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America's finest felons A twice-convicted Omaha drug dealer who hauled out of jail, moved to San Diego five years ago, and got a degree from California Western law school may soon be heading home to do some hard prison time. Forty-two-year-old **Randall S. Whitmore** of Hillcrest was imprisoned by the feds during the mid-1980s for conspiring to distribute marijuana and cocaine. After his parole in 1989, he was jailed by Nebraska authorities for a similar conviction stemming from state charges of marijuana possession and intent to deliver in 1991. Accusing his attorneys of having had a conflict of interest in that case, Whitmore appealed, and in a highly unusual move in 1993, a federal judge let Whitmore out on bail for the duration of his appeal. While at the Community Corrections Center in Lincoln, Whitmore received a degree from the University of Nebraska's College of Business Administration, and when he moved to San Diego he enrolled at Cal Western, graduating with a law degree in January 1996. But as a convicted felon, the Nebraska transplant can't actually practice law, and Cornhusker lawmen still want to lock him up. Last week the 8th U.S. Circuit Court of Appeals tossed out Whitmore's appeal and ordered his bail revoked, though he may be eligible for parole shortly after he returns to Nebraska. "This is one of the most amazing and disgusting scenarios of jurisprudence you'll ever see in your life," Whitmore told the *Lincoln World-Herald*. "I've been living a new life here in San Diego. Now they want to uproot me." Whitmore told the paper he would continue to appeal rather than simply apply for parole because "I'm innocent." Whitmore's co-lawyer sees it differently. "The problem with Randall Whitmore is that he blames everybody from the Supreme Court on top to his lawyers on the bottom, but it was he alone dealing dope."

Four score and seven orgies The aircraft carrier USS *Abraham Lincoln*, which received much unwanted publicity after the tragic death of Lt. **Kara Hinkley**, the female pilot who crashed her F-14 on a failed landing attempt off the San Diego coast in 1994, is back blaring new fortunes for the Navy. Eleven sailors from the carrier are likely to be boosted out of the service for participating in a group-se orgies during a stop in Hong Kong last week. Ten of the sailors, seven men and three women, have already been found guilty by the ship's captain of sodomy, adultery, and fraternization. The trouble started when a female sailor rented a hotel room and invited her friends to party. "Numerous social acts were happening in the same place at the same time," according to a Navy spokesman, who characterized the orgy as "an isolated incident." Hong Kong was the first stop for the ship after it left San Diego last month. ... A Marine Corps recruiter has been found guilty in a San Diego court martial on charges relating to the death of an 18-year-old Korean woman killed in a car accident while on a drunken outing with the Marine last year. Staff Sgt. **James Finch** was reduced in rank to private and given a bad conduct discharge after a jury found he had violated orders and made false statements. He was acquitted of manslaughter in the death of the woman, whom Finch was attempting to sign up.

Fat and fancy free Movie **Susan Golding** has found another way to get free airplane rides and meal tickets. Her old friend and mentor, Governor **Pete Wilson**, has just named her to the state Commission on Local Governance, which is studying the ins and outs of how California cities change their boundaries. ... For women more aesthetically inclined, the National Breast Cancer Coalition is sponsoring a 60-day cross-country bike trip, starting from San Diego next March and ending in St. Augustine, South Carolina.

Price is \$999, including rooms and board. San Diego's **Sol Price**, the wealthy founder of the Price Club, has taken out big advertisements in the Washington Post containing Whitewater proponent **Ken Starr** and his federal grand jury. Some of the things they're doing in **Starr's** *McDonough* and **Whitewater** — that's carrying things to extremes. The jurors don't really realize that it's their decisions, not the prosecutors', Price, a Democrat, told the *Legislative Times*.

Contributor: Milt Potter

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Ed Sarah Longman

New Kid on Vice

By Bill Manson

Take it from Jim Duncan: this is how it is between midnight and 3:00 a.m. around El Cajon Boulevard.

"You pull up, roll your window down, 'You need a ride?' 'Going to a party?' She'll look in and she'll say, 'Hey, you look like a cop to me' and won't get in the car. Or maybe she'll say, 'No. Not working tonight.' Or maybe she'll say 'I just live here and I'm running my own business, so take off, asshole.' "It's very fast-paced. You may get the prostitute in the car. But if you don't make a deal in five minutes, stop, let her out, go on to the next one. We've had good nights and bad nights. One night not too long ago I was out with them, they probably stopped 25 prostitutes on El Cajon Boulevard and University Avenue, and didn't make one arrest."

El Duncan is talking about his life for the past two and a half years, running the city's vice unit. ... What every plain-clothes, plain-car driving detective is pretending to be a job for is to get the prostitute to talk money, sex is legal, sex for cash isn't. "The best case is getting them to tell you, 'Yeah, you want to have oral sex?' It's going to cost you \$40. That's a good case. There's no doubt about it. But if they're not forthcoming with that kind of remark, [the cop may say], 'Well how about straight sex

come up and stop them, like a regular traffic stop, get the prostitute out, tell her she's under arrest for prostitution, and put her in the back of the police car."

We're talking in Duncan's new office, on the second floor of the police headquarters at 14th and Broadway. He's getting ready to repaint the dun green walls, but first he needs to cover over the holes where his predecessors hammered in hooks for their family photos. The place could use new carpeting.

Since 1996, he's been running the vice unit for the SDPP from three floors above. This month, he was reassigned to take charge of the Special Investigation Unit, a surveillance unit that investigates long-term and serious crimes.

A detective at vice, he says, is more an eyes-level type job, an assignment for the new and the young. ... The reason is it requires nighttime hours. They work from 4:30 in the afternoon till 2:30, 3:30 in the morning. And they're dealing strictly with misdemeanor crimes.

"Of course, there are always several cop cars following. You have to have several, because the prostitute can't complain of cars behind her. They watch the mirror to see if it's the same car that stop behind. If it is, they'll just say, 'Stop the car. I'm getting out.' So the cop stops the car and they get out. That's it. No deal."

"There are a number of different signals that we use for remark, [the cop may say], 'The case is made.' At that time we'll have a marked police unit



Ed Sarah Longman



Steve Block at El Cajon Boulevard

Lord of the Aryan Nations

By Abe Oppenar

I have known persecution and oppression all my life," Neuman Britton says and clasps his calloused hands above his coffee cup

in an Escondido Denny's. "Oppression and prejudice. We were more discriminated against than any Mexican or nigger. We were the lowest of the low."

He pauses. Considers his hands. "I've known controversy all my life too."

In a certain light, Neuman Britton's earliest spiritual forebears appear to be the 16th-century Puritans who believed the Last Days were at hand, and that Britain, and, later, America, were destined by God for a singular role in the establishment of the eternal, shining "New Jerusalem."

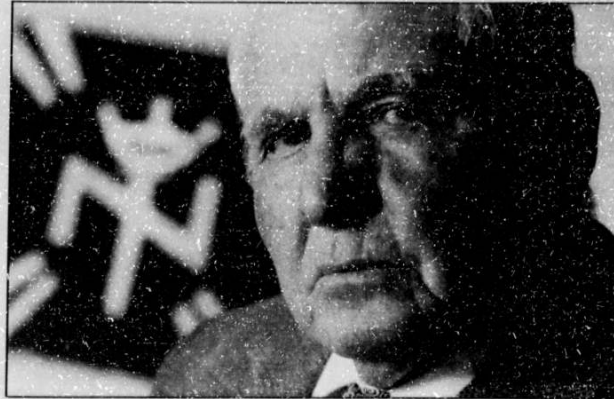
The Puritan understanding of Anglo "choiceness" wasn't racial. But the notion was powerful enough to energize later British thinkers who sought a more literal link between their national destiny and Providence. By the end of the 19th century, this longing formalized into a movement called British Israelism, which, through painstaking Biblical interpretation and reconduct study of the Great Pyramid of Cheops, established Anglo-Saxons as direct descendants of the Lost Ten Tribes of Israel.

It wasn't until British Israelism achieved a following in 20th-century America, however, that the movement developed the ideas of Anglo-choiceness more fully. The move-

ment's logic revealed that not only Anglo-Saxons, but also their Teutonic and Celtic brethren, were descendants of the Lost Ten Tribes. And if all white Christian Europe were the true inheritors of God's covenant with His "chosen people" who were the Jews of old, then the "seed of Satan," the product of an unfortunate sexual union between Eve and the Serpent in the Garden of Eden, Begotten by evil, Jews were therefore destined to do evil. To beguile, deceive, sow dissent, foster doubt, to blind humanity with sham intellectualism, and, ultimately, ensnare the entire world through such devilish trickery as racial equality, Communism, and international banking.

These and other startling revelations coalesced into a loose-knit American theology known as Christian Identity, and it was Neuman Britton's introduction to this theology after World War II that transformed him from Dust Bowl Pentecostal to one of the most significant figures in right-wing extremism today. Last week Britton was tapped to become successor to Richard Butler, head of the Church of Jesus Christ Christian, the religious arm of Aryan Nation.

Britton's journey to Aryan Nation's armed outpost in Coeur d'Alene, Idaho, began 70 odd years ago in northeastern Oklahoma. Britton was one of ten children. Their father was a farmer and Pentecostal minister, a calling then considered questionable. Although Pentecostalism has now entered the American mainstream, the movement encountered often violent suppression throughout the 1910s and 1920s. This was especially true for the non-Trinitarian, or "Oneness" Pentecostal denomination to which Britton's family belonged. Historical accounts of that period offer many instances when Pentecostal preachers were beaten, gagged, shot with shotgun-



Neuman Britton

thrown in jail, or threatened with death and mutilation.

As Britton contends, his introduction to unpopularity and controversy began early in life, although, he remembers, "our neighbors were very tolerant. They never bothered us. They knew my father and they respected him."

Britton describes his early childhood as happy. Not wealthy, not poor, his father was a "little more prosperous than other farmers in the area." But the 1929 Depression and the mid-1930s Dust Bowl forced his family to Tulare County, California, where Britton's father found work on a large cattle ranch near Visalia. Britton remembers being struck by California's lushness and by the hills and mountains.

"I'll never forget it. It must have been the first day after we got here. Me and my brothers climbed the highest mountain in the area. We liked to hike and look around. We climbed to the top. It must have been 4000 feet. It was very beautiful. We saw a lot of deer. I remember, on the way up, 'We felt like we could see forever.'"

"We were excited but when we got to school we were excluded. We were O.K. Religiously, we were different. And we were so poor. We didn't dress as well as the other kids. We'd watch the other kids stand around, exclude us, talk about us, make fun of us, laugh at us. We were lower than niggers and Mexicans. It was bad."

The move to California was good for Britton's family. His father established a congregation and continued to preach. Britton and his brothers excelled at sports. Britton was graduated

valued for his eighth grade. When he finished high school he and one of his brothers found work building Norton Air Force Base near San Bernardino, "one of the best jobs, the best-paying jobs, in the area at that time."

In 1943 Britton was drafted and served in New Caledonia, near New Zealand, as a mechanic until the end of the war. His military service seems to have left little impression on him. When he returned to the United States, his family had moved to San Bernardino and his father had established a close relationship with Conrad Lynch, another Pentecostal minister, who had begun to investigate and preach a gospel very different from the one Britton had grown up with.

Conrad Lynch, who much later cut a wide swath through the extreme Right, was at the time of Britton's return befriending a Los Angeles-based minister named Wesley Swift, a man whom political scientists now regard as the "single most significant figure in the early history of Christian Identity."

It was Swift who successfully converted British-Israelism, demonic Satanism, and political extremism to form the Church of Jesus Christ Christian. And it was Conrad Lynch, enthralled by his "theology" who on September 16, 1968, the day following the bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, told a group of exultant Klansmen that the four little girls killed in the blast were "old enough to have venereal disease" and were "no more human or innocent than rattlesnakes."

The Pentecostal denomination founded by Conrad Lynch, the General Assembly of Jesus Christ, was not as reviled by its members as it is today.

"So kill 'em all," Lynch shouted, "and it's four less niggers tonight, then good for whoever planned the bomb. We better die!"

Britton, his father, and Lynch couldn't have dreamt of such triumphant rhetoric in the first years after Britain's return from the war. Their apprehension of Christian Identity was still unformed. Their great leap forward occurred in 1950 when Lynch was invited by a woman Pentecostal minister to address a gathering of racially mixed Pentecostals in Mangrum, Oklahoma.

Britton, dazzled from San Bernardino to Mangrum with his father and three of his brothers in his father's brand new Chevy, Britton remembers the gathering with awe.

"A great glory seemed to travel with us to and from Mangrum. Conrad Lynch's message was very inspiring and convincing. It was inspired by the Holy Spirit. All the prophecies in the Bible were our race. Jesus was our race. We were God's champions for the white race."

"I wasn't the same person for several weeks after the meeting. That was when my real conversion to Christian Identity thinking occurred. It was more of an intellectual thing than a spiritual one. It was one that happened more in my mind than in my heart. Both were involved. But mostly the change came through studying the Bible. My entire family became convinced as well."

The Pentecostal denomination founded by Conrad Lynch, the General Assembly of Jesus Christ, was not as reviled by its members as it is today.

Unforgettable

LONG-AGO SAN DIEGO

"MAYOR OF CHINATOWN: THE LIFE OF AH QUIN, CHINESE MERCHANT AND RAILROAD BUILDER OF SAN DIEGO"

ANDREW R. GRIEGO,
MASTER'S THESIS, SDSU, 1979

by
Jeff
Smith

Ah Quin was born in China's Kwangtung province, in 1846. He converted to Christianity at a missionary school in Canton and learned to read and write in both Chinese and English. To earn money for his family, Quin came to California in 1868. "He was intelligent, ambi-

tious, and demonstrated an ability to quickly adapt to Western customs," Griego observes, "all of which made him well suited for the overseas enterprise." Quin's literacy in two languages proved particularly helpful.

During his early years in California, Quin worked as a house servant and a cook in San Francisco and, for a year, in Coal Harbor, Alaska. He also learned merchandising from an uncle in Santa Barbara. Quin came to San Diego in September 1878 to visit relatives. He met George Marston, owner of a dry goods store, and G.W. Camp, minister of San Diego's Presbyterian Church. When Quin moved back to San Francisco, he corresponded with both men.

In 1880, Marston and Camp urged Quin to return to San Diego. The California Southern Railroad was under construction, from National City to San Bernardino. Because the labor force was largely Chinese, Marston and Camp felt that "Quin's bilingual talents and

business training made him an ideal selection for labor contractor, despite his relative inexperience...thus began an extraordinary rise from house servant to merchant and contractor."

Quin recruited men, sent supplies to the workers (who ate rice, potatoes, and fish), and occasionally supervised the "end-of-track" work. He opened a store in San Diego's Chinatown. "Much of his income was generated by selling provisions to his men."

The weather for February 1883 was harsh. As the railroad neared completion, rains washed away almost 30 miles of track along the Santa Margarita River. The engineers who planned the route never took flooding into account. "One train was stranded on the track for several days, and its passengers forced to hike to San Diego for help."

For the next two years, Ah Quin recruited men, negotiated disagreements among workmen and foremen, and helped rebuild "portions of the track above Oceanide and through Temecula Valley, along with other labor gangs they succeeded in returning the rail connection to San Diego."

Quin settled in San Diego. He and his wife, Sue Leung, had 12 children and lived in a two-story house on Third Street. Quin managed his store on Fifth and oversaw real estate hold-



Ah Quin Family

ings throughout Southern California. He also became the unofficial mayor of Chinatown in San Diego, often acting as a spokesman for the Chinese community.

