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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 404; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to 619-231-0400; 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.

Fear And Loathing On Two Fronts

After reading the "You're So Nice, So Handsome" July 9 article about sex and disability, I came away feeling much empathy with Pinnoch and Aguilar. As both a disabled and gay man, I not only can relate to having my sexuality become null and void, but be made to endure a double whammy: feared and hated by straights for being gay; fear and loathing from gays for being disabled.

I know only too well the pain, subsequently, of being shunned and ostracized, of having to spend hours and hours pushing my wheelchair around a bar or coffeehouse at night, being refused entry only to have to go home alone.

I, too, remember only too well being the cause of my mother's rage and martyrdom from being stuck with two sons afflicted with crippling disabilities.

At the age of 36 I have yet to meet someone nice who doesn't feel awkward or uncomfortable around me, someone who, let alone, thinks I'm handsome!

The gay community of San Diego offers nothing to be disabled. We are invisible and it's because we have nowhere to go where we fit in. Social barriers are everywhere.

While gays demand tolerance from the straight minority, the gay establishment can not offer tolerance to its own handicapped minority! Gays give their own pets more affection and understanding than they give to their own fellow gay and disabled. Like other gays, we often pay for the company of "straight" friends.

I hope this letter opens a few eyes so that people like us don't stay removed from satisfying relationships, feel disconnected by prejudice from snobs and social cliques that constitute much of San Diego's "gay" community.

John Primavera
North Park

Mr. X Should Wrestle With Mayor Golding

I just read your "City Lights" (July 9) news tip about wealthy Mr. X's plan to top the proposed ballpark. Mr. X's motivation appears to be that he wants to get richer by driving Padres' owner Moores into the dirt when his proposed

glorious new stadium hopefully is shot down by the city council. Mr. X then theoretically buys the team from Moores for a song.

So much for his wishful thinking. Get realistic. Mr. X should be wrestling directly with the card dealer, Mayor Golding. Mr. X can better work behind the scenes by torpedoing her financing ideas, stop all inkling of port district funding, stop lease revenue bonds and certificates of participation fraud financing scandals, and insist on a bona fide bond issue. That would sink any ballpark, as polls show voters will never vote with a 57 percent majority to give Moores his free ballpark using city bond money.

Remember the popular saying, the big lie that Golding and convention center supporters used "It costs us nothing to build, so let's do it." That is the big lie that Mr. X should expose and exploit. Eighty-four million dollars in TOT taxes did not come out of thin air. It came out of our own wallets when we rented a room here, or our friends' wallets when they visited us. It was robbery, a forceful taking, even larceny by trick, to steal this TOT tax money and give it to others to build their pet projects. Just expose the mayor's big propaganda campaign lies.

Mr. X should point out that no real bona fide cash offer or viable financing plan has ever been proposed by Moores. The private money Moores talks about is "name rights" and "concession licenses" to be sold. In public-financed projects, there is a feeling today that the project should not be used to promote a favorite brand name like Coors (Coors Amphitheatre in Chula Vista and Qualcomm in San Diego).

This deplorable new trend to use publicly funded projects for name-brand promotion just shows how low Mayor Golding and the rest of the politicians and Moores have sunk.

Good luck, Mr. X. Torpedo the stadium will save the city a lot of future grief and lost tax revenue. You should be mayor.

Ken Bourke
University City

Thanks For The Positive Breast-Feeding Portrayal

I want to thank you for your article "Big Working Breasts" in the July 2 issue of the Reader ("Kid Stuff"). You are helping to present breast-feeding in the best and natural way to feed babies.

The media plays an important role in shaping and influencing public attitudes and in educating the public about crucial health-care issues. Perhaps you did not know that breast-feeding is one of the most effective and economical ways to promote good health. It is responsible to promote

Reader SD WEEKLY

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1000 questions

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10. Has a host developer/ operator been selected and favored into the TOT analysis (e.g. Marriott vs. Ramada Inn)?

11. Is any gain being assumed on a new utility contract? 12. What revenues would be generated for the local economy during playoffs and/or an all star game? Were any assumptions included in the revenue projection? 13. What contributions do you expect from the Port or other entities? Are any assumed in the current proposal? 14. Given the scale of this initiative, has any consideration been given to pursuing foundation grants for welfare to work benefits or the creation of "empowerment zones"? 15. What Calltrans/ SANDAG assumptions were made for road infrastructure? 16. What are the ongoing operating maintenance costs of similar ballparks? How do these projections compare to projections included in the proposal? 17. What specific assumptions have been identified for weekday games where parking facilities are unavailable?

18. What specific parking assumptions were made regarding the use of "Trolley Towers" or other existing downtown parking lots? 19. What parking alternatives have been identified for weekday games where parking facilities are unavailable?

continued on page 8

EDITORIAL ASSISTANTS Heather Goodell, Sue Longberg

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CITY LIGHTS

1000 questions

continued from page 6

20. What assumptions were made specific to parking revenue from "Trolley Towers"?
21. What agreements have been made with MDTA regarding public transportation to game, expanded trolley stops, etc.
22. What businesses are planned to go into the sports complex? How are those leases executed and revenues divided?
23. What is the valuation of the Padres now before this initiative? What is the estimate of the valuation after the initiative?

II. Overall Project Plan

1. Has an overall project plan been developed? If so, please provide a copy.

2. Was a feasibility study completed that contrasts current Padres finances with projected finances based on a new ballpark? If so, please provide a copy.

3. Provide cost analyses for other ballparks that were used in developing the project plan and/or proposal.

4. Provide the analysis that verifies that the Padres' contribution as defined in the proposal is more than in any other similar ballpark deal.

5. What is the overall project schedule to meet opening day 2002? Include as much supporting schedule data as is available.

6. What is the total project bond cost vs. total financing cost?

7. Who will be responsible for executing the project plan?

8. What type of risk analysis has been completed on the project plan?

9. What protection is there against cost overruns and substantial completion delays?

10. What is the schedule for working backward from the Aug. 7 ballgame deadline to have an approved plan for the voters?

11. Major League Baseball rarely moves teams. What is the probability that the Padres will leave San Diego if a new ballpark is not built? What impact to the local economy is expected if the Padres leave San Diego?

12. If pledged revenues are insufficient, bondholders will draw down the reserve that might possibly be established by the County. The County would look to the issuer and to any guarantor for reimbursement of the amounts drawn. The following questions are aimed toward ensuring that pledged revenues are sufficient.

13. Why does the issuer think the money will be available?

14. Why does the issuer think the money will be sufficient?

15. What factors could lead to the money being unavailable or less than anticipated?

16. What feasibility studies have been conducted to establish the sufficiency of the pledged monies? What assumptions were made in such studies? Please provide a copy.

17. What projections of each source have been made either by the issuer or by others? Please provide copies.

18. What is the general financial condition of the issuer and of each other entity from which revenues supporting the bonds are expected to be received?

19. Will anyone (Padres or Moorman) guarantee repayment of the bonds? Or guarantee receipt of any portion of the pledged revenues? If so, what is the financial condition of each guarantor?

20. Have monthly cash flow projections been completed? Please provide a copy.

21. Will they use a capitalized interest or asset transfer structure?

22. Will the bonds be insured? Will there be an underlying rating for the financing?

23. When will there be a negotiated or competitive sale of the bonds?

CITY LIGHTS

baseball regarding direct financial assistance

6. Please detail the type and amount of private contributions included in the proposal.

7. What are your plans to capitalize any surcharge?

8. What is your view of possessory interest property taxes? Have possessory interest property taxes been counted? Once as a contribution by the Padres and again by CDCDC to fund debt service?

9. On page 52 of the Redevelopment Agency of the City of San Diego's Annual Financial Report for FY 1997, the Agency's Statement of Indebtedness Lists \$98M in loans payable to the City of San Diego at 8% interest as a liability. Has consideration been given to allow CDCDC to write-off the estimated loans due to the city to allow for additional financing resources? If not, has CDCDC considered refinancing to reduce the 8% interest rate?

10. Also on page 52 of the above document the following assets are listed:

— Cash or Equity in Pooled Cash and Investments (17,564,083)

— Receivables From Other Funds (\$2,823,269)

— Ancient Available For Long Term Debt (\$41,292,272)

— Amount To Be Provided For Long Term Debt (\$142,452,471)

— Land Held For Resale (\$1,073,233)

Have these potential financing sources been included in the financing package or financing options?

11. Why are CDCDC's growth projections low in comparison to the most recent fiscal year increase associated valuation in the Expansion area of 11.7% in an increase of \$100M?

12. The average growth rate in assessed value for all project areas in the merged project (Marina, Columbia, Gateway, Expanded Area) between 1997 and 1998 has been 10.7%. Was this growth considered in the potential bonding capacity for CDCDC considering the incremental growth in assessed value and the impact of a new ballpark?

13. Does the site have adequate infrastructure (storm, sewer, surface, street alignment, water, and traffic control)?

14. Has any subsurface geology testing been conducted on the site?

15. Have you made a preliminary hazardous material assessment on the site?

16. Has land use compatibility of the ballpark to surrounding users been assessed?

17. Is the proposed ballpark consistent with the current general plan and zoning ordinance?

18. Has the current street network been assessed to ensure adequate traffic circulation and capacity?

19. How impacts on the infrastructure been assessed for multiple events occurring simultaneously at the Convention Center, ballpark, and Marina?

CITY LIGHTS

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14. Have monthly cash flow projections been completed? Please provide a copy.

15. Will they use a capitalized interest or asset transfer structure?

16. Will the bonds be insured? Will there be an underlying rating for the financing?

17. When will there be a negotiated or competitive sale of the bonds?

18. Will all revenues for the project flow directly to the trustee or go through the City/CDCDC? This refers to payments such as Padres lease payments, concessions, City TOT, tax increments, etc.

19. What are the anticipated payment priorities for the trustee?

20. Will variable rate bonds be considered for any or all of the financing?

21. Have the Padres or City/CDCDC incurred cost for the project to date or by November for which they expect reimbursement from the project financing? If so, what are the details of those costs?

IV. Land Use

1. Who is responsible for assembling the land for the ballpark, adjacent parking and sports entertainment district?

2. What are your plans regarding eminent domain?

3. Can the ballpark be constructed on the site by right or does it need special permitting?

4. Does the site have adequate infrastructure (storm, sewer, surface, street alignment, water, and traffic control)?

5. Has any subsurface geology testing been conducted on the site?

6. Have you made a preliminary hazardous material assessment on the site?

7. Has land use compatibility of the ballpark to surrounding users been assessed?

8. Is the proposed ballpark consistent with the current general plan and zoning ordinance?

9. Has the current street network been assessed to ensure adequate traffic circulation and capacity?

10. How impacts on the infrastructure been assessed for multiple events occurring simultaneously at the Convention Center, ballpark, and Marina?

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- 73. SEXUAL DISCRIMINATION
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EXTENSION 1001

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74. CONFIRMING A WILL

75. WHAT IS INTESTACY?

76. WHAT IS A LIVING TRUST?

77. WHAT IS A SIMPLE WILL?

EXTENSION 1002

40. INSURANCE BAD FAITH

41. DAMAGES OF INSURANCE CO.

42. FIRST PARTY CLAIMS/HEALTH/

43. LIFE/ACCIDENT/PROPERTY

44. TIME LIMITS

45. SUICIDE VITI INSURANCE CO.

46. DEPT. OF INSURANCE HELP LINE

47. DO I NEED AN ATTORNEY?

EXTENSION 1003

30. WHAT IS A SMALL CLAIMS COURT?

31. FILING IN THE PROPER COURT

32. PLEADING PER AND COURT LOCATION

33. SERVICE OF PROCESS

34. THE SMALL CLAIMS HEARING

35. JUDGMENT

36. POST-TRIAL MOTIONS AND APPEALS

37. COLLECTING A JUDGMENT

EXTENSION 1004

60. EMPLOYMENT - AN OVERVIEW

61. WHAT WILL IT COST?

62. CHILD SUPPORT - HOW MUCH?

63. CHOOSING A PARALEGAL

64. MILITARY FAMILY ISSUES

65. PREPARING FOR DIVORCE

66. MEDIATION AND THERAPY

67. WILLS AND TRUSTS

68. EXTENSION 1005

90. PREPARED LEGAL PLANS

91. CHOOSING A LEGAL STRUCTURE

92. FORMING A CORPORATION

93. CONTRACTS IN BUSINESS

94. "SHAREHOLDERS & COPYRIGHTS"

95. PATENTS

96. ENFORCEING RIGHTS & COLLECTIONS

97. INTERNATIONAL BUSINESS TRANSACTIONS

98. EXTENSION 1006

30. WHEN DO I NEED AN ATTORNEY?

31. WHAT IS A WRITING AGREEMENT?

32. BROOKLYN ANSWER QUESTIONS

33. SPOUTS & MORTGAGE TO A SEARCH

34. CALLED I WANT AN ANSWER

35. WHAT IF I FAIL TO APPEAR?

36. CAN A CONVICTION BE EXPUNGED?

37. ABOUT DUI'S AND TRAFFIC MATTERS

38. EXTENSION 1007

70. LANDLORD/TENANT

71. EXTENSION 1008

30. EXTENSION 1009

30. EXTENSION 1010

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30. EXTENSION 1058

Park Lands?

11. What EIR [Environmental Impact Report] activity has taken place on the proposed site?

12. What are your expectations regarding the length of time for EIR completion?

13. How are you planning for timing and cost impacts that may be required to mitigate environmental impacts? How much do you project for mitigating costs?

14. What involvement has the coastal commission had regarding environmental issues?

15. What jurisdiction does the coastal commission have regarding the proposed site? If commission approval is required, what is the schedule for review and approval?

16. Have noise impacts been assessed?

17. Have lighting impacts been assessed?

18. Have traffic impacts been assessed?

answered?

19. And flight patterns have on the site?

V. Legal Issues

1. In a recent press release, the Padres called for the creation of an "Entertainment and Sports Planning District." What is the authority for creation of such a district under California law? Where has such a district been created in the past?

2. Please provide a copy of the draft Memorandum of Understanding summarized in the Padres' June 27, 1998 press release.

3. Under what type of agreement is the plan to be executed?

4. Are there plans to form a Ballpark Authority or other joint legal entity?

5. Under what legal authority will the bonds be issued?

6. What monies will be

pledged to repayment of the bonds? List all sources (what) and types (what)?

7. If a debt service reserve provided by the County is drawn upon and the County is not immediately reimbursed, what rights does the County have to enforce the obligation to reimburse?

8. Can the County foreclose upon other collateral? What is the other collateral?

9. What remedies would the County have under any guarantee?

10. What would be the County's rights vis a vis other bondholders in the event of default?

11. What is the proposed ballot language? Will it include financing details or be more generic in nature?

12. Is there legal action pending or threatened against any source or type of revenue included in the project plan?

Butterfly attitude

(continued from page 5)

The road is patrolled by Immigration and Naturalization Service (INS) agents in green-and-gold-trimmed four-wheel-drive vehicles. Every few minutes they drive by, noticing our U.S. government plates.

Marron Valley's 2850 acres, once considered for a reservoir, are now preserved for wildlife under the city's Multiple Species Conservation Program. A small ranch house is the sole structure in the valley. Adjacent to the house are some paddocks where a few cattle graze on grasses thick from winter storms.

Last year Chris stumbled onto a population of Quino checkerspots here, now the largest remaining population in San Diego County. We head

to the hill Chris has dubbed "Quino Point." Hills are important to the Quino checkerspots. Like several other butterfly species, Quino checkerspots aggregate on sparsely vegetated rounded hilltops, ridges, and rocky outcrops. In a behavior called "hilltopping," the male butterflies form territories and chase away other males and species of butterflies. It makes trying to locate particular butterflies very convenient.

Thirty seconds after we get out of the car Chris screams, "Quino! Quino!" Gordon is also excited, and I'm caught up too. I see a flash of orange and black, and then... I see another and another and another.

Quinos are not impressive flyers; they wait along a few feet off the ground. But when another butterfly enters their turf, they're jet fighters racing into aerial combat. I watch as a

Quino chases away a swallowtail twice its size. Chris says Quinos are butterflies with attitude.

I watch one Quino land a few feet in front of me and spread its wings. Basking on bare areas of ground is common behavior for this butterfly, making positive identification easier. I screw on a close-up lens and advance a few feet toward the Quino. I shoot off a few pictures; he seems to pay me no attention. I finish a roll of film and put my camera away. Still no movement until a painted lady butterfly crosses overhead, and then the Quino is off, chasing away the intruder.

It's after 5:00 and getting cold. The Quinos are starting to roost for the night, saving their energy for tomorrow. We lock the last gate behind us, leaving the Quino checkerspots to hope for another day. ■

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STRAIGHT FROM THE HIP



BY MATTHEW ALICE

Dear Matt:

What's with your kill? You couldn't sneak up on a squirrel in the woods, but you can come barreling at him with your car and hit him. Why is he smart enough to hide in one place and too dumb to get out of his own way in another? I must know.

—A Driver, La Mesa

Read kill may be the wildlife equivalent of a UFO abduction. The next day Mrs. Squirrel is at her trailer, in mumbo and cursive, telling reporters, "Well, one minute Wardlow's out lookin' for nuts, and then there's this big suckin' sound, and next minute he's flat and the kids are all screaming." We didn't see a thing.

A sport utility vehicle fits nowhere into the world view of a squirrel. He knows what to do with a tree, a rock, a rabbit, a coyote, with familiar things in his environment, but there's nothing in squirrel land to match the profile or speed of a car. Unlike a human, it doesn't have moveable limbs or a head as part of its outline: nor does it walk, run, hop, or slither like an animal. It doesn't uncoil like wildlife. So when we walk up on a squirrel, we fit a familiar pattern. A Toyota doesn't. This is a theory of some neurobiologists, but it will be confirmed anecdotally by most birdwatchers. In a car, you can get closer to almost any bird than you can on foot.

ATTENTION ALL COW OWNERS: Last week I wrote that Canadian farmers say a steer can drink 22 liters of beer a day. That should have been 22 quarts. Hairsplitting, perhaps, but that extra quart and a quarter might just be enough to render someone's animal unfit to operate heavy machinery. I wouldn't want that on my conscience.

PROJECT MICKEY SCHMIDT, week four. Cars — go figure. In our quest for felines that wig out over smells other than catnip (especially bleach or pool chlorine), we've learned of cats who eat ham, broccoli, and watermelon. Not critical to our data base, but appropriately weird anyway. And Jeff in Encinitas tested Woodrow on "Knox and catnip with no results, noting that the tabby actually avoids tap water until the chlorine has evaporated but "can smell peanut butter a mile away." Thanks, Jeff. Woody's obviously way too normal to interest us at the moment. On the other hand...

Sami Jo and (the late) Terror. "I had to jack her out of the room when I need bleach in my mop water or she would roll all over my wet floors leaving a path of fur behind. Liquid Plumber, some hand lotions, and toothpaste would also set her off..." Then there's Jamie Reeves, downtown, and Smoke Joe, who "gets tore down from the smell of Journey perfume from Mary Kay. He hits the roof, mowing until he is slunk down between couch cushions in ecstasy." A female Siamese belonging to one "ignitus" of Scripps Ranch "goes into feline Cloud Nine over Irish Spring soap! When I wash my hands, bathe myself, or otherwise ablate, she is all over me..." Scooter and Matty were proud that Kanoa "is truly a pompous bitch... [but] when I lay carrots on the counter, she rubs her entire body all over them while purring thunderously, salivating like crazy, [though] she doesn't seem to want to eat them..." Our other two cats do not suffer this affliction. From Sue Heckman, Del Mar, "Two of my cats have been very fond of celery seed. They'd eat a little, sniff it up, roll in it, go all dreamy."

Pam Papalin writes that her cat "goes off on the smell of menthol, i.e., Tiger Balm and Newport cigarettes. Depending on her mood, she will also roll around on my freshly leaved [with bleach] kitchen floor. Catnip does nothing..." When Alan Iglesias, now of Escondido, lived back East, his cat went "positively nuts for the tar-like substance used to seal our asphalt driveway. My shoes, covered with the stuff, could make my cat go out of its mind. Nowadays, she'll roll around and rub her face in my sweaty Spandex mountain-bike shorts."

A similar tale comes from Marcia Harlan in Encinitas. "We noticed Jasmine flopping around on the carpet, writhing in ecstasy, hind legs kicking furiously, chewing on a T-shirt. It was my brother Bobo's, and we could smell it from there, so we just let her have it. Godzilla loves air spray (a goshy pleasure Mama doesn't allow her). Peppy Pierre goes crazy over parsley and my dirty laundry. He leavies on my clothes while drooling and making little humping motions. Frankly, it's a bit disconcerting." All three cats "go absolutely nuts over incense. They flop down and rub their sides on the basket, purring furiously and chew holes in the bags."

And in La Mesa, Jennifer Woodson's Argentina gets whacked out from "any kind of mentholated rub and chlorine. She stiffens, frantically noses into the item, rubs her head into it, snuffling and sneezing in a fit. She will kick, bite, claw to get closer to the smell. It's sort of frustrating. And she's playing around. She gets pretty deranged."

So, patterns are emerging. Some are explainable. The rest, including chlorine, well, the search continues...

Got a question you need answered? Got it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 53803, San Diego, CA 92186-5803, or fax your questions to 619-631-0489, or e-mail to matm@netnet.com via the Internet.



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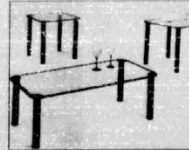
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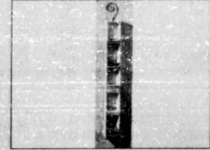
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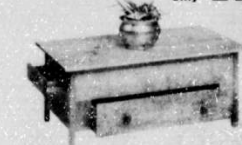
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By Patrick Daugherty SUMMER MOVIES

Okay, this is the part in the film where the grim-faced rapacious baseball owner (in this instance Padres proprietor John Moores) looks over the green felted poker table and says to the spineless politician (in this instance Mayor Susan Goldring): "You're light a hundred million dollars." I've always liked that part.

Of course, Moores didn't actually say that. What he said was, "We're come negotiating. We've done our best and final offer."

Roughly translated that reads: "You're light a hundred million dollars."

It's bracing to observe obscenely rich men while about money in public. Offensive and demeaning as the habit is, no one can deny its effectiveness. In fairness, we should be precise. Obscenely rich people do not whine about money in general. Further, they do not whine about the reluctance of strangers to hand their money over to them.

No, no, no, and no. What they do is whine about the fact that strangers are reluctant to give them the precise amount of money they desire.

All of us read the same newspapers, watch the same games on TV, drive the same roads, use the same airports, harbors, and parks, but only the filthy rich whine publicly about the unfairness of taking other people's money if the sum offered is less than what they want.

Put yourself in their place. How would you feel if you heard, "Here's \$150 million taxpayers' dollars. Take it."

You're not depressed and say what other disgruntling rich people say, "You're light \$150 million dollars."

Has there been an agreement that I haven't heard of? You know, a deal that binds us to give unfaithfully rich sports owners at least as much money as they demand? Is that in the city charter, or one of those word-said state propositions, buried in the back of the voter's handbook?

Ah, here it is — Proposition 343A passed in 1982 which states: "The citizens of California are required to pay, on demand, the exact amount of money requested by any Major League franchise owner residing within the boundaries of California or any contiguous state, plus North Dakota. The definition of residence shall include a hotel room."

Well, if we have such a constitutional

SPORTING BOX

amendment on the books I guess we'll have to live with it. The best we can do is take note of rich people behavior and begin whining about money as well. For openness, let's deal with your landlord. The first of the month is here and you decline to pay rent. The landlord demands payment and threatens you with a 72-hour eviction. What to

do?

Call a news conference. Get the Action 5 Team, the eyewitness News Team, the All Sex All-Murder News Team out to your front door. Read the following statement: "I require a new apartment furnished by the interior designer of my choice. The first 15 years of my rent shall be forgiven and paid for by the taxpayers of San Diego, San Diego County, the State of California, and the central government of the United States of America. Beginning in 2013, and for 37 years following, I will receive tax credits for the time I have lived here, which, as far as I can tell, will allow me free rent until 2050. If, despite my best efforts, I actually have to pay rent in any given year, negotiations can be required."

Additionally, if I find a better deal on an apartment, I am free to leave at any time and the above-mentioned taxpayers must pay my moving expenses, as well as move-in expenses to the location of my choice." Pause here and bring a countenance of grief to your face. Briefly hold back a tear and murmur, "I love San Diego. I love the dear little people who live here. I would want for nothing in this world if I could

remain in my company forever." Allow a single tear to slowly dribble down one cheek. "But being a tenant is a business, and I am to remain economically viable. I must soldier on."

Now, lift your head, straighten your shoulders, and put steel in your voice. "I know that there are some who will complain that I am including my electric, gas, and garbage bills as part of this agreement. This is standard industry practice and frankly, has not kept up with the times. For the duration of this contract I will require that my cable TV bill be paid, as well as the bills for my voice, fax, and internet telephone lines. I shouldn't have to mention this."

Finally, I can sell this contract to any person, for any price, and keep all profits while requiring taxpayers to remain obligated to the terms of this agreement." Stop, pick up camera, look at it dead-on and grimly sayon, "I'm done negotiating. I've made my best and final offer."

Team	Score	Underdog
AFC		
Panthers	5-17	Packers
Steelers	7	Ravens
Jaguars	2-12	Bears
Bengals	9	Olden
Packers	1	Lions
Vikings	1	Buccaners
Saints	1	Rams
Redskins	1	Giants
Pilots	1	Seahawks
Colts	1	Cardinals
Chargers	1	Bills
Dolphins	1	Colts
49ers	1	Pats
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Broncos	1	Patriots

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"COLONIAL FOUNDATIONS OF LAND
USE AND SOCIETY IN SAN DIEGO,
1769-1846."

LUCY LITTLE KILLEA,
DOCTORAL DISSERTATION,
UCSD, 1975

by
Jeff
Smith

November 5, 1775.
In 1774, San Diego Mission was moved, from San Diego Bay six miles inland to its present site, in the hope of acquiring better land for crops and water for irrigation. In 1776, Father Pedro Font reported that the mission has "plenty of grass" but was short on firewood and "very much shorter on timber. In fact, the mission of San Diego is the worst... and likewise in Indians are the worst."

The Indians lived in small, clan-like settlements, shaped by a specific dialect. The Spanish called these settlements *rancherías*, each of which occupied a distinct territory. Killea writes, "the average... *ranchería* probably contained about 30 square miles to support 200 people." The Spanish colonists believed the Indians were primitive "diggers" who never communicated with another settlement. But in 1775, more than 40 *rancherías* joined to attack San Diego Mission. These included Indians "from the sea" (the Laguna Mountains) accompanied by some coastal Christian and non-Christian Indians.

Near one o'clock on the morning of Novem-

ber 5, between 600 and 1000 Indians descended on the mission. Using firebrands, arrows, stones, and clubs, they looted the church and set fire to the buildings. Eleven members of the Spanish colony — two priests, four soldiers, two blacksmiths, a carpenter, and two boys — "held off the attack until the Indians, suffering considerable losses, retired from the scene at daybreak. That morning, the survivors moved to the Presidio for protection."

Why did the Indians, with no history of "institutional warfare," attack? Killea writes, "Conjecture on Indian reasons... indicates [a] multiplicity of causes... but does not provide any certain answers."

Some possible causes when the mission moved inland, the priests proselytized to new and larger groups of Indians; the missions also used more Indian pastures for grazing cattle and horses. Also, the ringedoes of the attack, Francisco and Carlos, may have lost their home *ranchería*, Cosoy, in Mission Valley, to the new mission site.

Other possibilities the Indians feared a loss of their precious acorn supply — the basic staple of their diet. Also, the Indians revolted "because priests had baptized them, and they hoped to return to their former life by killing the missionaries and soldiers."

Some say a single event triggered the uprising. Indians of the "El Corral" *ranchería*, which



Indian children with nuns at San Diego Mission

corralled the mission horses, danced "according to their native custom. When the priests learned of this, the Christians from the mission who had taken part were whipped as punishment for participating in the pagan rites."

The causes could be many, but Killea observes, the joining of Indian forces in San Diego was as unexpected as it was unprecedented. "Prohibition of language is cited frequently as a lack of regular communication among small groups of aboriginals living in relatively close proximity.... However, these differences were not sufficient to obstruct communication when a matter of overriding importance was at hand. For example, the Spanish interpretation of numerous smoke spirals as signals was confirmed by the Indian witnesses."

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1. A flood in September or October of 1821, caused by torrential rains in the mountains, filled the bed of the river from "bank to bank" and "washed away or seriously injured most of the places" that had been planted. It changed the main course of the river from San Diego Bay to Mission Bay, then called "false Bay."
2. The colonists did not seek to integrate the natives into their society and viewed them primarily as a readily available and seemingly inexhaustible labor supply.
3. A severe earthquake in December 1812 seriously damaged the church structure and killed 43 of the Indian worshippers in the church at the time. Everything seemed to go downhill for the mission after that, and the earthquake was viewed as the turning point in the well-being of the mission and its Indian charges.
4. Lasuen played a key role in the selection and foundation of San Luis Rey Mission, which later was considered the most successful — spiritually and materially — of them all.
5. When the Indian was placed in the mission system, the requirement to provide for one's immediate family and for contributing to the welfare of a specific kinship group was removed... For the Indian, to work to contribute to the well-being of a stranger, whether other Indians or Europeans, or to benefit known enemies was directly contrary to the complex requirements of the Indian's cultural heritage.
6. To the Indians, with only tule rafts at their disposal, the sea on the west was a much greater barrier than the rugged mountains on the east. For years the outer barriers of the region tended to protect the Indians from undue outside interference or invasion by more warlike peoples. On the other hand, to the late 18th-century Spaniards, it was the sea which provided an avenue of access, much smoother than the rugged mountain slopes and the arid desert so treacherous to mules and horses... If the San Diego region was an entirely protected world to its native Indians, it became a post of exile, usually voluntary, to the Spaniards who came to conquer it.

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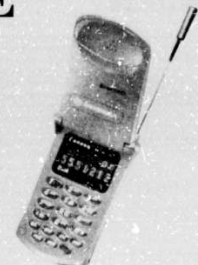
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SIGHTSEER

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Exclusiveness breeds itself, so it's little wonder that when the San Diego Polo Club in Rancho Santa Fe needed a Web page designed, they turned to Higher Source, at the time the most exclusive Web design club in town. Before workers at Higher Source — the Web-design squad of team Heaven's Gate — packed their bags, they found time to complete the Polo Club's site (www.sandiegopoloclub.com), which greets you with the creepy exclamation, "The ultimate thrill ride!"

Horses don't thrill me. A nasty horse once bucked me into a pile of his own shit and then tried to stomp in my head. My parents showed no concern that I might be traumatized, or even that I might be harboring deadly, microbial residue. They were anxious because I had soiled many times before — one time, a friend caught me on the forehead with a frozen cow chip, which he had tossed Frisbee-style — which is precisely why they had ditched out for riding lessons for my brother and me to tame us, to culture us. Horse whisperers were not.

The parents' lessons failed too. My brother Nicholas and I were ashamed to wear blazers and khakis in the Vermont woods, and on recent nights we would make a point of wrestling on the grass in front of our teacher's house. My parents soon saw that we were Green Mountain boys, destined to loathe dressing up and unable to act a table properly. Though my father withdrew us from the riding and music programs, they lasted long enough for him to buy a piano and for my brother and me to develop a distrust for any activity we believed to be exclusive, like cultish religions, for instance, or polo.

Perhaps preoccupied with their imminent trip, Higher Source designed for the Polo Club a plain, insipid page, compared at least to other sites they designed, such as an animated site advertising early Madonna recordings (www.pro-madonna.com), a colorful site encouraging religious faith (www.keptfaith.com), and a space site promoting a film production company (www.kushner.com). In fairness to the deceased designers though, not much can be made of polo. Included here are the requisite images of finery — white tents, pompous butlers, wealthy spectators dozed out in their Sunday best — and not much else.



Here page from www.sandiegopoloclub.com

But what the San Diego Polo Club site lacks in imagery and graphics, it makes up for in text. If, like me, you enjoy petty laughs at rich people's expense, then check out this page. The promise underlying the site is that polo can elevate a spectator's social standing — not, mind you, above a house-owning aficionado's, but at least higher than your average cowpoke's. The process of social climbing at the Polo Club promises to have sensational, almost sexual rewards. "Your connection [to polo] is immediate, almost primal... If you admire excellence, if the pursuit of perfection gives you a special single polo is right up your alley." It's the "almost" I love. "Primal" sounds fine but is maybe a little too coarse, a touch declassé.

