwest corner of Mission Valley Center. 619-293-9675. Lots of fancy decor, young people, families with children, all seeking a touch of the Puck. But the food is disappointing and too hot. Open daily, lunch and dinner. Late hours Friday and Saturday. Low to moderate.

LADDER'S ITALIAN CALIFORNIA RESTAURANT 5554 Lake Murray Road, 619-463-9919. This charming dining room offers unusual, innovative dishes with hearty recipes from southern Italy and elegant ones from the north. All entrees include soup or salad. Special emphasis on fresh fish and seafood, including crab cakes. Closed Mondays. Lunch Tuesday through Friday. Serves Tuesday through Sunday served from 7:00 p.m. on Tuesday and Sunday. Low to expensive.

123 GARDEN 6011 El Cajon Boulevard, 619-265-1985. Although the extensive menu offers Chinese as well as Cambodian specialties, it's best to order the Cambodian food. Be sure to ask for 123 for eggplants. Live crab and lobster

as well as fresh oysters and shrimp available. Continuous service, open daily for lunch and dinner. Low to moderate.

MARIO'S DE LA MESA 8425 La Mesa Boulevard, La Mesa. 619-461-9900. Hearty Italian served anywhere, excellent come alone, serve as entrees. Attractively Absconced. Open daily. Low.

SALIA THAI 6161 El Cajon Boulevard, 619-461-9919. This charming dining room offers unusual, innovative dishes with hearty recipes from southern Italy and elegant ones from the north. All entrees include soup or salad. Special emphasis on fresh fish and seafood, including crab cakes. Closed Mondays. Lunch Tuesday through Friday. Serves Tuesday through Sunday served from 7:00 p.m. on Tuesday and Sunday. Low to expensive.

123 GARDEN 6011 El Cajon Boulevard, 619-265-1985. Although the extensive menu offers Chinese as well as Cambodian specialties, it's best to order the Cambodian food. Be sure to ask for 123 for eggplants. Live crab and lobster

as well as fresh oysters and shrimp available. Continuous service, open daily for lunch and dinner. Low to moderate.

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SURF & TURF

King Crab Leg and Choice of Steak or Fresh Fish of the Day

\$18.95 Complete dinner

Not valid with any other offer.

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6737 La Jolla Blvd. • Reservations call (619) 456-6660 • Open 7 am till 9 pm

1/2 OFF ANY ORDER!

(Excludes not included)

Choose any item on the menu!

Tacos, burritos, quesadillas, and many more!

Pepe's

488-PEPE (7373)

1200 Mission Blvd.

Across from Belmont Center

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Ocean View Dining

Breakfast • Lunch • Dinner

50% OFF DINNER

Valid from 4:00 PM to 10:00 PM

Excludes: Happy Hour, Specials, and other promotions.

709 Grand Avenue

Pacific Beach

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FREE PARKING

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CASA SANCHEZ

The Hottest Mexican Food with the Finest Ingredients!

Saturday Cerveza Brunch For 2 \$12.95	Lunch or Dinner for 2 \$10.95	Sunday Champagne Brunch For 2 \$12.95
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Managerial \$1.50 Monday and Tuesday • Catering Available

SAN DIEGO (619) 531-0355

EL CAJON (619) 444-7713

El Cajon (619) 444-7713

Now Serving Breakfast in La Jolla!

Enjoy breakfast on our outdoor patio weekends 9-11 am

2 for 1 Breakfast

Includes: 1/2 lb. of meat, 1/2 lb. of potatoes, 1/2 lb. of eggs, 1/2 lb. of bread, 1/2 lb. of fruit, 1/2 lb. of vegetables, 1/2 lb. of dairy, 1/2 lb. of other.

MOONDRAGONS

RESTAURANT & SPORTS BAR

909 Prospect Street, La Jolla • (619) 434-9664

Sunday Brunch at The Gardens

Live Entertainment on our outdoor patio!

EVERY SUNDAY

July 12: Bill Magee (Bues) 1-4 pm

July 19: Four Way St. (Unplugged) 1-4 pm

July 26: Fish & The Seaweeds 1-4 pm

Aug 2: Native Vibe (African Jazz) 1-4 pm

FOR RESERVATIONS CALL 587-BREW (27399)

KARL STRAUSS BREWERY GARDENS

9675 Scranton Road • Sorrento Mesa

Boat House Sunset Dinner

Choose from six fresh fish entrees, pasta, poultry and beef. Includes bread, salad, soup, entree, coffee, tea or soda and dessert. Sunset Dinners served 4-6 pm Monday-Saturday and 3-6 pm Sunday.