As he helped rebuild the railroad, Quin kept a diary, one of seven he wrote in his lifetime. "Despite his unpolished syntax and grammar," Griego writes, "the little books are a singular resource for San Diego history and for the history of the Chinese in California, offering a unique opportunity to observe events from the perspective of a Chinese immigrant."

MASTER'S THESIS EXCERPTS:

1. From the diary of 1884:
Feb. 2 - have breakfast in saloon 10 A.M., by stage go up to Riverside station. No train to San Diego, then back to Colton, stay in hotel, rain, cannot have train home because Temecula Valley is brook.
Feb. 18 - felt very sad, not knowing anything.
Feb. 20 - California not known anything of San Diego because the California Southern Railroad is destroyed.
Feb. 25 - Woke up at 6:10, stay at Riverside to wait, and case of gambling of Quong Mow Lung. They ask me to interpret for Judge Conway, then the case free of charge. All the men fill happy. Riverside paper talk about me.
April 9 - Have big dinner and drink with friends because Wing Wo win big money in lottery.
July 20 - At Hop Lee Camp with trouble. He try to cheat me \$30 about the commission, he try to change the figure. Supper in boarding house.
Aug. 1 - Trouble better, home to San Diego, in bed by 11.
Dec. 25 - Mine men is ready, and go up to put up the tent. Stay raining, I work in the rain and get wet.

2. Fallbrook: once part of the Santa Margarita Rancho and named for Fallbrook, Pennsylvania, this community grew along the railroad tracks when a developer purchased the first 160 acres in 1884.

3. The small Chinese community in San Diego existed in the face of hostility from white residents, but the railroad workers received grudging welcome.

4. Frank Kimball, founder of National City, had been the driving force behind the acquisition of a railroad for San Diego. Inspired by a belief that a railroad terminal would transform National City into a boomtown, Kimball had coaxed the directors of the Atchison, Topeka, and Santa Fe Railroad to route a branch line through San Diego and establish a terminal at National City. When the link to the main line was reestablished, Frank Kimball's visions never materialized, because shortly thereafter the railroad terminal was removed from National City to a more centrally located site in San Bernardino. The railroad proved not to be the key to mushrooming growth and affluence everyone had expected. Yet that does not diminish the achievement of Kimball and the labor contractors.

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SIGHTSEER

Crystalline Exactitude

It was a time of agony, and I supposed at first that it would come to an end, but I had to abandon that hope. I began to recall and review the tortures of which I had read, for the Book of Martyrs. The History of the Inquisition, and had nearly finished Tyrannies and Cruelties of the Spaniards when the tap came and the anguish ended."

This tortuous episode was not suffered in front of the humming glow of a computer monitor, waiting for some Web page to load American League box scores, though it might have been. Rather, the author, one L.E. Chittenden, remembers how the "daguerrotype" operators rolled out what looked like an overgrown barber's chair with a ballast box attachment on a staff in front of it. I was seated in the chair, and my Breckon arms splayed me by the wrists, ankles, waist and shoulders. There was an iron bar which served as an elongation of the spine, with a cross bar in which the head rested, which held my head and neck as in a vice. Then, when I felt like a martyr in the embrace of the Nuremberg Maiden, I was told to assume my best Sunday expression... and not to move or wink for ten minutes... The length of that cycle was too awful for description.

You can find this account at the home page of the Daguerrean Society, a Web site devoted to the first photographic process (www.daguerrean.society.org). Chittenden's use of the fundamental irony of daguerrotypy, though a major scientific innovation of the antebellum period, and failed after its discovery in 1839 as a "wonderful wonder of wonders," the new medium's procedures were cumbersome and inconvenient. Some people argue that universal access to the Web is a technological advance no less magical than the invention of photography, but some of the same paradoxes apply to the Internet. Though the Web has afforded us great leaps in communication, how much time, how we waste searching and downloading information on the confounded "hangs! As with most technological leaps, the Internet



Home page from www.daguerrean.society.org

engenders equal parts bedlam and accommodation.

As a curator, however, the Web promises efficiency. Though the world's best museums and galleries have Web pages, their interpretations of art history tend to be limited by the scope of their collections and to serve the best interest of the institutions, not the art. The Daguerrean Society, by contrast, serves a whole medium and so is by nature interdisciplinary. Also, since it need not promote expensive exhibitions or collections, its mission can be exclusively educational. The Daguerrean Society's Web site offers links to its bimonthly newsletter, an annual magazine, an annual symposium, and historical and contemporary academic texts. All of these links provide an intellectual framework with which to view the images in its gallery, a diverse assortment of daguerrotypes pulled from the best galleries, museums, historical societies, and private collections in the world.

Daguerrotypes are singular. Not only are they precious, shimmering objects, they are one of a kind, unlike later photographs, which are printed in number from one negative. Daguerrotypes were made by exposing to light a buffed copper plate coated with a

light-sensitive silver solution. An operator then developed the image by suspending it in a tub of heated mercury, a procedure that may have killed some practitioners. Because the polished metal plate reflects a viewer's own image, daguerrotypes are difficult to see; you must hold them at an angle. Nevertheless, daguerrotypy became a profitable industry in America in the 1840s. "For the equivalent of \$2 to \$5 in almost any town, a person's 'phiz' could be immortalized on a dip of silver, framed with a rich gilt mat, and pressed into a fitted case covered in fine-embossed leather." The daguerrotypy's popularity depended as well on its jewel-like attributes and crystalline exactitude.

Portraiture was the logical genre for the new photographic process. For 19th-century viewers, external physicality testified to internal morality, to one's character. The daguerrotypy of a loved one was to have immediate access to him or her. And as the American historian Alan Trachtenberg explains, even the frustrating impossibility of the images was part of their appeal. "The effort simply to see the image implies the viewer in the making, the construction of the image. The daguerrean image allows for an engagement between viewer and subject... To see the image is to become an active agent in the picture's coming to life."

In the Daguerrean Society's virtual gallery, you'll find all sorts of pictures, from a youthful portrait of a woman and her husband, to a documentary portrait of gold-mining "alfarinos" to a ghostly portrait of the deceased. Perhaps the most startling image here, titled *The Inland Woman*, depicts a young woman on her death bed, looking out just before she passes her. The frankness of the picture is unflinching. If you could handle this particular object, you'd doubt be alarmed to see your own image mirrored on the picture. Though viewing daguerrotypes on a computer monitor has obvious shortcomings—in the right light, from the right angle, you might find yourself reflecting.

—Justin Wolf

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"My husband was the one who discovered there were three," Kim Allard says. "I was having an ultrasound and he turned to the nurse and said, 'Do you see what I see?'"

Kim was on the fertility drug Clomid when

DON'T YOU KNOW ABOUT Birth Control?

she conceived three fraternal girls. She miscarried with her first two pregnancies. Because she had trouble menstruating, doctors at a fertility clinic recommended Clomid to jump-start egg production. During her second pregnancy, she found out she had diabetes. After that, she watched her diet carefully, lost 25 pounds, and then immediately became pregnant.

Kim was in shock that three fetuses had "taken" and was ecstatic, as she had always wanted twins. Although she spent the first trimester worrying about miscarriage and about having three babies at once, Kim says she had a relatively easy pregnancy. She had to struggle to gain weight, ironic because she had had to work so hard to lose weight to get pregnant. She gained 44 pounds during the pregnancy.

Unlike most mothers of multiples, who are on mandatory bed rest, Kim was up walking around until the time of the births. She was finishing last-minute shopping the night before she went into delivery.

Multiple births have become more common in recent years. Newsweek reports that the number has quadrupled since the 1970s, with "365 quadruplets born in the United States in 1995 (individual babies, counting only live births) and 57 quintuplets and higher."

The increase in multiple births may be due to a combination of factors, such as women waiting longer to have their first child and the modern technology of fertility medicine. The National Center for Health Statistics says that birth rates for women in their 20s declined in 1994, while birth rates for women in their 30s increased. They report that "about one-third of currently married childless women aged 35-44 years have impaired fertility." In vitro fertilization increases the chance a woman may conceive multiple births because more than one fertilized egg is introduced into the woman's uterus. Fertility drugs cause the woman to ovulate.

Being pregnant with triplets came as a wonderful surprise to Cathy Beeson, aged 39. A former pediatric nurse, she and her husband Charlie, an ophthalmologist, had struggled with fertility problems for four years. After surgery to remove tissue blockage around her ovaries, which made it difficult for a mature egg to be released into her fallopian tubes, Cathy's doctors decided to hyper-stimulate egg production. In a procedure that's common today, doctors removed 12 mature eggs from Cathy's ovaries and mixed them with Charlie's sperm. Nine of the eggs were fertilized. Doctors implanted 4 in Cathy's uterus and froze 8 for later use. Then they told her to lie down for 48 hours.

Doctors at the Redondo Beach clinic said Cathy had an almost 0 percent chance of quadruplets, a 5 percent chance of triplets, a 20 percent chance of twins, and a 30 percent chance of a singleton pregnancy.

"I spent four years on a roller coaster, every month is a wait-and-see game," Cathy recounts. "You get depressed and then you get hopeful again when the next couple of weeks go by, and then

you find out you're not pregnant and then the cycle starts all over again."

Five and a half weeks later, Cathy was elated. "I was really excited and happy, and Charlie was really nervous."

Cathy gained 85 pounds during her pregnancy. "I went up to 209 pounds when I delivered. By the end it was really a strain. I was eating so much and drinking about three gallons of water a day," she recalls.

Cathy realized that there were many resource groups for her to turn to. "We got booklets from the Triplet Connection. I heard about More the Merrier and started going to meetings. One of the women I met was a nurse, and she called me every day for 12 weeks to check in. We really established a relationship."

More the Merrier, a support and resource group for families with triplets, was started in San Diego about four years ago by a woman who has since moved to Washington State. Now Kim Allard writes the newsletter and helps organize meetings and pub-

lize parents expecting or rearing twins, triplets, or higher. "Besides publishing the *Twin Service Reporter* four times a year, Twin Services has counselors who can answer questions about the care of twins and triplets. Parenting consultants link up parents with support groups, parent clubs, and sources for recycled clothing and equipment."

When Sharon Jordan, aged 32, found out she was pregnant for the second time, she planned to continue working as a flight attendant until the sixth month while her husband Sam studied for a dietitian degree. But when Sharon went in for an ultrasound, the doctors saw three fetuses and ordered her on immediate bed rest.

Although the rise in multiple births can be attributed to infertility treatments, Sharon's was spontaneous. Sam and Sharon Jordan of Vista have identical triplet girls.

anyone's family," Sam says. "I think the chances for having spontaneous triplets is like hitting the lottery."

Sam made meals for Sharon and charted her protein, carbohydrate, and fat intake. He started her at 1500 calories a day and worked up to 3000.

"Sam is really into health and fitness and his main priority was that I and the babies were going to get all the nutrition we needed," Sharon says.

Sharon, who is 5' 3½" and started the pregnancy at 130 pounds, was 199 pounds at the time of delivery.

"I ate 3000 calories per day, but it wasn't 3000 calories of cake. It was protein and carbohydrates," Sharon remembers. "People look at me now and say, 'You look so small, how did you carry triplets?'"

Because her pregnancy was high risk, Sharon was on bed rest

like most mothers of children born close to a time, Kim Allard had a cesarean section. According to Mothers of Super-twins, cesarean sections account for 98 percent of triplet deliveries and 100 percent of quadruplet and quintuplet deliveries. Sharon's girls, named Bethany, Samantha, and Sydney, were born on Valentine's Day in 1996. Coming up with two names was fairly easy; the third was harder.

"Judging from their personalities inside, I knew where each one was and what kind of personality they had," Kim says.

Cathy Beeson received a call in early November 1994 that her liver enzymes were markedly elevated, calling for a cesarean section that night.

"Charlie's motorcycle buddy was the anesthesiologist and Charlie was there with the camera, so it was fun," Cathy remembers. "They knew I was a doctor's wife and a nurse, so I asked them to put the curtain down and let me watch as they cut into my stomach. I couldn't feel anything so it was just fascinating."

On November 4, 1994, at 12:14, Summer Beeson was born at 4.2 pounds. Her sister Savannah was born two minutes later at 4.6 pounds, and Sierra a minute later at 3.7 pounds.

As in most multiple births, the triplets were born prematurely and with low birth weights.

According to Newsweek, each additional fetus in the womb can shorten the normal 40-week gestation period by 2½ weeks. Mothers of Super-twins say the "average gestational age" at delivery for triplets is 33.8 weeks.

Newsweek calls multiple births a "growing health crisis." Mothers' risk anemia, hypertension, and labor complications. Babies risk respiratory, digestive, and neurological disorders. "Until a fetus reaches about 36 weeks," Newsweek reports, "its developing brain maintains a delicate cell factory known as the germinal matrix. The matrix normally finishes its job before a child is born. But if it's still active at the time of delivery, normal fluctuations in blood pressure can cause a hemorrhage that not only stalls neuron production but injures existing brain tissue."

Doctors advise women with more than three fetuses to undergo a procedure called "selective reduction," in which the number of fetuses is reduced by lethal injection. Mothers in More the Merrier comment that selective reduction was an option given to them, but for various reasons, they did not consider it.

Most mothers echo Sharon Jordan's thoughts, "My husband and I are both believers of God and we thought that God wanted us to have all these babies," Sharon says.

Multiple births are expensive. Twin Services, Inc., reports that the "average length of stay in neonatal intensive care is 34 days for multiples," the "average total room charge for twins in a neonatal intensive care unit is \$170,000," and the "health care cost for United States multiples in their first year exceeds \$1 billion." Because triplets and other multiples tend to be born early, they go to neonatal intensive care to gain body fat and for other health concerns particular to premature babies. Cathy Beeson recalls that "Summer needed to be ventilated for 48 hours because she had immature lungs. The other two were growers and feeders and we just needed to feed them, get fat on their bodies in the ICU intensive care unit."

Savanna and Summer were in the neonatal intensive care unit (NICU) for 11 days and Sierra stayed for 14 days. The Beesons' doctor estimated the NICU bill was somewhere around \$36,000.

"Thank goodness Kaiser, our HMO, covered everything in full," Cathy remarks. "We didn't have to pay for anything."

The Jordan triplets were born the day after Sam Jordan's birthday. The way Sam remembers it, Sharon just announced it was time to deliver.

"She had the nurses charmed into believing she was going to deliver, but to me she had said it was time yet," Sam recounts. "It was November 2, my birthday, and Sharon said, 'I'm going to have these babies and they are going to be your birthday present.' But they didn't actually come out until November 3."

Sharon also delivered by cesarean section.

The babies were vented and then said they couldn't come out vaginally because the umbilical cords could get mixed up, so I said, "Fine, cut me," Sharon remembers.

"It was cool," Sam says. "I could see the body fat and how the tissues were layered. Sharon's uterus and placenta were huge."

"I got a spinal," Sharon says. Sharon was awake for the procedure but was given morphine afterward for the pain. "Sam was watching and the hospital staff was cracking up because they said a lot of husbands couldn't handle it. When I woke up, Sam said, 'Gosh, baby, your uterus was out to here!' But I just said, 'Oh, where are the babies?'"

Her family had driven a long way to be beside her when she awoke, but Sharon remembers being in a lot of pain from the surgery.