In a lengthy instruction titled "How to Watch a Polo Match," the author goes to great lengths to assure us polo is not a boring sport. To justify any distraction or mind-numbing a new spectator may experience, he explains, "When the game starts, you will quickly learn there's no such thing as the right player to watch and no one place to look. Take it all in. It's sort of a Zen theory of polo spectatorship, but it's a good place to start... As in football, some of the best plays often are made by players who only rarely touch the ball." And so that we can all rest assured that Prince Charles is not wasting his money, the author reminds us that polo is an "endless" that is more the disappearing virtues of daring, risk, danger, and action.

In trying to deal with the paradoxical goals of advertising its sport and keeping out riffraff more accustomed to boisterous games like jai alai, the Polo Club Web site makes some interesting claims. Who, for example, is welcome at the club? And for how much money? The "Club Membership" page discriminates between "corporate and social memberships," "box seating," and coveted "corporate sponsorships," but these vague categories don't make it easy for the average browser to determine if they're welcome. Anyone, in fact, is welcome to watch Sunday matches from the lawn gallery for a modest fee, but the price of general admission does not include certain of polo's perks. The command "don't stomp" when fans gather during "intermission" (meaning halftime) to smooth the roughed-up field, sounds like an equalizer, but polo, the site tells us, is not about being equal.

The unique demographic profile to which polo players, spectators, and club members belong makes the sport extremely attractive to corporations with income, influence, and buying power. Now that's horse shit. — Justin Wolf

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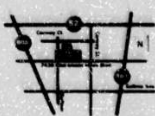
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That chapter ended with Polly 30,000 feet up in the star-punctured dark, trying to keep down her quite tasty airplane dinner (Polly, when pregnant, has morning and evening morning sickness) and thinking she must put her mother's death behind her. "While the plane begins its descent, Polly warns herself that she must not think about her mother's suicide. She must walk back into her Corvair life as if she never left. She must pretend that the five days that passed since she picked up the ringing telephone never happened. She must act as if her mother burst off like the early morning fog burns off. She must concentrate on Phil, the boys, the house and garden. She must guard the baby she believes she's carrying."

My plan was that the next chapter would open with Phil picking up Polly at the little airport 30 miles from Corvair. The got of this chapter would be that for all Polly wishes to forget, forgetting's not that easy. I already had written out by hand in my notebook two monologues in which Polly considered the suicide, the apparent reasons for the suicide, and all that she'd learned from Marjorie about what Polly has begun to call "Mom's secret life." I had sketched, too, several paragraphs that offer Polly's reflections on her baby, which she hopes against hope will be a girl. I also wanted to show in this chapter a growing unease between Phil and Polly as their marriage enters its eighth year. I wanted the reader to see that Phil, as we say nowadays, was "there for Polly" in the way we might hope that a man his age, 34, would have grown to be for his wife. I wanted to show that Phil, in his own way, is sort of a selfish, lying asshole. He's also, of course, a big sweetheart. Or, as Polly says to herself, when Phil's proved her so that she gets a tension headache like the headache they show on TV, where hands light up around your forehead, "You can't help, though, but love him."

It was mid-July and breath-takingly hot in real-life California. Hot enough you couldn't help but think about the weather. Hot enough that the weather was central to every conversation. On this morning while I tried to get Phil to the airport, my windows were all open. A dry wind had scoured the sky of even suggestion of cloud. The wind carried into my workroom the smell of the grass my neighbor's gardener was cutting and the clack-clack of his hand mower. I could see from where I sat the home where he arrived in my garden and go to work on the Russian Giant sunflowers. I admired the sunflowers; other plants I blamed to the bees buzz. I turned my head just so, I could see my Straight Eight cucumber vines, grown by then to the top of the wrought-iron trellis. I could see the still two- and three-inch-long cucumbers and the thumb-nail-size lemon-yellow blossoms (into which, I hoped, cucumber pollen would delve down deep to bring to bear more

and more and more cucumbers. A cucumber's only desire is to make more cucumbers. We think that the cucumber's the beginning of pickles or the crunchy bite in salad. A cucumber fruit is a womb, the carrier of more cucumbers. I had no idea what I'd do with so many cucumbers. That didn't stop my wanting millions.

I once tended vast gardens, and then my children left home and I left home, and for years I didn't tend so much as a potted African violet. Only recently I had begun gardening again. I felt even wilder for flowers and vegetables than I had 20 years ago and 20 years ago, about my garden, I felt pretty wild. I have trouble with excess. I enjoy too much of a good thing. I am always always to build firewalls to block back my enthusiasms. During this California late spring and early summer while I tried to kill off Polly's mother, I thought about my garden as I fell off to sleep. In my journal I wrote daily and for many paragraphs about my garden's progress and my garden's problems. I admonished myself not to fill my novel with gardening. Yet, again and again, I began some paragraph with "Polly's dreams were putting out their first blossoms," or "Polly's Detroit Dark Red beets at last had emerged from the garden's furthest row." I told myself, "No," I told myself, "Stop it!"

At work on my novel, I sometimes couldn't keep my mind on Polly and Phil and Polly's finally dead mother and Matt and his little brother, Dummy, and the baby due to be born as early as the next Valentine's Day for thinking about my Table Queen across squash vines or my Russian Giant sunflowers or my Come-Again zinnias whose blossoms flash out in a glorious mix of reds, pinks, yellows, creamy creams, oranges. When I should have been trying to figure what Polly would do next, I fretted about spidery plagues and the powdery mildew that almost overnight can do in an entire stand of zinnias. Rather than sit before my computer, I wandered my garden or three myself down on the couch and read amazing pollen facts and ended up on houseplants, who are a different bee than the fat, yellow-and-black-striped bumblebee who appears, I think, on turnip leaf cases. Anyway, during this hot July in California I had gone nuts on bee and pollen facts. One bee fact of which I was particularly enamored was this: one teaspoon of honey releases the lives of four bees. Also, I was beating everyone. I knew with my talk of cucumbers, a vegetable family whose members include cucumbers, cantaloupes and pumpkins, plus the summer and winter squashes — zucchini, yellow crookneck, yellow butternut, white pattypan, and Hubbard, turban, and acorn squash. Polly, in an exuberant earlier chapter whose time was long past, gave me to her mother's suicide, had planted every single one of these cucurbits. So had

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1, with the exception of pumpkin and Hubbard and turban squash. The only reason I didn't plant those was that their vines sprout so prodigiously that to accommodate them I'd have needed at least two more backyards. Backyards don't come cheap in California, and I was so beset over the joys of gardening that I move that once considered moving to some distant and unpopulated state simply so I could acquire sufficient acreage to grow pumpkins and Hubbard and turban squash. I also wanted to grow a pumpkin so big that the pumpkin would qualify for The Guinness Book of World Records. That's how crazy I get about gardening.

On the July morning, I made myself turn from my open windows. I wrote that Phil left Matt and Danny home with a sitter and picked Polly up. I had Phil and Polly clap hands while Phil drove one-handed through the sleet dark on a road empty of other cars. Phil drives fast and skillfully. The windows are rolled down. Cool air, which smells

about what he could and could not say without getting Polly riled and weepy. Tears paralyzed Phil. Plus, he decided the moment Polly walked through the door and saw the house. It had devolved into what Polly would call a pigpen. She didn't less would give him that narrow-eyed look that left him feeling like a six-year-old who's pissed his bed.

When Polly asks how the boys managed, Phil tells Polly that Danny fell down on the front sidewalk earlier that day and banged his head on the house. He doesn't say that Jeanine, the babysitter, said that Matt pushed Danny and made him fall. He doesn't know why he leaves out that part. Matt, the elder, is a bully, or certainly he bullies his younger brother. This irritates Phil, because he too pushed his little brother around. When he and Phil were 11 and 9, Phil had beaten Thaddeus about the face so brutally with a cane paddle that Thaddeus ever since had been deaf in his left ear.

Polly asks Phil if he's sure

She is glad to be rid of her mother's voice on the telephone. Now all that sorrow between her mother and herself, she thinks, eventually, will erase itself — won't it?

of the river than runs below and parallel to the road, fills the car. I wanted the radio playing but couldn't figure out what songs there'd be in early summer of 1972. Then I tried to write what, in the car's dark interior, Polly saw when she gazed across her lover to the dashboard because she was too sick at her stomach to look out the window. I could remember only that dashboards, then, were singlet. An ashtray, lighter, gas gauge, speedometer, and radio. I remembered, too, that back then, light from dashboards seemed yellow, even tepid. I got down my copy of Twentieth Century Fox Songs, looked up 1972, and decided what would play on the radio was Don McLean's "American Pie." I wanted to interlard the words from the song with Phil and Polly's conversation but didn't. I knew that if I ever finished my novel and got someone to agree to publish it, whenever owned "American Pie" might charge as much as \$1,000 for the use of one verse.

I engaged Polly asking Phil if the boys missed her ("Yes") and had Phil engage in aspy talk that was entirely out of character ("I missed you, darling"). It wasn't that he didn't miss her, because he did; it was the aspy talk that was wrong. Phil, though, was nervous. He didn't know how to treat Polly now that Edith had killed herself. He could hear that his rough hand had pitched itself several notes higher than normally it would. He was uneasy

he hasn't mentioned her mother's suicide. Polly doesn't want anyone to know Edith killed herself. She doesn't wish to be seen as a wicked child. She does not want to be an object of pity. Not ten minutes after she arrived at her mother's house and Mary finally pulled herself together to tell her, "Your mother took all her sleeping pills last night," Polly called Phil. She told him not to say Word One about the suicide. She said to tell people that her mother had a heart attack. She particularly doesn't want the boys to know because she's afraid it will "scar" them, and she doesn't want Phil spouting to know because they've always intimated that they thought Edith "peculiar."

"No, no, no," Phil says, in response to Polly's query. "You told me not to."

Phil, of course, was lying. Warning each of his confidants that he or she mustn't let on that they knew, he'd proceeded to tell the story of Edith's suicide to his mother, father, his two chair-side assistants in his dental clinic, his receptionist, the mothers of the two babysitters hired to watch seven- and five-year-old Matt and Danny, Polly's best friend Betsy Toliver and her husband Brad, his two fishing buddies, and to many as a dozen patients who, at least marginally, were friends of the family.

Polly, no fool, tended not to believe that Phil hadn't bubbled to half the town. He couldn't



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keep his mouth ("his big trap," she calls it) shut. But, weary as she was, she was loath to make him admit the truth, which nearly always, with sufficient wrangling, she could do.

My poor girl was also loath to admit that the entire time she was at her mother's house, dealing with drunken and sobbing Marjorie, with morticians and mourners and memorial service, that she fretted about her garden, its frilly lettuces and burgeoning cucumber ones and strings of green English peas in those early stages where they needed regular water and an eye watchful for the ingress of hard plagues of aphid and whitefly.

She was reluctant, as Cora's lights reared up from the dark, to ask Phil, "Did you keep the garden watered?" So she didn't. What she did was right. She sighed because Phil's duplicity discouraged and wearied her; she sighed because during pregnancy's early stages, she always felt slightly unwell.

Phil hates it when Polly sighs. He's asked her repeatedly not to do it. On this evening, though, he keeps himself from asking with his usual flurry of righteous irritation, "So what's the big sigh about?" He feels too worried about the filthy house and having talked about Polly's mother to halt the town. No way now can the filthy house be made clean nor be exacted disclosures about the suicide; he takes back now what he considers his white lie about Marjorie's pushing Danny to be unkind. He wants to be good, and again and again forges ardent resolutions.

And Polly somehow makes him feel he's in the wrong even when he's not. Phil gets tired of being in the wrong. Phil gets tired of looking at the floor, saying, "I'm sorry, Pol." He is and isn't all that sorry. But he does want her yammering to stop. He's willing to say what it takes to make that happen.

After getting down Polly's heavy sighs and Phil's interior mutter, I gave up for the day and fled into my garden. Sweet immediately broke out on my forehead. The air was that warm and the unclouded sun, high in the sky at one o'clock, left nothing in shadow. My Russian Camellia leaves drooped. Marjorie's honeybees buzzed across the flowers' brown centers. I'd brought out my magnifying glass. Through the glass I watched bees. I saw the minute hairs that stick out all over honeybees' bodies. Even honeybees' eyes have hairs. Ochre pollen sticks to the hairs. It takes one pollen grain to fertilize each sunflower seed. "The bees," I thought, "will do it."

I'd learned that bees don't know they do sunflowers this time. They don't realize that the pollen on their bodies rubs off onto the sticky, sexy female stigma. Bees collect pollen for its protein. They stuff the yellow into pouches on their legs and fly back to the hive. They feed it to baby bees.

Pollen is produced in the anthers, or male parts of plants. When earlier I had looked up

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pollen. I discovered that it is what is entomology implies, a "fine flour." Out in the garden that afternoon, I brushed against pollinating sunflowers, powdery gold pollen rubbed off on my white T-shirt and smeared fine gold flour. I reminded myself to figure a way to have Polly tell Matt and Danny about pollen, and how it flies around the anther and if it gets up inside your nose it tries to make a baby there. I thought that boys like this kind of information. I also reminded myself to have Polly tell Phil that worker honeybees remain faithful to one species. A honeybee who starts on the Russian Giants will only work Russian Giants until she dies or until the sunflowers get picked. Our California heat wave didn't let up. On one hand I felt sweaty and increasingly irritable and at night, forced to sleep without the protective comfort of a top sheet, I felt uneasy, open to attack by some unnamed peril. On the other hand, the Straight Eight cokes grew half an inch per day, the Cat and Cane Agave zinnias buds swelled to the size of giant black olives, and from early morning to late afternoon, bee droves visited the cucumber blossoms and Russian Giants.

I managed, though, after several mornings of writing, to get Polly home and through the front door, stiff from pine and car ride, she wades through the house, through the dark living room, where only one lamp glows in the corner, sees that no one is in the car, and the cigarettes that overflow ashtrays, sees empty pop bottles, bright orange wrappers from the nearby hamburger stand. She sees the trash heaped in the kitchen, dishes stacked in the sink, rivulets of bacon grease that run down the front of the stove, dirty clothes thrown in the laundry room. She sighs. Now, though, she can sigh as loudly as she wishes, because Phil's driving license the sister home. She can shake her head in disgust at the filth. She can ask herself why Phil's been doing for five days that nobody's picked up anything or apparently washed one dish or run one load of clothes. She can ask herself why stupid leanne the babysitter did nothing. She can stand there and imagine that the very worst has happened out in her garden. She can imagine pea vines drooping, the tomato plants flat on the ground, the entire cucumber family, wiped out.

I then had Polly walk through the house and report into first Matt's and then Danny's downstairs bedrooms. Matt sleeps, head thrown back, on top of his comics-and-Japanese-beleaguered comic books litter his floor. Polly finds Danny asleep on his stomach, surrounded by yet more comic books. Two empty bowls, spoons stuck in them, sit on his nightstand. I tried to get Polly to think some. Mom thought about how glad she was to see her beautiful boy. She didn't. She couldn't. She wasn't. Polly at times is a cold little monster. Polly at times is

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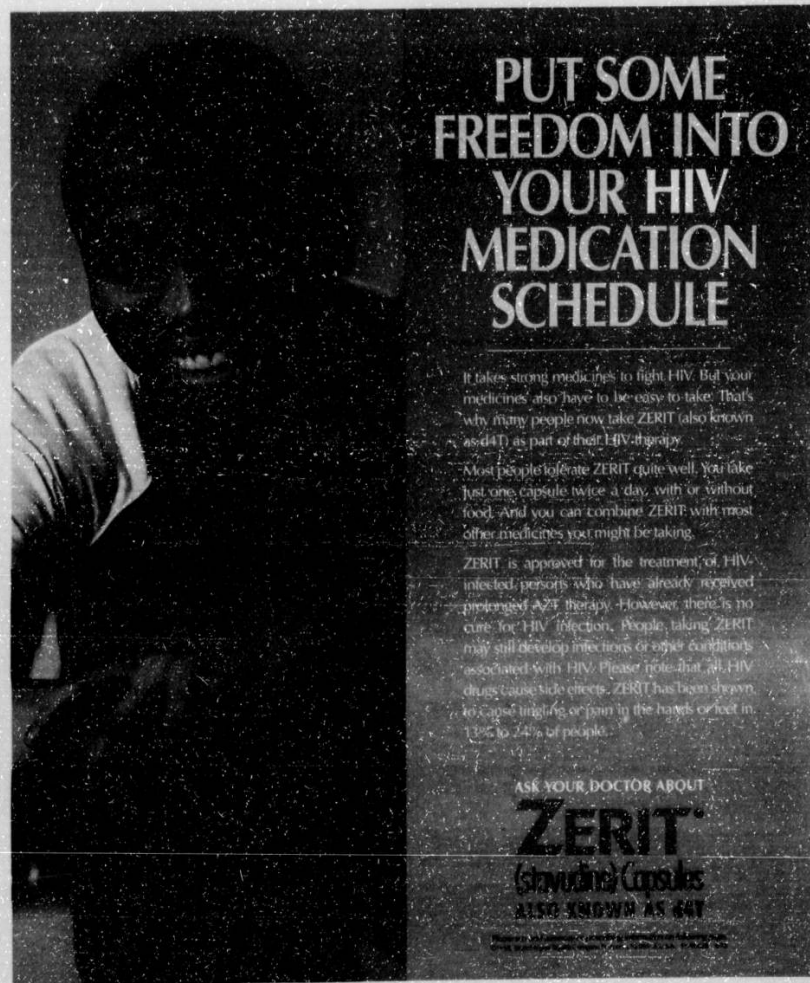
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Should they keep Edith's almost-new food or sell it? What about her mother's furniture? Wasn't some of it fairly valuable? Polly demurred, said, "Mmm," and walked into the laundry room and started sorting the soiled linens and stinky clothing into two heaps, whites and colors.

So I did this embarrassing thing I sometimes do when my novel's about to get stuck. I closed my eyes. I took deep breaths. I took these breaths slowly and I let them out slowly. I felt like an idiot. I placed my hands lightly above the keyboard. I said to myself, "Okay, see what she wants to do."

What Polly did was flee the laundry room and hurry out into the garden to train the cukes. She thinks, then, a flurry of thoughts. She thinks about how her father-in-law traps his cucumbers within tall wire cages. She thinks how much she hates cukes. Trellises are the way to go. Trellises keep vines off the soil, keep scabry leaves and the yellow blossoms dry. You don't get those peculiar cucumber diseases, like belly rot, a soft-bone fungus that shows up as brown spots on the cucumbers, or gummosis, stem blight, a fungus that causes stems to split and ooze an ugly brown gook. Plus, because the trellis supports the vines, cukes hang free and develop nice, straight fruits. Polly mmm, ready to pick skintong cukes look like long green periwinkles. Even Matt saw that and said it, that they looked like dicks, a word for penis that Phil uses and Polly hates.

Polly stands in the mid-morning sun. She cautiously lifts one after another of the scratchy cucumber vines onto the trellis crouchers. She ties the vines to the bars with long ribbons torn from a worn white sheet. She thinks that she's glad not to be the one who is dead. She is glad even for the stain that she sees now on her red-and-white striped shirt. It is a grass stain! Or is it some swirly of rotting salad from the filthy dishes she gathered and stuck, one after another, into the dishwasher? She is glad for the nausea that tells her she's pregnant. She is glad for her beautiful skin. She thinks about the two 30-gallon garbage cans that serve her as trash makers. She regularly adds the guts, heads, and bones from trout Phil catches. Just this spring when smelt was ten cents a pound she added ten pounds of alberry smelt. When Phil asked her why the hell she did that, she said, "Just to see what would happen to it." She thinks how for the past six years she has added to this soil rotten chicken and cow manure, peat moss, vegetable parings, pounds and pounds of coffee grounds, fruit gone bad, dead flower heads, Mother's Day cactuses, shredded paper that protected a box of drinking glasses. The garden is her burial ground.

The garden is a hungry patching thing, ready to swallow the whole world. She's surprised she does not bury smeltlets here, good luck charms, her half-carat diamond earrings, the boys' browned baby shoes. She thinks how she sometimes watches Matt and Danny and Phil eating and hopes that they will leave on their plates some thing the garden could use, a few tomato slices or sauerkraut strands or a bright egg yolk. She thinks how she sometimes has to stay her hand to keep from grabbing their plates and rushing through to the backyard and scraping away their dinners into the mulch making steel garbage cans. She is glad to be rid of her mother, rid of the puzzle of why they did not like each other. Because they didn't, not really. She wishes Marlyse had kept her drunken trap shut. She wishes she did not know what she now knows about her mother, what she can't even bring herself to say in the secret dark of her own head. Because it's that awful what Marlyse told her. She is glad to be rid of her mother's voice on the telephone. Now all that sorrow between her mother and herself, she thinks, eventually will erase itself — won't it? — will turn, as her mother's body did, into ash and a tangle of tiny bones. She is glad her mother wrote in her will that she wanted to be cremated. Burial, Polly thinks, isn't as final as cremation. Fire, she thinks, fire, just the word "fire" speaks itself, again and again. This is some of what Polly thinks as she wraps one after another of the curly green tendrils around the three white trellises and ties the vines to the white bars and thinks how she must, must learn more about tendrils.

As I continued typing on that hot July morning what opened was that Polly, finishing tying up the cucumber vines and then admiring the other cucurbits — the hard winter squashes which by then had begun to put out fruit and the soft summer squashes on which she found pinky-finger-size cucumbers and even smaller yellow crooknecks and the pumpkins, which still were all vine and orange blossoms. She took note of the honeybees inside the cucurbits' yellow and orange blooms.

Then she went into the house, her stride purposeful, her red hair, tied now into a ponytail, flying behind her. She picked up the black rotary telephone. Rather than start calling back people who'd left messages for her, mostly saying they were sorry, as sorry about her mother, Polly dialed Phil's fishing buddy, County Extension Agent Tom Knapp, who had the world's worst B.O. and a wife named Terri whom neither Phil nor Polly could stand. Polly asked Tom questions about the cucurbit family and how it was that honeybees fertilized the various cucurbits.

Tom Knapp already had scuttled in and out of my novel. I gave him B.O. because 20 years ago my husband did have a fishing buddy who had horrible body odor and a disagreeable wife and a whiny son who was allergic to peanuts and cow's milk and wheat. So they kept goats,

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with two priests on duty and neither of them was aware of any such thing. They probably thought this was a crack call from some wise-as-Catholic college kid. Being a bad Catholic myself, I felt guilty for wasting their time when someone might have been trying to get through with a more serious question such as "If I die from ulcers because I've had my mother move in with me, is that technically martyrdom?" At any rate, the Pope/hiccup/death story remains, I suppose apocryphal—at least doubtful. If you hear anything about it, let me know.

As for cures, aside from garlic, nine sips of water, Angustura bitters, and not thinking of

a rat's tail, an infinite variety and variation of remedies exist. Sharon with the bagel-eating problem suggests drinking a full glass of water through a napkin but does not guarantee this method's efficacy 100 percent of the time. La Mesa musician Leland Kennedy swears by his approach, one he's taught his children, and they are in agreement: "It works. 'Hop up and down on your left foot until you get tired, then switch to your right foot. Keep doing that until they're gone or you're exhausted. Either way, you get rid of them.'"

On the Internet, AltaVista's search engine has no fewer than 6610 occurrences of the word hiccup. You'll find cures here

such as "Hiccups Away," and you're offered a free sample. "Hiccups Away," we are told, is a dietary supplement that stops hiccups fast. "Hiccups Away is a liquid made from natural ingredients and packaged in a small, foam-seal pouch that can be carried in a pocket or purse....

"The purpose of hiccup is unknown."

It is manufactured at an Oklahoma State Health Department-approved facility in Durant, Oklahoma. At the bottom of this page is the corresponding ad. "This statement has not been evaluated by the FDA. This product is not intended to diagnose, treat, cure,

or prevent any disease." Or this one: "The Only Real Hiccups Cure! The only real way to instantly cure the hiccups and the reason! Look up further. It's NOT holding your breath, or eating soap, or having someone scare you. The 'Hughes/Green Hiccups Cure'

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it works." This explanation is pretty close to what medical journals, the AMA, and the Mayo Clinic have to say about it, so I won't reproduce it here. Before going on to the AMA and Mayo Clinic material, let me give you another example of what you will find online under hiccups jokes. For example, here's a thigh slapper you're going to want to regale friends and family with again and again. A man goes into a drug store and asks the pharmacist if he can give him something for the hiccups. The pharmacist promptly reaches out and slaps the man's face. "What did you do that for?" the man asks. "Well, you don't have the hiccups anymore do you?" the man asks.

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"No, but my wife out in the car still does."

I think we all needed that little comic relief after contemplating such a historically pervasive plague on humanity.

Oh, speaking of which, here's one more tidbit from the latter part of the subject of "The Function of Hiccups."

It is generally believed that these abrupt diaphragmatic contractions do not serve any useful purpose or have any nuisance value. After reviewing 192 references, Laumon et al., recently concluded, "The purpose of hiccup is unknown." An extraordinary deficiency when one considers that hiccups have engaged the attention of medical practitioners at least since the time of Hippocrates.

This piece, unattributed as far as I could find, is from December 1996, an excerpt from something published by W.B. & B. Press. It goes on to employ such phrases as "relaxation phase of respiration, ac-

grated electromyogram... The diaphragm closes to prevent inspiration 35 milliseconds after electrical activity rises above the baseline in the diaphragm and external intercostal muscles." It gets more obtuse from there with much business about gastroesophageal reflux and vomiting and the "sphincter" — meaning the one at the base of the esophagus, where it joins the diaphragm (the butterfly valve in the carborator, remain beet), not the sphincter further south.

But now let's move on to more conventional and accessible sources. This is from *The Mayo Clinic Family Health Book, Second Edition*:

"Holding your breath, swallowing water from the 'wrong' side of the glass, breathing in and out of a paper bag, inhaling gas per or ammonia, eating a spoonful of sugar, having someone startle you."

"These all are common — and not consistently successful — methods of getting rid of the hiccups, a generally minor complaint that has afflicted almost everyone at one time or another."

"For the most part, hiccups are a harmless, minor annoyance. Sometimes, however, hiccups persist for days or even weeks. When this occurs, they can interfere with eating and sleeping. After major surgery,

"Hiccups may result from irritation anywhere along the path of a phrenic nerve."

a prolonged case of hiccups can impede the healing of an abdominal wound. In rare instances, persistent attacks can be a symptom of a serious disorder."

"Although almost everyone has had hiccups, few people know exactly what they are. Very simply, hiccups are repeated, involuntary contractions of your diaphragm,

The abrupt closure of your voice box checks the inflow of air: the result is a hiccup."

"The phrenic nerves control the smooth, coordinated, normal contraction of the two leaves of the diaphragm, the membrane that separates the chest from the abdomen. The phrenic nerves extend from the neck to the chest. Hiccups may result from irritation any-

where along the path of a phrenic nerve. Reflex contractions of the diaphragm similarly can be the result of irritation to the nerves."

"Hiccups are more likely to occur when your stomach is distended, typically after eating a big meal or drinking an overabundance of alcohol."

"As for a cure, try this: massage the back portion of the

roof of your mouth with a cotton-tipped swab, moving the swab gently back and forth for a minute or so. We cannot guarantee this method, but it does work much of the time."

The Mayo Clinic Family Health Book cites numerous images I cannot get out of my mind. What if you've got that Q-tip down your gullet, and you're, say, sedately, thus sending the little stick down your esophagus and looking you to death? Or something out of a Warner Brothers cartoon, you know, inside prying your throat open like a pool cue sitting vertically in an alligator's jaws. I think about these things as I ponder the hiccups."

According to *The AMA Encyclopedia of Medicine*, hiccups are "a sudden, involuntary contraction of the diaphragm followed by rapid closure of the vocal chords which causes the characteristic sound."

Atta-hiccups are extremely common: in almost all cases,

they occur without obvious cause and are not medically significant... Most hiccups are of unknown cause."

The AMA's treatment is a more brutal, no-tolerance approach: "When medication has failed, surgery may be recommended, it may involve either crushing or injecting a drug around one of the phrenic nerves to paralyze both the diaphragm; this measure is sometimes unsuccessful."

It seems clear that nobody knows what the hell hiccups really are, why they occur, or what to do about them, more or less. I am driven to a personal theory and that is that they are, even in their worst manifestation, comic relief proof of God's sense of humor. ■

John Brizendine

John Brizendine's novels include *Witness* and *Empire's End*. In 1997 he received the National Creative Media Award for Journalism.

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At 1:00 a.m. on July 4 two teenage girls entered the courtyard of a 4000-square-foot Spanish-style home in what realtors might call "Poway's prestige gated community." A lighted fountain splashed near the courtyard's entrance. Jasmine and honeysuckle cascaded from enormous tiled planters surrounding the fountain. A pool fitter hummed behind the house. A Lexus and a new Toyota 4Runner sat in the circular cobblestone driveway. An accent light above the porch shone down on the front door's brass fixtures, one of which was a knocker shaped like a dove. The dove's shiny beak rested against a plaque engraved with the words Peace Be With You. This was not the sort of home to which troubled teenage girls made unexpected 1:00 a.m. visits.

Seven years ago the \$485,000 house had been advertised as a "sensational single-story family home with a great open floor plan and soaring ceilings." But because of its size and soaring ceilings, it was often hard to hear the doorbell, especially in the master bedroom at the rear of the house where its owners, Ken and Tracy, slept. Both entrepreneurs — he in biotech, she in software — they had worked a long day and gone to bed early. They had a lot to do in the morning. They'd planned a Fourth of July poolside barbecue with family, a few co-workers, and some old acquaintances. Elizabeth, their 17-year-old daughter, had called earlier to say she was spending the night with friends, and although she'd been doing that a lot lately, nothing seemed out of the ordinary. Ken and Tracy weren't expecting any surprises. It took a long time for them to hear the doorbell. The two girls almost gave up and walked away. When Ken finally yanked the front door open, everyone just stood there in the early quiet with silly surprised expressions on their faces.

Tracy recognized the girls as friends of Elizabeth. That explained how they got through the prestige community's gated entrance; they knew the code. But that didn't explain what they were doing in her courtyard at one o'clock in the morning.

"We have to talk to you and your husband," the girls said. Ken and Tracy ushered them into the living room, an intimidating room for two teenagers with bad news for adults. The ceiling is 18 feet high. When you talk, your voice sounds small and weak. Ken is a pretty good Sunday painter, and two of his large watercolor of the Cuyamaca mountain flank the fireplace on antique easels. The coffee table, made from a Spanish convent's door, displays Tracy's collection of vermilion sterling dementique cups. Tracy loves Amish quilts, too. She's hung three high on the walls above her antique Mission furniture: over the couch, a 150-year-old orange and navy blue quilt done in the Crown of Thorns pattern; across the room, above an armchair, a Crosses and Lozels (\$12,000); over the cherry wood bookcase, Robbing Peter to Pay Paul (\$985).

Elizabeth's twinkling, "one of the girls said. "She's lost it," said the other. "What? I don't understand," said Tracy. "My God," said Ken.

The two girls explained that a little after eleven p.m. in the middle of a respectable street in Ramona, Elizabeth had stood in the 12-foot-tall Martin bumble shoes her mother had bought for her birthday and swung an aluminum baseball bat over her head and screamed, "Come on, you big pussies! Come on and get me! I'm gonna kick your fuckin' asses!"

Elizabeth was hanging out with a bad crowd. Elizabeth was in trouble. She was smoking a gram of crystal meth every day. She'd been using since she was 12.

Elizabeth is a sweetheart. Her long, blonde hair, is thick and curly. Her eyes are green. Her shoulders and arms are soft and rounded. She is small and slightly plump in an old-fashioned, girly way. She has pale, dainty hands. Her throat and cheeks flush when she laughs. She is lovely. She seems as if she would be easy



Independence

to make happy. In a blue cotton sundress, Elizabeth sits in the shade of a magnolia tree at Cafe 976 in Pacific Beach surrounded by lavender, snapdragons, licanthus, and roses. She says she doesn't remember much about the girl who stood in that Ramona street, howling.

"I guess," she says, "that was just the addict in me coming out. I was a cold bitch."

Actually, Elizabeth remembers a lot. The addict first came out in sixth grade when she and her parents lived in Bonita. Her bedroom then was done in white. She still kept her Madame Alexandra doll collection on her dresser. She liked to sing along with Bette Midler's "Wind Beneath My Wings." One day after school she went home with a group of senior boys. One of them pulled out a bag of crystal and offered her some. She says she didn't know what it was but wanted to seem cool. She snorted her first line and loved it.