Complete Dinners for 9.95

2040 Harbor Island Drive (619) 291-8011

RESERVATIONS RECOMMENDED

Admission: \$12.00 (includes wine and appetizers)

Reservations: 619-291-8011

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Reservations: 619-291-8011

Berta's

Latin American Restaurant

Serving dishes from Peru, Chile, Argentina, Brazil, Bolivia, Colombia, Venezuela and other Latin American countries.

A variety of our menu:

- Venezuelan Arepas
- Chilean Pastel de Choclo
- Argentinian Empanadas
- Peruvian Ceviche
- Brazilian Feijoada
- Colombian Arepas
- Venezuelan Arepas
- Chilean Pastel de Choclo
- Argentinian Empanadas
- Peruvian Ceviche
- Brazilian Feijoada
- Colombian Arepas

Friday: Happy Hour Miguel Lopez

3000 Tuleville • Chgo. Tel. • 619-234-1343

2 for 1 Dinner

Monday, Tuesday & Wednesday 4-6 pm

Includes: 1/2 lb. of meat, 1/2 lb. of potatoes, 1/2 lb. of eggs, 1/2 lb. of bread, 1/2 lb. of fruit, 1/2 lb. of vegetables, 1/2 lb. of dairy, 1/2 lb. of other.

Angelo's

RESTAURANT & BAR

619-258-2233

CREST CAFE

425 Richmond Avenue, 619-293-2214. Ocean view, served in a beautiful, home-made patio, chicken, steak, pasta, and a variety of extra-lean, charbroiled hamburgers, plus the continuous service from breakfast to late night. Try our delicious breakfast. Breakfast is served from 7:00 a.m. to 10:00 a.m. on Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday. Open 7:00 a.m. to 10:00 p.m. Low.

All-You-Can-Eat Lunch \$4.99

11 AM - 3 PM TUESDAY-FRIDAY

All-You-Can-Eat Lunch Buffet \$6.99

11 AM - 3 PM SATURDAY & SUNDAY

All-You-Can-Eat Brunch \$8.99

11 AM - 3 PM SATURDAY & SUNDAY

Maharajah

Authentic Southern and Northern Indian Cuisine

1220 Cleveland Avenue, Suite 2011 • 619-541-1951

9800 S. 16th Street • 619-444-7713

Calendar RESTAURANTS

Cloud Monday, Open Tuesday through Sunday for dinner. Low to moderate to expensive.

MOONSTRUCK CAFE 3443 Michoud Blvd., 619-229-4632. You love this chef named after the moon. The chef prepares California Contemporary specialties, with a top price for an entrée of \$16.00. Try salmon, pork chops, two chicken dishes, sea bass, and jubilee appetizer. Outdoor patio has remarkable swing for moon and star viewing. Open daily for lunch and dinner. Moderate.

SAPPORO NOODLES AND SATE 3733 India Street, 619-534-7222. Casual. This food, noodle dishes, soups, and grilled chicken, beef, pork, and fish are all in the pot. Best beef, chicken noodle soup and carry over Wednesday only. Goes great on work. Open daily, seven meals a day. Low.

TASTE OF SICHUAN 10 University Avenue, Hillcrest, 619-281-1168. Mandarin restaurant offers standards with few surprises. But the three best features are the lively, noisy, and sometimes friendliness of the management and the late hours. The Peking duck is excellent and so is the chop-egg chicken in lettuce cups. If you have a favorite dish they will prepare upon request in advance. Open daily. Continuous service, lunch and dinner. Open to 2:00 a.m. Friday and Saturday; to midnight Sunday through Thursday. Low to moderate.

DOWNTOWN

ANTHONY'S ITALIAN 1360 North Harbor Drive, 619-232-7408. The gourmet room of the Anthony's chain has reinvented itself with a new chef and a new menu. Some of the old favorites remain but all the dishes have lighter sauces and seasonal vegetables. The salmon and bay leaf are outstanding. The bay leaf re-

main is terrific as well. Open dinner only, nightly. Expensive.