"They shot me with more morphine and I just passed out," Sharon says. "I just wanted to go to sleep and I was apologizing to people because they had driven so far to see me, but I just couldn't stay awake."



Cathy Beeson and her triplets

"It was exciting and a big, huge surprise because we weren't on anything," Sharon said. "I looked at Sam and said, 'My God, we have three in there.' He said right away, 'We're going to do it.' From that moment on, I never really doubted because I thought here is a blessing from God and if I start doubting, then stuff will start going wrong," Sharon remembers.

Sam had just opened his own business and the couple was counting on Sharon's salary to get them through the first few months.

"When I found out I was pregnant, it was mostly a financial worry," Sharon says. "But we always end up having the money every month. I had to say, 'God, you are in control.'"

"Twins run in my family, but I don't think triplets run in

for most."

"Some people can be really miserable on bed rest, but I made the best of it," Sharon says. "Bed rest taught me to take time out for myself and get to know myself better because three lives were depending on me."

Sharon took better care of herself for this pregnancy than she did with her first child, Kelly, from a previous marriage.

"I flew until I was six months and I ate junk," Sharon says. "I was unhappy and didn't have a good marriage. But I wasn't even sick with the girls. Sam was the one who had vomiting sickness and I had to hold back from laughing and he would say to me, 'This is really serious.'"

Kim MUST SOMEHOW GET ALL THE BABIES INTO THEIR CAR SEATS ONE AT

TIME, LEAVING TWO TOGETHER IN THE HOUSE WHILE SHE IS RUNNING ONE BABY TO THE CAR.

Every three hours she would change the babies, going through about eight diapers



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In the beginning, the crying was tremendous. Cathy

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The reality of trying to care for three newborns hit Kim Allard one day when she was alone with them. Her hus-

Each baby wanted to be fed every two to three hours. It took Kim a half hour to feed

Kim worried about her financial situation, but she qualified for government sub-



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sideways through the Women, Infants, and Children (WIC) program that allotted money for formula. Formula can run from \$200 to \$300 a month for three babies. The triplets drank eight bottles per day at their height of bottle drinking.

A typical day for the Jordan triplets starts at 6:00 a.m. They wake each other up by what Sharon calls "talking" to each other.

"You can hear them talking to each other, giggling. We don't know what they are saying," Sharon says. "But it is a time for themselves."

The difficult task of telling identical triplet newborns apart was dependent on their hospital bracelets at first. "But one morning I woke up and the hospital bracelets were off and their toenails were painted," Sharon says. "I asked Sam, 'Which one did you paint green and who is orange and who is clear?' But he had it straight."



As the babies got older, Sharon was able to tell them apart and took off the nail polish for good. "Samantha's face is a little chunkier," Sharon says. "They all have the same face, but like, Kyle has a little vein near her eye that is darker than the others. If they all really looked the same and there were no distinguishing features, we

would have to get their ears pierced and have them wear different earrings to tell them apart."

The babies eat their first meal at 8:00 a.m., each having nine ounces of formula and five and a half ounces of cereal. At 10:00 a.m., the triplets eat formula and cereal again. At regular intervals during the day, they are fed more formula



and baby food, like sweet potatoes, chicken, bananas, and water. Sam watches their diet carefully.

"From the beginning," Sam says, "I documented water and formula intake and watched their stools to make sure they were regular. Kyle had difficulty eating in the beginning, and when she was in NICU the nurses wanted to put her on

forced eating, but we had a problem with that."

Sharon adds, "We write down everything they eat and we don't give one food from the other's bowl, so we can really know how much they are eating."

The Jordans have turned their living room into a giant playpen, covering the floor with blankets and toys and gat-

ing off the room. They keep the babies in the swings after they eat, letting them rest so they won't spit up. The girls nap twice a day and are down for the night at 7:30.

"I let them digest their food and then I play with them," Sharon says. "While they play or nap I do my thing like riding the exercise bike and having my coffee."

Sharon says it's lonely when she is working as a flight attendant that she doesn't get enough sleep.

"I get a lot of sleep, and I am not sleep deprived unless I do it myself," Sharon admits. "Sam takes the nighttime feeding, and really it is only when I am working and have to stay in a strange hotel that I don't get enough sleep."

Sharon, who says she had always felt good about how she looked, after the births didn't. Her husband, a bodybuilder who works as a personal trainer, tried to reassure Sharon, but she

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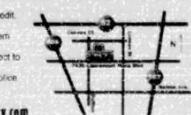
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had difficulties with self-esteem.

"Even though my husband told me I looked beautiful, I had this jealous thing going on, and it was the ugliest thing that ever came out of me. In his line of work he is with women, women all the time, but I just have to trust him. I thought my body wasn't quite par and my stomach looked like it had fallen to my knees," Sharon says. "Even though Sam was saying, 'Baby, you look beautiful,' let me kiss you, it didn't matter."

She knew it had more to do with her than with her husband or his line of work and realized she needed to change her attitude. "I said, 'You have to start liking yourself, Sharon. That was the only time in our marriage when things were tense, but we have learned that it and grown."

At the end of her pregnancy, her girl had grown to 30 inches. Sam helped Sharon get back to her pre-pregnancy size. "I think Sharon left the hospital at 145 pounds, so a lot of her 199 pounds was baby. At six weeks after delivery, Sharon was back to 137 pounds."

I am back to a size 10 dress for work," Sharon says. Sam's attitudes toward recreation and responsibilities have changed with the birth of the triplets.

"I might have done some wild things as I was growing up, but now I look at myself the way a child might and I realize how much of a mess I am," Sam says. "This makes me do things differently, makes me more conscious of my appearance and my actions."

Sharon had to change her parenting style when the triplets were born. Kelly, her eight-year-old, was dependent on Sharon for things like brushing her hair and clearing her bedroom.

But all of a sudden, she had to be independent. "Sharon says, 'Now Kelly gets her hair and her room done herself and when I go back to my old habits she says, 'What are you doing?'"

The couple makes sure Kelly is not burdened with helping to take care of the babies. They told her what they expected her to do and not to do, and her responsibilities are.

"Kelly doesn't have to help to carry or change the babies. We told her that was off limits and she could worry about that when she was married and had her own children," Sam says. "We felt strongly about not taking away her childhood. She has too many other important things to do besides take care of the babies, like read or do her math. Reading is actually something that she bonds with the babies. She will read to them or play the piano for them. I told Kelly, 'You need to grow up and learn all you need to tackle in this world.'"

There is a misconception that families with triplets get the diapers from companies or otherwise exploit their uniqueness, Sharon says. "I see these

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ping is a challenge, pushing a three-baby stroller can make it near impossible to get errands done. Just getting the babies into their car seats is hard. If Kim runs out to the car with one and leaves the others in the house, they scream because they don't want to be left. If she tries to take them all at once, she can't hold three sets of hands, and inevitably one of the girls wanders away.

To go anywhere with the triplets, Kim packs bottles, changes of clothes, diapers, wet cleaning supplies, snacks, and security blankets for three. She also packs the three-seat stroller. Kim found the stroller, which she describes as "very well tied" through the Triplet Connection for \$150.

Although taking the girls out is fun, Kim says, "I hear comments like, 'Don't you know about birth control?' and people ask really personal questions. I just ignore their side remarks unless they address the straight out."

The day starts for Kim at five in the morning, when she wakes up. She is usually at work by 6:30 a.m., so she can be home by early afternoon. "The girls, who Kim says are "good sleepers," often sleep 12 hours per night. Kim's mother and husband Dylan get the girls up, coordinate with them and Dylan goes to work at 10:00 a.m. When Kim comes home, she sometimes finds the girls in her mother's car not for them lunch yet. Her mother leaves and Dylan returns home about 6:30 p.m. The girls are awake for another hour and then off to bed.

Kim says, "We usually do stuff after eight that we haven't done during the day, like housework or work on the computer."

The triplet girls are active, playing with each other or by themselves and also inevitably getting into fights. Cathy says her discipline style gives the girls a lot of latitude. She tries to teach them to solve problems on their own. She says that now the girls are older, the physical responsibilities of taking care of babies are gone and the mental strain has begun.

"I'm trying to get them to figure out how to work things out between each other," Cathy says. "I really want them to be close their whole lives and consider each other their best friends."

She encourages them to share and doesn't buy three of the same toy.

"I read somewhere that it is really hard for children to understand sharing until they are about four years old, so we have to practice this a lot. They have to practice taking turns," Cathy says.

She notes that they have very different personalities and play routines. Serra and Summer like to play together and Savannah likes to be by herself. Summer is "into being a girl," painting her nails, playing dress up with jewelry and purses, while Savannah likes to be with

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the adults and look at books. Cathy has used strategies she learned from other triplet moms to curtail fighting. On long drives, she separates them by enough space that they can't steal each other's toys and fight. Cathy and her husband have taken the girls to Mexico, Yosemite, and Arizona on car trips.

Kim Allard takes care to treat each of her triplets as individuals.

"They're the more serious and quiet one, while Samantha is a giggler," Kim describes. "Deborah is really really and talks a lot. Even though I don't know what she's saying, she is very verbal."

Kim thinks two of the girls

will probably share a classroom as most schools don't have three classes for each grade. But if it was her choice, it would be fine if they were in different classes. Cathy would prefer that her daughters share a classroom, thereby reducing her work in keeping track of their assignments and classroom responsibilities.

Cathy's husband Charlie worries about costs of college. "We've set up funds for the future. We plan on the girls going to graduate school," Cathy says.

Kim says that education is very important to her family, and although she can't promise that she can pay for her daughters' college tuition by herself,

she does see them going to college. She isn't worried about tuition; she thinks they will find a way when the time comes.

"Sam WAS WATCHING AND THE HOSPITAL STAFF WAS CRACKING UP BECAUSE THEY SAID A LOT OF HUSBANDS COULDN'T HANDLE IT."

Kim and Cathy both would like another child. "I would like to have another baby," Kim says. "What

was nice about nighttime is that usually only one woke up at a time during the night, and it felt so good to take care of only

consuming."

"The thing I missed about having triplets is just holding one and bouncing them to sleep in the La-Z-Boy," Cathy says. "We will probably have more kids, maybe start when the girls are four."

Kim talks about how her relationship with her husband has changed. She says they have always been a "bickering" couple and never had big fights. Now the arguments center around tasks. Because there is so much cleaning, laundry, housework, and child care to get done, in addition to their outside jobs, they spend less time together as a couple.

"We argue more often now, because there is just so

much more to do," Kim says.

She says as they have gotten older they have drifted away from friends, but having triplets presented them with the opportunity to make friends with other families with triplets. Kim is optimistic and light-hearted about how her family has evolved.

"Nothing has been as bad as I pictured it to be," Kim says. The strain of having three babies affected the Jordan marriage at first, but Sharon is emphatic that her relationship with her husband has only gotten stronger. She says, "We have three little ones, but it's anything but a burden, and getting better."

— Grace Talamo

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ALL MY LIFE

Cathy Miller was eager to talk about being fat.

"I'm five feet tall," she said, speaking by phone, "and I weigh 240 pounds. I'd say that qualifies me on the subject, wouldn't you?"

My answer was that I guess it did, even though I wasn't sure. After all, I knew plenty of men over 200 pounds and some not much more than five feet tall; they were what you'd call stocky, not fat.

Maybe she heard the uncertainty in my voice. It might help to know, she said, that I'm a size 22—which didn't help because, I confessed, I didn't know how to match a woman's clothing size with her body type. But, okay, I told myself, she must be heavy. After all, who

Cathy Miller lives with her family in Carlsbad on a quiet street not far from the city's high school. The bungalow-style house, tidy and blue-gray, sits back from the street. The lot is dominated by a coral tree draped in sheaves of red blossoms. The tree, maybe 20 feet tall, offered shade, at its base, to masses of purple violets and pink and white azaleas. Off to the side was a tall hedge of red camellias.

I caught my breath walking up the path. Jasmine was eating the air with its sweet-smelling perfume. The front door was open, the screen door locked. It was difficult to make out what lay on the other side. Just inside the door, a cat sunning itself on a warm slice of sunlight shot into the house. A moment later,

had no sense of a body or its size. The face floating disembodied in the middle distance came closer. The only thing truly large about Miller was her smile and then her "Welcome!" That was big too. She opened the door wide. "So you made it!"

I stepped inside. Yes, she was short and, yes, stocky. But fat? Between dark thighs and a full dark blue blouse that came to mid-thigh, it was difficult to tell.

Shade came from the coral tree outside left the living room dark and cozy. A sculpted figure reclined on a stand against the picture window; a marble nude stood in a wall recess. The room, as I looked around, was crowded with torsos and pint-size renderings in clay and stone, all big-breasted women with

The only thing

truly large

about Miller

was her smile

and then her

"Welcome!"



Cathy Miller

would describe themselves as fat if they weren't? What I could not figure out was why she sounded so upbeat about it. Wasn't she supposed to be a little embarrassed?

from the same place the cat had disappeared, Cathy Miller stepped forward. Or rather, her head did.

With everything so dim and uncertain on the other side of the screen, I

large thighs and wide bottoms. They were variations on the Goddess of Willendorf, one of the amply proportioned Venus figures (circa 2500 B.C.) found throughout Europe and Asia, so part of

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the cult of the Goddess.
If the flat surfaces were all reserved for female deities, the walls belonged to a man — Cathy's husband of 25 years, Rick Miller. When not employed as an accounts manager for data storage, Rick works a poster's wheel. The walls were hung with his work, pots and plates he has fired in the kiln at Saddleback College in Mission Viejo. The room was a dim cave, the nudes and craft pieces its mystery treasure.

"Well, you made it!" Cathy repeated herself and dropped down into a seat across from me at the dining room table. She not only spoke and moved with the speed of a teenager, she's endowed with a teenager's enthusiasm. (This may be why she looks younger than 48.) An attractive, robust woman, she had a full, guileless face. As for her claim of fatness, I still won't sue, but its evidence seemed to be packed on her upper torso, not her hips. I was shy about stung, she, however, was not shy about showing. Pushing away from the table, she leaned back in her chair and grabbed her belly.


"Where would you like to start?" Miller asked the question but already knew where she wanted to begin. She landed over notes she'd written on ruled paper. Three years ago, Miller spoke at the Fat Feminist Caucus of the National Association for the Advancement of Fat Acceptance (NAFAA). In her notes, she explained how she'd set the scene by introducing herself, "not as a seasoned speaker, but as a fat woman who's done a lot of thinking about living in a fat-phobic society."

How had she come to the knowledge of fat phobia? "Personal experience," she answered. "You'd be surprised what you pick up living a lifetime as a fat person." In addition to her notes, on the table between us were photocopies of research studies ("Confronting the Failure of Behavioral and Dietary Treat-

ments for Obesity") articles from the New York Times ("The Burdens of Being Overweight: Misadventure and Misconceptions"), pieces she had published, a half-dozen books, anthropological and political, some snuffshots, and — what caught my eye in particular — a coin purse imprinted with the likeness of Ursula the Sea Witch, from the Disney feature *The Little Mermaid*.

I stretched across the table and picked it up. Made out of rubber and painted in shades of purple and deep blue, Ursula was a meaty, full-breasted figure with heavily arched eyebrows, scarlet lips, and a devious mouth. In the film she was the nemesis of the Little Mermaid, Ariel, who was slim, adolescent, and fresh-faced (in a word, virginal). In my hand, Ursula seemed, by contrast, huskily wanton. Which was exactly Cathy's point: often, she said, watching me hold the figure, the obese cartoon character is meant to convey with their size the deleterious effects of the experience of sensual pleasure. Marked by the ingestion of food, which had left her powerfully built, like a man, and the act of sex (codified by red lips and big breasts), Ursula was made of the same stuff that had given life to, say, Mae West.