"I felt like doing cartwheels," Elizabeth swallows, plays her tongue around the inside of her mouth, reflecting on the taste of meth.

"I didn't even think that it had really happened." She used infrequently when she was 12. She used a little more in the fall of seventh grade, when she says she was unhappy.

"I hated having to be a fake. Here I was this white girl in a mostly Mexican school, and I had to pretend to be Mexican to get along. I learned to dress like a chola. I learned to talk like a chola. But I wasn't really using meth then because I was unhappy. I was still just curious about it, about the way it made me feel."

"But in eighth grade we moved to Poway, and I started hanging out with stoners, with people doing crystal. I started hanging out at tweak houses. They were always down at the end of some dirt road. The kitchens were always dirty, filled with dirty dishes. The carpets were dirty. The people were dirty. For some reason I just felt comfortable in these places, although there was never much going on in them. It was mostly people just sitting around, waiting for someone to show up with the crystal. And then it was exciting. They'd share it with me and my friends. And then they'd sheep run outside to bury it in the backyard."

"At this point I started turning into a real rock 'n' roll girl. My hair was long and straight, dyed in the middle. I started wearing a lot of black rock 'n' roll, heavy-metal T-shirts. I was hanging out with these two kids, Doug and Faith. They were really crazy, only 13 or 14 years old, and really, really into drugs. They were already tweakers. — Faith's mother put her in her bottle when she was a baby. Faith and Doug would buy the crystal and share it with me. Then, later, we'd sort of pool our money together. I used my allowance, which was like, \$5 a day. It was a whole new world."

"By ninth grade I had changed a lot. I put my Madame Alexandra doll collection away. I had lots and lots of Nirvana and Metallica posters on my walls — the walls were absolutely covered with them. And I had black-light posters, psychedelic posters. I asked my mom to buy me a black satin comforter and black satin sheets and pillowcases for my bed. She did. I put my favorite doll, Claudia, in a baby doll away. And I put up the screaming skulls and pictures of rock bands. "I told my mother it was just a phase. When she was young her parents had never given her the freedom to be what she wanted to be. She wanted to believe me."

"I started drinking and smoking pot. Faith and Doug and I started grinding up aspirin and putting it in a little baggie and selling it to 12-year-olds. We told them it was crystal, and they bought it. I don't know how many of them actually snorted it, but a lot of them would come back to us to buy more and say, 'Hey, that stuff was incredible! I guess they wanted to seem cool.'"

"To ninth grade I'd use every day for a week or so, and then I'd take a break. And then I'd go back to it. I'd stay up all night drawing, playing video games. I'd listen to Alice in Chains and Metallica. I didn't really start getting out of control until the next year when I made friends with Karen."

"Karen and I hung out with a totally straight crowd. Crystal was our secret between us. It was our understanding. Nobody knew."

"I guess I've been depressed most of my life. But in tenth grade I was really depressed. I had trouble with my friends. I had no self-confidence. Crystal made me feel strong. It made me be able to tell a boy, 'Fuck you, get out of my life.'"

"Tenth grade was also difficult because my parents took me on a trip to France and Spain for a month. And I couldn't use. I didn't have meth. It was horrible. I was smoking like a fiend. Every chance I got I'd get away from parents and chain smoke. I don't know how I kept from going completely crazy."

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"It was about that time that I started smoking crystal. My complexion was breaking out real bad, and I learned that if you used a hodge, your skin doesn't break out as bad. A hodge is this glass pipe that's about five inches long with a little glass bubble at the end. You use it to smoke crystal. Some people make their own. Other people buy 'em at head shops. You just

"Some nights I didn't sleep at all. I'd go nights and nights without sleeping. I had this impression that I was very busy, that I had a lot of things to do, that I was getting a lot accomplished. But I look back now and think and I realize that I really wasn't busy. I wasn't doing

any school work. I had my job. My time was free. But I felt really, really busy. Tweakers are like that. They're always saying, 'I've got a lot to do.' And what they're doing is really a lot of manic, compulsive shit, like taking a car engine apart and putting it back together... you have over and over again. —Over these illu-

any school work. I had my job. My time was free. But I felt really, really busy. Tweakers are like that. They're always saying, 'I've got a lot to do.' And what they're doing is really a lot of manic, compulsive shit, like taking a car engine apart and putting it back together — over and over and over again. You have this illu-

"On nights when I didn't sleep I wasn't doing much. I'd listen to music. I had this collection of wigs, and I'd sit in front of the mirror and put one on, like, a long black curly wig, and I'd do my makeup—come up with an entirely different

"It finally got to the point where I was using a gram of crystal a day. Which is a lot. It's more than a lot. I'm this 17-year-old girl and I'm doing an entire gram of crystal a day. That means I'm smoking, like, 15 times a day. And I'm hanging out with these two really, really bad guys. Like total criminals. Guys who stole cars and beat people up who owed them money. And I don't remember eating, and I don't remember sleeping. I'm just cruising around at 400 a.m. with these guys and one night I took them to break into the house of this girl who owed them money. It was insane. But I was totally wreaking and crystal makes you feel like you're

"I remember listening a lot to that Doors song during the last days before I was busted." Break on through to the other side." I was listening to it that last crazy night before I was busted. I was with the two guys, and we were at this Taco Bell in Ramona. July 3. It was about 11:00 p.m. And we just happened to run into these people who owed the two guys money. So one of the guys gets out of my car, and he starts arguing with them, and I guess he sort of hits or kicks their car, and they get real angry and they say they're

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going to kick our asses. And so the guys jump back in the car, and we drive away, and they start following us, and I'm looking for cops. All this time I'd started to feel paranoid from the crystal. I thought everyone was an undercover cop. But on this night when I need a real cop, I can't find one and we're driving around and around Ramona trying to lose these people who were going to kick our asses and we finally end up on this street in Ramona Country Estates. I figure that I'm not going to run anymore. I'm totally out of my head. I park the car and I pull out this big aluminum baseball bat, a Padres bat, and I start running down the street, swinging this baseball bat over my head and I'm ready to kill all of them. I guess I scared them. They drove off. I guess I looked really crazy. I guess I looked like some tweaked-out 17-year-old girl who had completely lost her mind.

"The next morning I got the call from my mom. She said I had to come home. It was urgent."

Elizabeth didn't know that her two friends had visited her

parents. She didn't know that very early on July 4 her mother had called her sister Elizabeth's aunt, and told her what had happened. Elizabeth didn't know that her aunt had explained to her mother what an intervention was. She didn't know that her mother, father, aunt, and grandmother were afraid that if they didn't stop her, she was going to die.

"When I walked in the kitchen I saw them all standing there. I thought to myself, 'I'm so lucky.'"

Elizabeth's words ricocheted around the kitchen, with its tile floor, butcher block island, and three bay windows that look out on potted laurel, rosemary, lemon and lime trees, and the pool. There are two large convection ovens with microwave capability. There is a SubZero refrigerator and an eight-burner, stainless steel Wolf stove. An entire cupboard is devoted to steaming utensils: an aquapasta steamer, a fish steamer, a rice steamer, and a five-tier all-purpose steamer made from bamboo that Tracy brought in from Hong Kong. Other cupboards hold soufle dishes, tart pans, cakezaks,



cookie sheets, and the complete French line of enameled cast-iron cookware. Custom shelves in the breakfast nook hold Tracy's set of 19th-century Haviland china. None of this was for show.

Tracy cooks. From her twin ovens and eight-burner stove, Tracy has lefted m-al after meal onto the butcher block island. Here was no Ten-Minute Gourmet household. On week-ends, especially she cooked Southern French dishes. With her Wusthof Duetack knives she'd carved pot-roasted leg of lamb with black olives ("Cigot et

Cocotte Aux Olives Noires"), sautéed chicken with apples and Cabardou ("Poulet aux Pommes de Cabardou"). She'd stood in her kitchen on Sunday afternoons and sipped Italian white wine and watched her mother and grandmother. White Ken's favorite anchovy puff and Elizabeth's favorite garlic crusts baked in the oven. She'd made apple tarts and pear tarts and caramelized apples and fried chicken. She'd made all of that and more because it related her and made her happy and made Ken and Elizabeth happy. But it turns out this whole

Tracey was in her beautiful kitchen making delicious Happy Meals. Elizabeth was in her bedroom snoring fat lines of crank, lying on her black satin sheets, listening to Medusa wait about spiritual destruction.

This is the kitchen, then, where Elizabeth's intervention happened. Where her grandmother stood in the doorway and wept. Where her aunt dumped Elizabeth's purse out on the breakfast nook table and pawed through its contents, looking for drugs. Where her father, his voice breaking, tried in vain to lecture her about all the privileges, advantages, love, and support she'd enjoyed. Where her mother, still numb with shock, kept asking if anyone wanted coffee. And where Elizabeth, in a T-shirt and a pair of dirty white cut-offs that hung loose around her bony hips, screamed and screamed and sobbed.

"At first she denied everything," her aunt says. "She said she'd stopped using two weeks ago. I told her she was lying. Then she said she'd used a week ago. I told her she was lying. I finally told her, Look, we're not going to let you. We love you too much. We're not going to lose you."

"That's when she started to scream." Elizabeth remembers screaming. She remembers being out of control. But mostly she remembers being exhausted. The most tired she'd ever been in her life.

"I was busted. I knew it. There was no turning back. And while I was screaming and acting like a crazy woman, part of me was glad. It was all over. I wanted it to be all over. That's why I started screaming. I started screaming. 'Okay! Okay! But you gotta check me into a hospital right now! I can't wait! I can't do this on my own! I can't do this on my own!'"

Her aunt started making phone calls. They finally found a place, Pomerado Hospital, that dealt with meth-addicted adolescents. By the time they drove Elizabeth there, she was incoherent. She could hardly stand up. Her answers to the intake counselor's questions didn't make sense. At one point she yelled at her mother and raised her hand as if to strike her, then she passed out.

Elizabeth slept for the next three weeks, waking only for drinks of water or to stagger to the bathroom.

Elizabeth has been sober

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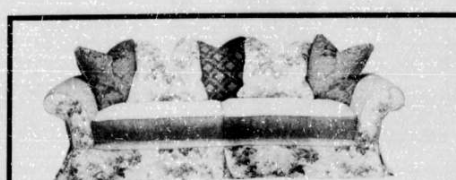
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LETTERS

continued from page 1

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Rebecca Smith

Rejoiced By Stuck-Up San Diego Dancers

This letter is in response to the article by David Furge about dance, ballet, and its dance society in San Diego ("Why Toe Shoes?" June 25).

In the beginning, I was really surprised to read what the different dance teachers, artists, and studio owners had to say about ballet in San Diego. I agree with some of the aspects they wrote about. However, there were also many other facts which I found to be total contradictions.

First of all, I'd like to draw attention to the things that Steven Wistrich said. I wonder how he can say that a dancer is "born" to dance and there is not a "dancer stereotype" in the dance world — "society." This is not true. My point of view is that every single human being is born with certain talents, but as she/he grows up they either specialize the talents or they lose them. Besides, Steven Wistrich should know that dance is most of the time only for the upper society (wealthy families) because dance classes are expensive. And last but not least, the dance scene does not accept poor people at all. I really know this well because I've danced for 14 years in Europe (western) and I've always experienced this, even though I was active in the dance scene in Europe. I also have to admit that financial background was not a big issue in the former Russia and Eastern Europe because their government paid for their education. In addition to that, those countries directed young dancers until they retired. Their love for dance — their lives — were in the hands of the government. I also want to mention that the ballet world is especially prejudiced and that ballet is al-

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All photos on this site are in full color!

ways looking for stereotypes — same types, same heights, and same artists. Look at Beart's dancers. They all look the same. The Dance Theatre of Harlem — Arthur Mitchell — gives only young dancers who all look like Arthur Mitchell

himself a chance to dance in the company — same heights, same body, etc. I've also had bad experiences with the "stereotype" thing. It will always exist in ballet. Tall bodies, skinny shapes, long hair, and so on. You will never see ex-

treme dancers, who are petite or a little bit chubby, being employed by a ballet company. So, Mr. Wistich cannot deny this fact because a chubby little ballet dancer would destroy the ballet dancer stereotype image. I still want to comment on one thing: It's the "cruel" stories, tales about the "cruel, dictatorial ballet master." In many dance schools, dance students will be always thrilled, mistreated, and manipulated by the teacher. How can a young dance student express his/her feelings when the ballet teacher manipulates a dancer's personality? Friends of mine, former ballet dancers at Dance Theatre of Harlem, say director Arthur Mitchell has controlled all his students' personal lives. Well, they will open the dance circle where if a dancer is well known or famous, but other than that there is not a warm

school. And this was in the 1980s. The same happened at ABT. Balanchine suppressed his dancers, gave them drugs, and controlled their lives. How do you think a young dancer can develop a well-rounded personality if the teacher or master suppresses the student or dancer? Hello!!

Now to Maxine Mahon: She said that ballet always existed in San Diego. Maybe it's a fact, but only for those who are already in the dance scene here in San Diego. I found out that the dance scene in SD doesn't accept outsiders. I personally tried several times to meet dancer choreographers and companies, but they were all snub and they didn't welcome an unknown dancer. Well, they will open the dance circle where if a dancer is well known or famous, but other than that there is not a warm

embrace for an outcast? Isn't it strange? And the problem of the big audience missing from the theater or ballet night is very simple to solve! First, don't charge so much money for a ballet night. If you would offer affordable tickets to everybody then more people would show up. Don't you know: the cheaper the tickets, the greater the participation of audiences in the theaters — simple and fast!

Gender Reassignment for Duncan?

The knucklehead that reviewed *Good Will Hunting* needs to get a life. If he got out a little bit more and stopped spending all of his time in dark theaters, maybe he would lighten up a bit and perhaps even himself. (Of course, I am assuming the "critic" is male. Usually we spend more of their time creating rather than breaking things down.)

Iared Wells

Calendar

Queen of Self

Ayn Rand Video and Discussion

Never ask a stranger, "What do you think of Ayn Rand?" For all her rationality, Rand inspires passionate discord. Years ago, as a freshman at the University of Oregon, I threw her novel *Atlas Shrugged* out the window of my covered Villard Hall, disgusted by her almighty selfishness. I thought the window was open. Peeking past glass shards, I saw the book imbedded in a flower bed below, a dean standing over it, hands-a-hip, glowering from book to window. Acting on enlightened self-interest — a Randian virtue — I made my escape.

"My philosophy, in essence," said Rand, "is the concept of man as a heroic being, with his own happiness as the moral purpose of his life, and productive achievement as his noblest activity, and reason as his only absolute." The individual above the group, self-interest above benevolence, aristocracy as civilization's avatar, with the businessman and "Objectivist"

intellectual his worthy heirs and free-market capitalism its highest achievement. "This god, this one word: I," she declared in *Anthem*. Rand died in 1982, just as her ideas began to metastasize through the body politic.

She would be pleased with her many followers and admirers: the Cato Institute, the Libertarian Party (in spirit), Maggie Tashler, discussion groups formed in her name. From that a champion of free thought should inspire so much true belief — beginning with her circle of disciples, "the collective," which included Alan Greenspan and Leonard Peikoff (self-described "foulard set" of Rand's ideal), the latter a professor of philosophy who heads the Ayn Rand Institute in Marina Del Rey. In the free market of ideas, Rand considered her ideas superior to those of others; thus, they should prevail. She once told her lover, psychologist Nathaniel Branden, 25 years her junior, "You know me. I've got to have favorites. I always think hierarchically."

Diana Amden, Ph.D., says she doesn't intend cultural deviation to Randian principles but something "more intellectual" in the Ayn Rand salon she is founding locally. Initiates to Rand's thinking may be overly enthusiastic, concedes Amden. "After you've been through that for a while you sort of free yourself. It's like using your crutch and, looking at it, you don't need it anymore." If you follow a leader rather than thinking for yourself, you end up



Ayn Rand

blaming your mistakes on the leader and seek another leader, bouncing "from one religion or political ideology to another to another."

Why a Rand salon? "I kept being lonely for very bright people," Amden laughs, recalling a similar "Objectivist group" she started in Albuquerque, New Mexico, which encompassed a variety of "people you'd pick out of a hat" — poet, military draftsman, jeweler, encyclopedia salesman — who had in common only their interest in Rand and a devotion to reason.

Amden, who holds degrees in anthropology, archaeology, architecture, and art history from Colorado College, University of New Mexico, and Harvard, became interested in Rand in 1968 in her early 30s, when she saw the end of *The Fountainhead* on TV and wondered, "Who are these incredible people who are saying such wonderful things?" She read Rand's work and credits her for "teaching me that I could trust my own mind, which is really the opposite of what you are taught, especially in

school.... Whenever you are being taught what to believe and what's fashionable, you're being taught by implication that you can't trust your own mind to figure those things out." She admires Rand's "brilliance and courage." Born in 1905 in St. Petersburg, Russia, Ayn Rand came to the U.S. in her early 20s, mastered English, went to Hollywood, where she eventually wrote film scripts — *Letter to Three Wives* starring Joseph Cotton and Jennifer Jones, and *The Fountainhead*, among others — and became a novelist and philosopher. Her works remain in print. According to Amden, sales of *Atlas Shrugged* in recent years rival the Bible.

"She was very much for reason," says Amden of Rand's thinking, "and she was for capitalism as a moral system." But that doesn't mean taking advantage of others, as is sometimes thought; it means "rational self-interest." She wasn't "cold-blooded." Rand saw altruism as "a form of self-sacrifice, and self-sacrifice is really a form of human sacrifice," says Amden. But self-interest need not preclude self-sacrifice. If you value another life above your own, it could be in your self-interest to sacrifice your life for theirs.

"Following your own values above all," according to Amden, it's hard to fit Rand into the left-right dichotomy of today's politics. "She's an entirely different kind of bird." Though a conservative, Rand didn't share the right wing's obsession with "how other people live their lives morally." She was neither homophobic nor racist. Although Amden concedes that the heroes and heroines of her novels (John Galt's philosophy in *Atlas Shrugged* weighs in at 101 pages) are mostly blond and blue-eyed, And what of Rand's references to lazy "savages of Asia and Africa" in *For the New Intellectual*?

Salons will begin with video or audio tapes of interviews and lectures as catalysts for discussion, since groups "tend to flake out" without some structure, Amden feels. In Albuquerque, talk often spilled over into a restaurant after the salon into "the wee hours." The first salon will feature a video interview: Ayn Rand Speaks in Herself! Discussion follows.

Ayn Rand Salon
First meeting: Sunday, July 19,
8:00 to 6:00 p.m.
La Jolla Public Library
7555 Draper Avenue
Info: 619-448-8022

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Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: 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, if a private address where it is to be held (including neighborhood, a contact phone number, and a phone number including area code for public information in READER SERVICE. EDITION: P.O. Box 54801, San Diego, CA 92166-0801. Or fax information to 619-581-7401.

BAJA

Mexican Music will be performed by Oscar Gálvez, Friday, July 17, 8 p.m., Casa de Cultura, Avenida Paris #7, Colonia Misionera, Tijuana. For more information (in Spanish), call 011-52-66-88-17-21.

"Baja Open '96," the beach volleyball tournament will be held at El Faro Beach, Ensenada, Saturday, July 18, and Sunday, July 19. For more information, call 011-52-61-27-56-05.

Latin American Music. Tania Lleras is scheduled for Saturday, July 18, at 8 p.m., in Tijuana City Hall. Admission is \$5.50 U.S. For more information (in Spanish), call 011-52-66-88-17-21.

A Half Marathon is scheduled for Sunday, July 19, beginning at 7:30 a.m., at Mission, Playa de Tijuana. Information: 011-52-66-83-69-62 or 34-30-80.

Run for a Lawyer. In celebration of "Lawyers Day," there will be a 5K run, Sunday, July 19, in Ensenada, beginning at North Street and Insurance Avenue. For registration or other information, call 011-52-61-77-08-21 or 78-18-14.

Highlights. The next event is set for Sunday, July 19, at 4:30 p.m., at the downtown hall, Boulevard Aguirre, Culiacán, Tijuana. For tickets and more information, call 619-232-5042.

Benefit Classical Music Concert. The Rosendo Bach Annual Society is located from this performance by James Russell Harley, Sunday, July 19, 3 p.m., Quinta del Mar, Rosendo Bach. Beverages and appetizers are included in the \$15 U.S. admission price. For more information, call 011-52-66-31-34-74 or 31-32-49.

The 100th Anniversary of Tijuana will be celebrated on Wednesday, July 22, at 6 p.m., in a Spanish language lecture by Humberto Félix Becerra in the Old City Hall, Second Street and Constitution. Tijuana. An exhibit of historic photos follows at 8 p.m. Call 011-52-66-88-17-21 for information in Spanish.

The Papasita Flyers, presenting a traditional ceremony with dance and music from the state of Veracruz, return to the Tijuana Cultural Center with performances through August.

Shows begin at 1 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 Hermanos and Mesa Street in the Zona Río, in Tijuana. For more information, call 011-52-66-84-17-42. Watch the Flyers live free.

Ensenada's Summer Fair continues through Monday, July 27, with Mexican food, folkloric dances, and carnival rides at Manzana Ocho in downtown Ensenada. Call 011-52-61-78-29-88 for details.



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July 23 8PM

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July 17 9PM

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July 22 8PM

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Calendar LOCAL EVENTS

the topic for scientist/author David Brin, Sunday July 19, 4 p.m., at the Zenith 14, Viter Science Center in Balboa Park. Brin's newest book is a nonfiction opus titled *The Transparent Society*. This event opens a four-lecture series to celebrate Space Week. On Monday, July 20, at 7 p.m., site center's resident astronomer Dennis Mamunara addresses "Moon Myths and Madness." Andre Bormann of the San Juan Institute will discuss "Human Colonization of the Solar System and Beyond" at 7 p.m. on Wednesday, July 22. Tina Ray of NASA/JPL will conclude the free series, which takes place in the Crayon Boehm Lecture Hall.

You'll have two chances to find out all the details of how astronauts eat, sleep, work, and exercise, when Aly Evans, the center's education specialist, makes a presentation, Tuesday and next Thursday, July 21 and 23, at 10:30 and 1:30 p.m. Both days in the center's Boehm Commons Forum. And International Space Station: *Groundwork* is launched as a video about microgravity and science and engineering in space, which screens on Monday, Wednesday, and next Friday, July 22, 23, and 24, at 11 a.m. and 2 p.m. in the Boehm Lecture Hall, 238-1233.

Translation and Poet by Warwick plans a combination writing and reading, July 25, at 7 p.m. The event is located at 3777 Fourth Avenue, in Hillcrest. Call 297-9950 for registration. The fee is \$30; non-members, \$20.

What Is a Mummy? Why did our ancestors insist on living forever? Find out the answers to these and other questions when Museum of Man physical anthropologist, cerarose Rose Tyson presents a walkthrough of "Mummies of the Mammoth," and lecture at noon on Monday, July 20, at the San Diego Museum of Man in Balboa Park. Admission is \$5 for non-members, \$20-200.

Art Talk, explore the tradition of landscape painting from the early Renaissance to the 19th Century when James Gribb offers "Landscape Paintings: Moving Through Space and Time" at the San Diego Museum of Art in Balboa Park starting at 3:30 p.m. on Monday, July 20. Participants will explore his time before photographs when artists used the landscape for personal artistic expression, and explore Monet's landscape work and gardens at Giverny. The fee for the six-part class is \$80 for non-members.

The many French artists in the late 19th Century, Claude Monet admired the Japanese prints that poured into Europe after Japan's centuries of isolation ended in the 1850s. Discover the Japanese prints and paper the process known as "Imagery of the Floating World" that influenced so many artists during a class led by James Gribb beginning on Tuesday, July 21, at 5 p.m. Non-members pay \$40 for the three-part class. For more classes on either class, call 694-1962.

Now Join, Before Youself! Learn "How to Behave So Your Children Will Too" when psychologist Teri Sevens leads a seminar based on his book (with the same title) for the Learning Action on Tuesday, July 21, from 6:30 to 8:30 p.m. in Mission Valley. The fee is \$49; call 544-7000 for information, directions, and registration.

"Precognizing Your Work and Your Best to Co-Create" Linda L. Property and the Digital Designer? to the subject when, intellectual prop-



SURF, STORMS, AND TIDES

CABRILLO NATIONAL MONUMENT FOUNDATION presents the third lecture in the 1998 Lecture Series

Surf's Up: Wave Storms and Wave Climate in Southern California

Dr. Richard Seymour, Ocean Engineering Research Group • Scripps Institution of Oceanography

Sunday, July 19 • 3:00 PM

Lectures will be held in the Visitor Center Auditorium, Cabrillo National Monument, 1800 Catalina Memorial Drive, Point Loma. Lecture free with park admission. August 16 is the last scheduled lecture. For further information call 619-232-4741.

THE COMEDY STORE

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Welcome, once again, to the new and spectacular San Diego Symphony. Please join us each weekend this summer for champagne, fireworks and festivals at Navy Pier.

Summer Pops Seating Options	
CAP*	Champagne table
STP*	Cabaret table - front sides
STP*	Cabaret table - center section
STP*	Cabaret table - side sections
STP/STB	Galley seating

*Cabaret and champagne seating in four guests per table.
Price is per person. (Subscribers receive priority seating.)

Summer Pops Schedule

July 24, 25, 26 **Truly Tchaikovsky** Summer Pops opens with San Diego Symphony Artistic Director Jung Ho Pak, leading the Symphony, and the U.S. Naval Band in Tchaikovsky masterpieces. With real cannons, adding to the drama of the 1852 Overture!

July 31, Aug. 1 **Broadway, Just Off Broadway** Hear the famous melodies of the most successful Broadway composers of all time: Rodgers and Hammerstein and Andrew Lloyd Webber. Featuring the singers from *Boyz n the City*!

Aug. 7, 8 **The Movies And More!** Richard Kaufman, Music Director of MGM, directs famous movie themes and the music of Henry Mancini, sung by Hank's daughter Monica.

Aug. 14, 15 **It's A Swing Thing** Big Band is back. Dance to the hot sounds of Duke Ellington, Terrell Dorsey, Ella Fitzgerald, Sinatra and more.

Aug. 21, 22 **Happy Birthday, George!** (Gershwin Festival Part I) **Michael Feinstein** "Pianissimo" Michael Feinstein celebrates Gershwin's 100th birthday with the San Diego Symphony as only Feinstein can.

Aug. 28, 29 **Happy Birthday, George!** (Gershwin Festival Part II) **John Pizzarelli** Hot jazz guitarist/singer John Pizzarelli croons some of Gershwin's best loved tunes and presents Feinstein's Pulitzer Prize-winning Broadway musical *How to Succeed in Business Without Really Trying*.

Sept. 4, 5, 6 **Beethoven!** Hear the voices of John, Paul, George and Ringo come alive with the stars of Beethoven and the Classical Mystery Tour, accompanied by the San Diego Symphony.

Sept. 11, 12 **Fiesta Mariachi!** Celebrate the end of summer with a night of the border party featuring the music of Mexico and folkloric dances!

All concerts begin at 7:30 p.m. Programs and artists subject to change.

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Calendar LOCAL EVENTS

erty attorney David Bradford speaks for the Digital Design SIG meeting at 7 p.m. on Tuesday, July 21, in room CG333 at SDSU. Free. For further information, dial 582-2172.

"California Wild Canyons" is the title of a new book released by the California Native Plant Society. At their next meeting there will be an informal lecture and book signing by local botanists who contributed to it, including Fred Roberts of U.S. Fish and Wildlife, Jim Duce of the state fish and game department, and Howie Wain, Ellen Bander, and John O'Leary of SDSU. The meeting is set for Tuesday, July 21, 7:30 p.m., in room 104 of the Casa del Prado in Balboa Park. Free. 685-7321.

"Israel at 50: A Nation at the Crossroads" is the subject for talks hosted by the Lawrence Family Jewish Community Center. The series concludes at 7:30 p.m. on Tuesday, July 21, when Jacob Goldberg focuses on "Israel, the U.S., and the American Jew-

ish Community: Will the Partnership Continue?" Admission for non-members is \$10 per talk. Find the center in Mandell Weiss Eastgate City Park, at 4120 Executive Drive, in La Jolla. 452-5161.

Baker on Bromeliads, California Gardens owner and bromeliad collector Bill Baker will speak for the San Diego Bromeliad Society at 7:30 p.m. on Wednesday, July 22, in room 104 of the Casa del Prado in Balboa Park. For information, call 661-2900. Free.

"Shared Space: The Sculptural Revolution of Architecture in the 20th Century" is the subject when Simon Fraser University visual arts professor Greg Sinder speaks for the summer lecture series hosted by the Master of Arts in Liberal Arts at SDSU on Wednesday, July 22. This year's theme is "Disciplines 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.

The Often Complicated Subject of Genetics will be made easy to understand when herpetologist Brad Hollingsworth presents "Modern Approaches in the Study of Lizards and Snakes" at 7 p.m. on Wednesday,

July 22, for the ongoing reptile lecture series at the San Diego Natural History Museum. He'll also address questions about the natural history of reptiles. Admission is \$8 for non-members. Call 232-3821 x203 for the suggested reservations.

Tech Talk, with his trusty burro Mico, author and adventure cartoonist Mackintosh set off on foot and hoof on Wednesday, July 22, in room 104 of the Casa del Prado in Balboa Park. He made to commemorate the 40th anniversary of the founding of the first of the California racetracks in Loretto. Mackintosh will give a slide presentation on his trip for the Discovery Baja Travel Club at 7 p.m. next Tuesday, July 23. Find the club at 3099 Clairemont Drive, in Clairemont. Admission is \$5 for non-members. Call 275-4225 for information.

IN PERSON

The Original Mormon Battalion was recruited near present-day Council Bluffs, Iowa, in July 1846 to fight in the war against Mexico as part of the Army of the West. Company B, an original play by Penny resident Tim

Thomas, is drawn from diaries and other sources and tells the story of the battalion using authentic characters and events from 1846 and 1847.

See the play at 7:30 p.m. tonight, Thursday, July 16, through Saturday, July 18, behind the Mormon Battalion Visitors' Center (2510 Jean Street, Old Town). The show is free, but tickets are required. Obtain tickets by calling 738-3317 or 977-0837.

San Diego Poets LoVerne Brown and Larry Milligan will read from their recent work at 8 p.m. on Friday, July 17, at D.C. Willy Books (7841 Girard Avenue, La Jolla). For information, call 456-1800. The reading is free.

Surfita for Seals, the Horizon Surf Fellowship plans a program with surfers Tom Curran, Sean Harris, Joe Curran, C.T. Taylor, Bryan Jennings, and others and the screening of *Fall for the Leader*, a surf flick with "cousin" B. Nissen wells in California from the past winter. Events begin at 7 p.m. on Friday, July 17, at the zephyrarium at the Horizon Surf Fellowship (4520 Pochontas Avenue, Clairemont). For more information, call 270-8915 or 490-5014. Admission is free.

Angst, Hidden Fiction will be read by authors Michael Stern and Deane Anderson at 7 p.m. on Friday, July 17, at the Writing Center (3717 Fourth Avenue, Hillcrest). Free. Call 297-9950 for information.

Marine Operations of the '40s and '50s will be discussed when Milton Williams — a former member of the U.S. Navy submarine service and author of *Submarine Under Ice* — signs and speaks at 7:30 p.m. on Friday, July 17, at Barnes and Noble. Find the shop in Grossmont Center, 5000 Grossmont Center Drive. La Mesa. 667-2870. Free.

Are the Gods and Gnomes Invited? Head to Saint Paul's Cathedral on Friday, July 17, for the poetry and jazz colloquy planned from 7 to 8:30 p.m. with readings by local poets, jazz by Eyes Wide Open, coffee, and desserts. Admission is \$10. Find the cathedral at 728 Sixth Avenue, at Fifth and Manning, in Hillcrest. For information, call 298-7261.

Summertime and the Music's Easy, at this time of year the country is filled with free outdoor concerts. The "Madsummer" Music Festival hosted by Orfila Vineyards and North County Fair continues on Friday,

July 17, with music by Fattburger on the green at North County Fair in Escondido from 6:30 to 8:30 p.m. For information, call 760-480-1532.

On Fridays, 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 17, listen for tunes by the Legends. Dial 798-8533 for additional information.