CERVIERA'S SANTA FE 600 West Broadway, Suite 130, American Plaza building (south side at India and C), 619-696-0653. Some of the best Mexican food and seafood to be found here. The restaurant offers 70 items from which to choose. Food is prepared from authentic Mexican recipes. You won't find this place. Open daily, continuous service, lunch and dinner. Low to expensive.

THE CHEESE SHOP 401 G Street, 619-232-2303. This cafe offers outrageously good sandwiches of which my favorites are the Black Forest ham and roast pork. Muffins and cookies are baked on the premises. Paper plates for food but not much for coffee and tea. Closed Sunday. Low Branch in La Jolla, 2165 Avenida de la Playa, La Jolla, 619-534-3921.

FIJO'S 811 Fifth Avenue (corner of 5th and C), 619-234-3402. Northern Italian cooking is served in two stylish dining rooms. For high lights, your best bet is the pizza bar, where you can eat pizza or salad, as well as any other menu item. Daily specials and wine are recommended. Open for dinner nightly. Moderate to expensive.

GRANT GRIFF 115 Grant Street, 326 Broadway, 619-239-8806. Deborah MacDonald Schreiber, formerly at Delmonico's, is the chef. The menu is always, this restaurant serves special meals in a traditional room that used to be a lounge. Best beef, chicken, special salad, lobster, pasta, shrimp and scallop risotto, and, of course, the mixed grill. Open daily. Breakfast, lunch, and dinner, moderate. Open Wednesday through Thursday. Low to moderate.

LAUREL RESTAURANT 141 Regency House, Old Market Square, 619-687-6066. All you can eat fish-and-seafood buffet. Friday night only, 6:00 to 9:00 p.m., \$10.95. All-you-can-eat prime rib buffet, Thursday night, \$16.95. Wednesday night, \$15.95. Open daily. Lunch and dinner. Open for lovers of buffets.

LA PROVENCE 704 Fourth Avenue (corner of 4th and C), 619-232-7107. The menu is supposed to represent a country dining room with food to match, it's pronounced. Open Wednesday through Friday. Dinner seven nights a week. Lunch and dinner. Low to expensive.

SEVILLE 555 Fourth Avenue, 619-232-0970. This is the word for the room and the setting. However, the food is a disappointing. The pasta and lamb are in portions; two of them will satisfy your hunger. Many hot soups are small portions of dinner menu. Dinner prices, three course meal with French wine served, \$16.95. Open daily, Friday and Saturday. Dinner only, nightly. Low to expensive.

and American, French French Provencal. Open daily. Moderate.

OSTERIA PANTINO 723 Fifth Avenue (Fifth and C), 619-595-7999. You really can't miss this Tuscany-style Italian restaurant. The pasta are as close to heaven as you can get and are the first courses. The stuffed focaccia are simply incredible. Also available are fresh fish and chicken. My favorites are the spinach ravioli and the prosciutto (prosciutto di Parma) in a four-cheese sauce. The expanded hours enhance the European feeling. Open daily, lunch and dinner. Moderate to expensive.

PAPER MOON CAFE 734 Fifth Avenue, 619-544-6436. Owned and operated by the same people as Bella Luna, this cafe won't win prizes for beauty, but the food is fresh, exciting, low-priced. Best beef, quinoa with beef and mushrooms, salad with grilled fish steak and vegetables, lettuce chicken, and lamb. Lunch and dinner. Open to 1:30 a.m. nightly. Low to moderate.

THE PARROT GRILL 802 Sixth Avenue, Gateway Center, 619-231-9981. Luscious like rice. Dinner is served nightly to midnight and Wednesday through Sunday a light menu with wine, salads, appetizers, desserts is available to 1:00 a.m. Food is Italian, some spicy, some not. You can make a meal from appetizers. Best beef, chicken, and lamb. Open daily, lunch, and dinner. Moderate to expensive.

RAINWATER'S 1201 Coronado Boulevard, 619-232-3737. Though this is a casual dining restaurant, it's not a casual place. The food is excellent, the service is top-notch. Open daily. Breakfast, lunch, and dinner, moderate. Open Wednesday through Thursday. Low to moderate.