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do about your shit," she said, and hung up.

I asked why she didn't just go to the hospital. Cathy reared back and looked at me. "Are you kidding?" She barked an angry laugh that still held, after so many years, an echo of shame. "What was I? Not just a fat woman, but now a fat woman who couldn't shift? No, thank you!"

She ran to the drugstore, bought laxatives and suppositories, then hurried home and filled her bathtub half full of warm water. She sat in the tub for six hours—massaging herself, pushing down, and bleeding from the rectum. Recalling the event, she brought angry

tears. "You wanna know what I finally shi, all right. And the goddamn thing, it came out the size of a softball!"

Rick found her like that in the bathtub.

"That's it!" he yelled. "No more!"

The bathtub incident marked Cathy Miller's turnaround. Since the age of nine, she said, she'd worried about everything that went into her mouth. Slowly, she began to accept her body as it was.

"For example, I began to allow myself to enjoy eating."

This was 1976. In therapy to bring order to her emotional life, she joined the size-acceptance movement, where she wrote articles, spoke before groups, and

helped to articulate the details of a growing debate on the subject. In 1994, she was selected by NAAFA for the Pence Award, given for "long-term contributions in furthering fat acceptance."

It was an honor especially sweet because two years before, her daughter, Tanya, rid herself of a six-year addiction to crystal methamphetamine, or speed. As a student at Carlsbad High School, she had used the drug to keep her weight down.

"She's drug-free now and accepts her large size," she studied her daughter's picture on the table. "It wasn't easy," she murmured. "I'm not sure if it ever is." I picked up the photograph of her husband smiling at the

camera. It was easy to like the guy. Over the course of their marriage, Cathy said, friends and acquaintances wondered if he was homosexual.

"Of course! What else would he be? After all, who would be with a fat woman except some one guy? That was what they were saying, those who asked the question."

"In order to create the illusion of control, man has disowned his natural self and transferred it to woman. Our male-dominated culture has scapegoated women as representing everything emotional, sensual, and natural—uncontrollable, and therefore undesirable."

"Because they represent the natural in an even larger, more

powerful and archetypal way, the fat woman has been a special target of fear and scorn."

Dad Cathy imagine some kind of conspiracy against fat people?

Cathy shook her head. "Probably not a conscious one. Our bias against fat is at the subconscious level. And maybe that's more dangerous."

Outside, a late-afternoon breeze was fingering the red blossoms on the coral tree. More than two inches long and shaped like tongues, each bloom seemed to lick at the air.

Cathy Miller stood behind the screen door, a dark figure against a dark background. I made my way across the front yard, my senses no longer reeling from the odor of jasmine. Drive safely, she told me, and get back to her. I had no questions. I called good-bye.

—Jungchup Phiripal

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things as beautifully as they said them, as deeply.

"I know you can't tell it from reading *Too Good to Be True* because writers are actually 19th-century writers. When I'm going to read novels, I mainly like to read 19th-century writers. A lot of people I know don't like Hawthorne. I do love Hawthorne. The same with Melville, the same with George Eliot. I like the leisurely pace. But what I'm getting at mainly is the style of writing, and the big thick books that it produces."

At San Marcos, Mr. Brenna has taught courses in Shakespeare, the Romantics, Medieval and Renaissance literature, and some creative-writing classes. The latter, he said, "I don't like as well as literature. It gets in the way of my own writing." As for the literature classes, he said, "I love this stuff, and I want my students to love it. In college some of my professors would have a negative or even arrogant attitude about great writers, and it always upset me. I don't presume to know more than these writers. I don't presume to say that Tennessee is not as great a writer as he was thought to be in the 19th Century. I had a professor once who really put Tennessee down, and I don't understand it, you know. Who are you to say that about Tennessee? He was going to be around after we're all dead. Are people going to be reading 100 years later? I don't say that to him, but I thought it. I believe my respect for the writers I teach comes across to my students, that my love for these writers comes across. There's enough negativity in students' lives, and I think they want a more positive approach."

"I struggle at this stuff — writing — and I am always filled with self-doubt. If I am really saying what I think I am saying, if what I'm saying is any good at all. So I approach the work of the writers I teach as a struggling writer. When we go over the text, I go closely over it as a writer would. I get deeply inside the text rather than going over some theoretical surface. I completely ignore theories. I am trying to make my students fall in love with these characters, these writers."

Too Good, I said, I'd like the best of all Brenna's books.

"In *Too Good*," Brenna answered, "if you just like to read, you should be able to get a good time out of this book. I mean, good time in the sense that it is a book that perhaps takes you away, you can lose yourself in it. You don't have to think to stretch as just allow your emotions to go with the flow. That's just a guess."

"I don't know how I would end. I never really do know how any of these books are going to end. I just had this vision of *Bluebirds* trapped in this blizzard. I think that image came through that actually happened to me when I was younger. I had done something like what Triple E had done — stolen a car and run away from home with a girl, and we actually did get

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trapped in the blizzard, only it wasn't in Colorado, it was in Nevada. And very selfish. There are things in there that he does that people aren't going to like, they're going to maybe hate him for. The trick is to not make him so hateful that people will stop reading, but to walk that balancing line to make them understand why he acts the way he does, to make him a character that you want to know about, that you care about. That's hard to do. It's hard to do without getting inside his mind, without getting sentimental. I was trying, too, with Triple E, to capture his voice in the style of the book itself, to make the style swift and yet to have under there some resonance or depth as well. So the readers can be fulfilled by this story, can believe that they're going somewhere important with the story. That it's not just another story about a juvenile delinquent."

The trick is, of course, to make everything that happens between point A and point Z all interesting and compelling so that people won't flip through the book and go to the back to find out what happens. One reason that I kept going back and forth from past tense to present tense was to try to overcome the technical problems of moving from one time period to the next. So all the novel is, one is happening now. They're present tense. Then every time Triple E does his flashback, I switch to past tense. Then the trick is to not upset people by that, to make the text flow from one tense to the other in a way that people won't get irritated and think you're doing. Because, 'Hey, you were out starting in present tense, why did you switch to past tense?' I warn my students about that danger all the time.

Also, you've got to make Triple E someone for whom the reader will have some sympathy and, at the same time, you have to allow the truth of the kind of

person that he is to come out. Triple E, he can be pretty mean. And very selfish. There are things in there that he does that people aren't going to like, they're going to maybe hate him for. The trick is to not make him so hateful that people will stop reading, but to walk that balancing line to make them understand why he acts the way he does, to make him a character that you want to know about, that you care about. That's hard to do. It's hard to do without getting inside his mind, without getting sentimental. I was trying, too, with Triple E, to capture his voice in the style of the book itself, to make the style swift and yet to have under there some resonance or depth as well. So the readers can be fulfilled by this story, can believe that they're going somewhere important with the story. That it's not just another story about a juvenile delinquent."

Early in *Too Good*, Brenna writes about a gang bang — Triple E's male friends all have sex with a girl named L.D. ("L.D." was heavy prime and she put out"). I said to Brenna that this scene can't have been easy to write.

"When I write these scenes, like the gang bang, I want them to have a certain bluntness. I don't see how I could have that and soften it. In fact, I don't think it's what you might call 'hard core' in any way. I'm not writing pornography to get anybody 'turned.' I'm trying to make a truthful statement, especially about young males. I'm

also trying to make a truthful statement about a certain kind of young female — L.D., with her weakness. I don't know if you call it 'lack of character' or what. But her inability to say

it's like they completely lose their ability to stop. They're pushovers. She just has this tremendous need, and it's not that she actually needs the sex so much as she just needs to be

"With The Holy Book of the Beard they were constantly at me to soften any of those places that had to do with things like the various sex acts and comments about women."

'no' to these guys. She just sort of melts at a touch. I've met women like that. They will say one thing, but then when it comes right down to it, and you touch them in a certain way or whatever it is that turns them on,

touched and to be wanted. "One of the things that I have found since I've started publishing with places like Doubleday is that they want you to soften things that have to do with sexuality and brutality or

violence, anything like that. With *The Holy Book of the Beard* they were constantly at me to soften any of those places that had to do with things like the various sex acts and comments about women. For instance, in *Beard* I have one of the characters make a remark that another woman had burned-out ovaries from gonorrhea. They wanted me to cut that out altogether. But I wouldn't do it."

I said that I also found interesting that Brenna was writing about a social class about which one doesn't often read.

I'm sort of stuck in a time warp a bit of time. So if anybody is writing much in the way that I am about this class of people — lower middle class, low

class — today, I don't know who they are. I know a few writers whom I admire: Tim O'Brien would be one, and Tobias Wolff would be another. Joyce Carol Oates would be another that I might identify with in some ways. Richard Ford is a pretty darn good writer, too. I think T. Coraghessan Boyle can be fascinating at times. He's a word magician. Boyle is, and he can leave you in awe sometimes. But the truth is, I don't read a lot of contemporary writers.

"I start the book with Triple E as broke. Not only is he broke, in that he doesn't have money, but he's broken — his head is broken. It takes this journey through nature and through himself in order to bring his

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stop on you. So you do need something that will break you through somewhere along the line, and at the same time, you don't want to compromise what you are as a writer. You hope that you can do both. You can write books that are entertaining but that are also meaningful to you and meaningful to the reader. You hope that you can do work that is not formulaic, and that somewhere along the line you're saying something new in a new way or at least maybe it's not new, but in a fresh way that makes people look at life and lives with different eyes than they did before.

"You hope that you can write more than some formulaic disc-

it doesn't seem to me that the mass readership is all that interested in it anymore. They really just want sort of sitcoms on the page. At least that's what it feels like. Maybe I'm just bitching because my books don't sell.

"But what do you do? You just keep plugging along. You just do what you do. People say to me, 'Why don't you write a book about whatever it is that was on the best-seller list the last time?' That baffles me com-

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The mob that built La Costa scattered long ago. Moe Dalitz, the fixer out of Cleveland via Las Vegas who topped Jimmy Hoffa's Teamsters Central States Pension Fund for \$57 million to build the place, died peacefully in 1989. John Duffy, the San Diego County Sheriff who looked the other way when the mob reputedly ran hookers and high-stakes poker out of the posh La Costa Clubhouse, died semi-mysteriously while on a business trip to Central America in 1993. Hoffa dropped

Porn King of La Costa

from sight in 1975 after going off in a limo to meet some "friends." Years before, Allard Roen, one of Dalitz's partners in La Costa, was interviewed by a reporter from the San Diego Evening Tribune. "Jimmy doesn't drink, smoke, or chase around after women," Roen said. "People think Teamsters money is bad because it is associated by some with gangsters. That is not true. They have access to huge sums of money. It's only logical for them to invest." Roen's statement, of course, came years before Hoffa's disappearance, the hit on Teamsters lawyer Allen Dorfman, and the testimony of La Jolla financier Allen Glick and mafia hit man Jimmy "The Weasel" Fratianna forever linked the resort to organized crime.

But that was then. The resort knocked away the mud of its muddled-up beginnings when original partners sold out in 1980 to a Japanese outfit from Osaka called Sports Shinko. Today, the golf course where Jimmy Hoffa, Frank Fitzsimmons, Jackie Presser, and Richard Nixon, among many others, once discussed politics, kickbacks, prostitutes, casino skims, and mob hits is now another golden suburb, an upscale neighborhood in the city of Carlsbad. Oversized houses with eight-car garages march along the ridges overlooking the obscenely green golf course, where the Mercedes-Benz blonde teenagers rip around in new Miatas and shiny Corvettes. How much more wholesome can you get?

Still, lurking in its velvet-lined nooks and crannies, La Costa holds some secrets. Take Al Borda. A dropout from Torrey Pines High, Borda says he's one of the most successful producers of pornographic movies in the country, maybe even the world. In the business of porn for more than four years, Borda runs his enterprise out of a regulation-size office with a video editing suite in a small industrial park in Vista, just across the driveway from an outfield that rents baseball batting cages by the hour. The stockroom in back is lined with glossy video boxes with graphic photos of nude women featuring titles like *Shuntin', Buttwhore, and Ghetto White*. When Borda was appearing in his own videos, he made one called *Because I Can*.

Originally from Philadelphia, where he says his father is a jeweler, Borda says he was dealing in luxury cars by the age of 16. Besides videos, he dabbles in the monomaniacal racing circuit

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and is starting up Skin Industries, which sells decals of a female head sticking out of a very long tongue, which may be applied to bikes. Borda is proud of his business and his accomplishments. Recently he agreed to be interviewed.

Matt Potter: How old are you?

Al Borda: I'm 26.

MP: So when did you get out here?

AB: I've kind of been back and forth since I was young. I went to school out here, I went to Torrey Pines High.

MP: Did you come from New York?

AB: I guess I'm from Philadelphia, and I kind of stumbled upon the adult-video business. Actually, somebody wanted to borrow money, a small amount of money, and that's how I got started in the whole deal.

MP: Somebody wanted to borrow money to make a porno film?

AB: Yeah, I invested, you know, \$5000 or so.

MP: Like in a film business?

AB: Yeah, in a video. They wanted investors for a video.

MP: Okay, so you're looking around for your money, you loaned some money for the video, and you're trying to get it back? So then what?

AB: I met different distributors. They told me the money was coming soon and when was my next movie coming out. At that point I really didn't do anything except loan somebody some money. I had no film experience or manufacturing.

MP: You'd never done any video or anything like that?

AB: No, never took any classes in school or nothing.

MP: So at that point, what? A light bulb went off and you said, "Hey, I'm going to make my own adult films?"

AB: Yeah, basically, I figured if this jerk could do it, I could do it.

MP: What was your first venture then?

AB: I basically made a movie and sold it to a company called... Well, I just made the movie and sold it. I did that five or six times.

MP: What kind of movies were they?

AB: They were just adult... I think my first five or six movies were all lesbian, all-girl movies.

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MP: Any reason why you made that choice?

AB: I as the viewer never really wanted to see any guys. I was pretty content just seeing girls.

MP: So you just sort of went with your own tastes.

AB: Yeah. I went with my own tastes. My first five or six movies had all blondes with blue eyes. And then people kept telling me I had made movies for other people. I can't just make movies for myself.

MP: So how did you cast the next movie?

AB: I called an agent they have up in L.A. who everyone uses. I just went with that. I met one girl and she knew everybody who could be in it just did that way.

MP: What were the budgets?

AB: Well, I was just an investor. I think the budgets were \$10,000 or \$12,000.

MP: How did you bankroll that? From your own pocket?

AB: Yeah, or borrow money from people.

MP: How do you sell them?

AB: What I did at that point was just get a magazine and

sold the entire video as one piece to different distributors. After about six months I decided to start my own distribution. Basically met a salesperson and got his list of all the stores and all the other distributors. Out of my garage, found a duplicator and a printer and printed the boxes, duplicated the tape, and sold the pieces to each distributor out of a "ware house." I'd pack them at night, and in the morning the UPS guy would come at 10:00. I'd let him in my garage and give him all the boxes. During the afternoon I would try to get together the funds to make another movie or sell more pieces. I went from that to about a year and a half, maybe two years ago, I was probably at the high point of my career. We had about 25 employees and manufacturing facilities and so on.

MP: What happened since then?