The 13th annual TUFF Jazz in the Parks series continues on Friday, July 17, with Native Vibes performing at Stagesonch Park (3420 Camino del Rio South, San Diego). All concerts in the series begin at 6 and end at 8 p.m. For more information, call 760-434-2904.

The La Jolla Concerts by the Sea series hosts the Chicago Six on Sunday, July 19, from 2 to 4 p.m. The concert may be heard in Scripps Park by the La Jolla Cove; find the park at the foot of Girard Avenue. Dial 645-8115 for more details.

The Pacific Coast Concert Fund will perform show tunes, popular favorites, and marches for the Coronado Promenade Concerts on Sunday, July 19, starting at 6 p.m. in Spreckels Park. 437-8788.

Jackie Macelloni and the Bird Rock Blues Band hit the stage at Carrol

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Calendar LOCAL EVENTS

Creek Park when the Carmel Valley Summer Serenade '98 concert begins at 5 p.m. on Sunday, July 19. Find the park at 4101 Carmel Center Road. Call 481-1339 or 755-0075 for information. Bring blankets, chairs, and a picnic.

Audience Suggestion has the improv comedy presented by the Creative Urges Improvisational Comedy Troupe, the ensemble has the theater at the Children's School (2225 Torrey Pines Road, La Jolla) at 8 p.m. on Saturday, July 18. Admission is \$10. For information, call 581-0050.

Listen to Grandmother, Doralee Patrick in Ruben will sing and discuss her book, *Grandmother's Daughter* (Pamphlet).

Jewish Family Cookbook at 2 p.m. on Saturday, July 18, at Barnes and Noble Bookstore. The store is located in the Del Mar Highlands Town Center, at 1285 El Camino Real, in Del Mar. 481-4038. Free.

Strike Up the Band, the 30-member Hillcrest Wind Ensemble will celebrate the music of George Gershwin and Irving Berlin during a concert slated for Saturday, July 18. "Cahoon '98" - Broadway: The Early Years begins at 7:30 p.m. at the VASA Hall, 3944 El Camino Real, in San Diego. Tickets are \$10. For more details, call 652-2077 x122.

Everything is Magical... 11 young thespians from the theater school at the North Coast Repertory Theatre are presenting *Pygmalion* and *Thyestes* as a Midsummer's Night. Joe Powers adapted and directed the plays, based on William Shakespeare's *Midsummer Night's Dream*.

The curtain rises at 11 a.m. on Saturday, July 18, at Barnes and Noble Bookstore. The store is located in the Del Mar Highlands Town Center, at 1285 El Camino Real, in Del Mar. 481-4038. Free.

Author William will sign and discuss his *Sweet Prison* at 2 p.m. on Saturday, July 18, at Mysterious Galaxy Books (3904 Canyon Street, Kearny Mesa). For information, call 268-4747. Free.

The Best of Broadway position housed by the Poetry Company starts at 8 p.m. on Saturday, July 18, at the Claire de Lune coffeehouse (2906 University Avenue, North Park). Tickets are \$5. Call 241-7025 for information.

"The Best of Broadway" is in store ahead of the San Diego Chamber Orchestra is joined by soprano Megan Watson, alto Susan Allen, tenor Robert MacNeil, and bass Philip Larson for a concert

at 7:30 p.m. on Saturday, July 18, at the house arena at the Del Mar Fairgrounds. The program includes "Broadway Favorites," "Hits from the Silver Screen," and "It's a Wonderful Life." Tickets start at \$8, available by calling 888-844-7326 or Ticketmaster (252-1155).

Encinitas City Councilman and poet Sheila Cameron will share her "haiku style" work at the 101st Art's Colony beginning at 3 p.m. on Sunday, July 19. Free. Find the gallery at 818 South Coast Highway, in the Lumberyard in Encinitas. 760-632-9074.

The Christmas Community Band, Brook Mohr will perform *Magnum Opus* at 8 p.m. on Sunday, July 19, at the Point Loma Community Church (2125 Oceanview Boulevard). Tickets are free, available by calling 213-1633.

Concerts Under the Oaks commence at the Quail Botanical Gardens on

Sunday, July 19, with jazz by Lori Bell and Ron Satterfield. The event begins with a light supper at 5 p.m. and music at 6 p.m. General admission is \$15 per concert, or \$40 for the series. Find Chual at 230 Quail Gardens Drive, in Encinitas. 760-436-3036.

Space Week is being celebrated at the Fleet Science Center in Balboa Park when local authors and scientist David Brin talks about surveillance from space and saving "privacy" in the information age at 4 p.m. on Sunday, July 19. Free. Find the author at the Fleet Science Center, in Balboa Park. Tickets are \$5. Call 241-7025 for information.

Country and Bluegrass Music will be heard when the five-woman band High Hopes performs at 7:30 p.m. on Sunday, July 19, at the First United Methodist Church of Chula Vista. The concert will be preceded at 6:30 p.m. by an ice cream social.

with sundae available for \$1.50. An offering will be received for the concert, child care is available. Find the church at 915 Paseo Ranchero, at the corner of East H Street. Call 656-2325 for more information.

New Here's an intriguing title *Understanding the Bible: You Can Without Cursing* - author Louis Bookchin will discuss and sign his book at 7:30 p.m. on Tuesday, July 21, at Warwick's Bookstore. Find the shop at 7813 Grand Avenue, in La Jolla. 454-0347. Free.

Some Pig, the KSZS-Jazz 88 concert continues on Tuesday, July 21, with music by the Jazz Pigs. The concert begins at 8 p.m. in the San Diego City College Theater (located at 14th and C Streets, downtown). Tickets are \$45 p.m., and admission is free. The concert will also be broadcast live on the station. Call 234-1161 for more information.

Twilight Times, the 1997 Twilight in the Park Concert series continues when the Country Ace and Friends perform on Tuesday, July 21. Art Deco and the New Ties will take the stage on Wednesday, July 22, and the Balboa Park Performing Arts Dancers and Friends entertain next Thursday, July 23. The concerts take place at the Spectra Organ Pavilion in Balboa Park. All of the programs begin at 6:15 p.m. Call 235-1100 for more information on these free events.

Gay Pride Comedy, the Comedy Show - with entertainment by Mike Dane, Robin Greenberg, Adam Barnard, and Eliza Kurt - on Wednesday, July 22, starting at 8 p.m. The Comedy Show, 914 Pearl Street, La Jolla. For tickets, call 454-9476. There is a no-drink minimum. No one under 21 will be admitted.

Storyteller and "Bismalmer" H. Sudner Salt hails from Australia but now makes her home in San Diego. She'll discuss her book *Voices on the Dreamtime* at 7:30 p.m. on Wednesday, July 22, at Boulder Books and Music (11160 Ranchito Canyon Drive #104, Carmel Mountain). Free. 658-1814.

"Fu-Ra-Co" is how the Bacon Brothers - actor Kevin and composer and writer Michael - describe their music, a mixture of folk, rock, soul, and country. The duo will present an acoustic performance at Hartman Plaza's Planet Hollywood at 1 p.m. next Thursday, July 23. Admission is free. For details, call 702-7627.

show. They also homesteaded in into dancing in a grass skirt and coconut shell bikini top to a song from South Pacific (see this). *South Pacific* airs tonight, Thursday, July 16, at 7 p.m. on AMC. Call Cable Channel 33.

"How Do You Make God Laugh?" Make a plan. "I am one of the best men from sensitive actor Eric (Killing Joe) Nails on Killing Joe's Scramble, a funny, talky film about college grads and their love academic world and get on. Also, *Shameless* (USA Today Film, USA Today, Airtel, Thursday, July 16, at 8 p.m. on Comedy Central. Call Cable Channel 48.

Our Favorite TV Movie title remains *Mother, May I Sleep with Danger?* How many takes do you suppose it took to voice the premise for that one without laughing? But *Deer* by *Trust* isn't half bad. Though it lacks the showstopping glitz of *AMIS* (1971), it possesses a classic, archetypal quality. It airs Friday, July 17, at 8 p.m. on KNSD. Call Cable Channel 7.

One Reason People Love Movies is because they're easier to ignore than books, but as we seek deeper into the cultural mind, even certain movies become too hard to ignore. Important movies, issue movies, movies

review. *Mississippi Burning* dramatizes a murder investigation in the 1960s. *Death Proof* Airtel Friday, July 17, at 10 p.m. on the History Channel. Call Cable Channel 73.

Heer, Heer, Bruin, "Mr. Movie" George Adams, maker of hits such as "Everything I Do," "To Really Love a Woman," "Summer of '68," "Run to You," and many more, gets a special on the Bravo network. If you listen closely, you can almost hear the publicist's hormones peeling away. Inmate and inmate Bryan Adams airs Sunday, July 19, at 2 a.m. on Bravo. Call Cable Channel 42.

Anthony Hopkins airs Sunday, July 19, at 9 p.m. on Bravo. Call Cable Channel 42.

U-T Columnist Peter Row wants readers to send in nominations for the 100 worst movies ever made. Get some ideas by watching *I Came From Hollywood*, a chuckle-inducing look back on winners like *Chinatown*, *Thelma & Louise*, *Dogville*, *Guilty*, *From Hell* (I Came and The Stone People Airtel Monday, July 20, at 2 a.m. on Comedy Central. Call Cable Channel 48.

"My God, It's Full of Stars" Author Arthur C. Clarke and director Stanley Kubrick appear on the cover of

Time as the president and the Soviet premier, respectively, in 2010: *The Year We Made Contact*, the lumbering sequel to the monumental 2001: *A Space Odyssey*, which air immediately before it Sunday, July 19, at midnight on TNT. Call Cable Channel 34.

See the Creative Process in Action in Paris - When it starts, the story of a screenplay (William Hadden) hired by a studio exec (Noel Coward) to write a screenplay in Paris, who flitters away his time until two days before deadline, then hires a secretary (Audrey Hepburn) to help him. Airtel Wednesday, July 22, at 5 p.m. on AMC. Call Cable Channel 33.

Both Easy Peasy and Speed Racers may want to join the San Diego Skate Coalition on Friday, July 17, for a skate up Coronado's paved strand bike path and back to Orange Avenue for refreshments. The event begins at 7:30 p.m. in the south parking lot by Burgo King and Probe's (1291st, in the Old Ferry Landing, Coronado). Free. Call 544-4553 for more information. Helmets and wrist guards are mandatory.

Hurray for the Padres, the San Diego Padres are on Comcast for a

SPORTS

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Calendar LOCAL EVENTS

Take Only Pictures, Leave Only Rubbles. The beauty of the underwater world is highlighted when the 32nd annual Underwater Photo Festival takes place on Friday and Saturday, July 17 and 18, in UCSD's main

auditorium. The multi-image slide shows produced by SD Underwater Photographers Society members are different each evening, and each program starts at 8 p.m. Tickets are \$15, available by calling 534-4358.

Valleys of Black Powder and gunfire will be part of the re-enactment of the first Spanish arrival when the Pecos Day Fiesta — commemorating the 250th anniversary of the founding of the first presidio and mission in

Alta California — takes place on Saturday, July 18, from 2 to 5 p.m. at the Hispanic Serra Museum. Visitors may sample Spanish and Native American cuisine and watch demonstrations of basket weaving, gourd decorating, ceramics, corn husk doll and candle making, and there will be entertainment by the Kumbaya Bird Singers and Spanish dance.

For more information, call 297-3238. Admission is free. Parking is available around the Serra and in Cabrera lots located in front and Taylor streets, in Old Town.

Interested in Intercontinental Abduction? How about intercontinental communication through remote speech therapy? The Sky Festival — with lectures by "experts in the fields of science, astrology, and metaphysics" — is slated for Saturday and Sunday, July 18 and 19, at the 3000 Bala, Sheraton, with lectures, guided "UFO" and stargazing tours, live music, Native American ceremonies, vendor booths, and more.

Admission is \$65 per day, or \$125 for the whole weekend. For more information, call 287-7735. Find the festival at 5400 Keaney Mesa Road, in Kearney Mesa.

Sandcastle Days. Imperial Beach's annual festival of sand masterpieces this year is scheduled to begin on Saturday, July 18, at 8 a.m. with a parade

breakfast at the corner of Date and Seacrest at 10 a.m. The Sandcastle Parade begins from 2 to 3 p.m. there's a "Kids 'n' Crafts Competition," with an awards ceremony at 4 p.m. Fireworks are at dusk at the pier. The pro guys compete in the U.S. Open Sandcastle Competition on Sunday, July 19, from 8:30 a.m. to 10:30 p.m. (524-6663).

Book Sale. The University Heights Library will hold its monthly book sale from 8 a.m. to 3 p.m. on Saturday, July 18, from 8 a.m. to 3 p.m. The library is located at 4193 Park Boulevard and by calling 542-1742.

Thousands of Snakes and Lizards will invade the San Diego Community Center on July 18 and 19. If you consider this an invasion rather than a warning, the International Reptile Breeder's Association invites you to the show and sale of all manner of captive-bred species and amphibians on display and for sale, along with educational workshops and vendor booths.

Hours are 9 a.m. to 3 p.m. on Saturday, 10 a.m. to 4 p.m. on Sunday. Tickets are \$5 for adults, \$3 for those 6 to 14, and free for those 5 and under. For more information, call 443-9864. Find this herpetological haven at 2025 C Street, downtown.

Oldies but Goodies. The Santa Barbara Historical Museum is hosting an antique car show from 8 a.m. to 3 p.m. on Saturday, July 18. Cars will be on display from the Model A Club and the Over the Hill Gang. Admission is free. Find the museum at 4035 Buena Vista, in Buena Vista. Dial 267-5447 for a national information.

Get Crafty. Demonstrations of the craft of building fences, garden ornaments, and buildings from human hair in the Japan Pavilion are scheduled when "Bamboo Creek"

philipians on display and for sale, along with educational workshops and vendor booths.

Hours are 9 a.m. to 3 p.m. on Saturday, 10 a.m. to 4 p.m. on Sunday. Tickets are \$5 for adults, \$3 for those 6 to 14, and free for those 5 and under. For more information, call 443-9864. Find this herpetological haven at 2025 C Street, downtown.

Herndon's Choice. Billy Budd is the topic when the San Diego Great Books group meets at 7 p.m. on Saturday, July 18, at the third floor meeting room at the San Diego Public Library (3300 L Street, downtown). For information, call 440-5625. Free.

Thousands of Snakes and Lizards will invade the San Diego Community Center on July 18 and 19. If you consider this an invasion rather than a warning, the International Reptile Breeder's Association invites you to the show and sale of all manner of captive-bred species and amphibians on display and for sale, along with educational workshops and vendor booths.

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Handmade at Heart. The San Diego Community Center will host a "Handmade at Heart" sale on Saturday, July 18, from 9 a.m. to 2 p.m. Sale includes handmade jewelry, clothing, home decor, and more. Admission is free. Find the sale at 2025 C Street, downtown.

All Types of Books will be offered for sale at the Mission Hills Library (925 West Washington Street) from 9:30 a.m. until 2 p.m. on Sunday, July 19. For details, call 491-4970.

Dance's Deep. Lead to the John D. Spreckels Building on Sunday, July 19, when the San Diego Middle Eastern Dance Association hosts a festival with Middle Eastern dancing, vendors, and concessions from 10 a.m. to 4 p.m. Tickets are \$7 in advance, \$10 at the door. For more information, call 440-2272 or 444-4197. Find the bldg at 1038 Front Street, at University Avenue, in Hillcrest.

Don't Drink, and Be Merry. The Mission Hills Music and Arts Fair '88 is slated for Sunday, July 19, from 10 a.m. to 7 p.m., on West Washington Street and between of Adams, California, and Fort Stockton. Expect live musical entertainment, international foods (for sale), arts and crafts, and more. 208-8531. Admission is free.

Pick a Pet. Many animals will be available for adoption during the PCHAS (Friends of County Animal Shelter) event from 11 a.m. to 3 p.m. on Sunday, July 19, at the County Animal Shelter (1400 Gaines Street, Linda Vista). Dial 465-1536 for further information.

Oh, the Captain's Navy. The working songs sung by sailors and known as sea shanties date back to the Great Age of Sail. The annual Sea Shanty Festival on the decks of the Star of India takes place on Sunday, July 19, between 11 a.m. and 4 p.m., and promises lots of singing, sail setting, merriment, and demonstrations. General admission is \$5, with discounts for children and seniors. For information call 234-9155. The ship is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Fish Street, downtown.

READER MATCHES AD OF THE WEEK

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- Use the best methods of everyone you want to contact!
- Receive messages to your mailbox from attendees who wanted to listen to your ad in the past, or to let you know who thought you looked sexy in that dress and wanted to tell you who thought you were extremely handsome and charming, who were too shy to talk to you, but thought you were incredible!

You will receive a FREE \$2 word Reader Match (at \$10 value) Make a point to complete your ad early, so someone who sees you at the event and wants to meet you can see your mailbox number. The first 75 people who turn in their ads will receive a pass to Walt Disney's Disney's The Parent Trap, starring Patricia Richardson and Dennis Quaid. This remake of the classic romantic comedy is guaranteed to make you believe in Cupid! Appointments will be scheduled and you'll be able to dance to the music of Gene Louis (starting beginning at 9:00 pm. With 35 cover. Please make a reservation by calling 619-279-8530, x286.

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California Review

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Calendar
CLASSICAL MUSIC

Birth of a New Chamber Music Series

Verklärte Nacht gives emotion a bad name.

Felix Fan has done San Diego music lovers a signal service by initiating a new chamber music series. With the aplomb of a seasoned musical director, the young cellist organized three concerts under the rather odd rubric "Muzik," which were presented at the Fan family's delightful private concert hall in La Jolla. Fan's model was no doubt the La Jolla Chamber Music Society's Summerfest, with which Muzik's shared some of its personnel (including Summerfest's Toby Hoffman, Michelle Kim, Heichiro Ohyama, and Fan himself). Similar to Summerfest at its best in the high caliber of its musicians and in the polish and intensity of its performances, Muzik's never less differed from the August festival at Sherwood Auditorium in the range of its programming, which dared to intermingle the classics with a higher proportion of 20th-century music.

The single concert I managed to attend was typical in its variety: a Bach Brandenburg Concerto No. 3, Schoenberg's *Verklärte Nacht* (its original string sextet version, and a couple of pieces by Muzik's composer in residence, Jonas Hellborg, who was represented on each of the three programs). Hellborg's contribution was unavoidably controversial, for several reasons. He is a jazz guitarist, whose compositions belong to the category of "crossover," attempting to fuse jazz idioms and modes of performance with more classical traditions. In this case, the crossover aspect was vividly explicit in the works' titles, two Duos that brought together Hellborg himself, playing the bass guitar, and classical cellists Felix Fan (in Duo No. 3) and Adrian Brendel (in Duo No. 2).

The most successful feature of these pieces was the juxtaposition of the sonorities of the two instruments, an unusual combination that proved to have considerable potential for pungent contrasts. Stylistically, however, there were notable problems. Both works, in jazz fashion, were meant to be improvised on the basis of some rudimentary thematic and harmonic material provided by the composer. Hellborg, an adept jazz instrumentalist with an inward feel for the language, offered exploratory improvisations that were often absorbing in their brooding, agonized emotionalism (although his habit of concurrently expressing the emotions through truly frightful scowls and moans tended to distract the listener's attention). Fan and Brendel (son of pianist Alfred Brendel), on the other hand, while remarkable masters of their instruments, could scarcely be expected to improvise with the freedom and imagination of a musician long experienced in this quite distinct musical skill. They produced some grand, rich, thrilling tones, but it must be said that when the ball was in their court not much interesting intonation was going on.

Aside from this persistent imbalance, Hellborg's Duo for Cello and Bass Guitar were quite listenable in a charming, old-fashioned way, dialing themselves coolly, fully not with the painfully challenging music of late Miles Davis or Cecil Taylor but with the colorful exoticism of crossover experiments from well over a half-century ago. I was repeatedly reminded of Villa Lobos's jazzy mixtures of classical music (prominently Bach) and Brazilian folk music, and of Mahan's jazz-inspired *La croustade du monde* (1923). The lasting quality of those works proves that, with the right kind of creative tact, radically different musical languages can be made compatible. But the history of modern music also demonstrates that every attempt to make jazz improvisation compatible with the performance traditions of classical musicians are trained in has turned out to be a flop, and Hellborg's efforts are no exception.

About Muzik's performance of *Verklärte Nacht* by violinists James Ehnes and Michelle Kim, violinists Toby Hoffman and Peter Bucknell, and cellists Jeremy Turner and Adrian Brendel, I must report first of all that I cannot remember having heard a better one. The gorgeous, plummy sound, the ripe and fiery

expression of the music's tormented and exalted passions, the confident authority with which the work's massive architecture was delineated — it was all exactly on Schoenberg's wavelength, in this late-late-Romantic musical rendering of a narrative about sexual guilt, pregnancy, confession, forgiveness, dark woods, shimmering moonlight, and the transformation of the world by love.

That said, I must confess (morely as a personal aside, and not as legitimate critical commentary) that every time I hear this work — and the more so when it is idiomatically played as at Fan Hall — the more I feel it. Here are some of the thoughts that went through my head as I listened to Muzik's exquisite performance. *Verklärte Nacht* gives emotion a bad name. Its blunted self-indulgence makes you want to throw up — except that that would be bringing coals to Newcastle. After hearing it, you want to run home and wash out your brain with something clean and crisp and unchromatic, like Domenico Scarlatti or Stravinsky. It isn't Schoenberg's 17-tone revolution that made him the most hated classical composer of the 20th century; all his



Felix Fan

Muzik's chamber music concert
Fan Hall
Bach, Brandenburg Concerto No. 3 in G, BWV 1048; Hellborg, Duo No. 2 and 3 for Cello and Bass Guitar; Schoenberg, *Verklärte Nacht*, Opus 4.

horrible traits were in place before he started monkeying with the tonal system and going "modern." This may be early Schoenberg (1899)

but taste it and ARGHHH IT'S STILL SCHOENBERG!

No matter — the function of fine musical performers is to give their all to a score, whether it is any good or not and whether they themselves like it or not, and that is what the Muzik musicians did, in the Schoenberg as in the Hellborg pieces. Perhaps they actually love this music —

they certainly sounded like it. As for the Bach Brandenburg No. 3, no speculation is needed as to whether the wonderful artists playing it loved it — all musicians love Bach, and for good reason. The audience loved the performance too — and for good reason. At the same time, they were no doubt thinking (as I was) that Muzik's greatest achieve-

ment was to make us all hope that it would become an annual institution. ■

CLASSICAL LISTINGS

Celebrate George Gershwin's 100th Birth Year with selections from *Porgy and Bess* when Westwood Brass performs from 5:30 to 7:30 p.m. on Friday, July 17, in the sculpture garden at the San Diego Museum of Art.

the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to *Reader's Classical Music*, P.O. Box 858013, San Diego CA 92186-5801. Or fax information to 619-581-2401.

Fall, Classical and Popular Music from many countries may be heard when harpist Alfredo Rolon Jr. performs in the community rooms of the Oceanview Public Library at 7:30 p.m. on Saturday, July 18. Admission is \$5. Find the library at 330

North Coast Highway, in Oceanside, and by calling 760-966-4666.

Poets for a Grand Organ may be enjoyed when Amy Johnson and Robert Armit perform selections by Mendelssohn, Grainger, Stravinsky, Holm, Ravel, and Armit for the 1998 Summer Organ Festival at the Spreckels Organ Pavilion in Balboa Park on Monday, July 20. Admission is free. Concerts begin at 8 p.m. Find 226-0819 for details.

North Coast Highway, in Oceanside, and by calling 760-966-4666.

Poets for a Grand Organ may be enjoyed when Amy Johnson and Robert Armit perform selections by Mendelssohn, Grainger, Stravinsky, Holm, Ravel, and Armit for the 1998 Summer Organ Festival at the Spreckels Organ Pavilion in Balboa Park on Monday, July 20. Admission is free. Concerts begin at 8 p.m. Find 226-0819 for details.

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ALL THE WORLD'S A STAGE...



Calendar THEATER

when Joe Papp was alive. I did four or five shows. On the first two I rarely saw Joe exert his status. He usually had people around him, always taking notes. They'd be playing his status by calling him "Mr. Papp" and writing down what he said. Joe never said, "I'm Joe Papp and I'm a ten — and you're all Jews!" But when he did go for you, the shock was enormous. You know, "I'm a 10, and I created this building, and you're just a rather tall, glorified child I've let into the building."

SMITH: And you accepted lower status. WATERS: He was the boss. I had terrible fights with him at various times, but you never knew with Joe what would happen — I suppose because he retained the right to be completely capricious.

SMITH: If you think about it, every movement in a play makes — every word — implies status: how you position yourself, how you position others. WATERS: The tricky words are the little ones. My character has an action: "I've got to tell 'em." The character says, "Hello, I can play 'hello' about 15 different ways. I can embrace you. I can warn you. I can dismiss you with a muffled 'm' and a flick of the wrist. Just by the way, I'm doing something to your status."

Students sometimes get confused. They think status is rigid. But it changes according to the information you get. It's always shifting.

SMITH: Now I see how you can watch a play in a foreign language and get the gist. Just follow the fluctuations of status. WATERS: Like a see-saw. Something like I teach — an abused wife, in fact — is finding the opposite of things. I don't like productions that tell you what to think about a character very, very fast. That isn't true about how you observe people. I'm interested in things that contain their own contradiction.

SMITH: Such as. WATERS: An actor plays a scene "angry." But it's in an argument, he might caple or white or enlist agreement. If you watched an actor just being angry, you'd be bored within 60 seconds.

People see stuff like that and think, "He's really angry," or "She's so upset — how human." But it isn't. It's self-indulgent and flattens everything out. An argument doesn't move in a straight line. It's going all over the place.

SMITH: People in the "real world" are a mess of possibil-

ities, not monochromatic facades. WATERS: I'm now 46. If I said I've been in a rage for the last 30 years, people might think, "Oh, that's interesting." But I can't have lived 30 years like that. I'd be demented. Everything proceeds by opposites. It has to have its opposite, or there's no surprise.

SMITH: You don't regard your own "character" as a coherent whole? WATERS: I get fixated on opposites because I can scarcely understand my own psychology. I think I'm the product of a lot of forces, and they aren't necessarily unified: rank-working-class parents in Northern England; the 1948 Education Act that allowed children from a working-class background to go to universities for the first time; I was a teenager in the '60s. A lot of things. If my life is mapped out in advance, I have no understanding of what the map is.

SMITH: What do you tell actors who resist opposites? Who say, "My character wouldn't do that." I'm starting to lose my concepts. WATERS: I get alarmed. The actor may be absolutely right, but also may be afraid to explore the other sides of things — would rather have a character in and say, "Oh, I get it. It's all quite simple." We live in a confessional culture. If you tell anyone anything, it's valued. All the time it's "Tell me what you feel." Well, I think what we feel is usually rather complicated. And that isn't valued.

SMITH: Your staging of *Nora* pinbals with status and opposites. WATERS: She's a victim of male society. But she also creates her own problems. She's spoiled. She does find a way out, but at what cost?

SMITH: You also complicated Torvald; he's usually just a villainous scoundrel. WATERS: Torvald's got the higher status. He puts her on a pedestal, patronizes her. But he's a victim of the thing too. She manipulates him. There's no point in making Nora just the victim and Torvald just the villain. In the end they're, but unless they're flip-flopping backwards and forwards, you get the whole thing in the first five minutes.

SMITH: But an actor can't play both opposites at the same time. WATERS: You have to hit one and let the audience read into it.

SMITH: How do you teach opposites? WATERS: I began as an assistant director at the Royal Court Theatre in England. My second job I assisted Max Stafford-Clark. He'd sit with his actors and break down every line of

text and assign a verb to it. The verb makes active something you're doing. Like Mrs. Lynde in *Nora* she seems forthright, a friend of the family; we ought to take life as it is, she says; stop lying, pretending — since her own life's been absolutely dreadful. Go line-by-line through her speeches, however, and she's saying, "Yes, I'm genuinely trying to help" and/or "Let's cause the maximum amount of damage." She could want to help or destroy — or both! Go figure.

SMITH: Final question: Source work, status, opposites, assigning verbs — these give drama the fluid interchangability of dreams. Do you dream about this stuff? WATERS: I don't dream about it. I do dream. I'm wary of directors who leap from one show straight into another. I think you need some kind of break in between.

SMITH: Warren Beatty has a line in *Shanghai*. He's a hairdresser and says, "I've been working. One could with that. I'm starting to lose my concepts." WATERS: Exactly. I think you need to dream your way out of a show before beginning another. The day after one closes I start dreaming, word for word, perfect chunks of the text — and I'm notorious in rehearsals for not remembering a line. The dreams go on around two weeks, with bits of the play coming out.

SMITH: I like a debriefing. WATERS: In a way, yes.

SMITH: Do you dream during a run, or before? WATERS: One director's night mare, which I always have.

SMITH: And? WATERS: Oh, it's ridiculous. Okay. In the street where my parents lived, there was a small grocery store. I'm with the cast in that store, rehearsing the play, but they're wearing the wrong costumes. Ludicrous. I he's a victim of the contemporary work, and they say, "But I've, we're in Jacobean costumes and they're stuck behind the damn counter!"

I have that dream the third week of rehearsal, with a week of rehearsing to go.

SMITH: Every time? WATERS: Every single time — that worry thing.

SMITH: What about its opposite: the nightmare could be a positive sign. WATERS: Yeah, it's fine. I guess, though it strikes the most horrible panic and terror in me. But then again there's that Oscar Wilde line in *Earnest*: "The anxiety is unbearable. I hope it lasts forever."

Calendar THEATER

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

Agnes of God
When first produced in 1981, John Pielmeier's religious drama-mystery was declared anti-Church, a label that did wonders for ticket sales and led to the 1985 movie. Amid its jarring themes — faith versus reason, women's sexual plausibility — the play time hard not to take a side. The opposite of a contentious drama, *Agnes* is a Brechtian that reinforces whatever side you're on. Though the play shows signs of wear (and grinding misapprehensions), the *Agnes* production is a good one. Director Wayne Alan Ervin eliminated all props, even chairs. The three actors emerge from tall black panels and perform in soft, scrooped, building momentum. One could wish that Ginger Radohiser's Mother Mary were more of a legitimate suspect for the crime and more proficient of religious orthodoxy (Drexler D. Livingston, the canon-opposed priest, is a properly nervous and marginally sane, with occasional flickers of chaos). Sometimes Lyle Natchley's occasionally star *Agnes*'s key words ("I'm not a nun," "I'm not a nun," "I'm not a nun") get unbalanced, but overall the performance cuts deep. Her *Agnes* is — and says — genuinely disturbed, but it from childhood abuse, a sadistic fieldhand, or from the luminous presence of her maker.

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JULY 19, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

As You Like It
The Old Globe Theatre opens its Festival '98 season with Shakespeare's comedy about mistaken identities and crossed genders. Stephen Wadsworth directed. LOWELL DAVIES FESTIVAL THEATRE. THROUGH AUGUST 15, THURSDAY THROUGH SUNDAY AT 8:00 P.M.

Auntie Mame
The North Coast Repertory Theatre opened its 1998-99 season with Lawrence and Lee's adaptation of the Patrick Dennis novel. With new artistic director Sean Murray at the helm, Mame's roaring spirit lives on, though the belly jerky play makes one wonder how it ever reached Broadway, even with Rose Russell in the lead. The script's as audacious as Mame: 50 characters, huge scene and costume changes. Instead of an orgy of props and people, Murray offers a minimalist Mame, assuming the theatricality of 11 performers. This pared-down version has two results: a majority of the cast does engaging work, but, minus its glitz, the book begs for better rhythm, pacing, and motivation (it's as if the authors assume everyone's read the book, so they don't have to fill in details). Amid these gaps, *Sandra Ellis-Trey* gives us a resonant Mame, at once flamboyant and feeling. James Webb, too long from local stages, does expert support work in anti-theatrical roles. Sara Tobin scores in scenes, especially as Gloria Upson, a social doer whose pseudo-worldliness goes feral on her own grill. Mame's witty scenes within minutes of closing the time between acting and just plain chatting. She plays the repressed Agnes (conspicuously under Mame's hand). Mame's witty scenes within minutes of closing the time between acting and just plain chatting. She plays the repressed Agnes (conspicuously under Mame's hand). Mame's witty scenes within minutes of closing the time between acting and just plain chatting. She plays the repressed Agnes (conspicuously under Mame's hand).