SEVILLE 555 Fourth Avenue, 619-232-0970. This is the word for the room and the setting. However, the food is a disappointing. The pasta and lamb are in portions; two of them will satisfy your hunger. Many hot soups are small portions of dinner menu. Dinner prices, three course meal with French wine served, \$16.95. Open daily, Friday and Saturday. Dinner only, nightly. Low to expensive.

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STAR OF INDIA 423 E Street, 619-544-9891. This Indian restaurant is most popular for the all-you-can-eat buffet, available weekdays from 11:30 a.m. to 2:30 p.m., and Sunday and Monday from 12:00 p.m. The weekend brunch includes champagne. Vegetarians should make note of the many vegetable and rice dishes with innovative preparations. Beautiful atmosphere, excellent service. Best beef, chicken, and lamb. Open daily, lunch and dinner. Moderate to expensive.

THE CROWN ROOM 1000 Broadway, Coronado, 619-435-4611, ext. 7284. The food is competent, but the room is outstanding, especially the room-shaped ceiling. The menu offers Continental specialties. The Crown Room is still noted for its lunch all day on Sunday. Open daily, lunch, breakfast, lunch, and dinner. Expensive.

MAJESTIC Coronado Island Marriott Resort, 2000 Second Street, Coronado, 619-435-3800. This gourmet room is a mixed bag of new management. The food is competent, but the room is outstanding, especially the room-shaped ceiling. The menu offers Continental specialties. The Crown Room is still noted for its lunch all day on Sunday. Open daily, lunch, breakfast, lunch, and dinner. Expensive.

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LA ZAGUAN Avenida Pinar de la Herreria 107081, Zona Rio (turn right at corner of Lincoln), 34-87-81, or 34-80-86. The name means journey or entrance, usually to a restaurant, and the entrance is splendid and striking. Fish, seafood, poultry, and beef are offered with Continental sauces. Best beef is shrimp in tomato sauce or fresh fish. Soups have exciting. Food is not exotic, but it's straightforward. The atmosphere will please the most fastidious. Menu is Spanish, English spoken. Open daily, 1:00 p.m. to 1:00 a.m. Low.

LA COSTA 811 California (Seventh Street between Revolution and Constitution), 619-434-84 or 85-33-34. An extensive menu, consistently fresh produce, and huge portions have made La Costa the springboard for other Americans. Idealized lunch and dinner menus offer lobster, shrimp, and fish. With a variety of preparations, everything is a variety of preparations. Price of entrees includes wine, salad, rice, dessert, beverage, and coffee. Open from 10:00 a.m. to 1:00 a.m., midnights Friday through Sunday. Moderate to expensive.

LA LUNA 1181 Blvd. Aguirre, 619-232-7920. This is the best dining room, the open grill, and the terrific menu, which prepares fresh seafood as the chefs are in. Open daily, lunch and dinner. Low.

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San Diego Reader July 9, 1998 147

STORY MINUTE

<p>STORY MINUTE <small>by</small> MATCHMAKER 3.0 <small>by</small> THE SOFTWARE ENGINEER FELL IN LOVE WITH THE INTERNET.</p>	<p>WHEN WAS NOT THE WOMAN KEPT SAYING "NO" TO HIM NOT TO HIM, NOT TO HIM, NOT TO HIM, NOT TO HIM.</p>	<p>SHE BELIEVED SHE COULD MAKE HIM FALL IN LOVE BY THE USE OF TATTOOS AND SCENTED CANDLE.</p>	<p>WHEN THEY FINALLY MET, SHE TURNED HIM DOWN. SHE TOLD HIM "FALL IN LOVE."</p>
		<p>GREAT GUY, LOTS OF POTENTIAL.</p>	
<p>AND THE MORE HE WENT HEARTY, HE LIVED OUT THE STORY IN THE END.</p>	<p>WITH GREAT HEART, HE KEPT SAYING "NO" TO HIM, NOT TO HIM, NOT TO HIM, NOT TO HIM, NOT TO HIM.</p>	<p>MEETS THE WOMAN WHO NOT TO HIM, NOT TO HIM, NOT TO HIM, NOT TO HIM.</p>	<p>HE WANTED TO BE WITH HER, BUT SHE WAS NOT THE RIGHT GIRL FOR HIM.</p>

by Carol Lay ©1999

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