AB: About two years ago I got charged in a lawsuit, a copyright-infringement lawsuit. I stopped working for maybe eight or nine months. I was in limbo and moved to L.A. I had just moved to L.A. when the lawsuit happened. I sold my company at that point—all the assets, all the videos, all the boxes and everything—and just continued producing and financing movies for

whatever company would want a product from me.

MP: So all the stuff that you'd done, at that point you decided you'd better sell and liquidate?

AB: Right.

MP: What kind of infringement was it?

AB: They're saying it's a copyright infringement, a trademark infringement, dilution.

"I'm probably one of the few left Italian business owners in our business, but most of the people are Jewish or Indian."

stuff like that.

MP: Were you using somebody's name?

AB: It was Oreo—O.R.E.O. I made a movie called *Whereas*. They're saying between the name and the pattern of how we designed the box cover, I guess they're saying it's similar to the cookie packaging.

MP: So they sued you?

AB: Yeah.

MP: What happened?

AB: It's actually ongoing. It's been almost three years now. The judge keeps postponing the case. He's postponed it two years now. We were supposed to have [a hearing] in May 1997, May 1998; now they've pushed it back to September 1998.

MP: Who makes Oreos?

AB: Nabisco.

MP: Nabisco. So they're suing you?

MP: Can you tell me what you were grossing back then, before you sold out?

AB: That part I don't know. I know I have a pretty comfortable lifestyle, but you know there are accountants and so forth, and I don't handle any of that stuff. Especially nowadays I don't. We have in-house counsel, attorneys, and CPAs. Nowadays, my duties have been less, and I'm basically producer and director.

MP: Nabisco. So they're suing you?

MP: In other words, this is the same company you had and then you sold it. Now you're working for it?

AB: Yes. I sold the company to some investors out of Ireland, and they agreed to employ me.

MP: Irish investors?

AB: Yeah, their company's based in Ireland.

MP: What's it called?

AB: The Irish corporation. It's called "10471."

MP: That's the name of the corporation? Before you sold it, what were you grossing? Do you know that?

AB: No, but more than most people my age.

MP: Is the company now

growing back to what it had been before the lawsuit?

AB: Yeah. I mean the problem is so many companies have started coming out now that the market's flooded. When I came into the business there were about 2200 movies put out that year. I think last year there were almost 9000 movies put out, about 185 movies a week put out.

MP: No kidding? Sure it's so cheap to do?

AB: It's cheap and everyone thinks they can do it. The people who are getting the last laughs, though, are the video stores and the distributors who are buying the tapes from these manufacturers. The manufacturers go out of business, they don't have to pay anybody. You know, if you're not big enough in this industry, you just can't collect from these distributors.

MP: Are you nine to five now, or do you put in long hours?

AB: I probably work four days a month, and they're usually up in L.A., and they're long hours, probably 18 to 20 hours. That's the actual production shooting. All I do now is produce and direct. I mean, if somebody has a question or something, I can help them out, but I don't do

the bills or any of that stuff anymore.

MP: What kind of movies do you make now?

AB: Now we do two lesbian, one boy/girl, and a gang bang.

MP: In one picture?

AB: No, there's four different shows.

MP: And so, like a typical day, you would go up there and you'd do all three in a day?

AB: No, I do four in four days. It takes me one day to shoot each one.

MP: Do you do it on a set or in a house?

AB: Usually on location. They call them one-day wonders.

MP: Is that the average for the business now?

AB: Some movies may take three or four days, if they shoot them on film or what. If they have a lot of dialogue, mine are action.

MP: Okay. Now does he work out of here?

AB: He works out of L.A.

MP: You don't want to go back to all that other business stuff, you just want to be the creative guy?

AB: No. I'm pretty much semi-retired at this point. I think four days a month is pretty much retired.

MP: Isn't that kind of young to retire? Do you have other plans?

AB: How can I put this? I do other things to make money. I guess I'm pretty creative.

MP: You have other business ventures?

AB: Yeah. It keeps us busy.

up on the set and tell them how to fuck.

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AB: Yeah. It keeps us busy.

MP: Like what?

AB: I'm actually interested in the whole motocross business, dirt-bike racing. I follow that and go to the races, have some ideas. That might pop up again somewhere. I've worked so hard over the last five years. I used to start seven or eight o'clock in the morning and work until one or two o'clock in the morning every day. I worked Christmas, New Year's, so I'm just kind of taking a break for a while. At one point I did everything from production to design to acting to the box covers, graphic arts, promotion. Now I'm just kind of relaxing.

MP: Do you live in a big mansion?

AB: No, I have a modest home. I mean, my car is my home. I do okay, better than most. I read a report in *Forbes* that said only one percent of

Americans make over \$1 million a year. I definitely make more than most people.

MP: Do you make over \$1 million?

AB: I make more than most people. Taxes kill us, you know? If you think about it, if you make a million dollars, by the time you're done living, between rent, food, and taxes, it costs you \$700,000 probably. The more money you make... I can put it this way: I remember when I first got into the business I was probably making \$50, \$60, or \$70,000 a year. I was probably spending \$100,000 a year. I had a new Mercedes, new Rolex, renting a big house. That was fun and exciting. I wanted to be a big entrepreneur, big businessman, big actor, or whatever I thought I was. Then when you start making a lot of money, you start cutting down on your expenses. You start getting rid of your cars, you start eating at home more. The more money you make, the cheaper you get. The point is, you don't need to impress anybody anymore. You've made the money; the money's sitting in the bank or you're investing it here and there. I guess I'm at the point to where I'm a lot more frugal now than I was before.

MP: Do you travel a lot?

AB: I do. I travel a lot, mostly for business. I hate traveling. I like staying at my house. I have a pool, a track by my house where I can ride my motorcycles. I prefer staying at home, eating at home, and sleeping in my own bed. I travel probably 15 days out of the month out of state, and a lot of times I'll fly out of here to another state, to the East Coast, fly back only to go

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money; that's why we get along so well.

MP: How did the Irish guys get involved?

AB: They were in L.A. We sold rights to our videos to different countries. When I was distributing, I would only distribute in the U.S. We would sell the master to Mexico or Japan or whatever; they would actually make the cassettes.

MP: But you don't miss that?

AB: No. If I wasn't making good money I'd go back to it, but no, I don't miss it at all.

MP: You don't have dreams of a huge empire? Some people are not content unless they have zillions of dollars.

AB: I'm that way. I'm always thinking about how I can make more money. A lot more money. To me, a million is not a lot, especially when people I know are making \$100 million, \$200 million, \$500 million. I'd probably be happy if I had \$100 million, but until then...

MP: Some people want it so bad that they'd work 20-hour days for life.

AB: I used to think that. I had a very wealthy friend of mine who owned a big chain of clothing stores, and his piece of advice was, I remember, he used to own Charlotte Russe, clothing stores for women, and I remember when I went to him with my business plan

pitch them on your stuff?

AB: Yeah, we did. At one time I did all the calls because I didn't have any employees, so you've got to work for your dinner. So I would do the calls.

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one time — this was when I was in the car business and he used to invest in cars — and I used to say, "Hey, I'm going to get in this video business." He said, "Well, I don't know if you should do that or not, but I'll look at your business plan." I'd go, "It's not that I want your money, I just want your advice." I had it all set to make a million dollars, to me a million dollars was a good even number, and it didn't take a whole lot to make a million dollars. I had all these plans and schedules and graphs. He said, "Well, I know you work a lot because I call you every so often and you're not around." I go, "Yeah, I'm working 18 to 20 hours a day, every day." He says, "Okay, that's good, you want to make a million dollars, right?" I go, "Yeah, that's the goal. I'm going to make a million dollars, and I don't care what it takes. I'm going to do it." And he goes, "All right, good. If you want to make \$2 million, are you going to work 40 hours a day? You can only work so many hours a day." I'm like, "Yeah, I haven't thought about how I'm going to make \$2 million yet." He goes, "It's not the hours that you're working, you work hard. It's the people you're dealing with. Not that people are good people or bad people. If you're dealing with a store that only buys one cassette, and you want to double your money, then you need to

deal with a store that buys two cassettes." So, what he meant was, you need to go after the bigger fish.

Now I've learned I don't need to work more hours, I just need to work more efficiently and deal with people that actually have money. Why do something where I can make \$1000 profit where I can work a little differently and make a \$10,000 profit and be ten times more ahead? I still want to work hard, and I still want to make \$100 million, but I don't need to sit on the phone 20 hours a day doing sales calls. I need to sit on the phone for five hours and find ten people that can sit on the phone 20 hours a day. Money's easy to make; keeping it, that's the hard part.

MP: The other thing you were saying was that the business is getting a lot more competitive in the sense that everybody's jumping into it.

AB: It's not that it's more competitive, it's just that it's flooded. Competitive, in my eyes, would be that someone is making a movie that's competing with me, and I don't really see that. I see it more that people are just putting shit out there.

MP: In other words, what distinguishes you is that you have a lot of experience in identifying...

AB: I think the quality of my movies and the girls that are in it and the content that's in there — I mean I make movies for guys who want to masturbate, plain and simple, and I've said that from day one. A lot of guys out there think they're Spielberg or someone special, and they're making these great movies that just happen to have sex in them. I tell these guys all the time, they have 20-page scripts and \$100,000 budgets, they think they're such a fucking genius, then go make a B movie for \$100,000, or \$50,000. The movie *Clerks* from Miramax, by Kevin Smith, was done for \$29,000. It grossed \$45 million, won awards, the Cannes Film Festival, Sundance, and everywhere else. You can make straight movies for a \$100,000, or you can make adult movies for a \$100,000. If you're so smart, then go make a real movie. Unfortunately, you can't.

These guys, they have fake names and director names and shadow names. My name's Al Buda, it's the name I was born with, or Alonzo Buda, I've used my real name and people go, "What happens if you want to make a real movie one day?" Well, I don't think I'm making fake movies now. I'm just making different types of movies. It's real

editing, audio, script — it's the same. They're real movies. They go, "Well, what if you want to make a real movie one day and you need investors?" They're going to know that you did porn. "It's like, well, yeah, I'm not going to lie to them. I have enough, I don't know what the right word would be, but I have enough confidence in myself that I have my own money. I don't need to go borrow money to do a job B. If I can't do it myself then I just don't do it. You need to deal with people who know what you do and don't mind what you do."

MP: You don't have any aspirations to do art movies, in other words?

AB: No. Well, actually, you know what? I do adult videos right now. More cinematic videos. We only do one a year. I've been working on that; that's why I'm gone most of the time. That, I guess, I enjoy doing. To do something like *Lemmings* or something, I don't have the inspiration to do that. I guess, I enjoy doing. To do something like that, I'd probably do it, then I'd probably do it. But I don't need to do it to say that I did it. ■

—Matt Patten

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LETTERS

continued from page 3

July 16). The truth of such a situation being more common than any of us would like to believe is close to being unbearable.

I know of a program, called Narcomen, that is highly successful in getting and keeping people off drugs. People who complete this program can truly face their reality — whatever that reality may be.

Life can be harsh, but there are ways to live it well. Those ways do not include drugs.

Gina Mercado
University City

Extremely Accurate

I am pleased that your paper has published an article on methamphetamine usage and abuse. As you are well aware, the County of San Diego is under siege by this highly addictive and dangerous illicit drug and has been for some time. The article titled "Independence," written by Abe "Opie" Car in the July 16 edition of your publication is an extremely accurate depiction of the epidemic that is spreading through our communities, especially amongst teens, women, and Latino segments of the population.

What is important to note is that parents, who are often busy working, need to take the time to talk to their kids about drugs. There is no excuse for not doing this. This kind of "shocking reality" that parents are confronted with, depicted in Abe's article, is partly due to their inability to openly communicate with their children about drugs and to take responsibility to be involved in their kids' lives, more than just saying hello in the morning and goodnight at the end of the day. Parents need education as much, if not more so, on the dangers of drugs, than their children. The drugs today are extremely powerful, many times more potent than they were just a few short years ago. Heroin usage is on the rise across the nation, primarily due to its increased purity, which lends itself to being smoked rather than injected. This moves the stigmatization and intimidation of being labeled a "junkie" or "shooter" by society and makes it more "cool" to engage in such activity.

Crystal meth is widely available due to its low cost to produce and to buy, and according to the most recent San Diego Association of Governments (SANDAG) report on meth, the median age for first finding meth in San Diego County has dropped to 14.1 years of age. This stuff is creeping its way into elementary schools and middle schools throughout the county like a disease. Our educational systems also need to recognize the harsh reality that drugs have permeated their campuses, and denying that a

problem exists will no longer help protect our children. Some school systems, this coming fall, will be airing public service announcements in their hallways to educate both kids and parents on the dangers and ill effects of heroin, methamphetamine, marijuana, and other illicit drugs.

Jeffrey Spiegel
Communities Against Substance Abuse

Congratulations On Toe Shoes

On behalf of those who love and work in ballet but not mentioned in your excellent article ("Why Toe Shoes?" June 25), congratulations for covering the widely read interest in this classical art form.

There are a number of ballet schools in San Diego catering to the very young. Centre City Ballet School, which I direct, has 70 young students beginning at four years of age who take classes weekly and are included in our annual spring and Nutcracker performances.

Anna Wilcoxon
Centre City Ballet

Even Death

As director of LAS California Center, an agency dedicated to resolving U.S.-Mexico border problems, I feel obliged to respond to "Name Withheld" (I'll call him N.W.), the author of the letter entitled "Too Much Verbiage" (June 18).

In criticizing the article "Where Were You Born?" by Alan Cheuse (June 11), N.W. makes several wrong claims about the situation between "illegal aliens," as he bravely calls them, and U.S. law enforcement agencies. N.W. finds the Cheuse article's comparison of undocumented aliens to the Jews of Nazi Germany and the Tunisians of Rwanda "insulting to the United States government and legal system and border authorities." N.W. defends the position that less and Tunisians had it much worse than undocumented immigrants, certainly an arguable position. But N.W. unfortunately fails the truth, fails to argue cogently and paints a misleadingly rosy picture of undocumented immigration that readers deserve to have corrected.

First, N.W. asserts, "If [undocumented immigrants] are caught, they're only sent back to try again and again." The author apparently is unaware that times have changed — apprehended aliens are fingerprinted and, if caught a second time with false documents or making a false claim of citizenship, face federal felony charges and several years' prison time.

Secondly, N.W. claims that the notorious Riverside beating of undocumented aliens stopped police brutality against the undocumented, because the "deputies all were punished severely." These illegal aliens

know that nothing like that's going to happen to them." The fact is that undocumented aliens have police brutality very much to fear, as the over 200 abuse reports filed in 1997 by the American Friends Service Committee as part of a binational study demonstrate.

Thirdly, despite N.W. wanting us to think that being "sent back" to one's home country does not compare to the fate of Jews or Tunisians, N.W. forgets that many undocumented aliens are not from Mexico. They are El Salvadoran. They are Guatemalan. And for them, being "sent back" does mean persecution, a life in hiding, or even death.

Even Mexican deportees face grinding poverty and a minimum wage of less than five dollars a day. Mexican border crossers are escaping an economic situation that is becoming increasingly worse.

In Tijuana there is a migrant women's shelter called Madre Asunta, and I have seen women arrive there, worn from a week's travel, with just the clothes on their backs and five tired and hungry children in tow, noses runny and fingernails embedded with dirt. These are noble people, for whom the fear of border patrol, a foreign language, and strange customs is nothing compared to the private desperation that has forced them to migrate. It is beyond me to compare the suffering of a few to that of a Tutsi to that of a migrant, we must work to find none of these stories have to be told.