WORTH A TRY.
NORTH COAST REPERTORY THEATRE. THROUGH JULY 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

The Captain's Tiger
The La Jolla Playhouse stages the West Coast premiere of John Yagard's autobiographical drama about a young writer striving to come of age. Yagard and Susan Hoffer directed. LA JOLLA PLAYHOUSE. THROUGH AUGUST 15, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Curve You, Jack Delano
The Moss Men Theatre Guild offers Wilbur Brant's "old-fashioned melodrama in one act," in which the "snarky Jack Delano" encounters Eileen Van Horn, treacherous villain. MOSS MEN THEATRE GUILD. 8230 MIRA MESA BOULEVARD, MIRA MESA. THROUGH AUGUST 8, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Dance Visions
The Moonlight Amphitheatre opens its 18th anniversary season with the popular musical about the year the Wash. State Sevens got in a permanent race with the Vikings. Don and Bonnie Webb directed and choreographed. Moonlight Amphitheatre. Through July 26, Thursday through Sunday at 8:00 p.m.

The Dining Room
Oxbridge Productions offers A.R. Garner's musical of scenes about WASPs and a more extinct room.

where families used to gather to sort things out. Brent J. Stringfield directed. ONCEMORE PRODUCTIONS. FRIDAY, JULY 17, THROUGH AUGUST 22, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Dreaming Pancho Villa
The Playwrights Project stages a winning script from the 1997 California Young Playwrights Contest. Michelle Reynolds's drama about Ruby, an angry teen, whose "emotions haven't kept pace with her intellect." Guy Flores directed. Admission is free. SAN VICENTE CIVIC CENTER, 212 WEST MAIN AVENUE, SAN VICENTE. THURSDAY, JULY 16, AT 7:00 P.M. FOR INFORMATION CALL (619) 239-1483.

Erotic Headlines: Addicted to Sex & Chocolate
For late-night audiences, the Fritz Theater offers Kim Mitchell's one-act play "in three scenes & engaging monologues." Michael Hemmington directed. RMJ THEATRE. THROUGH JULY 18, FRIDAY AND SATURDAY AT 10:30 P.M.

Forever Plaid
If ticket sales are an indication, the four harmonies in search of plaid sport coats will be at the Theatre in Old Town for a long, long time. Joseph Campbell urged everyone to "follow your bliss." Even if the tight harmonies of "50s 'guy groups' aren't your particular bliss (I wonder a quick fix of Ciss and Hendrix after hearing them), you've got to admit the Plaid folk their with verse. They dare to be square. They crown in love of having a life but put life into the greatest hit of *Five for the Parade* (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Smart Bums, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. The four performers — Len Duggan, Steve Candelario, Rick Meach, and Bobby Smith — sing as well as any collection of Plaid minor groups the opening night was crisp but made no distinction between where the released song left off and the "spontaneous" sections began, everything left obscured by the same. Terry O'Connell plays an indefatigable piano and permits himself the occasional piece of wry future business. The set, which is either the Theatre in Old Town or a purgatory where the Plaid get stuck, is a subtle draw for such a party show, though time Reimann's savvy lighting knows when to break the brightness.

WORTH A TRY.
THEATRE IN OLD TOWN. OPENED LAST WEEKEND. THROUGH AUGUST 22, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AND MONDAY AT 3:00 P.M. AND 7:00 P.M.

Radio, Daddy!
Starlight Musical Theatre opens its new season with the popular musical — book by Michael Sawer, music and lyrics by Jerry Herman — about Dolly Gallagher Levi, a New York musical theatre star. STARLIGHT MUSICAL THEATRE. THURSDAY, JULY 16, THROUGH JULY 26, THROUGH SUNDAY AT 8:00 P.M.

Into the Woods
The Caribid Community Theatre stages Stephen Sondheim's musical about fairy tales after everyone lives happily ever after. Jim Hall directed. CARIBID COMMUNITY THEATRE. THROUGH AUGUST 2, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL (760) 333-8705.

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OLD GLOBE

Lettice and Lavage
Lettice Douffet abhors the mundane, the ordinary, the "merc." The "gray" 20th Century's no place for her. She burns for baroque embellishment. Her motto: enlarge, enliven, enlighten. When she meets Lotte Schoen, lifelong reactionary, Lettice finds what may become a boon companion. Playwright Peter

Shaffer always errs on the side of the line. In *Shogun*, and *The Return of the Native*, and *The Idiot*, he makes his characters soar above the pally rascals. Shaffer doesn't think much of us (his plays, in fact, try to distance us from greatness). What gives *Lettice & Lavigne* interest, however, is that Lettice discovers abjects in Lotte and cultivates them. It's as if Musset chose to share his genius with Lotte, and not so much with ideal casting, but the Lamb's Flaming Theatre comes close. Rosina Reynolds has a grandiose ball as Lettice. She whiffs and flourishes and performs a coup d'état onstage, claiming the space in the name of "enlightenment"—and entertainment. Lettice is all imagination, Lotte is "gray integrity." *Arctica*! Allen—like *Shogun*, *Lettice & Lavigne* makes actors for the last two decades—makes Lotte a plump role. Allen

LAMB'S PLAYERS THEATRE, THROUGH AUGUST 2; WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

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Moon Over Buffalo
Palomar College states Ken Ludwig's backstage farce about George and Charlotte Hay, whose theatrical careers are waning in Buffalo. Patrick Larmer directed.
HOWARD BRUBENKIN THEATRE, PALOMAR COLLEGE, THROUGH JULY 26. FRIDAY AND SATURDAY AT 8:00 P.M.; MATINEE SUNDAY AT 2:00 P.M.

moon Gutterman (Rick Stevens), erstwhile lawyer? All had motives aplenty. And Rick Archer — he says call him “just plain Rick” — wants to know. So he elicits the aid of the audience in this interactive murder mystery, written by David Landau. Along with audience participation and a funny script awash with red herrings, the show offers a four-course meal (Florentine chicken is the entrée, though vegetarian dishes are optional), served

by the cast in character, all of whom make valuable contributions. Michael Ari Wulffhart's direction creates an atmosphere in which anything can happen. Especially laughter.

Worth a try.

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less. And Ricker's a pleasure worth watching. [Not to mention a sequel, *Tellin' It to the Judge*, which runs on alternate Tuesdays and Thursdays. Sweettooth].
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SWEETTOOTH THEATRE, TUESDAY, JULY 26; TELLIN' STORIES, WEDNESDAY AND SATURDAY; TELLIN' IT TO THE JUDGE, FRIDAY AND SUNDAY. A FULL INFORMATION CARD IS AVAILABLE AT 544-9079.

The 10% Revue: We're Your Song
 Diversionary Theatre
 Tom Weinberg's pop-often slight (and some musical revue about gay life. Backed by p Davidson) and drums (Goldstone), a cast of about "The Best Years (When the World)

on the languid, direct Tibbetts keeps the splashy, thanks in large part to Leigh Scarrin and Co. They ignore individual Scarrin's "I Don't Hate" particular — and the "My Life," is the show David McBean and Bill Stigges' work is, at we though the women or without half trying. Scarrin's young daughter

She's got a knack for scenes, she assumes that an old friend and, in are.

Worth a try.

DEVISIONARY THEATRE
JULY 19, THURSDAY 7 PM
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Triple Espresso: A Caffeinated Comedy
Due to popular demand, the Grand Theatre has a new comedy show.

performers. Hugh B. has done his lounge act at Espresso Coffeehouse the day. While patrolling the house blends — "Scandinavian BliZZa," "Mokoko Cocoa Mo" plays '70s tunes on the and his companions. brate Hugh's anniversary in the '70s. The trio

not "ordinary" ones. The reunion could help bring issues from their pasts. A formulaic *Strait from Forever* also the *Forever Place* three comedians are invited to play inept. Michael Pearce Don the piano. Bob Stron rate mime (he does) mous downstairs with screen with a twist.

...takes an escalator). Arnold's a crackier character than the trio's so talented plot has them complicit to overcome, you quit tramping up the drama and get on with it, maintaining, if lightweight, the original cast members [who have been replaced].

Worth a try.
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Sao Diego to Edinburgh
Send Off
 I want to join this enterprise. Each year, Edinburgh, Scotland, hosts the largest arts festival in the world, and the largest "fringe" festival as well. This year two productions from San Diego are going to Scotland, and they could use financial support (the budget for each show is between \$1,000 and \$3,000—"a goal yet to be reached"). Katherine Fraustoner and Ron Choulatson will perform *Murder, My Darling*, and Lisa Pelejo and Joe Powers, per former Tennessee Williams's *Two-Character Play From 1918*. In July 25-28, they'll have to stage at the Edinburgh Arts Studio, along with a dozen of "traditional British

to save them for the future. The storyboarder rooms from Choulatson is rehash telling stories, fewer and people come in these "bad times." And his stories sound very elegant, familiar. Now [myself] can't control leopards of their spots, how Captain Hook lost an arm to the White Whale. Using only a drawing for a prop, Richard Rottman drowns in homeless gap and sports a gray, Whittman-like beard. He narrates the stories elegantly (when, after a story starts to culminate, it slips into a more serious, but Rottman could improve his delivery if he layered it. He speaks throughout with current narrative. As someone who writes to entertain, his [writing] (here) having more news than they do), you'd expect him to register the same kind of humor and concern for the fate of his subjects. That said, the piece intrigues nonthe-

THEATRICAL DIRECTORY

placet. Though some tempus verge
and musical sits on the spot, and
They're "lovers," they admit, but

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"It was the last day of 1896," says Walker.

"My father sailed two big voyages, one around the world in a westerly direction and once easterly," he says. "This may not seem to have much to do with sea chateaux, but it's actually quite important to the story," he tells me. On his father's westward journey, the crew got caught in a winter storm. "It was the last day of 1896," says Walker. He sits back in his armchair, and it feels like the beginning of *Masterpiece Theatre*. Caught in a winter storm, the captain decided to try and wait it out, but at the time not much was known about ocean currents, says Walker, and that ignorance caused the ship to crash ashore somewhere off the coast of South America. "My father was a young man then. He and a few oth-

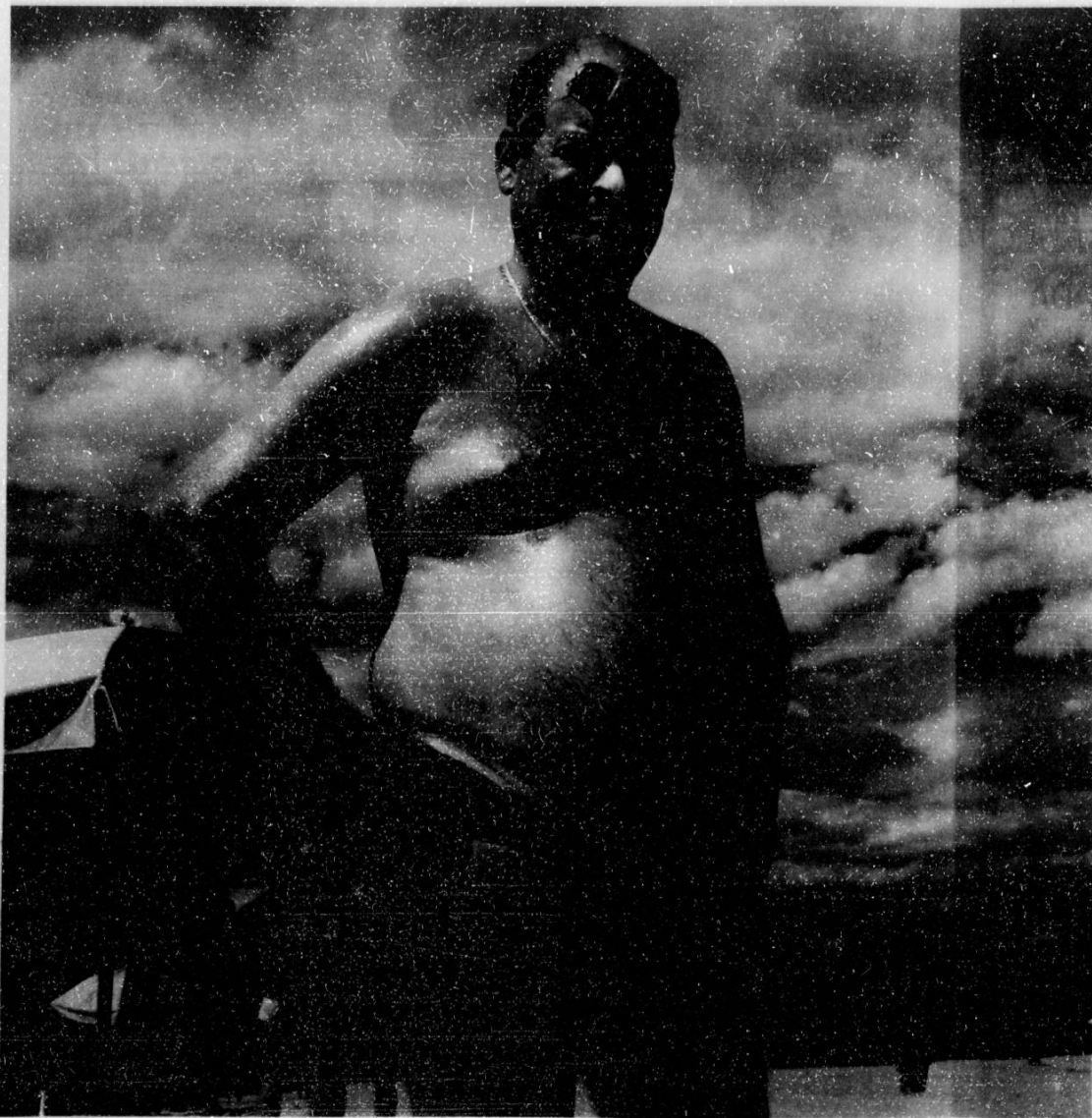
Loren Smith, singer and bass player for the Jackstraws — who will also perform — is the festival's coordinator. "It's a maritime celebration," he says. "We raise and lower the sails during the chanteys with a volunteer crew. Johnny is one of the chanteymen who will tell stories about the ships that sailed long ago and what work was done onboard while singing chanteys."

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raised, others lowered. Walker says the ones that were raised were "raised on the yard," which is the wooden cross to which the sail is attached. "A sail can weigh a thousand pounds, and a yard can weigh that much too, so you might have to have a small party of men. So the chanty to coordinate this is a 'halyard' chanty. Comes from the words: haul yard," says Walker. This is another call-and-response chanty, where the caller shouts something short, hauling the sail at the same time. During the sea chanty performance, the call-and-responses are usually the most popular because they get the crowd involved. "The other kind of chanty is a response from the audience just to get things moving."

[illegible]



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"We try to witness on a personal level, to glorify God. We try to draw the kids to us after the show and have them hang out at our table.... Since the audience can't understand the words, we rely on the pastoral speaker

schoolers don't want alternative rock, but the shows are free in church, and the kids aren't supposed to complain. Graham, the guitarist, says, "All we hear from the junior high girls is 'punk,

says, "We played Sounds & Grounds at the Vineyard in El Cajon, and 300 to 500 kids would turn up on Friday

Karri, their manager, a young, ambitious promoter from Seattle. "We should do more shows like that!"

Will Christian music labels touch these guys? "We're putting together a demo tape, so we'll find out. I think Harvey's Bicycle is just too MTV for them," Karri says.

Jeremy says, "The Christian industry was never innovative enough to reach people like us."

Karri hopes to save for a new PA system that would blast comprehensible lyrics over their power-pop noise. Josh says in disbelief, "Oh, tell us about the little bunny rabbits, Karri."

Their churchgoing parents are pretty baffled by their kids who seemed to slip through the cracks and aren't in the church worship band. Jeremy says, "My parents are, like, professionally trained. I think they couldn't bear the noise if they ever came to a show."

Graham says, "My dad thinks we are too loud and noisy. Too much feedback." Josh says, "My

parents) are proud of the music even though they don't identify with it. They brag... 'My kids are in a Christian band!'"

Jeremy shows me a song in his poetry journal. *Get away, get away, get out of my head / They're coming, coming, coming again / But all I needed, all I needed was you, Lord / But I chose to play, yes I chose to play... the game / It's on you, he said. "I've been a deep thinker since I was 16."*

The Carlos Murphy's waiter (also recently relocated from Seattle) reappears and excitedly asks if the group is in a band.

"Yeah, we're an alternative band," they toss off.

The waiter begs them to come play the restaurant's bar and offers them a round of free margaritas.

Harvey's Bicycle's upcoming shows are tomorrow at SDSU's Slush House, and a benefit show Saturday, July 25, at Holy Spirit Catholic Church.

A giant pot of gumbo simmered stage left. Bill Wharton (the Sauce Boss) and his band of oversized blues men punched out blues

on the Fun Zone Stage during the Del Mar Fair. Sporting a floppy white chef's cap and a white food-

stained smock, Wharton said, "It's swampy blues... a kind of muddy, dripping, funky sound, just like the gumbo. We grew up in Florida where there's a lot of water. Fifty yards from my house there were mosses and alligators. It gives you the world view of the swamp."

Between songs he built the gumbo, "Zucchini — not every gumbo recipe has zucchini. Let's put some in!"

T-shirts, recipe cards and bottles of his concoction, Bill Wharton's Liquid Summer Hot Sauce, fronted the stage. The hot sauce label reads:

"We've put alligator, snapping turtle, mosses, lobster, rock shrimp, pork chops, ribs, and chocolate birthday cake in our

gumbo.... Whatever you got in the kitchen."

Among those reissues is one of the Brain Police, for Texas-based Rockadell Records. "I found [Brain Police's] guitar player, and he thought it was a great idea," Faville plays me the BP's

"Yes brothers and sisters, what you have here is the elixir of life... SHAKE WELL! SHAKE IT!"

The band was jamming a song about gumbo. "You know what I like to do?" Wharton belted out. "Is get me a mess of that gumbo rock."

"Roux," he explained backstage after the show, "came from France through New Orleans. Okra came from Africa, and the file [ground sassafras leaves used as thickener] came from American natives. The thing about gumbo is diversity.... If there's a message here, it's why not forget our differences, sit down, and have a meal together."

The smell of gumbo was overwhelming. People were getting up and coming back with plates of food. The Del Mar fair didn't allow Wharton to serve the gumbo (they wanted the vendors to have the monopoly on serving food — basically music people do music, food people do food) so I slipped behind the stage and snuck a bowl. The broth was smooth, resembling a thin cream. The oysters were delicate. As I finished the last spoonful, a bead of sweat rolled down my brow.

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"That was a big deal in San Diego then. It was a guitar shop, and they'd have, like, 20 bands in an afternoon. What a scene that must have been, huh?"

Rockadell will also soon release music by the late-'60s San Diego rockers Framewerk. Faville tracked down band members, obtaining unused 45s and other material. "I ran ads looking for the bass player for three years before he finally called me. He'd been kind of a transient, moving around a lot. He only had one tape, but it was an hour-long reel-to-reel concert recording. I couldn't believe it. Perfect sound quality."

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"Election for Mayor." It reminds me of the Lemon Pipers ("Green Tambourine") with distinctly Byrdy guitars. Lyric sample: "I'd do the most in town, I'll drill the hippies down. The song is 'about as goofy as it gets,'" says Faville.

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reality (even possible reality) of a band's being Spring Monkey's "Going for the Angry," for inst. is described in a press release as having "neutron-bomb impact."

Now geez, it's been a long time since I read the nuclear trades, but as I remember it, the point about a neutron bomb isn't its impact — boom bang — but its killing radiation. It's not even particularly hot.

temperature-wise, in the nuke-arsenal scheme of things, and basically its function is to kill all life in the vicinity and leave buildings and shit relatively unscathed.

What they mean to suggest by such verbiage is anybody's guess, but you gotta assume they're talking about some kind of boom bang pow — a

slodghammer or baseball bat to the forehead, the gut, whatever. The song does have a pretty decent thunk-thunka going for it, but it's neither explosive nor especially killing (or even hot).

Likewise, "Get 'Em Outta Here" seems less a matter of "synecopated, funky fun" than (ser me) decent enough feedback quack, delivered with a little too much stereo-placement precision. Etcetera.

But it's all okay, it's all okay, it's all okay.

Contributors: Ed Decker, Pam Fox, Richard Meltzer, Jay Allen Sanford

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THE INSIDE TRACK

between sets, and when God gives us a word to share, we do. [Last] Halloween, I went off about not conforming to the world and maintaining purity, like doing homework well."

Josh and three other members of Harvey's Bicycle skip work to meet for nachos and ice tea at Carlos Murphy's. They play local church youth groups on bad PA systems to convey their message — indecipherable lyrics from lead singer Jeremy's poetry journal. Harvey's doesn't always please the crowd, since the junior high and high

punk, punk," or "ska, ska, ska." His brother Josh, the bassist, adds, "Yeah, they're dumbfounded and demand to know what we are — punk or ska?"

"Punk is boring," Jeremy says, Josh agrees. "Punk bands are a dime a dozen," Joel, the drummer, adds. "And playing ska would be phony."

Jeremy continues, "The best response has come from college groups, broken people with relationship problems." Harvey's Bicycle plays for youth groups at Vineyards, Calvary Chapels, Assemblies of God, and Foothills. Josh

night for a show, mostly Christian skate punks, others with foreign substances in their bodies. Vineyard closed for now... Meanwhile, there's nothing else in El Cajon since... the Soul Kitchen [closed]."

"At one of our SDSU [Slush House] shows, we were in front of, like, 1500 people...." Josh turns to



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John Taylor / 430 (w/ Baby Driver): Baby Driver, Wednesday, July 19, 8:30 p.m., 143 South Cedar Avenue, Solano Beach. 619-431-8140.

Wax, and Laboratory / 430: Wednesday, July 29, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Steel Pulse / 744, Shoggy / 735: Berra's, Wednesday, July 29, 8:30 p.m., 143 South Cedar Avenue, Solano Beach. 619-431-8140.

The Rock-a-teens, Niner, and Supersnare / 774: Cobble, Wednesday, August 8, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Brooks and Dunn / 444 (w/ Hot Rod Lincoln, 1442, to host): Thursday, July 30, 8 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Freddie James / 440 (w/ The Undiscovered): Baby Driver, Thursday, July 30, 8:30 p.m., 143 South Cedar Avenue, Solano Beach. 619-431-8140.

The Dervishes / 403: Cobble, Thursday, July 30, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Zydeco Blues Patrol: Minor Hill / 744: Friday, July 31, 8:30 p.m., 1425 Washington Place, Mission Hill. 619-298-6533.

Alan Jackson / 884 (w/ Dunes Center / 883): Live Amphitheatre, Friday, July 31, 7:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

Peter White / 683 (w/ Rick Berra / 703): Amphitheatre, Saturday, August 1, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

The B-Side Players / 672 (w/ Monkey Wagon / 673): Amphitheatre, Saturday, August 1, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

Sony Rhodes / 950: Baby Driver, Friday, July 21, 8 p.m., 143 South Cedar Avenue, Solano Beach. 619-431-8140.

The MacAnagys / 3272 (w/ Jon's): Friday, July 21, 8 p.m., 4914 Newport Avenue, Ocean Beach. 619-528-6354.

Back-O-Hill / 737 (w/ Dill 7): Baby Driver, Friday, July 21, 7:15 p.m., 143 South Cedar Avenue, Solano Beach. 619-431-8140.

The Rickers, No Root 3, and the Soundwaves / 403: Cobble, Sunday, August 2, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

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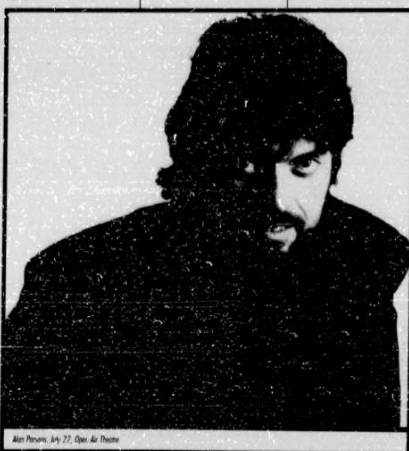
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Alan Jackson, July 27, Ocean Air Theatre

Shells Island / 619-230-8497 or 619-523-1010.

The Body Blue Show and 8 1/2 / 732: Cobble, Sunday, August 8, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Blondie / 403: Cobble, Sunday, August 8, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Frankie Valli and the Four Seasons / 442: Live Amphitheatre, Saturday, August 8, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

Bravo McNight / 420: Live and 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Credence / 244: Live Amphitheatre, Saturday, August 8, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

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Friday / 724: 4th and 8th, Friday, August 14, 8 p.m., 341 S Street, Oceanview. 619-231-4343 or 619-230-8497.

The New Marty Show / 649: Cobble, Friday, August 14, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

"Smokin' Grooves" with Public Enemy / 744: Cobble, Friday, August 14, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

EV6, the Hypocrites, and the Abby Cadabby Foundation / 724: Cobble, Saturday, August 15, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Occur Washington, Jr. / 727 and **Charlie Hunter / 733**: Amphitheatre, Saturday, August 15, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

John Fogarty / 440: Live Amphitheatre, Saturday, August 15, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

Stappanell / 472 (w/ Hot Taps and Lightshow): Baby Driver, Saturday, August 15, 8:30 p.m., 143 South Cedar Avenue, Solano Beach. 619-431-8140.

Steve John / 400: Live Amphitheatre, Saturday, August 15, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

The Rock / 473: Live and 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

Grand Funk Railroad / 422: Amphitheatre, Saturday, August 15, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

The Ward Leventowsky, the Reverend Peyton, and the Cossacks / 403: Cobble, Sunday, August 16, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Berling Spore / 735: Baby Driver, Sunday, August 16, 8:30 p.m., 143 South Cedar Avenue, Solano Beach. 619-431-8140.

Henry Rollins / 428: Amphitheatre, Sunday, August 16, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

Air Supply / 420 and **Rick Springfield / 413**: Amphitheatre, Sunday, August 16, 8:30 p.m., 2000 Otay Valley Road, Chula Vista. 619-431-8140.

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COORS AMPHITHEATRE

swatch: PRESENT

HUB

ROOYE

PUBLIC ENEMY

EXPRESS HILL

WYCLEF JEAN

CANIBUS

THE REFUGEE ALL STARS

BUSTA RHYMES

GANG STARR

BLACK EYED PEAS

ON SALE THIS SAT. • 10 AM

AUGUST 15

SOUTHERN COMFORT

KING BLUES FESTIVAL

Spurred by

HOUSE OF BLUES TOURS & TALENT

Starring

B.B. KING

JIMMIE VAUGHAN

DR. JOHN

KOKO TAYLOR

STORYVILLE

ON SALE THIS SAT. • 12 NOON

AUGUST 12

5:30PM

Directions to Coors Amphitheatre: Take I-805 South, take the Otay Valley Road Exit. We are located just 2 miles east. (Alternate route: I-5 South to 54 East. Take I-805 South to Otay Valley Road.)

Brought to you by COORS LIGHT. "Tap the Rockies"

ROCKIES AVAILABLE IN 30-PACK BOTTLES (LOCATIONS INCLUDING: PINEVIEW, WYOMING; SALT LAKE CITY, UTAH; TOWER RECORDS, CALIFORNIA; STORES & BARS LOCATED IN THE ROCKIES AREA. CALL 800-

Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-225-3000, ext. 281, night or day by 5:00 p.m. Friday, the week prior to publication. Please have a phone number at which you can be reached. The listings are free.

Amnesia (1) Derek King and guests. Deep progressive house, funk and disco. Wednesday, July 22, 11 Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Beaches (1) Mike O'Connell, James, Dina, and Ben, Friday, 3813 30th Street, North Park. 619-297-4543.

Blue Time (1) Line performance by Chakra Jones. Experimental. Monday, July 26, 10 p.m., 11 Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Club One (1) Bryan Pollard, Curt Holley, and special guests. New wave, 80s industrial, and gothic. Respecting to September. www.kids.com or 619-485-7550.

Club Gasoline (1) Rite 1 and guests. Breakbeat, house, and trance. Thursday, 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. 619-482-7483.

Club Revolution (1) Jon Bishop and Mike Greener rotating weekly. House, techno, and groove. Thursday, 1001 University Avenue, Imperial. 619-487-4548.

Don't Hammer (1) The Revival. (1) Bryan Pollard, Cyprien, Tom King (of Soul) and Michael (of Kiss of the Sins). Industrial, gothic, EDM, and club-pop. The first Saturday of every month. September 3 has performance by Hate Dept. and Kevorkian Death.

Cycle 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. www.kids.com or 619-485-7550.

The Dollhouse (1) Jay Jenner and David King. Saturday, Schooners, 959 Harborside, Pacific Beach. 619-973-9269.

Elemental (1) MCs DJ ETC. and Mike Clark with hosts Zovande, Shamone, and Thumper. Hip-hop, Friday, 6112 El Cajon Boulevard (inside Monkey's Mocha), College Area. 619-645-3622.

355 Club (1) Jay Jenner, Henry (one and line) Ameyan. Rare groove, hip-hop, disco, soul, and house. Wednesday, 355 5th Avenue, downtown. 619-919-1799.

Nite W/Flow (1) Hip-hop, indie, and 80s. Wednesday, July 22, live performance by the Bready Alexanders. July 29, live performance by the Great Depression. 6225 30th Street, North Park (inside the Empire Club). 619-973-8771.

Klub Rave (1) Bryan Pollard, Cuban, Brazilian, and guests. Classic industrial, goth 80s and '90s dance music. Every Tuesday and the last Saturday of each month. 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. www.kids.com or 619-485-7550.

Krusch Gracery (1) Mark E. Clark and guests. Thursday, 835 Fifth Avenue, downtown. 619-419-7999 or 619-234-7191.

Mass Appeal (1) Small Wonder, Soke, Street, Iron Mike, and Mike Clark. Friday, July 17, 11 Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Mythic Trance (1) Home, industrial, euro, and trance. Wednesday, 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. 619-482-7483.

One Nation Under a Groove (1) Ratty and Ben. Wednesday, 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. 619-482-7483.

The Protectors (1) Friday, 116 Peril and Sauter. Hip-hop and soul.

ON NOTE

By Richard Mettzer

I've flown around the world in a plane. I've settled revolutions in Spain, the North Pole I have charted. But I can't get started with...oh, pardon me, that's enough singing for today. It's time to earn my daily bread — "sing for supper" — with some MYPE.

In 1979 or so, when okay-doke reed player Vinny Golia named his upstart record company Nihe Winds, it was to underscore the fact that his concert arsenal consisted of nine wind instruments — tenor, 1, armoire, soprano, and soprano saxophones; B-flat, bass, and contrabass clarinets; various flutes. Little by little, he's added another horn every so often and now owns and operates 1 drum, somewhere between 19 and 90. (But he's never played onto sax.)



VINNY GOLIA also performs. (To hear a sample of Vinny Golia, call 619-233-9797, wait for the prompt, then punch in ext. 4658.)

VINNY GOLIA, Attention Music and Arts Library, Thursday, July 18, 7:30 p.m. 619-665-8972. Not out.

Spy vs. Spy (1) "Dl Battle" with local DJs, dancers, and international DJ. House, Thursday, 819 4th Avenue (inside E Street Alley), downtown. Beginning July 21 new location at The Camellia Bar, Pacific Beach. 619-529-8319 or 619-418-4658.

Steady Hip-Hop (1) Mike Clark, Pirelli, and Iron Mike. Alternating. Sunday, All ages. 116 5th, UCSD Campus. 619-418-4658.

Steady 40 (1) Jon Bishop, Jay Jenner, and Cyprien. Club. Monday, 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. 619-482-7483.

Superstardom (1) Jay Jenner and friends. Deep house. Saturday, The

Ream Hall, 3746 Fifth Avenue, Hillcrest. 619-518-7758.

Star Show (1) Roger Rex, LA Weeklies, Club and Roger Tuesday, 11 Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Therapy (1) Bryan Pollard, DJ Cyprien, and guests. Cyber-industrial. 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. 619-482-7483.

Transverse Frequency (1) DJ Drexler, DJ Mender, and guests. Local, national, and international. Sunday, 2001 Nimble Boulevard (inside Harbor Nights), Point Loma. 619-482-7483.

THE NEW COORS AMPHITHEATRE

OPENS JULY 21

Set amidst the chaparral-covered mesas of the pristine Otay River Valley, Universal Concerts' Coors Amphitheatre sets a new standard for Southern California concert fans.