The motto of those who are on their way, be sure to offer your home to stay."

Would that we could be so bold.
Kenna Starn
LAS California Center

Reviled As Sicko Pervert

If I had written the counterpoint article to Judith Mauter's "Polly's Boys" (June 23) in which I mullered over the mechanics of female urination and obsessed about the details of what a sick girl's vagina looked like and then made fun of its appearance, described the aroused clitoris and kooky methods of masturbation, and presumed to articulate female sexual machinations, I would be a best reviled as a sicko pervert and even entered into some law enforcement computer database of potential sex offenders. (It would clearly never be published, as I doubt even my on-line letter will be.)

So why do women get a free pass when they perpetrate similar offenses? Probably for the same reason they get away with child sexual abuse. Simply because they are women.

Name withheld by request
Rancho Bernardo

Calendar

One Hundred Cigarette Butts

Seaside Cleanup in Carlsbad

California beach clichés: surfer dudes standing by Nissan pickups keeping the break, girls in string bikinis, middle-aged men in flowered trunks, straw hats and sculpted beads, joggers in spandex, stuccoed bungalows along the boulevard above the beach, palm trees. Surf rock, seagull shriek, car radios provide the soundtrack. Add a parking lot giving direct beach access, a seawall boardwalk running six-tenths of a mile along the shore, metal stairways leading to Highway 101 above, up a fluted sandstone slope packed with ground squirrel holes, covered in ice plant, mock heather, and beach morning glory's trumpet-like purple flowers, clumps of bamboo, SIDA power plant south of town, its smokestack a paean to urban blight, Sandbar Cafe across 101 from

Highway tower 97, Tamarack Beach Resort at north end of the seawall, Harbor Fish Cafe, Neiman's Fine Dining and Entertainment in a glitzy Victorian mansion, Fide's Mexican eatery, Starbucks for caffeine surfers... You have Carlsbad.

Tamarack Beach is shingled at the surfer's beach near tower 96 — covered with washed round river rock two to eight inches in diameter, 100 feet wide at high tide. Sunbathers find patches of sand near the seawall. Two-tenths of a mile north, the swimming beach at lifeguard station 97 is sandier. I stand listening to the music of clattering stones, tumbled together in the surf south, arranged and rearranged in ephemeral patterns.

A beach veteran tells me high tides have taken much of the driftwood. What remains is largely kelp, the occasional limb or tree trunk. Unusually stiff to Mitzi Rabin, founder of the newly formed Earth Kids Foundation, which, in conjunction with the Surfider Foundation and City of Carlsbad, has organized a cleanup of the beach.

Rabin lives and works in Carlsbad and goes to Tamarack Beach often. Given winter storms and perennial leavings of beach-goers, it's messy. "Driftwood, reeds, long bamboo kind of things," she says. "Plastic bottles, fast-food wrappers." You can't go to the beach without seeing within 50 feet of you 100 cigarette butts, says Rabin. Nonbiodegradable. "Creatures on the beach don't need to eat those." Smokers, including herself, "need to



Driftwood on Carlsbad beach

take responsibility" for their butts. She sees the event as an opportunity "to demonstrate to the children our need to care for our spectacular beaches."

Doug Duncanson, Carlsbad Parks superintendent, estimates about 20 yards (four dump truck loads) of debris on the beach, mostly driftwood from the Santa Margarita River — the most he's seen in 19 years with the city. The city will haul it away to a landfill, where it will be "recycled" to much. "There never was much sand on the beach," Duncanson says, and El Niño has taken away more of it. Rabin expects cleanup.

Participants to take home whatever appeals to them — bleached driftwood or jointed, sinuous bamboo. "Like pieces of artwork" — and deposit the rest in recycling bins provided by the city. "People will adopt the beach as their own," she hopes. "Every time they come, they'll bring their bag, and pretty soon, you know, it'll just be clean all the time." She hopes 1000 people turn out.

Surfider Foundation's Chris Thomas has more modest expectations. Turnover in a cleanup of Imperial Beach in June was "pretty low." An environmental organization

chilly of surfers, the Surfiders focus on clean coastal waters and beaches, keeping open surfing areas and public beach access. "Beach trash washes into the ocean," Thomas says, but sewage "more than anything else affects the health of people that use the ocean," causing rashes, skin diseases, coughs, and hepatitis. San Diego County has one of the highest beach-tourism rates in the country.

Carlsbad, notes Thomas, is a popular North County surfing spot. I talk to Carlsbad surfers, Nathan of Oceanside — stocky, sun-washed red hair, freckled face and chest — and dark-haired Jason of Carlsbad, taller, both with surfers' high, round shoulders. Carlsbad's best surfing is in the winter, the water a cold 58 degrees. It's "mostly beach break," says Jason. "It's got a little bit of reef, but it's covered up mostly with sand." Other North County spots — Encinitas, Solana Beach — are better, especially "Ponto," exclaims Nathan, five miles south. José Valdez, a ranger at South Carlsbad State Beach Campground, tells me Tamarack Beach was wider and the road narrower when he learned to surf here as a kid 20 years ago. Sandbars have shifted and "the break's different. It's not a very good surf spot anymore."

Compared to hypodermic needles and other medical waste on Rockaway Beach, dumped from garbage barges in Lower New York Bay, or globs of tar on Tel Aviv's beaches from oil tankers off the coast, Tamarack's trash is modest. But any litter a too much. Driftwood here is nothing to tangle wide driftwood forests on Oregon and Northern California beaches. But this, after all, is Southern California, where wood is an alien substance. Beach areas near Agua Hedionda Lagoon south of town, by lifeguard stations 2, 3, and 4, appear most in need of a cleanup. Come collect rocks and driftwood souvenirs of El Niño and help rid the beach of trashy debris. Bring brooms, pails, shovels, garbage bags, and the kids. Park in the Tamarack lot or on Highway 101.

— William J. Davis

Cleanup of Carlsbad State Beach
Saturday, August 1,
9:00 to 11:00 a.m.
Tamarack Beach,
Lifeguard Station #6,
Tamarack and Highway 101
(From I-5, exit Tamarack Ave.,
west to Carlsbad Blvd.)
Free
Phone: 760-631-7371

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, the price/admission where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information in READER EVENTS. E-MAIL: P.O. Box 85003, San Diego CA 92186-5003. Or fax information to 619-881-2401.

BAJA

Fun With Fossils: an exhibition of fossils, photographs, and paintings from the San Quintin valley, Baja, and volcanic runs from Friday, July 31 through Monday, August 6, at Fossil's Arts and Crafts Center. For tickets and additional information, call 011-52-66-74-39-06.

Romantic Songs Are Performed when Jose Luis performs at 7 and 9 p.m. on Friday, July 31, at the Tijuana Cultural Center. Find the center at Paseo de las Heras and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42. Admission is \$10 U.S.

Class Pianos will Parade during the Pista Festival beginning at 3 p.m. on Saturday, August 1, on Paseo de las Heras in the Zona Rio, Tijuana. The event will be repeated on Sunday, August 2, starting at 3 p.m., at Playas de Tijuana. For more information, call 011-52-66-84-27-42.

"Summer Breeze" Bicycle Tour, the 23-mile event, from TI to Rosarito, benefits Tijuana's Municipal AIDS Committee and other HIV/AIDS education projects in Baja. The ride begins in TI, just east of the Pueblo Amigo shopping center, three minutes from the border at San Ysidro, July 31 through Monday, August 6, at Fossil's Arts and Crafts Center. For tickets and additional information, call 011-52-66-74-39-06.

The Papaya Flyer, presenting a traditional ceremony with dance and music from the state of Veracruz, returns to the Tijuana Cultural Center with performances through August. Shows begin at 3 and 6 p.m. on Thursday and Friday and at 1, 4, and 6 p.m. on Saturday and Sunday. Find the center at Paseo de las Heras and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42. Watch the flyers for free.

The Classic, a 17.5 kilometer running event with divisions for all ages and a wheelchair category, among others, starts at 7:30 a.m. on Sunday, August 2, at the Rosarito Beach Hotel. The race concludes at Puerto Nuevo. Questions? Call 011-52-66-12-00-72.

Bulls from Santiago will meet up with matadors Elay Carmona, Manolo Arriaza, and Cesar Castaneda in Tijuana's Downtown Bullring at 8:30 p.m. on Sunday, August 2. The bullfight is located on Boulevard Agua Caliente in Tijuana. For tickets and additional information, call 232-5600.

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"Alaska" is the new film at the Cinemas Theater in the Tijuana Cultural Center. Screenings are Tuesday through Friday at 5, 7, and 9 p.m., with additional shows on Saturday and Sunday at 11 a.m. and 1 p.m.

Yerri shows daily in the theater Tuesday through Friday at 6, 8, and 9 p.m., with additional shows at noon and 2 p.m. on Saturday and Sunday.

The center is located at Paseo de las Heras and Mina Street in the Zona Rio. For more information, call 011-52-66-842111 x302.

OUTDOORS

Hikeberry, a common high or small tree found in San Diego County's coastal canyons to the immediate south of Imperial and Palomar, is in fruit through August. The berries carry a mild, sweet taste. The fruits have traditionally been used for various dyes and preservatives.

Cicadas, the insects that sound like tiny buzzes in the brush, have been putting up a racket around San Diego lately. Occasionally mistaken for the loud buzz of a lawnmower, the sound is really that of a male calling

to potential mates. Some 50 species of cicadas inhabit San Diego County, but none are of the biennial variety that emerge on more or less 17 or 17 years to serenade parts of the eastern United States.

Evening Hike, every Friday evening in August, from 6:30 to 7:30 p.m., trail guides will lead a nature hike through Mission Trails Regional Park. Meet at Bushy Hill parking lot at the corner of Bushy Hill Drive and Father Junipero Serra Trail. 582-7800.

Plant a Tree, this week, People for Trees will be growing up the neighborhood around Bacon and Cable streets in Ocean Beach. Saturday, August 1, 9 a.m. to 12 p.m. Bring your own shovel, a hat, and gloves. Call 234-1881 for meeting time and place.

Backyard Wildlife Camper Program, the most complete program, sponsored by the Chula Vista Nature Center, is scheduled for the Silver Strand State Park, south of Coronado, at 7 p.m. Saturday, August 1. The educational chats with the center's program director and volunteers will include some of their educational animals too. Free. For meeting place information, call 422-2481.

Park Beautification, help maintain the park and keep the park beautiful when you join a corps on Mission Trails Regional Park on Sunday, August 2 (and the first Sunday of every month), from 9 a.m. to noon. Meet at the visitor center, 582-7800.

Architecture, Horticulture, Habitat, Habitat Park offers free tours of landmarks along the Pacific every Sunday and Tuesday at 1 p.m. Beginning at the visitor center in the House of Hospitality, Balboa Park, 211-9494.

Bird Walk, bring binoculars and join at the Tijuana Estuary visitor center for a guided bird-watching hike in this very productive area. Sunday, August 2, 1 p.m. to 3 p.m. Meet at the Imperial Beach Bandstand on Third Avenue, Imperial Beach. Free. 525-5613.

Nature Hike, local naturalist Clint Powell leads nature hikes around Lake Cuyamaca the first Sunday of

The Early Hiker gets the sightings. On Sunday, August 1, from 7 to 9 a.m., join a nature guide to see what can be found in the Bernardo Bay Natural Area of San Diego's River Park. Take the West Bernardo Drive exit from I-15, go west 1/4 mile, and look for the sign across the street from the Casa de Campanas Retirement Center. Free.

Snorkel, Snorkel, beginning snorkelers can get some instruction and as an up-close look at aquatic life in Mission Bay from aquanauts naturalists of the Pacific Aquarium at Scripps Institution, Saturday, August 1, from 8 to 9 a.m. \$20 plus 10 to 15 dollars. For reservations and directions to the meeting place, call 534-7136.

Adopt a Beach, Carlsbad State Beach, that is, and get some education in environmental responsibility. The Earth Kids Foundation, the Surfside Foundation, and the City of Carlsbad invite you to clean up the beach. Saturday, August 1, from 9 to 11 a.m. Meet at lifeguard station #6 at Tamarack Beach, Tamarack and Highway 101, Carlsbad, and bring plastic bags, gloves, binoculars, whatever you can to help police the area. Also, you can bring containers to take beach recyclables, rock for your garden, driftwood, or seashells. More will be provided. Free.

Spencer up the Lagoon, the Torrey Pines State Reserve staff is conducting the reserve's waterway marsh, the Los Peñasquitos Lagoon, one of the few remaining wetlands in the state. The first Saturday of each month, from 9:30 a.m. to noon, you can pick up and help. Bring work gloves and meet at the North Pico 8th Road at the reserve. North Torrey Pines Road, La Jolla. Free. 735-2084.

Bird Walk, every Saturday, Sunday, and Wednesday through the month of August, trail guides will take you

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Nature Hike, local naturalist Clint Powell leads nature hikes around Lake Cuyamaca the first Sunday of

every month, including August 2, beginning at 1 p.m. With 30 years of study in the area, he'll explain the lake's history and the mountain ecosystem, including birds, plants, and animals. The three-hour hike covers about 10 miles. Bring binoculars, if you have them.

The hike is free, but there is a \$5 fee per day for the fee for mosquitoes (but if somebody in the group is going to fish, there is no charge). The Lake Cuyamaca Recreation and Park District center is at 13027 Highway 79 in Julian. Call 760-765-0515 for more information.

Star at the Stars, astronomy is the world's oldest science. Join members of the San Diego Astronomy Association at Centro Gardens (between Redwood Forest Spices Theatre and Casa de Balboa) in Balboa Park on Sunday, August 2, at 7:30 p.m., when they point out the fascinating sights in the night sky. Telescopes are provided. Free. 235-1121.

Evening Nature Hike, a guided nature walk through Lopez Canyon of the Penitencia Canyon Preserve is set for Monday, August 3, beginning at 6 p.m. Bring water and insect repellent and meet at the west end parking area of Serrano Valley Boulevard, Serrano Valley 484-2118.

"Old Prowl", dress warmly and bring a flashlight on this guided hike through the canyon to look and listen for owls at Blue Sky Ecological Reserve, Escondido Road, Poway, next Thursday, August 6, at 7 a.m. For reservations call 679-5400.

Flora, the home of pets and humans alike, are hopping off over San Diego again in the summer progression. The evening live summer season may be worse than usual because of our last season's above average precipitation last season, and higher than average humidity.

There were even more trouble-some in San Diego County's past than in today. Soldiers on the Porfiriato expedition over two centuries ago named a desert Indian village in today's North County "Hacienda de las Pulgas," and the problem of pulgas ("fleas") in the dusty streets and dwelling places of southern California were commonly mentioned in 19th-century journals and diaries. The place names, Las Pulgas Canyon and Las Pulgas Road in Camp Pendleton are reminders of a timeless torment.

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DANCE

Mexican Choreographer Marco Antonio Silva and San Diego Dance Theatre artistic director Juan Isaac have programmed three evenings of dance. The first includes an ensemble work by Silva, "Adios a la Filadelfia," based on Latin America's long history of revolution. Isaac's "Tariakia Suite," "folk dance for a New World Country," and "North Star Boogie." This last work was co-developed by author Luis Diaz in a scene by UCSD professor George Lewis and a poem by Quincy Troupe. The program opens with 20 minutes of short dances, choreographed by Isaac, Paul Brown-Jones, and Terry Wilson. This performance is set for Friday, July 31, at 8 p.m. in Olive Pierce Middle School performing arts center, 1221 Hansen Lane, Ramona. Tickets are \$10 and can be purchased by calling 760-789-1716.

The program (without the introductory short works) will be repeated on Saturday and Sunday, August 1 and 2, at 8:30 p.m. in the auditorium at San Diego State University. These performances will also include "Armonies," a short live dance by Silva and choreographer Wendy Rogers.

There were even more trouble-some in San Diego County's past than in today. Soldiers on the Porfiriato expedition over two centuries ago named a desert Indian village in today's North County "Hacienda de las Pulgas," and the problem of pulgas ("fleas") in the dusty streets and dwelling places of southern California were commonly mentioned in 19th-century journals and diaries. The place names, Las Pulgas Canyon and Las Pulgas Road in Camp Pendleton are reminders of a timeless torment.

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Tickets for the SDSU shows are \$15 general, \$10 students/children and are available a half hour before curtain at the studio. (394-6821) Live musical accompaniment for all presentations is by San Diego Chamber Orchestra pianist Mary Barranger and percussionist Steven Schick.

Hot Cuban Rhythms, La Peña de Ruben is sponsoring a Cuban dance party. Friday, July 31, from 8 to 11 p.m. at the Thon at Point Loma House, 4247 Park Boulevard (at El Camino Boulevard). University Heights. The evening includes live performances of percussion, song, and dance by students of Juan Carlos Illana and members of Udeleto, a local Afro-Cuban performance group. There will also be a Rueda de Casino, a salsa circle, where couples execute synchronized turns and moves in rhythm with the music. Admission is \$4 general, \$6 students. For reservations, call 274-7076.

The Call of the Wild, Martha Wells, that is, and music by the Commercial Drivers are featured in the next evening of New England-style contra and square dancing sponsored by San Diego Folk Heritage. Friday, July 31, 8 p.m. (instruction for beginners at 7:45 p.m.) at Trinity United Methodist Church, 2030 Thorn Street, North Park. All dances throughout the evening will be taught. \$6, 70-8-50.

Choral Indian Dance, Bhajan and Bharat Natyam will be interpreted by Nandini Rangin, who has performed around the world. A featured piece will be "Dusharavati," Ten incarnations of the Lord. The evening opens with a reception and refreshments at 6 p.m., and the performance at 7 p.m. It is scheduled for Saturday, August 1, in the theater of San Diego City College, C Street at 13th Street, downtown. Parking is

available in lots 7 and 7A of the college. Tickets are \$15 for a group of five and can be purchased at most Indian food and spice shops or by credit card by calling 483-8388.

Balletom Dance, the Palomar Chapter of the National Smooth Dancers offer dance classes each Thursday from 7 to 9 p.m. The next set of four lessons begins next Thursday, August 6, and covers beginning, quick step, and intermediate tango. 760-289-9083.

FILM

"On the Town", Stanley Donen's 1949 bright musical tale of swishes, frills, and romance, stars Gene Kelly on Broadway in "New York, New York" screens under the stars at the Garden Cabaret, tonight, Thursday, July 30, 8:30 p.m. The cabaret, which offers coffee and light refreshments, is at 4040 Laddfield Street, Mission Hills. Tickets are \$8 at the door (up to \$10 available), or \$10 reserved in advance. 295-4221.

Read Devotes Units Again! The Am Rand Salon will run from 1 to 3 p.m. on Sunday, August 2, with a screening of *The Fountainhead* at the La Jolla Branch Library (7555 Dwyer Avenue, La Jolla). Admission is \$5. For further information, call 448-8022.

The "Household Feminist Theater", Mildred Pierce, starring Joan Crawford, Zachary Scott, and Ann Rhyll, will screen for the Sunday Matinee Series at the San Diego Public Library on August 2 at 2 p.m. The 1946 film won Crawford an Oscar; catch the screening in the third floor auditorium of the library, 820 E. Street, downtown 236-9800. Free.

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August 1 2PM

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Calendar LOCAL EVENTS

"Romantic Sundays: Audrey in the Garden," week three of a seven-week retrospective of the films of Audrey Hepburn features *Charade*, Sunday, August 2, 8:30 p.m. (Doors open at 7:30 p.m.) The films are shown "under the stars" at the Garden Cabaret, 4040 Goldfinch Street, Mission Hills.

Snacks and drinks are available. \$8 space available at the door. \$10 advance reservations (325-4721).

Subversive on Sunday, Alan Levine's 1997 film *Ala 'n' the Rose* screens at 6 p.m. on Monday, August 3, for the Film Forum at the San Diego Public Library (820 E Street, downtown). Free. Call 236-8800 for additional details in French with English subtitles.

Artist Jorge Tack's is the subject of a video that will be shown on Tuesday, August 4, at noon and again at 1 p.m.

as part of the "First Tuesdays: Brown Bag Features" of the California Center for the Arts Museum, 140 North Euclid Blvd., Encinitas. An exhibit of Tack's work is on display through August, along with small works by Arthur Dove, at the museum. Enjoy your lunch while you watch the video. Free with museum admission (\$8 adults). 760-519-4111.

Reuben H. Fleet Space Theater, "The Rule: Top Secret of Love," is said to "put you in the front seat of some of the wildest rides ever created."

Viewers learn the history and science behind the creation of these rides, and the film also details the development of the motion simulator experience. The tallest Himalayan peak, known as Mount Everest to Westerners, has long offered experiences of both triumph and tragedy for human visitors. The *Everest* film team journeyed to the summit of the mountain in 1996, in the wake of the tragedy in which eight climbers lost their lives during a deadly storm. Many of the members of the group helped rescue

the surviving climbers. *Everest* will screen through September. For ticket prices and showtimes, call 238-1233. The theater is located in Balboa Park.

LECTURES

"All About Roses," herbalist Luna Rose conducts a workshop to teach the medicinal, cosmetic, and culinary uses of roses. The event is sponsored

by the San Diego Natural History Museum and is scheduled for Saturday, August 1, from 9 a.m. to noon, open to ages 16 and up. It will be held in the museum in Balboa Park. \$10 nonmembers. Pre-registration is required. 233-3851 x303.

"Summer Health Day Clinic," not just for special care in the summer, learn about dehydration, cardiovascular, exercise, and other important issues from naturopathic practitioner Penny and Ben Clark. Saturday, August 1, from 10 a.m. to noon, at the visitors center at Mission Trails Regional Park. Father Joseph Serra Trail. Free. 468-3273.

Reading Workshop for beginners. This special class will be taught by Ann Paxson, who will instruct on recognizing one of the most important literary genres. "Fiction: The novel" session class is scheduled for August 1 and August 8, from 10:30 a.m. to 1:30 p.m., at 15340 San Diego Highway 101, Solana Beach. To register call 619-755-2123. \$10.

Compost 101, the best recycling plan is a compost pile. The first demonstration of this month, from 11 a.m. to 12:30 p.m., Quail Botanical Garden offers a mini-lecture on the subject in the Compost Demonstration Site at the southwest corner of the parking lot. Free with admission to the gardens. It's located at 1301 Quail Garden Drive in Encinitas. 67 miles east of I-5 on Encinitas Boulevard. 760-436-3036.

"The Role of Scientific Research in Human Affairs: Developing Academic Programs for Children and Late in Time," The topic will be addressed by psychologist, education, and HRSA member Alan Tuckin at the next meeting of the Humanist Fellowship of San Diego. Sunday, August 2, 10:45 a.m. to 12:30 p.m., at the Humanist Fellowship Center, 441 Park Boulevard, University Heights. \$4 (members) \$10 (nonmembers). 441-1010.

Balboa Bugs, entomologist David Tuckin invites kids and adults to bring a magnifying glass and ask questions to a fascinating insect to learn about local insects. Free 7 p.m. at Zorro Gardens (Hortus). Tuckin Host Space. Thursday and Friday at Balboa Park. 10:30 a.m. to 12:30 p.m. \$4 (kids) \$10 (adults). \$2 (seniors). \$1 (free). 233-1773.

American Indian and Contemporary Markets and Gardens in the region of discussion will take place at the next meeting of the Mimi Washington Council and Pasha Guild. Sunday, August 3, noon to 4 p.m., at Quail Botanical Garden, 15340 Quail Garden Drive off Encinitas Boulevard, east of I-5. \$3. \$2 (kids). A salad dinner potluck follows the meeting. For more details, call 393-831-1645.

Peggy Kelle Tanaka's 1985 Oscar-nominated film *Baran* will be the featured film of the 1997-98 season of the Pasha Guild. Sunday, August 3, 10:30 a.m. to 12:30 p.m., at the Pasha Guild Center, 15340 Quail Garden Drive, Encinitas. \$4 (kids) \$10 (adults). \$2 (seniors). \$1 (free). 233-1773.

She Uses "An Intuitive Gift of spiritual sense" to help her clients and others. August 4, 10:30 a.m. to 12:30 p.m., at the Pasha Guild Center, 15340 Quail Garden Drive, Encinitas. \$4 (kids) \$10 (adults). \$2 (seniors). \$1 (free). 233-1773.

Drugs, Trade, Religion, and Law on the Border, in the region of discussion will take place at the next meeting of the Mimi Washington Council and Pasha Guild. Sunday, August 3, 10:30 a.m. to 12:30 p.m., at the Pasha Guild Center, 15340 Quail Garden Drive, Encinitas. \$4 (kids) \$10 (adults). \$2 (seniors). \$1 (free). 233-1773.

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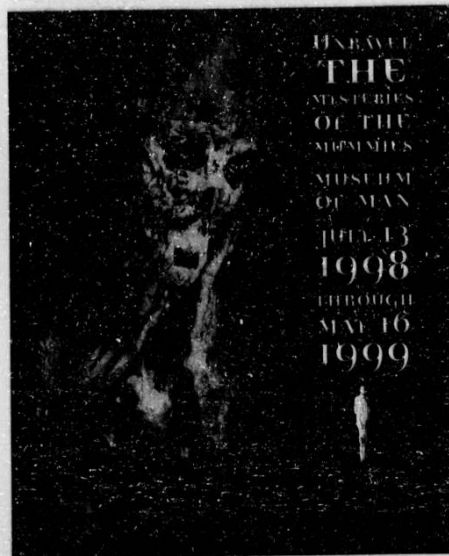
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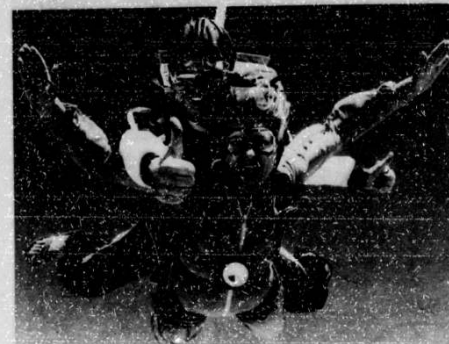
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Calendar LOCAL EVENTS

Community Rooms adjacent to the Oceanside Public Library, 300 North Coast Highway, Oceanside. It is sponsored by the Friends of the Library. \$5, 760-966-8066.

Jazz, Kenda Lake and Friends play live music from "The American Songbook." Sunday, August 2, 6 p.m., following a high supper at 4 p.m., Quail Botanical Gardens, 235 Quail Canyon Drive (off Encinitas Boulevard), Encinitas. \$15. Call 436-3016 for information.

Big Band Jazzy. The North County All Stars are seven musicians who are all veterans of famous big bands. Transparence Music Division leads them in an evening of Dixieland, jazz, and swing. Monday, August 3, 7 p.m., with gates open at 6 p.m. for picnic. Moonlight Amphitheater, Bingle Terrace Park, 1200 Vale Terrace Drive, Vista. \$5 advance tickets are available at V&T's (651 East Vista Way) or call 760-724-2110.

Music and Poetry. poet Moby Hottelinger reads from her work. Music is provided by soprano Lisa Martinis, a past winner at the Metropolitan Opera National Council Auditions, and pianist Irene Benoit, a graduate of the Moscow Conservatory of Music. They perform at the next meeting of Poetry Unleashed and Music. Monday, August 3, 7 p.m., La Jolla Recreation Center, 1177 Prospect Street, La Jolla. \$5 suggested donation.

"Twilight in the Park." the Balboa Park series continues on Tuesday, August 4, with a performance by the San Diego Civic Youth Ballet. On Wednesday, August 5, Harvey and Sand Street live offers high-energy show tunes, rhythm and blues, and pop favorites; and next Thursday, August 6, the U.S. Navy Band of San Diego performs. All shows are at the Spreckels Organ Pavilion, 6:15 p.m. Bring the family and a picnic supper, if you like. At the Wednesday and Thursday performances, the audience will have a chance to make donations to the "Twilight" program to help fund pricing, postage, and advertising for the annual shows. Admission is free.

Jazz. Earl Bell (flute), Ron Satterfield (guitar, vocals), and Dave Macky (piano and vocals) make up the group. They'll be performing on Tuesday, August 4, at 8 p.m. in the new "Jazz Live" concert sponsored by San Diego City College and the KSO. It's held at the SDCC Theater, 1615 Broadway, San Diego. Tickets are \$10. Doors open at 7:30 p.m. in lots 7 and 8 adjacent to the theater. Doors open at 7:45 p.m. Free. 234-1662.

Local Novelist. David Brown's latest work, about teen rebellion, is called *Too Cool*. He'll be appearing to talk about and autograph his work on Wednesday, August 5, at 7 p.m. at Emerald Books and Coffee, 1305 Camino del Mar, Del Mar. Free. 755-2707.

"Target Hiroshima." author Al Christman's book discusses the men behind the development and strategies of the atomic bomb that was dropped on Hiroshima. Join this commemoration at the event, Wednesday, August 5, 7:30 p.m., Barnes and Noble, 1040 North El Camino Real, Encinitas. Free. 760-943-0400.

Spiritual Hero. Tom's on the subject for John Rogers, author of *Spiritual Warrior*, when he appears at Barnes and Noble in Encinitas, next Thursday, August 6, 7:30 p.m., 1040 North El Camino Real. Free. 760-943-0400.

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Chargers Challenge Run/Walk, the Chargers sponsor an event to benefit San Diego and Palomar Pop Warner Football, Saturday, August 1. The 8K run begins at 7:30 a.m., the 3.5-mile walk at 8 a.m., and the kids' 1K at 9 a.m., leaving from Hazard Center (Mission Valley), finishing in Qual-

"Summer Breeze" Bicycle Tour, the 23-mile event, from TI to Rosarito, benefits Tijuana's Municipal AIDS Committee and other HIV/AIDS education projects in Baja. The ride begins in TI, just east of the Pueblo Amigo shopping center, three minutes from the border at San Ysidro, at 9 a.m., Saturday, August 1. The route goes through the Zona Rio, Avenida Revolución, and part of the old-highway-to-Eisenstein. It ends with a party at Pistas and Beer in Rosarito Beach. Entry fee: \$25 (\$20 under age 12, who must be accompanied by an

Take Me Out to the (Yard) Ball Game: The 1998 Yard Ball weekend is slated for Saturday and Sunday, August 1 and 2, at Naval Station San Diego. The event, affiliated with Major League Baseball, offers four-on-four "baseball themed games lasting 45 minutes or five innings each" for players 12 and older of all abilities from approximately 9 a.m. to 3 p.m. each day. Registration is closed; but spectators are welcome. For details, dial 760-942-6188.

dom Bay (with a b.v.s. picnic), Saturday, August 1, beginning at 9 a.m., from the north parking lot of the Mission Bay Visitors Center, East Mission Bay Drive and Clairemont Drive. Don't forget the helmets! Free. 588-5283.