GET OUT OF THE HOUSE AND GET TO COORS AMPHITHEATRE

For Information Call 619-671-3600

COMING THIS SUMMER

Chicago/Hall & Oates	July 21
Stevie Nicks/Michael McDonald	July 28
Alan Jackson/Diana Carter	Friday, July 31
The B-52's/Pretenders/Royal Crown Revue	Friday, August 7
El Reencuentro	August 8
Santana/Los Lobos	August 11
The Blues Music Festival	August 12
B.B. King, Jimmie Vaughan, Koko Taylor, Dr. John, Storyville In San Juan	Friday, August 14
James Taylor	Saturday, August 15
Smokin' Grooves	Sunday, August 16
Public Enemy, Cypress Hill, Wyclef Jean, Busta Rhymes, Corbin, Gang Starr	August 18
John Fogerty	August 20
Elton John	August 22
Garrison Kellor	August 24
Spice Girls	Friday, August 21
Matchbox 20/Paula Cole	September 1
Metallica/Jerry Cantrell/Days Of The New	Sunday, September 13
Jimmy Buffet	October 7

- Reserved and lawn seating with great sightlines
- Video screens make every seat "up front"
- The best concert sound
- Plenty of on site parking
- Universal Concerts Marquee Club® VIP seating: call 619-671-3456
- Delectable cafe fare, snacks and thirst quenchers

JIMMY LOVE'S

LATE NIGHT DINING

Jimmy Love's is proud to announce the arrival of chef Larry Benares. Visit soon and try Chef Larry's Cuisine.

THURSDAY, JULY 16
QUIET STORM

FRIDAY, JULY 17
ATOMIC GROOVE

SATURDAY, JULY 18
FUNKENSTEIN

SUNDAY, JULY 19
WENDY LEE'S QUINTET

MONDAY, JULY 20
LOS BLUES GUYS

TUESDAY, JULY 21
THE MEMBERS

WEDNESDAY, JULY 22
SOUL GROOVE

PHISH

Who, in addition to their extraordinary exploits, all add themselves to a Temple of Fire!

JULY 20 | VENTURA COUNTY FAIRGROUNDS

TICKETS AVAILABLE AT ALL TOURS

SKATE AT SAN DIEGO'S #1 BLADE ROLLER-SKATING FACILITY

THE HOTTEST ADULT ENTERTAINMENT

BLADE ROLLER-SKATING FACILITY

ADULTS ONLY NIGHT!

6907 LINDA VISTA RD. • (619) 560-9349

UNIVERSAL CONCERTS

PEPSI

8 KFM TV

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Calendar MUSIC SCENE

Founders, 121 West Grand Avenue, San Mateo, 7:30-12:00. Friday, *Free* Founders, Class Action, and U2. Friendly, alternative, Saturday, *July* Ireland, and U2. Friendly, alternative, Tuesday, *the* *Impassioned* and *Monkey* *Yogurt*, alternative.

Plaque's Cocktail Lounge, 5317 South Mission Avenue, Bonita, 7:00-10:00. Friday and Saturday, *the* *Bill* *Major* *Blue* *Band*.

Key Restaurant, 517 First Street, Encinitas, 7:00-10:00. Saturday, *Lauren* *Golden* and *John* *Lauren*, *Hot* and *guitar* *live*.

The Southern Cafe, 1878 Carlsbad Boulevard, Carlsbad, 7:00-7:30. Friday and Saturday, *the* *Rock* *Roll* *Rock* *Band*, *the* *Mississippi* *Madhatters*, *Blue*, *Monday*, *Torrey* *Cove* *and* *the* *Blue* *Dealers*, *Blue*, *Tuesday*, *Justin* *Brothers*, *acoustic*, *Wednesday*, *100* *Country*, *country*.

Surf N' Sizzle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), San Jose, 6:30-7:30. Friday, *the* *Mississippi* *Madhatters*, *Blue*, *Monday*, *Torrey* *Cove* *and* *the* *Blue* *Dealers*, *Blue*, *Tuesday*, *Justin* *Brothers*, *acoustic*, *Wednesday*, *100* *Country*, *country*.

The Law's, 1510 Valley Center Drive, Del Mar, 6:30-10:00. Call club for information.

Torrey Cove (inside the Sheraton Grande Torrey Pines Hotel), 10930 North Torrey Pines Road, Del Mar, 6:30-10:00. Saturday, 8 pm to midnight, *Tim* *Maguire* *and* *Friends*, *etc.*

25 West 8, 25 East 1 Street, Encinitas, 7:00-10:00. Friday, *Most* *Indigo*, *etc.*

Beaches

The Beachfront Bar and Grill, the San Diego Princess Resort, 1404 West Vacation Road, Pacific Beach, 6:30-10:00. Thursday, 7 pm to 11 pm, *the* *Big* *Swing*, *Friday*, *the* *Mississippi* *Madhatters*, *Blue*, *Saturday*, 2 pm to 7 pm, *the* *Benana* *Repulse*, *reggae*, 8 pm to midnight, *Private* *Concert*, *rock*, *Sunday*, 1 pm to 6 pm, *the* *Benana* *Repulse*, *reggae*, 7 pm to 11 pm, *the* *Benana* *Repulse*, *reggae*, *Monday*, *the* *Benana* *Repulse*, *reggae*, *Tuesday*, *the* *Benana* *Repulse*, *reggae*, *Wednesday*, *the* *Benana* *Repulse*, *reggae*.

Blind Melons, 7101 Garnet Avenue, Pacific Beach, 6:30-8:30. Thursday, *the* *Blind* *Melons*, *Friday*, *the* *Blind* *Melons*, *Saturday*, *the* *Blind* *Melons*, *Sunday*, *the* *Blind* *Melons*, *Monday*, *the* *Blind* *Melons*, *Tuesday*, *the* *Blind* *Melons*, *Wednesday*, *the* *Blind* *Melons*.

The Boardwalk, 3704 Mission Boulevard, Pacific Beach, 6:30-8:30. Sunday, 2 pm to 5 pm, *Tim* *Maguire* *and* *Friends*, *etc.*

Casas Bar and Grill, 1101 Ocean Walk, Mission Beach, 6:30-8:30. Thursday, *Common* *Sense*, *Friday*, *the* *Common* *Sense*, *Saturday*, *the* *Common* *Sense*, *Sunday*, *the* *Common* *Sense*, *Monday*, *the* *Common* *Sense*, *Tuesday*, *the* *Common* *Sense*, *Wednesday*, *the* *Common* *Sense*.

The Cannosome Resort Hotel, 1999 Mission Boulevard, Mission Beach, 6:30-8:30. Thursday, 7 pm to 11 pm, *the* *Mississippi* *Madhatters*, *Blue*, *Monday*, *the* *Mississippi* *Madhatters*, *Blue*, *Tuesday*, *the* *Mississippi* *Madhatters*, *Blue*, *Wednesday*, *the* *Mississippi* *Madhatters*, *Blue*, *Thursday*, *the* *Mississippi* *Madhatters*, *Blue*, *Friday*, *the* *Mississippi* *Madhatters*, *Blue*, *Saturday*, *the* *Mississippi* *Madhatters*, *Blue*, *Sunday*, *the* *Mississippi* *Madhatters*, *Blue*.

Chateau Orleans, 976 Tanglewood, Pacific Beach, 6:30-8:30. Thursday, *the* *Chateau* *Orleans*, *Friday*, *the* *Chateau* *Orleans*, *Saturday*, *the* *Chateau* *Orleans*, *Sunday*, *the* *Chateau* *Orleans*, *Monday*, *the* *Chateau* *Orleans*, *Tuesday*, *the* *Chateau* *Orleans*, *Wednesday*, *the* *Chateau* *Orleans*.

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The Dog, 6479 Ewerly Street, Pacific Beach, 6:30-8:30. Thursday, *the* *Dog*, *Friday*, *the* *Dog*, *Saturday*, *the* *Dog*, *Sunday*, *the* *Dog*, *Monday*, *the* *Dog*, *Tuesday*, *the* *Dog*, *Wednesday*, *the* *Dog*.

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NOTE

By Gina Arnold

O. how fast the mighty fall these days! It took Peter Frampton over 22 years to go from headlining at stadiums to headlining the Alameda County Fair last week, but the career curve of **Candlebox** is a bit more steep. Five years ago this genre-sounding Seattle band sold 3 million copies of its debut LP *Candlebox*, based solely on its passing resemblance to Pearl Jam. Now they're back to headlining at the kind of dumb, metal bar they should have been playing all along. Peter Frampton's audience is nostalgic for its long-gone youth, but how intensely could Candlebox's 21-year-old former fans be missing the halcyon days when they were 17? Candlebox was, after all, the second-lowest point in the post-Nirvana band continuum, lower than STP, Bush, Alice in Chains, and even Silverchair, but one stage

notch higher than Rusted. They played paint-by-numbers grunge, based on having listened to a couple of Mudhoney records, and some UFO. Led Zepplin, and (also) Jim Morrison. The one time I saw Candlebox, they were headlining the Fresno County Fair in a driving rainstorm. The operators were the Flaming Lips, and we huddled together in the miserable tent that passed for backstage, we "heard" Candlebox's lead singer yell, "Anyone who hasn't experienced Jim Hendrix can take a fuckin' hike" to a vast wall of 14-year-old Hispanic girls. At that moment, someone backstage murmured a line from *Brave and Beautiful*: "Cease! Cease, in the name of all that doesn't suck." Candlebox—who put out another almighty album, *Lumpy* in '95 and have another, *Happy Pills*, due out this week—clearly didn't take the advice.



CANDLEBOX

Feeder also performs.

(To hear a sample of *Candlebox*, call 619-233-9197, wait for the prompt, then punch in code 4164.)

CANDLEBOX, "Caneas Bar and Grill, Wednesday, July 22, 6 p.m., 619-488-1700 or 619-230-6457, \$10.

Waller's Green, 2760 Ocean Island Drive, Point Loma, 6:30-22:00. Friday and Saturday, 8 pm, *the* *Waller's* *Green*, *Sunday*, *the* *Waller's* *Green*, *Monday*, *the* *Waller's* *Green*, *Tuesday*, *the* *Waller's* *Green*, *Wednesday*, *the* *Waller's* *Green*.

The Lounge, 2228 Race Street, Ocean Beach, 6:30-22:00. Thursday, *the* *Lounge*, *Friday*, *the* *Lounge*, *Saturday*, *the* *Lounge*, *Sunday*, *the* *Lounge*, *Monday*, *the* *Lounge*, *Tuesday*, *the* *Lounge*, *Wednesday*, *the* *Lounge*.

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Barry Lewis, 1915 East Mission Bay Drive, Mission Bay, 6:30-22:00. Thursday, *the* *Barry* *Lewis*, *Friday*, *the* *Barry* *Lewis*, *Saturday*, *the* *Barry* *Lewis*, *Sunday*, *the* *Barry* *Lewis*, *Monday*, *the* *Barry* *Lewis*, *Tuesday*, *the* *Barry* *Lewis*, *Wednesday*, *the* *Barry* *Lewis*.

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Barry Lewis, 1915 East Mission Bay Drive, Mission Bay, 6:30-22:00. Thursday, *the* *Barry* *Lewis*,

HARVEY DANGER



This Seattle quartet delivers feedback-filled soundscapes influenced by everyone from Morrissey to Pavement. You've heard the single. Now get the album!

\$11.99
\$8.99



Six East Germans
ram your senses with
"horror romanticist"
rock, marked by
driving operatic
melodies and lyrics
about love
and longing.

\$1299

Sale Ends Monday, July 27th. #H0838

Winston's Beach Club. 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursday, Zimic, reggae. Friday, the Overland Band, clog. Saturday, 6-30 p.m., Rendezvous Truck and 9 pm the Travel Agents, alternative. Sunday, 5 pm to 9 p.m., Earl Thuma and the Blues Ambassadors, 9:30, Soulcracker, alternative. Monday, Electric Vibe Band, alternative. Tuesday, Lisa Sanders, acoustic. Wednesday, Quins and the Rufies.

San Diego

The Blvd. 6949 El Cajon Boulevard, College Area. 619-464-9945. Friday and Saturday, live alternative/rock bands, call club for information.

Brick by Brick. 1130 Bucon Avenue, Bay Park. 619-275-LIVE. All bands perform rock-alternative. Thursday: Season to Rock, Ten Bag, Buzzsaws, and My Middle Finger. Friday, the Shoot-Our-Hands, Epitaph, Hick, and Cylinders. Saturday, Triple X, pre CD-release party, also, the Dropouts, Static Glaze, and Icemen. Sunday, the Troops of Doom, SIL, and I-3-A. Alternative: Tuesday, Grog Glower, the Sons of Chaos and Clusterfuck. Wednesday, rock on crystal.

Callahan's Pub and Brewery, 8280-A
Mira Mesa Boulevard (in the Mira
Mesa Mall), Mira Mesa. 619-578-
7892. Saturday, Joe Byrne's Irish folk

Club Tremors. 860 Garnet Avenue, Pacific Beach. 619-272-7218. Sunday, live reggae.

The Elephant and Castle. 1355 North Harbor Drive, downtown, 619-234-

The Greek Palace, 8878 Clairemont Mesa Boulevard, Clairemont.

619-573-0155. Friday Rumi, international music. Saturday, the Stars Band, international dancing music.

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SWINGIN' KINGS

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THE LUCKY STONES
GERRILL SCOTT
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(acoustic session)

Sunday • July 19 • 8 p.m.

THE BELLEVE
CADILLACS

Monday • July 20 • 8 p.m.

THE ROCKY RAYS

LINDY HO! SOCIETY
DANCE LESSONS
Sunday • 2 p.m.

STRIKING DANCE LESSONS
Wednesday • 8 p.m. • \$4 p.p.

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aka: Ed • Remedy • James & The
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CASA DE LA PASADENA

SALSA
ON THE BAY

Aboard the 3-deck Lord & Humboldt Cruise boats 10:30 pm sharp
1906 N. Harbor Dr. at Broadway
Friday, July 31

On the lord's deck... meet L.A.'s Latin music elite! Live sounds of

★ **LATIN FUSION** ★

2nd deck L.A. DJ Alex "El Heavy" Ramirez
Free dance lessons with "Valerie"
Tickets \$15 in advance • \$20 the day of • 21 & up with picture ID
Dinner with partner 7-10 pm. **FOLKLORIC ROSAS** (818) 887-1344
Sponsored in part by 4th & B
Purchase tickets at:
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(818) 275-4114

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345 "B" St., Downtown 38 • 231-4343
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18**

WILD CHILD 
A Tribute To THE BEANS

**fr
jul
24**

SISTER HAZEL
with special guest PETTY GUNTER

**sat
jul
25**

MARIACHI San Diego '98
plus BALLET FOLKLORICO

**tues
jul
28**

SONIA DADA
OF THE GRAND STREET CRUIERS

**wed
aug
5**

SQUIRREL NUT ZIPPERS €
Guest: **BIO-RITMO** • PRODUCED BY FINELITE

**sat
aug
6**

BRIAN MCKNIGHT
LIVE IN CONCERT
ON SILEY TORRINO 8:00 - 12:30 PM
TODORRO presents
THE PJ JAM
Featuring JOE SATYRAMI, DRAMA S.Y.K.,
THE VILLAINS

**wed
aug
12**

TRICKY
PRODUCED BY BILL SALVA PRESENTS

**sat
aug
15**

ROCKAW Records and CD&V present
CARNIVAL '98 🎉
Featuring: CLOUTIER • MIKE TUCKER • MIKE TUCKER • BIGGER APPROACH
Children • Mike Tucker • Plus performances by:
GAGE • SLEDD
VICENT BRONX • SPENCER • BALLAST • VELVET 6

**fr
aug
21**

Venue 21 de los angeles  **JAGUARES** 

**fr
aug
28**

EDDIE MONEY 
Guest: **BUFFALO CANDLE**

**mon
sep
5**

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Calendar
MUSIC SCENE

Pai Joo's, 5147 Waring Road, Allied Gardens, 619-286-7873. Fri and Sat. Thursday, *Blue Rock*, blues rock.

Pasquale's Italian Restaurant, 8980 University Center Lane, La Jolla. 619-554-5656. Tuesday, 7:30 pm to 10:30 pm, *Ten Magliore and Friends*, 5487.

Pope's Sport Bar and Grill, 7986 Armour Street, San Diego, 619-571-0796. Thursday, *Legal Tender*, rock. Friday, *Fuelsenstein*. Saturday, *Timothy Courtney and the Blues Dusters*, blues.

Rock Bottom, 8980 Via La Jolla Drive, La Jolla. 619-556-9277. Thursday, 7 p.m., *Second Wind*. Saturday, 8 pm, the *Previnizers*.

The Rocket, at VASA Hall, 3094 El Cajon Boulevard E., San Diego, 619-447-7247: Friday, 7-10 p.m., *the Swingtaps*, big-band swing; Tuesday, 7 p.m., *Let Jane's Swing Revere*.

Raele O'Grady's, 3402 Adams Avenue, Norma Heights, 619-234-7666. Friday, Swingshift, rock.

Shelton San Diego Hotel and Marina. 1380 Harbor Island Drive, Harbor Island. 619-291-2900. East Tower. 24 hours. 11 am to 10 pm. 1000

West Tower, Lobby Lounge:
Thursday and Saturday, Peggy Lord.

contemporary. Friday, 8 pm to
midnight, *Hyd and Company*, 3112,
swing band.

The Year, 1992 (Maple Street on
Morena Boulevard), Bay Park.
619-542-1462. Thursday, the
Sleepwalkers, *He and the Coppers*, and
Eddie and the Flat Heads. Friday, the

Swingin' Kings, rock. Saturday, *Rock Floors*, the Lucky Stars, and Russell Scott and the Real Hob, rockabilly/swing. Monday, the

Top of the Cove, 1216 Prospect

Tutto Marc. 4365 Executive Drive, La

zolla (Golden Triangle area), 619-297-1188. Monday, 6-30 pm, Amnesia string quartet. Wednesday, 5-30 pm to 9-30 pm, the Jamie Valle Jazz Quartet.

Latin part.



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73

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2812 KETTNER BLVD.
Live Music • Pool • 15 Beers on Tap
Dinner • Submarine • 21 & over

HAPPY HOUR
Mon.-Sat. 4-6 pm
\$1 Extended • \$2 MicroReports
Thursdays, July 24

**50 FIFTY
BLUE COLLAR SPECIAL
THE MURDER MESS**

Friday, July 17
THE FLOORED GENIUS
WOLFE
JOHN DOLAN

THE VERDICT

ST 350
GOTTEN HIM & THE WARHEADS
VELVET

**THE FUN PEOPLE
EVERREADY**
Thursday, July 23

THREE PSYCHIC HEARTS
LABRADOR
FINCH

Words of the week:
 "Discover the reason what you want or wish to
 do. That will lead you to doing your
 shoulds." — Ernest Hemingway

BUFFALO JOE'S

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Quino

at BIG MOUNTAIN
pin special guest BOUL POIR (L.A.)
w/ **DU CALLOS CULTURE**

Come register to win
Foster's \$500
Leopard Award!

- \$1 Fosters Drafts
- \$2 Rum & Cokes
- \$1 A&O & Life Drafts
- \$5 Domestic Drafts

Ride the Foster's Surf Machine

Fridays, July 17

The Best Happy Hour Party 4 pm - 8pm

*\$2 Domestic Pils *2 Bells *7" Import Pils
25' Wings *25' Shrimp *50' Taco Bar
1/2-price appetizers • Live Music

FLASHBACK FRIDAYS

w/



GOSWAMITHIN

Sun Diego's Best New
700 Band

10 pm

Saturday Night Fever w/



THE DISCO PIMPS

Sun Diego's Original Disco Party

Tuesdays

Join St Martinus w/

GEORGE FARRIES GROUP

***2 Hilarities**

Wednesday, July 22

Parrot Head Party w/

KOKO LOCO

*2 Coronas *2 Microbrews *2 Margaritas
plus CD's + T-Shirts + Prizes

THURSDAY JULY 23

10 PM

WHITNEY CONNELL & THE TORNE KINGS

San Antonio Island Fest

Join * Mondays July 24 to Jan

TWIN MAGKOWIE & FRIENDS

SW/DG

Late night events (10 p.m. to 1 a.m.) • Dancing • Live Music • All Ages

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Late night events (10 p.m. to 1 a.m.) • Dancing • Live Music • All Ages

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Sun Thursday, July 21

KINGS OF PEELERIE

Swing from Arizona

CANNIBAL BAR

Swingingly
Thursday, July 16
DANNY DEAN & THE HOMEWRECKERS
TABLE MAGIC by **MIKE GILES** in the **MORAY BAR** every Thursday night 6-9 pm

Friday, July 17
GENE LOVES JEZEBEL

Saturday, July 18
POLYESTER EXPRESS

Wednesday, July 22
SOUL MACHINE

Saturday, July 25
DAVE WAKELING

Saturday, August 1
COMING SOON

CATAMARAN
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7999 Mission Boulevard • (419) 539-8650

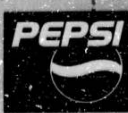
ROCKIN' SUMMER NIGHTS

at SeaWorld

ONLY \$20 after 5 p.m.




Bring any Pepsi product to SeaWorld and receive \$20 admission after 5 p.m.

No other discounts apply. Limit 6. Offer ends 9/7/98. A-4352 C-4351.




SeaWorld Band Jam '98

It's a party every night during SeaWorld's Rockin' Summer Nights! Now enjoy extended hours, special nighttime shows, dazzling fireworks, and a sensational entertainment lineup. It's nonstop fun all summer long.

<p>July 17 7 p.m.-11 p.m.</p> <p>POLYESTER EXPRESS</p>	
<p>July 18 7 p.m.-11 p.m.</p> <p>THE HEROES</p>	
<p>July 19 7 p.m.-11 p.m.</p> <p>THE KSON FLATBED SHOW</p>	

And enjoy music from the interactive disc jockey duo **The Tostado Sisters** July 16 & July 20-22.

For upcoming Band Jam information please call (619) 226-3901.



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SUMMER



CREED
My Own Reason
13.99 CD



EVE 6
Eve 6
8.99 CD



DAVE MATTHEWS BAND
Before These Crowded Streets
13.99 CD



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A Celebration of Women in Music
Various Artists
21.99 CD

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Downtown
Amore's Ballroom, 2400 Kettner Boulevard, San Diego. 619-239-1199. Saturday, 8 pm to midnight, the 4-Team, dance music.
The Bayou Bar and Grill, 329 Market Street, downtown. 619-596-8747.

The Bayou Bar and Grill, 329 Market Street, downtown, 619-596-8747.

Friday and Saturday, 6:30 pm to 10:30 pm, and Sunday, 12:30 pm to 2:30 pm, Joe Guersua and Chris Vannore, jazz pian > bar.

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. This week: *Quino* and *Soul Fire, reggae*. Friday, *Sam Smith's*, '80s classics. Saturday, the *Discos Pump, Sunday, White, Come!* and the *Tune Kings*, blues. Mondays, *Tim Maglane and Friends*, jazz. Tuesday, *George Farris*, jazz. Wednesday, *Koko Loco*, rock.

Cafe Sevilla, 535 Fourth Avenue, downtown, 619-233-5979. Thursday,

La Consueña, five salsa. Sunday, 2-5 p.m., Brazilian jazz. Monday, hip-hop/rock. Tuesday, salsa band. Wednesday, the B-Side Players, Latin jazz.

The Casbah, 2501 Kettner Boulevard northwest, 619-232-HELL. Music is rock/alternative unless otherwise noted. Thursday, *Lebrador*, CD release, also, the *Shortwave Channel*, *Mud Capable Marlers*, and *Candem Finer*. Friday, *Duke Dickinson* and the *Eco-Funkies* and *Smith's Beach Boys*, rockability. Saturday, *Lucy's on the Coast* and *the City of Dreadful Night*. Sunday, the *Thursday Project*, rock. See the *Friday* page for the rest.

jazz arena. Saturday and Monday, Glen Fisher cuts Afro, classic, and Latin jazz. Sunday, Koko Puji, Afro Cuban/Latin jazz. Tuesday, the *Shep Meyers* Quartet, classic jazz. Wednesday, the *large* *Cincoheros* Quintet, Latin jazz.

Croce's Top Hat Bar and Grille, 802 Fifth Avenue, downtown. 619-223-4355. Music is blues and jazz unless otherwise noted. Thursday, the *Mississippi All-Stars*. Friday, the *Jake Rains Swing Band*. Saturday, *Gundee Kane*. Sunday, *Tomcat Country* and the *Blue* *Quintet*, blues. Monday, *Shelle*. Tuesday, the *Bayou* *Band*.

4th and B. 545 B Street, downtown.
619-231-4343. **Saturday, *Wild Child*.**
tribute to the Doors, with guest, *Pink*
Floyd, tribute to Pink Floyd.

Jimmy Love's, 672 Fifth Avenue
(corner of Fifth and C), downtown.
619-595-0123. **Thursday, *Quiet Storm*.**
fr. Friday, *Monie Gray*, jazz.
Saturday, *Funkenstein*. funk. **Sunday,**
Wendy Lee's Quintet, jazz. **Monday,**
Los Blues Guys, blues. **Tuesday, *I've***
Members*.** jazz. **Wednesday, *Soul
***Grave*.** soul.

The Waterfront, 2044 Kettner Boulevard, downtown, 619-232-9656. Thursday, Friday, and Saturday, live music; call club for information.

Steel

**CITY WORLD TO
ST REGGAE TOUR!**
PULS
CCY

Belly Up TOYOTA

143 South Centre Avenue, Solana Beach

Thurs., July 16,
8 pm
FREDDY FENDER
and his pals **THE SLEEPWALKERS**

Fri., July 17,
9:15 pm
LIQUID GROOVE
and such as **THE ZOOKEEPERS**
Cosmo Music and the Predator Personnel 1:30-8 pm

Sat., July 18,
9:15 pm
ROBERT WALTER'S
10TH CONGRESS
and such as **THE SHERIFF**
Howard Searby 5-8 pm

Sun., July 19
From Florida, 15-year-old blues guitar virtuoso!
JOSH SMITH and **THE FROST**
and a special **ZYDECO BLUES PATROL** 6 pm

Mon., July 20,
9 pm
D & B
EXPERIENCE
Covering the best of all at the Bell as it has it!
NEIGHBORHOOD WATCH
BECAUSTES • THE COMBATS
SEBAST • GUNZ

Tues., July 21,
6 pm
ZIONIC
From Westlake Connection
WC
and such as **ACETIC TONE**

Sun., July 26,
8 pm
New from the Bay Area!
PETER BUCK • BARRETT MARTIN
AUSTIN HORROW • BERNIE
TUATARA
with guest **JOHN WESLEY HARDING**

Wed., July 29,
8:30 pm
From Buck, Dink and Power School
JOHN TAYLOR
TERRORISTEN
and such as **BODY DRIVEN**

Thurs., July 30,
8:30 pm
THE FREDDY
JONES BAND
with guest **THE UNDISCOVERED**

Fri., July 31,
9:15 pm
Buck-O-Nine
with guest **DALE 7**

Wed., Aug. 5,
8:30 pm
African master from Senegal
RAABA MAAL
with guest **BITOTO**

UPCOMING
Bad Flowers and the Millionaires July 01
Common Sense July 03 • *Cherry Wicks*
David Friedman Aug. 6 • *John and the Harpists* Aug. 13
Steppewolf • *John Jay* Aug. 18 • *Burning Stars* Aug. 19
Pete Zink Aug. 23 • *Yellowstone* Aug. 24 • *The Islander*, Sept. 01
All Stars Sept. 02 • *Big Fish* September, Oct. 17

Check a three-color copy of *Belly Up* Magazine on any
Star of the Evening Clubbing, or at the *Belly Up* Clubbing
page into the *Belly Up* website: www.bellyupmag.com

TICKETS:
\$2 - \$12 - **SENIORS** \$10-720 **KIDS**
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Continued from Page 1

COCA-COLA LIVE
THE DOIN BOYS
FRIDAY, JULY 17
10 PM
"THE TONNERS"
SATURDAY, JULY 18
10 PM
"B.O.B."
THE CLOSTER
FRIDAY, JULY 17
8 PM
"SWINDLE"
SATURDAY, JULY 18
8 PM
"CHANNEL 44"
SPATZBOY CO RELEASE
THE FIVE MEN
PIERCE
SATURDAY, JULY 18
8 PM
"GOOD RIDDANCE"
A.F.I.
BY THE GRADE OF GOD
AT THE DRIVE IN
AGAINST THE WALL
FRIDAY, JULY 17
10 PM
"SECOND CLASS"
NOTICE: AKA MICKIE
LINK 80 - TWIGGERS LOOKS
SATURDAY, AUGUST 1
10 PM
"N.I.V."
DISPERE - OVERCOME
THE CAUSE
POSITIVE YOUTH
BOON BOLD
SUNDAY, AUGUST 2
10 PM
"HILLGOLFEN"
BRAND NEW UNIT
DOGWOM
THE CAUSE - GIMP
NICKIE & AKA MICKIE
LINK 80 - TWIGGERS LOOKS
239-SOMA
\$305 METRO ST.
ALL AGES

Thursday, midtown, 6:00-02:00
Thursday, 11/15/90, Blue *Black*
Special and the Polar Movers, alternative Friday, The Flowers
Coma, Roller, And Dams, and the
Virginians Band, alternative Saturday,
the Vindicta, 07:30, Rotten and the
Workhubs, and Viper, alternative
Wednesday, the Free People and
Excessive, alternative

Dakota Gold and Spirit, 101 Fifth
ave. midtown, 6:00-12:00
Saturday, 11/16/90, 07:30-11:00
Thursday, 7 pm, Peter Kalkbrenner,
post-Tap 40 guitar

Dick's Last Resort, 345 Fourth
avenue, downtown, 9:45-11:00
Shows start at 9 pm, include "alternative
music" Thursday 9 pm, Sodor Rock on
patio, 8 pm, the Rhythmic Dumb, 9 pm,
rock, Friday, 9 pm to 11 pm, Night
Sight, Friday and Saturday, 8 pm,
Singer Steve Sussman, the Rockin' Lems,
alternative, Monday, the Seal

The Penhouse, 528 S Street,
downtown, 6:00-12:00, All music,
is alternative/rock unless otherwise
noted. Thursday, 10:30, Saturday,
the Keweenaw and Brando Friday,
Vermon, Ben Clackson, rock, the
Originals, the Red Hot Chili Peppers,
Monday, the Rockin' Jans, rock,
Thursday, Fred Hot, rock

The Grand Hotel, 300 N. Main,
downtown, 6:00-12:20, Lounge

1110 BROADWAY
SAN DIEGO
Rock, new music
619 225-4141

THURS. JULY 16
SEASON TO RISK
BUZZONATI • TEA BAR • MY MIDDLE FINGER
SHOT OUT HOODS • EPTIAPP • HICK • CYLINDER **FRI. JULY 17**

SAT. JULY 18
 **CD listening party**
DROPSIES
INZUNZA
STATIC GLAZE
 (Don't know time, 12 to 4 am)

THURS. JULY 16
 Does anyone know who this is?
TROOPS OF DOOM
 with **S.I.L. & 13-A**
TUES. JULY 15

TUES. JULY 15
COREY GLOVER
 • LIVING COLOUR
 (CD of Remains)
SONS OF CHAOS • CLUSTERFUNK **WED. JULY 16**

LALO CURISA presents
ROCK EN ESPANOL **WED. JULY 22**

THURS. JULY 16
IMPOTENT SEA SNAKES
VELVET 6 • VOGDOO TEMPLE **FRI. JULY 17**

FRI. JULY 17
CHUNK
PHUNK JUNKIEZ
Special guest, STUCCO BWO
Drugsstore
ADAM COHEN
Special guest, THE SQUID
SAT. JULY 18

THURS. JULY 16
GIRLS AGAINST BOYS
 G vs B spinning turn Wednesday night
BUFFALO DAUGHTER • DISTORTION FELIX **TUES. JULY 20**

THURS. JULY 30
 Room 13 presents
PSYCHOTICA & JACK OFF JILL
 with **DEATH** **FRI. JULY 31**

62. Platinum & Jetson
67. SLAMM! Party
an RUMBLE '98 Sign-ups 3-8 pm
619/220-TIXS

The Wyndham Executive Plaza 600 West Broadway, Downtown
7:30-9:00p. The Salsador Lancers
Thursdays and Wednesdays, 5 pm to 8 pm, and Sunday, 4 pm to 10 pm. Joy Laramore, jazz artist. Friday
Saturdays, 5 pm to 9 pm, Joy Laramore with Nadine Harris, jazz artist.

South Bay/Coronado
Ben's Glens Restaurant, 419 Ben's Road, Rancho, 619-475-2929
7:30-9:00p. The Salsador Lancers
Thursdays and Wednesdays, 5 pm to 8 pm, and Sunday, 4 pm to 10 pm. Joy Laramore, jazz artist. Friday
Saturdays, 5 pm to 9 pm, Joy Laramore with Nadine Harris, jazz artist.

Coronado Island Frontiers 22 Corners
1st St. San Marcos, 650-550-2222
6:30-9:00p. The Salsador Lancers
Thursdays and Wednesdays, 5 pm to 8 pm, and Sunday, 4 pm to 10 pm. Joy Laramore, jazz artist. Friday
Saturdays, 5 pm to 9 pm, Joy Laramore with Nadine Harris, jazz artist.

The Back Bay 419 Ben's Road, Rancho, 619-475-2929
7:30-9:00p. The Salsador Lancers
Thursdays and Wednesdays, 5 pm to 8 pm, and Sunday, 4 pm to 10 pm. Joy Laramore, jazz artist. Friday
Saturdays, 5 pm to 9 pm, Joy Laramore with Nadine Harris, jazz artist.



Live Music at the Bottom!
Tuesdays, Thursdays, 7:30-9:00p.
Second Wind
Saturdays, 10:30-11:00p.
The Peacemakers
619-435-9277
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(NEAR USC)

Jim Morrison
celebration featuring
wild child
Experience the madness
& the magic of a live
Doors concert
Featuring Dave Brisk
Sat., July 18-8-8pm
4th & B
3418 SW Street, Downtown S.D.
7:30-9:00p. 727-4313
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Fin Cash 714-520-4181

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US

Thursday, August 2

golden hall

on sale Friday, July 17



esurrection

8pm

Saturday, *Full Exposure*. Sunday and Tuesday, *Baltic*. Wednesday, *Liquid Blue*, non-stop.

Saturday, *Full Exposure*. Sunday and Tuesday, *Baltic*. Wednesday, *Liquid Blue*, non-stop.

Hotel del Coronado, 1530 Orange Avenue, Coronado. 619-435-6611. Ocean Terrace Lounge: Thursday, 8:30 pm, Friday and Saturday, 9 pm. Nova, contemporary dance music. Friday, 5 pm to 8 pm, *John Cain*, international music. Sunday and Monday, 8 pm, *Ron's Garage*, acoustic. Tuesday and Wednesday, 8 pm, *Barbara Jungeros* and *The*

Deep: jazz.
Palm Court: Thursday and Wednesday, 5 pm to 11 pm, *Jacy West*, contemporary. Friday, Saturday, and Sunday, 5 pm, also, *Surley*, noon to 4 pm, *James Parrish*, contemporary piano. Monday and Tuesday, 5 pm to 11 pm, *Jerry Melnick*, contemporary piano.

Island Saloon. 104 Orange Avenue, (Orange Ave. at 13th St.) Oahu, P.H. 101. Saturday, 6:30 pm, Jerry Melnick, contemporary piano. Sunday, 6 pm, the Variations, big band. Prince of Wales: Thursday through Sunday, and Wednesday, 7 pm to 11 pm, Johnny "Ace" Harris, jazz. Monday and Tuesday, 7 pm, James Parrish, contemporary piano.

rock, Friday, Tomcat Courtney and the Blues Dieters, blues, Saturday, Christina Veronica, Latin blues, Sunday, 4 pm to 7 pm, Raggle Taggle, 8 pm to midnight, the Acoustics, Monday, Jim Moore, folk, Tuesday, the Strange Woods, Irish folk, Wednesday, Blue Highway, blues.

On the Rocks, 518 East Main Street, El Cajon, 529-3537. Friday, *Flashback*.

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TO SHAL WONGER, STELL
STUFF, IRON MULE, MIKE CROCH

GRAVY
Live Music
7:30-11:00 PM

LIVE REGGAE
SOUL
AND SHOCK OF MIGHTY
W/ DJ CARLOS CULTURE

LEARN TO DANCE
Saturday, July 28th 8:00pm
Live Music
7:30-11:00pm

RASHTREE CONTINUUM
Live Music
7:30-11:00pm

CHAKRA DANCE TROUPE
Live Music
7:30-11:00pm

THE SUBVERSIVE
Live Music
7:30-11:00pm

**DR. BONES & THE
MIND CHANGING MOP**
22 Pm-11:00pm
Live Music
7:30-11:00pm

AUROLA
Live Music
7:30-11:00pm

DR. BONES & THE MIND CHANGING MOP
22 Pm-11:00pm
Live Music
7:30-11:00pm

Kensington Club
Proudly presents
Thursday, July 23
TOLEDO
Friday, July 24
BUDDY BLUE SHOW
Saturday, July 25
NEON BEAT
Sunday, July 26
JAZZ + FUNK + GROOVE
DJ JESSON & DJ FACE
Every Monday
NEON BEAT
Electro-Bleat Beat, New Wave,
The Best and Worst of the 80's
DR ADAM & SPECIAL GUEST DJ
NO LOVER
Every Wednesday
Cocktails in Kensington
with **DR WENGY O'ROURKE**
Mixing Cocktails & Grooves
NO COVER
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next to the old movie theater
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Lewy's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-424-4000. Can Liscow: Thursday, 8-10 p.m. Saturdays, 5 p.m. and Mondays, 8-10 p.m. **Hank Fantes:** Also, Friday, 8-10 p.m. **Epimene jazz:** Also, Saturdays, 8-10 p.m. **Conal Thier:** jazz, Tuesday and Wednesday, 6 p.m. to 10 p.m. **Kennia Koyaris:** jazz.

Azuma Point: Thursday, 6 p.m. Friday and Saturday, 7 p.m. **Kennia Koyaris.**

Mr. P's Irish Pub and Grill, 1107 Orange Avenue, Coronado, 619-435-3280. Thursday, the Dixons, blues.

German Cakes: 919-487-6344. All music is classic rock and roll. Friday and Saturdays, 5:00-9:00.

Dew's Cocktail Lounge 11351 Brennae Highway at Los Coches Road, El Cajon, CA 92024. Friday, the Midnight Kumbaya country. Saturdays, Kumbaya and Midley, country.

Flinn Springs Inn 15505 Highway 80, El Cajon. 915-561-3035. Friday, Saturdays and Sunday, South and Western, country.

The German-American Societies 10177 South Mulliken Avenue, Elverton, CA 95923.

THE HELL

Saturday, July 18
4-7 pm
Ruri Jives
9-10 pm

HOT CHICKEN STEW

Sunday, July 19
4-7 pm
Overland
9-10 pm

INSIDE STRAIGHT

PACIFIC BEACH 483-7894

Spring Valley: 619-409-0616. All performances begin at 8:30 p.m. **Friday, May 24's "Punk" Time**—Saturday, the Country Aest. Sunday, Ben Corns, variety.

7:30 Valley House, 78841 Old Highway 80, Pine Valley 419-473-8708. Saturday, live country band. Check for information.

Reynolds Inn, 14355 Oaks Highway 80 (half mile east from Lake Reynolds turnoff), Flynn Springs 619-561-5611. Friday, *Friends* and *Miller*, country. Saturday, *The Bear*, *Clay*, country.

W

Monday, July 20

BIG MIKE
'15 Domestic Pitchers
'17 Import Pitchers

Tuesday, July 21

MISSISSIPPI MUDHAPS
'12 Drink Specials
BAR, RESTAURANT & HOTEL EMPLOYEE NIGHT

Wednesday, July 22

R.A. & THE BROTHERHOOD
Wednesday Bar Values All Night
'12 Drafts

[illegible]

Summer Concert Series

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2-7 PM • \$1.50 WILLS • \$1.50 BOTTLED BEER

THURSDAY
MR. PACKER
\$1 DRAFTS • NO COVER

FRIDAY
AVERAGE JOE
TEN:11

SATURDAY
THE BETTY FORD
ALL STARS
LUCKY 7
OVER FLOW

SUNDAY
FREE POOL ALL DAY • \$2 10:00 MARYS

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FRI 700 **BIG DUMB LOVE** FROM LA
SAT 725 **THE GEARS** FROM LA

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Tonight Thursday JULY 16th

★ **TROPICAL NIGHTS** ★
dj hEka voZ cHSS
23.50 1PM-2PM CUMPLA5 CRO CRO CRO

friday 17th

dj's scott martin.
luis mauricio
live drum jazz with the guitar castellanla special

saturday 18th

100% ole
resident dj's luis & mauricio
live flamenco show from 7:30 - 10pm with flamenco, flamenco

sunday 19th

● **SUNNY SUNDAY** ●
● ORANGE DRINK SPECIALS ALL NIGHT! ●

tuesday 21st

JAZZ JAM SESSION
hosted by the gilbert castellanla quartet
live 12:00-2:00 POLYMER THIN COCKTAILS 7PM

wednesday 22nd

555 **CLUB** **WEDNESDAY**
DJ RAGE
HEAVY DUTY JAZZ AMERICAN JAZZ JAMMING
HOUSE GROOVES
a jazz funk hip house good time!
trouble open 11pm
entrance free

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555 01'46

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Swingin'
Saturdays
Tio Leo's • Del Mar

Saturday • July 18
Swing Dance Lessons • 7 pm

Big Daddy & The
Moneyshakers • pm

July 25 - Swing'n Kings
August 1 - Sylvia & Salvador
August 8 - Billy Watson
August 15 - Bedbreakers
August 22 - Swing'n Kings
August 29 - The Rockin' Aces

 **Drink Specials** 



3550 Valley Center Dr. • Del Mar
619 550 1468

154 **Between Us**: Rick Byrds
Chickadees: Cassin Bay and Paul
Cherry Redden: Providence
Chickadee: 5 Songs
Compass: The Canbush
Gray Karpis: The Pheasant
Corvus Corax: The Canbush
Cyberdude: Rick Byrds
Ditch Madness: Providence
Driftin' South: 30 Days
The South Kentucky: The Crow Bay
The Stone Pines: Buffalo Bill
The Discolored Ties: Providence
Silverman Bay: The Canbush
The Druggs: Hammer's Cocked
Lungs
The Druggies: "Came In And
Gone, Back By Night"
Sprinkle Rock: Rick Byrds
Synthesizer: Billy Joe Toome
Jack Everett: The Naked
Beneath

Ironically: The Crow Bay
Fetus Arises: The Canbush
Great Depression: The Canbush
Forever: "Came In And
Gone, Back By Night",
The Canbush
Flavored Cakes: The Crow Bay
The Free Lancers: Providence
The Fan People: The Crow Bay
Five Years Jewish: The
Canbush Bay
Geological Census: Hammer's
Cocked Lungs
Goodbye: 5 Songs
Great Depression: The Canbush
GT350: Tunes Bay and Rick,
The Crow Bay
Ham: Rick Byrds
The Madhouse: The Canbush
Hot Honey Love: Rick's Last
Song

306 **Sandwich**: Raps Rick's in the
Sealing, Bird Problem, Winston's
Wife
Sealing: The Canbush
Shard, Glass: Rick Byrds
Ten Bag: Rick Byrds
The Travel Agents: Winston's
Wife
Triple E: Rick Byrds
The Troops of Doom: Rick Byrds
and
Tainted: Providence
True Friendship: Providence
Two: Providence
The Trenches: Bay and Rick
The Turnbuckle: The Crow Bay
Robert Walter's 20th
Congress: Billy Joe Toome
Water Street: Hammer's Cocked
Lungs
The Trencher: Billy Joe Toome

EXTENSION ADD

ROCK

Indulge: Donald Snr., Nightfly
Don't Dream and the Money
Shakers: To Let's (Old Man)
You Be Mine: Hammer's
Cocked Lungs
My Million: Old Man
The Vice Gears: Rick's
Cashed
Chatterbox: Rick Byrds
Come Out of Vibe: Rick O'Grady's
Danny Dean and the
Hammerheads: The Canbush
Band
Dick Dickerson and the
Loose-Tens: The Canbush

475 **Private Doctor**: Rick's Last
Song, Another Bay and Rick
Raggle Raggle: Rick's Last
Song and
Remembering: Winston's
Wife
The Bookie: Arise To Let's
Chaps 10, The College Gift,
The Hammer
Remembering: Hammer's
Cocked Lungs
Recall Street and the Red
Hearts: To Let's (Waves 2)
Scoundrel: Hammer's Cock
Spans Bay and Rick
Serious Gains: Rick's 4th
Lungs, Wings, Cakes and Tied
Old
Side Project: Billy Joe Toome
The Sierra Nevada: Bay and
Rick
Slippery: Rick Byrds
The Star's Brothers:
Hammer's
Wife

508 **The Slopeheads**: To Let's
Waves 3, Rick Byrds
Shk's Story: Rick's Home
Sunrise: Bay and Rick
Sun's Bay: Rick Byrds
Jack Smith and Frank, Billy
Joe Toome
The Seas of Cheese: Rick Byrds
and
Spoken: Joe Pennington Bay and
Rick
Songbirds: Don't Dream
The Texas Travelers: The May
13-14: Rick Byrds
Widowmakers: Tapes Bay
The Ventilators: Tapes Bay
and Rick
Waves's 1st: Hammer's
Cocked Lungs
Worst Case Planets: The
Canbush
WVR: Chaps 10's and 6


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Six Feet Seal: Fiddler's Green
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Jo Darko: The German-American
Saxophone
Heath Denton: Love's Common
Boy
Josine Edwards: Juke Joint
Life
Egon Kutz: U.S. Secret Hotel,
Iowa
George Farris: Buffalo Bill's
Glen Fisher
Joe Adams: Jazz
Rochester
Kristen Flores: Miss
Holly's Country and Home
Juke Joint Cafe, Humphrey's

630 **The Greyfriars Altiers:** *Billy
Taylor*
Joe Green: *the Bayou Bar and
Golf*
Stella Harris: *The Wyndham
Frontal Plaza*
Pete Harrison: *the Metcalf
Coffeehouse*

684 **Holly Holmann:** *Shervett Hotel
Design Hotel and Marine*
Mark Hulse: *The Skerphof
Coffeehouse*
Johnston: *Starfish (skies
Jazz Bars Swing Band: The
Latterman Resort*

691 **Art Johnson:** *The Laurel
Brookhouse and Bar*
Michelle Kauer: *Coyote Bar and
Golf*
Roney Kays: *Wiz*
Kenneth Knappton: *Lone's
Cascadia Bay Resort*

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and Jazz Bar
556. Drew Rice: Humphrey's
La Comedienne: Julie Smith
Downtown: Body On Tones
Doug LaClair's Sautons
Reverie: The Prolet
Woody Lee's Outback: Jimmy
Lew's
Jeff Kinley: The Face Section
Recent Artists
Phyllis Uggly: Shimmer Inn
Daryl Ford and Renee
Lloyd and Company: "Vacation
Ten Days After Midnight"
The All Types: Jazz Quartet
The Living Stones (1988)
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Chris Vannucci: *The Bayou* Blu and Gold

Gunn Warren: *The Consider Us*

Julia Wullert: *Shakespeare* Blu

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Depths of Summer

The melodrama degenerates into martial-arts dance routines.

Nobody can accuse me of failure to admit when I am wrong. I went out on a limb early in the season with a prediction that *Lethal Weapon 4* would prove to be the summer's worst movie. It has proven already to be not worse than *Armageddon*. All the principals — Mel Gibson, Danny Glover, Rene Russo, Joe Pesci, not to forget director Richard

Donner, to ensure quality control — have reasssembled to work further on polishing up that leg-pulling style of dialogue in which no one seems to mean what he says or to take the time to say it properly. The reigning atmosphere is that of a kindergarten class after the teacher has stepped out of the room: Gibson's Riggs, who continues his personal growth from suicidal, psycho cop to big kooker, is currently contemplating the "M" word with his nine-months-pregnant girlfriend, but before he can come to a final decision he will have to talk it over with hisra wife's headstone, as well as listen to Pesci's chummy-voiced private detective reminiscence about a pet frog called Froggy. Glover's Murtagh, meanwhile, revealing deep inner feel-

ings for the inscription on the Statue of Liberty, has offered asylum in his suburban home to a family of unglued Chinese illegals ("I'm freein' slaves, like no one did for my ancestors, okay?"). He, at the same time, is under investigation by Internal Affairs

over the fat wads of cash in his pockets. (His wife, if I may spoil just this one surprise, has hit the jackpot as a pseudonymous romance novelist.) But the biggest matter on his mind, bigger even than his nine-months-pregnant daughter, not to be confused with Riggs's nine-months-pregnant girlfriend, is a new breed cop by the name of Butters, whose incessant butchering up of the older cop has been skittishly misinterpreted as a sexual overture. In reality, Butters, played by *Saturday Night Live* alumnae Chris Rock, is the secret spouse of Murtagh's daughter, who is still living at home in the guise of an unwed mother-to-be. Any rising above expectations in the movie is not because Rock has upped the level of comedy, which was already an eyebrow, but rather because Hong Kong action star Jet Li has upped the level of melodrama. His

Calendar MOVIES



Lethal Weapon 4

scene all year, never mind this summer. The ultimate pinnacle: Gibson's stunt-double clambering out onto the hood of the car at top speed and cranking into the back window of the towed mobile home in lane two, in order to gain access to the bad guys' car main-

taining perfect pace this whole while in lane one. (The second most idiotic action scene of the year is likely to be the movie's opening sequence, wherein our bantering cop partners go up against a flamethrowing terrorist in a suit of armor possibly stolen from Shogun's O'Neil in *Steel*, and Riggs, ever the fun-lover, talks Murtagh into strapping down to his boxes and chacking like a chicken as a diversion: "I just wanted to see if you do it.") It's a measure of the decline in action films that the viewers are now expected to root not so much for the heroes as for the dumb men. It's a measure of the decline in the viewing audience that they agree to do so.

There's something about *Mary*, from the fraternal filmmaking team of Peter and Bobby Farrelly (*Dumb and Dumber*, *Kingpin*), steps up the brothers' efforts to push bad taste past the threshold of bravery. The sickening point in this undertaking is that there is nothing pushing back. The dam broke a long time ago, and the Farrellys are simply paddling as fast as they can to catch up with the crest of the wave. Of course, they could still be mentally young and it may be that in the "fore-shortened" perspective of youth, the dawning glow in the dark condoms of Blake Edwards's *Star 80* (way back in '89) are encaused in the same straitjacket as the groundbreaking utterances of the word "virgin" in *One Flew Over the Cuckoo's Nest*. Certainly I had never expected in my lifetime to see in a mainstream Hollywood movie a glutinous glob of semen dangling from the earlobe of a romantic comedy hero when he answers the door to his dream date. But here it is. (And it is not even in the old lingo of the screen clown, the "topper"; it is a couple of steps down.) I cannot honestly say that I can now die happy.

Much of the humor, or what passes for it, revolves around physical imperfections: Mongolism, sagging breasts, a hot chocolate suntan, arse, hiccups, teeth braces, leg braces (the gifted British comic, Lee Evans, balancing on a couple of metal crutches like *Everett Ruessell* in *Jack* from *Shogun*, makes the most of these), though it should be said in a hurry that Cameron Diaz, less an actress than a smile-on-a-stick, is unimpaired by any such chinks. Her role, after all, is nothing less than the male ideal of the Perfect Girl — all the way down to her ravenous appetite for sports. It looks, however, as if she had not been paying attention during her five minutes of coaching on her golf swing. The rough treatment of a tiny terror is much more run-of-the-mill comic material, as yellowed as the proverbial banana peel. Matt Dillon has some good moments as a weary veteran, using state-of-the-art surveillance equipment to shoot himself on the soft spots of the heroine, while doing nothing for his own rough spots. "I work with rewards," he says to impress her. "Those goofy bastards are just about the best thing I've got going in this crazy world." And Ben Stiller, our lovable kook, displays at times an appalling openness of feeling, though the actor appears to be fast approaching the Joe Piscopo era, in which he must choose between faith

and muscle. I did not (I am kicking myself now) keep a tally of my own laughs versus the collective laughs, but I am sure that on my side of the scoreboard I would not have run out of fingers. And I will never be able to begin to think of the Farrellys as bona fide filmmakers, much less brave ones, until they notice and do something about their film's pasty face.

Small *Soldiers*, just to get our categories straight, is not a fantasy about toys coming to life in the manner of *March of the Wooden Soldiers*. The *Nutcracker*, or, of course, as the computer animation may prod you to think, *Toy Story*. It is a piece of science fiction on the time-honored theme of machines, more specifically robots, rounding on their human masters after the fashion of *Westworld*, *Runaway*, *Blade Runner*. The robots just happen to be very small ones, toys

in fact, but mechanical toys, "smart" toys in precisely the same sense as the "smart" bombs of the Gulf War, fitted with military-surplus munitions chips and lifetime lithium batteries. ("Turning swords into plowshares," in the idiom of Clibbtech Industries, "for you and your family.") It's sort of the post-Cold War reverse of Barry Levinson's *Toys*, where a toy factory was ticketed for conversion to an armaments plant.

The science part of it is fast talking, inconvincing as well as boring, and the escalation of hostilities between a new line of G.I. Joe-type action figures and their custom-designed space alien enemies (an illogical match to begin with) depends upon an unbelievable level of obnoxiousness on the part of the human bystanders. Still, the ideas are not all bad. To apply animatronic puppetry and com-

puter-generated imagery to literal toys is a good way to contain and to minimize the credulities of such special effects. They are no doubt better contained in the humanoid commandos than in the free-form aliens, but the constant level-headed, dulcet-toned wisdom of Frank Langella as the voice of Archer, emissary of the Gorgonites, is every bit as funny as the constant farhead machinations of Tommy Lee Jones as the voice of Maj. Chip Hazard. And all in all I didn't mind the movie as much as I was prepared to. The satirical comment on the Amer-

ican cult of violence is light but solid (the no-war toys children's store is also a no-profits store), and the underemployed Ann Magnuson is given something entertaining to do with a tennis racket during the *Night of the Living Dead* climactic siege, and the Jerry Goldsmith music is stirring; and the "adult" allusions to *Pardon* (also scored by Goldsmith, by the way), *Apocalypse Now*, *Brave of Frankensteins*, *Titanic*, et al., are more negligible than annoying; and it's nice to see that director Joe Dante still observes his personal tradition of giving a bit part

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 411
 San Diego Museum of Art, 1998

North Park Gamble

I once predicted that downtown would not catch on as an upscale dining area.

Can an article in a newspaper change the course of your culinary career? It did for Deborah Helm, owner of Mixx Restaurant on Fifth Avenue and the Mission in Mission Beach. "I read this short article about North Park, how the North Park Association wanted to turn the area into a cultural center, with lots of interesting shops and restaurants," she explains to me by phone. "I wanted to be in an area that would be up-and-coming in a few years. I was the North Park Association member, and they urged me to open a restaurant in the vicinity. The city is also encouraging any storefront improvement, any art that's done on the building."

REVIEW ELEANOR WIDMER

Undaunted by the fact that it may take years before the neighborhood is gentrified, she and her partners, Fay Nakamishi, Philip Mosy, and Tom Fitzpatrick, decided to "go for it." On July 2, they opened the Mission North Park and City Bakery on the resurgent 2800 block of University Avenue.

Immediately Helm set out for a bakery school in Oregon—one of her fantasies was to operate a bakery. After six weeks she felt herself competent enough to turn out three different breads a day (great Russian black bread with yeast, olive, raisin, and date, and cubana, an Italian flat bread). City Bakery, just off the dining room, also offers a cinnamon bun that may make their fortune. Helm turned over the cooking duties at Mixx to her son, Josh McMinn, and the partners then set to work on the interior of their new dining room, once big, fancy restaurant. Fay Nakamishi, formerly the executive chef at Cucco's, does the cooking, and the Don Damas Gallery lent the paintings.

It would be misleading if I told you that the stretch of University presents shops with striped awnings, delicate ironwork, huge pots of blossoming plants, and luxurious trees. University and 28th looks exactly as it always has—like North Park. As we entered via City Bakery, a woman pushing a baby in a stroller inquired about the price of a muffin, \$1.50. She quietly turned and walked out.

People who live on University or El Cajon Boulevard may not be able to afford breads for \$3.00 or \$3.50, though inhabitants closer to Morley Field may not find either the bakery or the restaurant

pricey. I'm hardly a prophet (I once predicted that downtown would not catch on as an upscale dining area, yet I think it took a lot of courage for this quarter to launch a new restaurant here).

We arrived for dinner and found the menu similar to that of the Mission Beach location. The cuisine is Californian with Asian and Latino crossover dishes. We shared every dish but one—the Mongolian habanero chicken was too spicy for me. But you may find this chicken did just what you long for. The bread with the wing on it is grilled with a honey glazed habanero sauce that makes the skin of the chicken crisp, dark looking, and lights up your mouth like fireworks. It's served with rice, black beans, tortillas, and chiptole sauce (\$12.00).

More of my style was the semolina linguini tossed with slices of chicken breast, parmesan, spinach, onions, and sweet yellow peppers. A dollop of Dijon butter is added to the mixture along with Parmesan cheese (\$10.00). These simple dishes like this for my first course instead of an appetizer, but of course it's equally appropriate as a pasta dish.

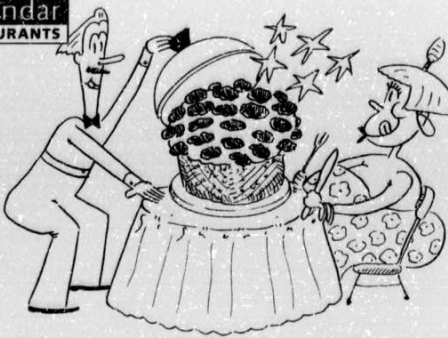
I was torn between the seared mahi-mahi with avocado and tomato concasse (tomatoes are peeled and dipped into water very briefly to they don't lose their flavor) (\$12.00) and the grilled salmon. Our waiter recommended the pilaf Norwegian salmon surrounded by diced chilled papaya, in time and lemon juice with a hint of mint. The salmon is accompanied by rice topped with black and white sesame seeds and julienned summer squash, carrots, and zucchini (\$13.00).

Because of the papaya salsa and the good salmon, the entire meal is a pleasant surprise. However, the rice and vegetables did nothing to excite the palate and could bear some rethinking—maybe Anna potatoes (mildly creamy), maybe lentils, maybe Israeli couscous.

Several dishes added to were eating wraps prepared from tortillas filled with shrimp, jalapeños, black beans, tomatoes. Or they opted for a variety of quesadillas, all of which are \$7.00. Many of the offerings are like appetizers or light meals—we were among the few to sample high end items at \$13.00 (top price is \$13.00 for the salmon).

If you've had breakfast at the original Mission

Calendar RESTAURANTS



The Restaurant: The Mission North Park and City Bakery
The Location: 2801 to 2803 University Avenue, East San Diego, 319-220-8992
Type of Food: California with Asian & Latino influences
Price Range: \$4.00 to \$13.00; breakfast, \$3.25 to \$7.95
Hours: Open daily, breakfast, 7:00 a.m. to 3:00 p.m.; lunch, 11:30 a.m. to 3:00 p.m.; dinner, 5:00 to 10:00 p.m.

The Restaurant: Roma Beach Café
The Location: 5732 La Jolla Village Road (Bird Rock), 619-456-7477
Type of Food: Country Italian
Hours: Lunch, Monday through Saturday, 11:30 a.m. to 2:30 p.m.; dinner, 5:30 to 10:30 p.m.; Closed Sunday.

the same French toast, pancakes, past beef hash, and eggs are available here (top price, \$7.95). When I phoned on July 4, the dining room, which seats 70, was completely filled for breakfast. Be sure to arrive early or you'll miss the cinnamon roll for \$2.00. It's not the same one that's served at Mission Beach as these are prepared in the bakery on the premises. Late in the desert when I got home. When some men fell on my carpet, I picked them up and ate them. Enough said.

Whenever I have guests from out of town, I am astonished by their requests: spiced brown bread cake with dried fruits and nuts or Flemish-style lamb ragout—both commonplace in Belgium but hardly available on street corners here. So I was relieved when a recent visitor asked for country-style Italian. I led her directly to Roma Beach Café.

Sylvia Nicolini, the chef-owner, prepares every type of pasta from scratch, gets her olive oil from her uncle's farm outside of Rome, uses only organic greens, and her rolls are exactly like those found

in a country northern Italian kitchen. Signorina Sylvia has added ten new items to her menu, all of which truly capture rustic cooking at its best. Cacio dressing for salad is now the rage. At Roma Beach Café, the cacio dressing is oil dressing that seems to enhance the baby greens and give you the illusion that you are eating the salad in the middle of a cacio grove (\$6.95). The soup of the day consists of fresh tomatoes, fresh carrots, and fresh basil. It had no meat or fowl stock, no cream, nor the least hint of commercialism.

For our main course we had a light version of ravioli prepared from rice flour and semolina filled with ricotta cheese and spinach, topped with a sauce on the premises fresh tomato and sliced garlic sauce (\$11.95). My companion's friends who enjoy spinning rides about food in the most remote reaches of the universe have been impressed. The strawberry tiramisu (\$5.00) can't be found anywhere in San Diego but here. Be decadent. Make a meal from salad and strawberry tiramisu.

Stink Fruit

Durians are hard to ignore. The scariness of their appearance is surpassed only by that of their smell.

Fart, the American Heritage Dictionary says, "in the Latin word *foetor*, or loose ('foul smelling insect'), or, reaching even further back, perhaps to the Greek *poetis*, or yarridge" (which makes a sharp whirring sound when suddenly flushed). No one knows.

But I do not know if loose smells like fart. Or if clancio smells like fart. Or if, for that matter, a partridge, suddenly flushed from wherever it is a partridge is flushed, sounds like a fart. I have never sniffed a fart. I have never for a moment thought of a fart as a "sharp whirring sound." I have never listened to a partridge, flushed, flushed. I have never even seen a partridge. Moreover, upon smelling or hearing farts, I have certainly never been reminded of raw sewage when eating, or trying to eat, the Southeast Asian fruit called durian, which in part explains why I was naming around *The American Heritage Dictionary* for the derivation of "fart."

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a sackful of the fruit. The most enduring of these stories was recorded in 1819 by a Malay historian who wrote that Sir Thomas Stamford Raffles, the founder of Singapore as a British maritime base, held his nose and ran away when approached by a man hoping to sell him six durians.

Several weeks ago when I walked into my favorite Asian market on El Cajon Boulevard, I saw a box of fresh durians, imported from Thailand, sitting near the cash register. Durians are hard to ignore. The scariness of their appearance is surpassed only by that of their smell. They look like a medieval weapon, like something King Henry might have catapulted at the French. They are dark green, oval, about a foot long, eight inches wide, and are studded with hundreds of sharp, sharp spines. A dollar sixty-five per pound for something so ominous seemed like a bargain.

I approached the store's manager, a small, impulsive, ethnic Chinese woman, and asked if she'd select a ripe one for me.

She gave a joyless little laugh. "Heh, heh. You like durian?"

I had and assured her it was my most favorite fruit on earth. She shuffled over to the box and with feeling and thrust a durian into my arms. Despite its formidable exterior, there is some give to the rind when the fruit is ripe (but not a lot of give—last year an 85-year-old Malayan woman was knocked unconscious by a ripe durian falling from a tree in her back yard). Squeezing two durians together is one way to test for this give, this hint of softness, that tells if the durian is ready to eat. When the manager finished squeezing, she pointed at one fruit and indicated I take it to the cash register. Because of the spines, durian handling is a man's work. Grinning, I cupped it in my palms, brought it to my nose and sniffed: it smelled faintly sweet, like ripe fruit.

"Heh," I said. "It doesn't stink. What's wrong?"

"Frozen," the manager said. Again the same joyless little laugh. "Heh, heh. For transportation from Thailand. You take home. Wait four, five hours. Stink."

She weighed it and wrapped it in several plastic bags. She and her son watched me carry it to my car. "Have fun," they said, waving.

On the way home the bit of stink attached to the durian's business end got knocked off. By the time I set the fruit on my kitchen counter, a sulfurous smell was leaking from the hole where the stem had been. The odor wasn't strong, but it was complex and had very definite potential for unpleasantness. I left my durian on the counter and, prudently, started calling friends to see if I might visit them later with what I described as a "surprise dessert."

"That sounds great," Joyce said. "Why don't you invite John over, and I'll make coffee, and if it's still warm out we can have your 'surprise dessert' in the patio."

"That's a very smart idea," I said.

Meanwhile, the durian continued to thaw. Very ten minutes or so, I did sneak over and sniff it. By mid-morning, it had begun to smell like natural gas. I wondered if it was dangerous to smoke around durians or leave them near an open flame.

The bad smell intrigued me, too, or rather, I was intrigued by just why I thought the durian smelled bad. Its Latin name, *Durio zibethus Murray*, offered few clues. A member of the family Bombacaceae, which includes the African baobab tree and the silk floss tree seen locally, durian seems to have first been described in the West in the late 18th century by Johan Andreas Murray, a Swedish botanist and student of Linnaeus, the father of botanical taxonomy.

These plant names are always compounded and hard to nail down. I was stumped by *zibethus* and so contacted my good friend Lenardine Duran who, in addition to owning the most chic coffeehouse in Las Vegas, also happens to be a horticultural genius.

"*Zibethus*," he said, beginning to free associate, "is clearly nonclassical Latin or Greek. There was a famous writer and politician in 18th-century Sweden, Christoffer Balthaus Zibeth. It's possible that Murray intended *zibethus* to be an

honoric for him. Of course, the Hebrew name of the Philosopher's Stone is 'Zibeth.' Complicating this is that there is a species of rodent in the Arctic with a form of the name. *Onomast zibethus*."

"Clear! I'm wandering. Am I wandering? Just tell me if I am and I'll stop. But I realize now that 'Zibeth' is a form of the English word 'civet'—or vice versa—which makes a lot of sense, since the rodent, *Onomast zibethus*, was a muskrat and the durian is odiferous. That works better with the Latin ending anyway, since it would translate as 'with the characteristics of a civet.' Is it stinky?"

"Wait! Hold on a second. Let me check my 1928 edition of J.H. Bailey's *Standard Encyclopedia of Horticulture*." It says, "*zibethus* is derived from the practice of using the decomposed fruit as a bait for the civet cat or zibet." Which I find hard to swallow. I think Bailey got some bad information there. I'd bet dollars to donuts you *zibethus* means that durian smells like civet, rather than because it was used as civet bait."

Civet, an African and Asian catlike mammal I knew a little about. When I was a young man, I studied perfumes and how they were made. I read wide and I was surprised by how very few women were fascinated to learn that civet musk, a famous fixative used in perfumes until very recently, was scooped from the anal glands of Ethiopian civets with "a long wooden spoon."

On reflection, I now understand that the image of some tormented Ethiopian probing a howling civet with "a long wooden spoon" was more engaging, perhaps even more light-hearted, to the human male psyche than to the female. I was young then. And, unsurprisingly, not successful with the ladies.

With a durian thawing on my kitchen counter, and hands reeking of "surprise dessert," I still didn't know how civet musk and I had to find out. I called, of course, Christine Simmons, a public relations person at the San Diego Zoo. She explained the nature of my interest—durian, Johan Andreas Murray, the business with the long wooden spoon, etc., etc.

"Well, heh, heh," she said. An eerily familiar, joyless laugh. "We've worked with animals for 20 years. I mean, what we have at the zoo are called palm

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Calendar RESTAURANTS

civets, and I don't know where they're from. I'd have to look it up. They're not on display."

But do they stink?
"Heh, heh." Again. The laugh. "Like all civets, they have anal glands. We don't squeeze them or anything. They're wild animals, you understand? Don't you? I guess they rub their anal glands against things, but I've never noticed any unusually strong odor. They smell musky. Like a lot of animals. They smell like animals."

You have a durian thawing in your kitchen, and it's starting to stink like hell, and you want to know why, and civet-friendly Christina Simmons of the world-famous San Diego Zoo is no help whatsoever.

I wasn't completely disheartened. My durian facts were starting to fall into place. Johan Murray lived when the French perfume industry was in its heyday. Fabulously expensive civet musk was used to give perfume staying power and was something that Murray, a scientist, was likely familiar with. If Christina Simmons is correct and civets are not stinky, then we may assume that Murray named durian after the civet because durian odor, like the smell of civet musk, persists for a very long time. This would make sense. Everything I read about durian suggested that its smell isn't only lingering but was capable of permeating buildings and clothing. Durians are so powerful that in Singapore they are banned from airplanes, boats, and subways.

But if durian doesn't stink like civet, what does it stink like? Food flavor? The *Flavor of France*, a technical work published in 1991, provided some hints. The book lists 13 sulfur compounds, or mercaptans, as natural gas odorants. From my days studying perfume, I remembered that mercaptans were nasty smelling substances in the human nose that detect in minute amounts. Ethyl mercaptan, for example, is so strong, that gas companies use it to give natural gas its characteristic smell. We associate ethyl mercaptan with gas leaks, with fiery explosions, with danger. I associate it also with durian. But the odor of my little friend on the kitchen counter was more complex than a gas leak. I pressed on.

By cross referencing durian's sulfur compounds with various journals and publications, I came across a startling study conducted in 1993 by Dr. Albert Tangerman, a Dutch gastroenterologist at the University Hospital Nijmegen. Dr. Tangerman persuaded his adult patients to collect their farts, or fatus, with large plastic syringes. By examining the chemical composition of these samples, Dr. Tangerman determined that of four sulfur compounds responsible for human fatus's bad smell, two compounds, methanethiol and propanethiol, were the worst offenders.

What Dr. Tangerman did not and could not have known, however, was that durian, according to my list, contained all four of these sulfur compounds, including methanethiol and propanethiol.

Stunned by my discovery, I called Dr. Alan Hirsch, neurological director for the Smell and Taste Treatment and Research Foundation in Chicago. Dr. Hirsch is an expert in the

sense of smell and has written papers on bad odors and their effect on human physiology. I told him about durians, their sulfur compounds, and the enlightening study conducted by Dr. Tangerman in Holland. "That's quite interesting," Dr. Hirsch said. "Humans are very sensitive to sulfur compounds. Hydrogen sulfide, which durian apparently contains, is detectable at 0.2 parts per million. At that concentration we tend to identify it as 'rotten eggs.' At 20 parts per million, and we're not sure why, something strange happens and hydrogen sulfide smells sweet."

"We're also extremely sensitive to those other compounds, ethanol and propanethiol. There are a couple of theories as to why we identify these sulfur compounds in human fatus and stool as 'bad.' One, of course, is that we're simply born that way. The other has to do with how we were raised, how our parents taught us to deal with our own fatus and stool. It's interesting to note that across cultures babies are known to play with their stool, and it's something their mothers discourage them from doing. So we're talking about an association with shame, with being bad."

"But the perception of malodorous is very complicated. I take stink smell for example. There are people who like durian smell, and we've found that these people are 'odor blind.' Just like there are people who are color blind, who can't see a full spectrum of color, there are people who can't perceive certain odors. 'Oh, my God,' gasped Dr. Hirsch, backing to the patio's edge, frantically fanning her hands before her face. "What is that thing?"

"Lord have mercy!" gulped

that's why some people like durian—it's simply not as stinky to them as it is to others. "There is also the phenomenon of adaptation—if you're exposed to a smell long enough, even a very strong smell, you cease to smell it. So maybe while people are sitting there eating durian, they stop smelling it."

"But the answer to your initial question is that the reason we find these sulfur compounds unpleasant is that they are contained in stool and fatus. And the human nose is extremely sensitive to these compounds, even in incredibly small concentrations."

By the time I said good-bye to Dr. Hirsch, my little friend had thawed and was sitting there on the kitchen counter contentedly emitting sulfur compounds. I wrapped it in several layers of newspaper and a half dozen plastic bags and took it to Joyce's patio, where John and his two dogs, Madeline and Bear, were waiting for my surprise dessert.

When I unwrapped the durian, Joyce and John, bewildered and crossfaced, stared at it with their stool, and it's something their mothers discourage them from doing. So we're talking about an association with shame, with being bad."

"Lord have mercy!" gulped

John. "It smells... it smells..." "Like a septic tank," Joyce said. "Exactly like a septic tank that needs to be emptied. I'm not going near it."

Bear and Madeline began to grunt and prance about the patio. Tagging, they shoved their muzzles onto the table toward the durian. Their nostrils quivered. They turned and looked at us with pleading doggy eyes.

"My God," Joyce muttered, incredulous. "They like the way it smells. They want some."

Bear has what John delicately refers to as "snack issues." Bear is fat. Bear will eat anything that can't outrun him, like dental floss and newspaper. And Madeline, to be blunt, has a weakness for cat shit. Neither is what you'd call a "picky eater."

I backed and backed away at the durian until I'd exposed one of the fruit's five compartments containing the creamy flesh. John, a tall, broad shouldered, lumberjack type fellow, approached the durian's infamy with caution.

"We're supposed to eat it?" he asked.

"A cold day in hell," Joyce snorted from her dark corner of the patio. "I suppose you think this is all very amusing."

The smell was very strong, so strong it took one's breath away. It was stronger than the stink associated with human waste, and more cloying. It was a kind of rotten onion smell, but with a gasoline-like pungency. It stayed in the nose.

I plunged a finger into the chilly flesh and tasted it. The consistency was very much like yogurt or custard, and it was sweet with a pronounced almond flavor. John followed my lead and was soon scooping

large blobs of it into his mouth. "It's good," he said. "It's interesting. It has a lot of tastes at once. I think there's an onion-garlicky note in there somewhere."

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RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widener and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a mid-range menu. Lower food expense: more than \$16. Please call restaurants in advance for operating hours, reservations, and other special information.

NORTH COASTAL

CALIFORNIA CAFE 576 North Highway 101, Encinitas, 760-433-8232. Located on the border of Encinitas and some-what difficult to find, this lively cafe serves French and Pacific Rim cuisine, and paella every Thursday. Unique weekend brunch, open 10 a.m. to 10 p.m. Friday and Saturday. Noise is never off-putting. For a less hectic evening, dine weekdays. Open Daily. Low to moderate.

CHAMPAGNE BAKERY, BISTRO, CAFE 12003 El Camino Real, 619-792-2222. High-end French cuisine, 1900s-style. Great breakfast with gourmet pastries. Open daily for breakfast, lunch, and dinner. Brunch, Saturday and Sunday. Low to moderate.

THE DINING ROOM AT ALBERGUE 14000 Del Mar Road, 619-433-8232. 60 Mar, Del Mar, 619-239-1515. Specialty: seafood and wine. Available for 5:00 and 6:30 p.m. at the four-course menu for \$17.95. Among the specialties are filet mignon, fresh salmon, chicken, double pork chop, pork loin, beef tenderloin, and wild rice. Open daily for breakfast, lunch, and dinner. Moderate.

FAST-OP 3000 Valley Center Drive, 619-433-8232. Fast-food, 1900s-style. High-end French cuisine, 1900s-style. Great breakfast with gourmet pastries. Open daily for breakfast, lunch, and dinner. Brunch, Saturday and Sunday. Low to moderate.

EPAZOTE SOUTHVIEW RESTAURANT 1500 Camino del Mar, Del Mar, 619-239-1515. Fast-food, 1900s-style. High-end French cuisine, 1900s-style. Great breakfast with gourmet pastries. Open daily for breakfast, lunch, and dinner. Brunch, Saturday and Sunday. Low to moderate.

ARMY RESTAURANT 701 First Street, 619-433-8232. Fast-food, 1900s-style. High-end French cuisine, 1900s-style. Great breakfast with gourmet pastries. Open daily for breakfast, lunch, and dinner. Brunch, Saturday and Sunday. Low to moderate.

LA BAMBOLA 2044 Del Mar Heights Road, 619-239-1515. Fast-food, 1900s-style. High-end French cuisine, 1900s-style. Great breakfast with gourmet pastries. Open daily for breakfast, lunch, and dinner. Brunch, Saturday and Sunday. Low to moderate.

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drich champagne, mimosa, orange juice and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 a.m. Expensive.

PAROLITAN BISTRO 547 South Highway 101, Solana Beach, 619-751-2125. Italian dishes from every section of Italy are prepared with loving care in time honored tradition. Specialties are risotto, ravioli, log or lamb, duck breast, fish, chicken, and seafood. Open Daily. Moderate.

VEGETARIAN BISTRO 12811 Camino Real, Carlsbad Valley, 619-751-2125. Vegetarian cuisine. Open Daily. Low to moderate.

WILD NOTE CAFE 143 South Camino Real, 619-751-2125. Vegetarian cuisine. Open Daily. Low to moderate.

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tees varieties of bread, all fine for and so on. There are honey, nutmeg and cinnamon used, which makes excellent French toast. The bread is soft with soft crust, children love it. Open daily. Monday through Friday from 7:00 a.m. to 10:00 p.m. and Sunday from 8:00 a.m. to 10:00 p.m.

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NORTH INLAND

CANTON GRILL 8821 Canyon Road, Scripps Ranch, 619-271-4052. You'll be pleasantly surprised by the attractive setting, which includes a glassed-in patio area open to the sky and a Southwestern interior. The food is delightful. Extensive menu to suit the palate. Fresh fish, and "kick an' eat" as well as the Korean restaurant. Plain preparation. Loving attention to service. Monday through Saturday. Dinner only. Low to moderate.

THE FORTUNE COOK 1625 Bernardo Center Drive, Rancho Bernardo, 619-431-8958. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant, and his cooking may be

characterized as Chinese with French influence. Lunch, Monday through Saturday, dinner nightly. Moderate to expensive.

KARL STRAUSS BREWERY GARDENS 7675 Scripps Ranch, Scripps Ranch, 619-487-2771. Behind San Diego Tech building. The garden with bridges, hot ponds and outdoor seating are major attractions for summer diners. Cooking is done by first-rate chef and purveyors are meticulous. Try Thai chicken salad, oven-roasted salmon, salmon salad, fish and chips. Fair prices. Buffet brunch average. Open Saturday. Lunch weekdays, dinner Sun-

day. Moderate to expensive.

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BEACHES & POINT LOMA	NORTH COUNTY INLAND	LA JOLLA
<ul style="list-style-type: none"> PB Sushi Club Japanese 2327 Broken Yolk American 2330 Charon Orleans Cuban 2333 Shanghai Chinese 2335 Pope Valeria's Mexican 2344 Frango's Bar & Grill Californian 2344 Sole Sushi Japanese 2344 Cane Bar & Grill American 2347 Moonlighting American & Seafood 2349 Dockside Restaurant American & Seafood 2352 The Old City American 2353 Frango's Bar & Grill Californian 2357 Frango's Bar & Grill Californian 2358 Kolbe Restaurant Persian 2360 Veneto Restaurant Persian 2361 The Best House American 2364 Tom's on the Bay 2365 	<ul style="list-style-type: none"> Star of India Indian 2401 So Cal Mexican 2402 Moonlighting American 2403 Miligan's Bar & Grill 2406 Sole Sushi Japanese 2407 Sweet Leo's Southern Barbecue 2408 Bollicious Italian 2409 Shamplus Chinese 2411 Martinez's Mexican 2412 Acme Bar & Grill American 2412 Red Rock Bar & Grill American 2417 Rosy's Persian Seafood & Prime Rib 2419 Khaiwan Persian Cuisine 2423 Kiva Grill Southwestern 2424 Rocky Villa Continental 2430 Sunny's California Woodfired Pizza 2434 Spec's & Bee The Kitchen 2434 French Courtier 2443 	

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KOREA HOUSE 4620 Conover Street, Kearny Mesa, 619-560-0980. This remains one of the best Korean restaurants in the area. The menu is extensive and all the specialties are available, of which the most popular is in a table with a cooking unit where diners may barbecue their own food. Apart from the barbecue, dumplings and Korean fried chicken are also recommended. The menu is interesting and includes a sushi bar. Interesting decor. Open daily for lunch and dinner. Low to moderate.

SORRENTINO'S RISTORANTE 10000 San Diego Avenue, Suite 100, San Diego, 619-483-1811. Excellent gourmet pizza, pasta, and outstanding soups are the hallmarks of this Italian restaurant. The menu is extensive and the prices are reasonable. Open daily for lunch and dinner. Open available for large parties. Please note the deli to the rear: called Pizza and More, which offers to go pizzas. Deli open daily 10:00 a.m. to 10:00 p.m. Open daily 11:00 a.m. to 11:00 p.m. through the summer. Low to moderate.

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Calendar RESTAURANTS

SZECHUAN RESTAURANT 6777 Claremont Drive, Claremont, 619-270-0251. In this two-story location, dining rooms are available both upstairs and down—the one upstairs is prettier. The menu offers 120 items. Among the most successful are Peking duck, imperial whole fish, ginger beef, sitting beef sauté with meat sauce, and General Tso's chicken. One of the best seafood fishy's in the area. Tuesday through Saturday, dinner nights. Low to moderate.

THAI HOUSE CUISINE 4222 Conway Street, Knary Mesa, 619-276-1801. Not to be confused with Thai House in Point Loma, this attractive and well-decorated Thai restaurant is in the heart of the city. The menu is extensive. Daily lunch and dinner. Low to moderate.

THE BEACHES

CHATEAU OREANS 206 Tongue Point, Pacific Beach, 619-488-0104. The interior of this Capri and New Orleans restaurant has really looked better. All dinner, include house salad, a Capri

salad, and a choice of two entrees. The menu offers 120 items. Among the most successful are Peking duck, imperial whole fish, ginger beef, sitting beef sauté with meat sauce, and General Tso's chicken. One of the best seafood fishy's in the area. Tuesday through Saturday, dinner nights. Low to moderate.

RESTAURANT MICHAEL 2800 Sunset, Island View, 619-488-0104. The interior of this Capri and New Orleans restaurant has really looked better. All dinner, include house salad, a Capri

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1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

San Diego *Realty* July 16, 1998 141

PROFITTERS, 31, blond hair, blue eyes, North County, never married, no kids, into personal growth. Looking for a relationship to share good life with. (72) 528-7777.

ATTRACTIVE, 40, brown male, 35, 45, 55, 65, 75, 85, 95, 105, 115, 125, 135, 145, 155, 165, 175, 185, 195, 205, 215, 225, 235, 245, 255, 265, 275, 285, 295, 305, 315, 325, 335, 345, 355, 365, 375, 385, 395, 405, 415, 425, 435, 445, 455, 465, 475, 485, 495, 505, 515, 525, 535, 545, 555, 565, 575, 585, 595, 605, 615, 625, 635, 645, 655, 665, 675, 685, 695, 705, 715, 725, 735, 745, 755, 765, 775, 785, 795, 805, 815, 825, 835, 845, 855, 865, 875, 885, 895, 905, 915, 925, 935, 945, 955, 965, 975, 985, 995, 1005, 1015, 1025, 1035, 1045, 1055, 1065, 1075, 1085, 1095, 1105, 1115, 1125, 1135, 1145, 1155, 1165, 1175, 1185, 1195, 1205, 1215, 1225, 1235, 1245, 1255, 1265, 1275, 1285, 1295, 1305, 1315, 1325, 1335, 1345, 1355, 1365, 1375, 1385, 1395, 1405, 1415, 1425, 1435, 1445, 1455, 1465, 1475, 1485, 1495, 1505, 1515, 1525, 1535, 1545, 1555, 1565, 1575, 1585, 1595, 1605, 1615, 1625, 1635, 1645, 1655, 1665, 1675, 1685, 1695, 1705, 1715, 1725, 1735, 1745, 1755, 1765, 1775, 1785, 1795, 1805, 1815, 1825, 1835, 1845, 1855, 1865, 1875, 1885, 1895, 1905, 1915, 1925, 1935, 1945, 1955, 1965, 1975, 1985, 1995, 2005, 2015, 2025, 2035, 2045, 2055, 2065, 2075, 2085, 2095, 2105, 2115, 2125, 2135, 2145, 2155, 2165, 2175, 2185, 2195, 2205, 2215, 2225, 2235, 2245, 2255, 2265, 2275, 2285, 2295, 2305, 2315, 2325, 2335, 2345, 2355, 2365, 2375, 2385, 2395, 2405, 2415, 2425, 2435, 2445, 2455, 2465, 2475, 2485, 2495, 2505, 2515, 2525, 2535, 2545, 2555, 2565, 2575, 2585, 2595, 2605, 2615, 2625, 2635, 2645, 2655, 2665, 2675, 2685, 2695, 2705, 2715, 2725, 2735, 2745, 2755, 2765, 2775, 2785, 2795, 2805, 2815, 2825, 2835, 2845, 2855, 2865, 2875, 2885, 2895, 2905, 2915, 2925, 2935, 2945, 2955, 2965, 2975, 2985, 2995, 3005, 3015, 3025, 3035, 3045, 3055, 3065, 3075, 3085, 3095, 3105, 3115, 3125, 3135, 3145, 3155, 3165, 3175, 3185, 3195, 3205, 3215, 3225, 3235, 3245, 3255, 3265, 3275, 3285, 3295, 3305, 3315, 3325, 3335, 3345, 3355, 3365, 3375, 3385, 3395, 3405, 3415, 3425, 3435, 3445, 3455, 3465, 3475, 3485, 3495, 3505, 3515, 3525, 3535, 3545, 3555, 3565, 3575, 3585, 3595, 3605, 3615, 3625, 3635, 3645, 3655, 3665, 3675, 3685, 3695, 3705, 3715, 3725, 3735, 3745, 3755, 3765, 3775, 3785, 3795, 3805, 3815, 3825, 3835, 3845, 3855, 3865, 3875, 3885, 3895, 3905, 3915, 3925, 3935, 3945, 3955, 3965, 3975, 3985, 3995, 4005, 4015, 4025, 4035, 4045, 4055, 4065, 4075, 4085, 4095, 4105, 4115, 4125, 4135, 4145, 4155, 4165, 4175, 4185, 4195, 4205, 4215, 4225, 4235, 4245, 4255, 4265, 4275, 4285, 4295, 4305, 4315, 4325, 4335, 4345, 4355, 4365, 4375, 4385, 4395, 4405, 4415, 4425, 4435, 4445, 4455, 4465, 4475, 4485, 4495, 4505, 4515, 4525, 4535, 4545, 4555, 4565, 4575, 4585, 4595, 4605, 4615, 4625, 4635, 4645, 4655, 4665, 4675, 4685, 4695, 4705, 4715, 4725, 4735, 4745, 4755, 4765, 4775, 4785, 4795, 4805, 4815, 4825, 4835, 4845, 4855, 4865, 4875, 4885, 4895, 4905, 4915, 4925, 4935, 4945, 4955, 4965, 4975, 4985, 4995, 5005, 5015, 5025, 5035, 5045, 5055, 5065, 5075, 5085, 5095, 5105, 5115, 5125, 5135, 5145, 5155, 5165, 5175, 5185, 5195, 5205, 5215, 5225, 5235, 5245, 5255, 5265, 5275, 5285, 5295, 5305, 5315, 5325, 5335, 5345, 5355, 5365, 5375, 5385, 5395, 5405, 5415, 5425, 5435, 5445, 5455, 5465, 5475, 5485, 5495, 5505, 5515, 5525, 5535, 5545, 5555, 5565, 5575, 5585, 5595, 5605, 5615, 5625, 5635, 5645, 5655, 5665, 5675, 5685, 5695, 5705, 5715, 5725, 5735, 5745, 5755, 5765, 5775, 5785, 5795, 5805, 5815, 5825, 5835, 5845, 5855, 5865, 5875, 5885, 5895, 5905, 5915, 5925, 5935, 5945, 5955, 5965, 5975, 5985, 5995, 6005, 6015, 6025, 6035, 6045, 6055, 6065, 6075, 6085, 6095, 6105, 6115, 6125, 6135, 6145, 6155, 6165, 6175, 6185, 6195, 6205, 6215, 6225, 6235, 6245, 6255, 6265, 6275, 6285, 6295, 6305, 6315, 6325, 6335, 6345, 6355, 6365, 6375, 6385, 6395, 6405, 6415, 6425, 6435, 6445, 6455, 6465, 6475, 6485, 6495, 6505, 6515, 6525, 6535, 6545, 6555, 6565, 6575, 6585, 6595, 6605, 6615, 6625, 6635, 6645, 6655, 6665, 6675, 6685, 6695, 6705, 6715, 6725, 6735, 6745, 6755, 6765, 6775, 6785, 6795, 6805, 6815, 6825, 6835, 6845, 6855, 6865, 6875, 6885, 6895, 6905, 6915, 6925, 6935, 6945, 6955, 6965, 6975, 6985, 6995, 7005, 7015, 7025, 7035, 7045, 7055, 7065, 7075, 7085, 7095, 7105, 7115, 7125, 7135, 7145, 7155, 7165, 7175, 7185, 7195, 7205, 7215, 7225, 7235, 7245, 7255, 7265, 7275, 7285, 7295, 7305, 7315, 7325, 7335, 7345, 7355, 7365, 7375, 7385, 7395, 7405, 7415, 7425, 7435, 7445, 7455, 7465, 7475, 7485, 7495, 7505, 7515, 7525, 7535, 7545, 7555, 7565, 7575, 7585, 7595, 7605, 7615, 7625, 7635, 7645, 7655, 7665, 7675, 7685, 7695, 7705, 7715, 7725, 7735, 7745, 7755, 7765, 7775, 7785, 7795, 7805, 7815, 7825, 7835, 7845, 7855, 7865, 7875, 7885, 7895, 7905, 7915, 7925, 7935, 7945, 7955, 7965, 7975, 7985, 7995, 8005, 8015, 8025, 8035, 8045, 8055, 8065, 8075, 8085, 8095, 8105, 8115, 8125, 8135, 8145, 8155, 8165, 8175, 8185, 8195, 8205, 8215, 8225, 8235, 8245, 8255, 8265, 8275, 8285, 8295, 8305, 8315, 8325, 8335, 8345, 8355, 8365, 8375, 8385, 8395, 8405, 8415, 8425, 8435, 8445, 8455, 8465, 8475, 8485, 8495, 8505, 8515, 8525, 8535, 8545, 8555, 8565, 8575, 8585, 8595, 8605, 8615, 8625, 8635, 8645, 8655, 8665, 8675, 8685, 8695, 8705, 8715, 8725, 8735, 8745, 8755, 8765, 8775, 8785, 8795, 8805, 8815, 8825, 8835, 8845, 8855, 8865, 8875, 8885, 8895, 8905, 8915, 8925, 8935, 8945, 8955, 8965, 8975, 8985, 8995, 9005, 9015, 9025, 9035, 9045, 9055, 9065, 9075, 9085, 9095, 9105, 9115, 9125, 9135, 9145, 9155, 9165, 9175, 9185, 9195, 9205, 9215, 9225, 9235, 9245, 9255, 9265, 9275, 9285, 9295, 9305, 9315, 9325, 9335, 9345, 9355, 9365, 9375, 9385, 9395, 9405, 9415, 9425, 9435, 9445, 9455, 9465, 9475, 9485, 9495, 9505, 9515, 9525, 9535, 9545, 9555, 9565, 9575, 9585, 9595, 9605, 9615, 9625, 9635, 9645, 9655, 9665, 9675, 9685, 9695, 9705, 9715, 9725, 9735, 9745, 9755, 9765, 9775, 9785, 9795, 9805, 9815, 9825, 9835, 9845, 9855, 9865, 9875, 9885, 9895, 9905, 9915, 9925, 9935, 9945, 9955, 9965, 9975, 9985, 9995, 10005, 10015, 10025, 10035, 10045, 10055, 10065, 10075, 10085, 10095, 10105, 10115, 10125, 10135, 10145, 10155, 10165, 10175, 10185, 10195, 10205, 10215, 10225, 10235, 10245, 10255, 10265, 10275, 10285, 10295, 10305, 10315, 10325, 10335, 10345, 10355, 10365, 10375, 10385, 10395, 10405, 10415, 10425, 10435, 10445, 10455, 10465, 10475, 10485, 10495, 10505, 10515, 10525, 10535, 10545, 10555, 10565, 10575, 10585, 10595, 10605, 10615, 10625, 10635, 10645, 10655, 10665, 10675, 10685, 10695, 10705, 10715, 10725, 10735, 10745, 10755, 10765, 10775, 10785, 10795, 10805, 10815, 10825, 10835, 10845, 10855, 10865, 10875, 10885, 10895, 10905, 10915, 10925, 10935, 10945, 10955, 10965, 10975, 10985, 10995, 11005, 11015, 11025, 11035, 11045, 11055, 11065, 11075, 11085, 11095, 11105, 11115, 11125, 11135, 11145, 11155, 11165, 11175, 11185, 11195, 11205, 11215, 11225, 11235, 11245, 11255, 11265, 11275, 11285, 11295, 11305, 11315, 11325, 11335, 11345, 11355, 11365, 11375, 11385, 11395, 11405, 11415, 11425, 11435, 11445, 11455, 11465, 11475, 11485, 11495, 11505, 11515, 11525, 11535, 11545, 11555, 11565, 11575, 11585, 11595, 11605, 11615, 11625, 11635, 11645, 11655, 11665, 11675, 11685, 11695, 11705, 11715, 11725, 11735, 11745, 11755, 11765, 11775, 11785, 11795, 11805, 11815, 11825, 11835, 11845, 11855, 11865, 11875, 11885, 11895, 11905, 11915, 11925, 11935, 11945, 11955, 11965, 11975, 11985, 11995, 12005, 12015, 12025, 12035, 12045, 12055, 12065, 12075, 12085, 12095, 12105, 12115, 12125, 12135, 12145, 12155, 12165, 12175, 12185, 12195, 12205, 12215, 12225, 12235, 12245, 12255, 12265, 12275, 12285, 12295, 12305, 12315, 12325, 12335, 12345, 12355, 12365, 12375, 12385, 12395, 12405, 12415, 12425, 12435, 12445, 12455, 12465, 12475, 12485, 12495, 12505, 12515, 12525, 12535, 12545, 12555, 12565, 12575, 12585, 12595, 12605, 12615, 12625, 12635, 12645, 12655, 12665, 12675, 12685, 12695, 12705, 12715, 12725, 12735, 12745, 12755, 12765, 12775, 12785, 12795, 12805, 12815, 12825, 12835, 12845, 12855, 12865, 12875, 12885, 12895, 12905, 12915, 12925, 12935, 12945, 12955, 12965, 12975, 12985, 12995, 13005, 13015, 13025, 13035, 13045, 13055, 13065, 13075, 13085, 13095, 13105, 13115, 13125, 13135, 13145, 13155, 13165, 13175, 13185, 13195, 13205, 13215, 13225, 13235, 13245, 13255, 13265, 13275, 13285, 13295, 13305, 13315, 13325, 13335, 13345, 13355, 13365, 13375, 13385, 13395, 13405, 13415, 13425, 13435, 13445, 13455, 13465, 13475, 13485, 13495, 13505, 13515, 13525, 13535, 13545, 13555, 13565, 13575, 13585, 13595, 13605, 13615, 13625, 13635, 13645, 13655, 13665, 13675, 13685, 13695, 13705, 13715, 13725, 13735, 13745, 13755, 13765, 13775, 13785, 13795, 13805, 13815, 13825, 13835, 13845, 13855, 13865, 13875, 13885, 13895, 13905, 13915, 13925, 13935, 13945, 13955, 13965, 13975, 13985, 13995, 14005, 14015, 14025, 14035, 14045, 14055, 14065, 14075, 14085, 14095, 14105, 14115, 14125, 14135, 14145, 14155, 14165, 14175, 14185, 14195, 14205, 14215, 14225, 14235, 14245, 14255, 14265, 14275, 14285, 14295, 14305, 14315, 14325, 14335, 14345, 14355, 14365, 14375, 14385, 14395, 14405, 14415, 14425, 14435, 14445, 14455, 14465, 14475, 14485, 14495, 14505, 14515, 14525, 14535, 14545, 14555, 14565, 14575, 14585, 14595, 14605, 14615, 14625, 14635, 14645, 14655, 14665, 14677

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LoFat Philosophy

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It's all about flow, being in the moment.

Trust that right-brain, an conscious inner child in you!

Okay, bud. Have a best you can - and then some!

Did you want to help with that?

Sombody stop this man!

CE. MAR. 1475 Fully furnished, centrally located, 2 bedrooms, 1 1/2 baths, open kitchen, hardwood floors, tile floors, granite counter, stainless steel appliances, central air conditioning, pool, hot tub, walk-in closet, near 10, 15, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000, 1010, 1020, 1030, 1040, 1050, 1060, 1070, 1080, 1090, 1100, 1110, 1120, 1130, 1140, 1150, 1160, 1170, 1180, 1190, 1200, 1210, 1220, 1230, 1240, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1340, 1350, 1360, 1370, 1380, 1390, 1400, 1410, 1420, 1430, 1440, 1450, 1460, 1470, 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Labor	125,000	124,000
Total	\$300,000	\$298,000

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