Tennis: The Women's Toshiba Classic comes to La Costa Resort between Saturday, August 1 and August 9. Martina Hingis returns to defend her 1997 win; also entered are Monica Seles, Venus Williams, Stefli Graf, Lindsay Davenport, Conchita Martinez, Anna Kournikova, Mary Pierce, Amanda Coetzer, and other stars. Qualifying rounds are set for this Saturday and Sunday at 10 a.m. (\$7); opening rounds run from Monday, August 3, through next Thursday, August 6, at noon and

Rev It Up and Go in Caion Speed. 7 p.m. (\$14 Monday through Wednesday, \$20 Thursday). The resort is located on La Costa Boulevard, Carlsbad. The box office can be reached at 760-438-5683.

Bossall 90-Miler, the San Diego bicycle Touring Society offers a challenge this Sunday, August 2, beginning at 8:15 a.m. The ride goes north through Escondido, up Old

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
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North Park Bike Ride: the beach section of the Sierra Club's San Juan 400 is a popular ride around North County. On the first, second, and fifth Sundays of each month, beginning at 9 a.m. at the Wharfhouse Records parking lot at the corner of Del Mar Highway and El Camino Real, Del Mar. Route and leaders vary each week, though the trip is no less scenic. 20 miles at a social pace. \$85-\$142.

Bike Polo: all ages welcome to participate in this team sport. Bring your bike and helmet and meet every Sunday from 10:30 a.m. to 1 p.m. at the San Diego Polo Club, 1455 El Camino Real (Via de la Valle exit, I-15), Rancho Santa Fe, 92084. 6145.

Table Tennis: the game is played every Monday through Friday night

Bye, Bye! San Diego's oldest Goodwill store, the one at Fifth Avenue and I Street in the Gaslamp, is closing on Saturday, August 1. From 10 a.m. to 2 p.m. there will be a party, with carriage and roller rides, barbering, singing, bands, and other amusements. At 3 and 5 p.m., the Gaslamp Quartet. Historical Foundation will lead guided historical tours of the district, leaving from Goodwill's building at 402 Fifth Avenue. Closing ceremonies are at 3:30 p.m. Goodwill has been in that location since 1938.

Mission Anniversary. The two-day celebration, of the birth-day of the Mission San Luis Rey takes place Saturday and Sunday, August 1 and 2, from 10 a.m. to 4 p.m. in the front gardens and picnic area. In addition

Wedding Guide

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Call 619-235-9797 and press the 4-digit extension (in bold type) of the topic or advertiser that interests you.

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The Finest California, the week's National Swap Show, August 1, from 10 a.m. to 5 p.m. at Quaker Run, the famous founder and member in the "Bean Band" powered 150-hp bulldozer. The show will also be an admission \$5.

Classic and about 200 of the finest rides, raffles, and part of the event sponsored by the Business Association from 9 a.m. to 5 p.m. at Vista. The event is free.

MOPARS in Southern California says will be at this San Diego Stadium Auto and Sale, Sunday, August 6, from 9 a.m. to 2 p.m., in the main stadium. Among those who may see their brand listed under the Hall of Fame sign are the Chrysler Plymouth Mopar Club's show cars. General with parking, kids un-der \$342.

Antique Cars, more than 70 vintage automobiles, plus old-time car shows, beer garden, other festivities are all part of annual "Rod Run," the Vista Village Business Center, Sunday, August 2, 8 a.m. to 4 p.m., in downtown Brea. Parking is free; cash or check—\$100% discount.

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Calendar LOCAL EVENTS

9:30 a.m. to noon, 2300 Exposition Way, La Jolla. \$50. Pre-registration is required. 534-7523.

MUSEUMS

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

Ranchito Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The house, built in 1861, was registered as a National Historic Landmark in 1982 and is on a spot where Kumeyaay Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9000 Memory Lane, Spring Valley; call 661-1480 for more information.

California Surf Museum, "It Takes Two to Tander... A Look at Amazing Pairs on Boards" is the newest exhibit at the museum, celebrating a sport that is part ballet, part surfing. The exhibit continues through December. The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.J." Richards, and Peter Johnson, and that was cool organizer from Hawaii, Duke Kahanamoku. The museum is now located at 223 North Coast Highway, Oceanside; 760-721-6876.

Chula Vista Nature Center, an interactive living museum devoted

REMEMBERING MR. SHAWN'S NEW YORKER



Ved Mehta, a staff writer with *The New Yorker*. The majority of Mehta's 26 books first appeared as installments in that magazine and were edited by William Shawn. Mehta, who lives in Manhattan with his wife and daughters, continues to teach and write.

Remembering Mr. Shawn's New Yorker: The Invisible Art of Editing. The Overlook Press, 1998; 414 pages; \$29.95. Type: biography cum memoir. Time: 1990 to present. Place: Manhattan, Cambridge, Massachusetts; England.

"Mr. Shawn," as most of *The New Yorker's* writers called him, came in 1933 from a public relations job at L.C. Penny's to *The New Yorker* as a freelance writer. Harold Ross, the magazine's founder, named Shawn managing editor in 1939. After Ross's death in 1951, Shawn became editor and remained in that position until 1967, when the magazine's new owners forced Shawn, then 81, to retire. Shawn died in 1992. During Shawn's almost 50-year tenure in editorial positions, *The New Yorker* published pieces that later would become classics — Rachel Carson's *Silent Spring*, Jonathan Schell's *Village of the Damned*, and Fats and Eric's *John Hersey's Hiroshima*, Truman Capote's *In Cold Blood*, Hannah Arendt's *Eichmann in Jerusalem*. Shawn was fearless about publishing pieces that ran for many, many pages. He was so confident of his taste that he was willing to publish what he admired, even when he guessed that the majority of the magazine's readers would not share his admiration.

His writers, for the most part, worshipped him. Almost 50 books were dedicated to him, including J.D. Salinger's *Franny and Zooey*, where Salinger celebrated Shawn as "lover of the long shot, protector of the unprolific."

READING

Mehta, a Shawi favorite, in *Remembering Mr. Shawn's New Yorker*, merges the history of his own development as a writer with a biography of Shawn. Anyone interested in how a writer works or how a magazine is edited will find Mehta's book usually instructive.

Jamuka Kincaid, who worked for many years at *The New Yorker* and later became Shawn's daughter-in-law, once told me in an interview that Shawn was her ideal reader. "I really didn't care," Kincaid said, "who liked my writing as long as he read it. And if he liked it, it was great. But just as long as he read it." While Shawn still edited *The New Yorker*, Kincaid said, about the magazine's staff writers, "Our whole life, our whole way of looking at the world was, 'Boy, this would be great to tell Shawn.' And to tell him in writing. I never realized how I took it for granted until it was taken away from me."

On the morning that we were talking, I asked Mr. Mehta about the notion of the editor as ideal reader. "Often writers, certainly I, need to have a sense of an ideal reader out there. Because when you're writing, you don't think of demographics; you don't think about your mother. You want somebody who would get the exact message of meaning that you're intending in what you're writing. And who will respond to it the way you would want him to or her to respond to it."

"Now, most editors don't have that capacity, because they bring their own baggage to a piece of writing. They respond to it with their own prejudices and preconceptions. The remarkable thing about Mr. Shawn was that he became almost your Siamese twin. He responded to a piece of writing as if he could see into your brain, see what your intent was, see what you hoped the piece would be — and in its best possible shape. So that was just one kind of invisible ghostlike presence that was always with me when I was writing. That was an invaluable aspect."

"But then there was the very mechanical part, if I can put it that way, which was, of course, his reading the same sentence over and over again to see if it could be improved, not as he would like it improved, but how it might be improved if you, yourself, could improve it. In other words, he never imposed his taste on a piece of writing that belonged to me. So, really, it was some kind of a spiritual experience almost. That's the best way I can describe it."

"I often wrote with Mr. Shawn in mind. I've published 21 books, and I think, except for the first one, I wrote each of the books with him in mind as the ideal reader."

Mr. Mehta tallied then about reading. "I'm talking about serious books. Not best-sellers and so on. I think a reading is an act of imagination. It's like, in a little way, psychoanalysis. However good the method, however good the text

may be that a writer has written, a reader will only get out of it as much as he puts into it. So an ideal reader is actively engaged and actively participates and gets your nuances and meaning."

"We all know there are many ways of reading. Sometimes you just skim the surface, and other times you dig deeper into a text, and other times you still dig deeper. So a good text is written at many levels and has many many levels of meaning. An ideal reader, you hope, will get all those meanings — those had in mind when you were writing it. Of course, the burden is on the writer in the sense that he has to make sure that it's clear, it's not ambiguous, but once you've produced the best text you can, you hope that the reader would get out of it what you put into it."

I said that Shawn seemed to encourage writers to undertake difficult, even daring projects.

"That's true. He simply created ideal conditions, and you were then left alone to work out your own destiny as a writer. He didn't impose deadlines, he didn't impose assignments, he didn't say you have to produce this, produce that. But of course, the monetary reward that we all needed in order to pay our rent and doctor bills and grocery bills was really determined by what we produced. But there was no pressure of any kind except the pressure of money, which is just a realistic pressure that we all have."

I said that Jamuka Kincaid had said that when she writes, she still has

Shawn in mind as her reader. Did Mr. Mehta also feel this way?

"I think his standards and values in my case are internalized. So I don't really think of Mr. Shawn. He taught me certain things, which are now part of my mental life. So I don't have an image of Mr. Shawn as a reader, or image of Mr. Shawn when I'm writing. I just have absorbed his principles and standards."

"I haven't worked with many other editors. There was nobody like him. There are many more writers than there are great editors. In my experience, there have only been three great editors: Maxwell Perkins, Harold Ross, and William Shawn. But I don't need as much editorial help now as I did when I was younger. The thing is to become your own good editor. I think Mr. Shawn taught us to be our own good editor."

About his one and only meeting with *The New Yorker's* present editor, Tina Brown, who did not renew Mehta's *New Yorker* contract, Mehta writes: "We exchanged one or two amenities, then neither of us could think of anything more to say. Actually, most of our meeting, which couldn't have lasted more than five minutes, was taken up with an embarrassing confusion over which chair she should sit in and which chair I should sit in. Oddly, I ended up sitting in her chair."

About the "new" *New Yorker*, under Ms. Brown, Mr. Mehta said, "I don't really know the new *New Yorker*. I'm not part of it. I don't read it much. I have so many books that I'm reading. I don't read magazines anymore."

— Judith Moore

anthropology, and fine art.

Find the museum on the Covington College campus, 2957 Lamache Road, Rancho San Diego, 92075-1194.

Impero Serra Museum, the museum interprets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the west coast's first European settlement, founded at 2727 Foothill Drive, Poway Park, 92073-3258.

Poway Museum, an interpretive wall, replicas of the early post office and general store, and a school room are part of the newly renovated museum. A mural painted by Michael Strong depicts six periods of Poway's past. Find the museum in Old Poway Park, at 14134 Midland Road, Poway; 714-570-0146 or 486-3064.

Ramona Pioneer Historical Society and Guy B. Woodward Museum is a complex of historical buildings, including the Yerkes House (the only Western adobe home of French provincial design still in existence), suggests antique exhibits and artifacts. There is a country, bunk house, a ranch blacksmith shop and tack room.

The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1750 to 1800 are also on display. The Cluff Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex.

Find it all at 644 Main Street in Ramona. For more information, call 760-799-7245.

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Calendar LOCAL EVENTS

San Diego Aerospace Museum, the museum offers exhibits of over 65 aircraft—including a replica of the Spirit of St. Louis, a Fokker S.1 (a World War I biplane), and a Lockheed Blackbird spy plane—1400 scale models, 1000 aviation-related items, and memorabilia from the Montgolfier hot air balloon era to the Space Age, along with an International Aerospace Hall of Fame.

New at the museum is a 360° motion simulator, in which two visitors at a time may choose between realistic simulated scenarios in a P-51 Mustang, "Survived 28%," or "3rd Intercept." Each scenario costs \$5 per person and is not included in regular museum admission.

The museum is located in the Ford Building in Balboa Park's Palisades area. For additional information, call 234-8291.

San Diego Hall of Champions Sports Museum, through September 1, view "Then and Again: Old-Time Ballparks in Big-Time Cities," detailed models of three famous old baseball parks: Ebbets Field (Brooklyn), Shibe Park (Philadelphia), and Forbes Field (Pittsburgh), and two new single-use ballparks: Coors Field (Denver) and Camden Yards (Baltimore). Photos of great moments in these fields, from the collection of the National Baseball Hall of Fame, accompany the models. And a Palmco video highlights the team's history at the old Lane Field and showcases the proposed new park.

The museum's permanent collection includes sports memorabilia from more than 40 sports, highlighting such local stars as Ted Williams, Archie Moore, Dan Fouts, Gail Devers, Tony Lewis, and Billy Carter. The museum is located at 1649 El Prado, Balboa Park, open daily from 10 a.m. to 4:30 p.m. 234-2544.

San Diego Model Railroad Museum, the museum celebrates American railroads with "the largest permanent operating model railroad in the world." The museum includes five scale-model railroads, of the Southwest, an interactive toy train, and a

ADAM'S CURSE

We sat together at one summer's end. That beautiful mild woman, your close friend. And you and I, and talk of poetry. I said, "A line will take an hour's time. Yet it does not seem a moment's thought. Our stitching and unstitching has been naught. Better go down upon your marrow-bones And scrub a kitchen pavement, or break stones For to articulate sweet sounds together Is to work harder than all these, and yet Of bankers, schoolmasters, and clergymen The maverick call the world."

And then, that beautiful mild woman for whose sake There's more a line shall find out all heartache (in finding that her voice is sweet and low. Replied, "To be born woman is to know— Although they do not talk of it at school— That we must labour to be beautiful."

I said, "It's certain there is no fine thing Since Adam's fall but needs much labouring. (in finding that her voice is sweet and low. Replied, "To be born woman is to know— Although they do not talk of it at school— That we must labour to be beautiful."

We sat grown quiet at the name of love; We saw the last ember of daylight die. And in the trembling blue-green of the sky A moon, worn as if it had been a shell Washed by time's waters at they rose and fell About the stars and broke in days and years.

I had a thought for no one's but my own. That you were beautiful, and that I loved you. To love you in the old high way of love. That it had all seemed happy, and yet we'd grown weary-hearted as that hollow moon.

—William Butler Yeats (1885-1933)

rehabilitated to train gallery with a fixed O gauge exhibit. There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroads and model railroading. The museum is downtown, in the Casa de Balboa building in Balboa Park. For admission and museum hours, call 596-0199.

San Diego Natural History Museum, "Reptiles! Reptiles! Reptiles!" are on exhibit at the museum through Monday, September 7. The show features giant robotic reptiles—including a Nile crocodile, Jackson's chameleon, alligator, coelacanth, turtle, Western diamondback rattlesnake, and Komodo dragon. Cynophantia (extinct prehistoric reptiles) ranging from 11 to 18

feet—and normally sized live reptiles, including a newly added desert tortoise pit and reptile demonstration area. The exhibit includes a live reptile zoo and an area detailing the biology, diversity, and adaptability of these complex animals.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum is located in Balboa Park 232-3821.

San Diego Heritage Museum, the museum offers informative displays on the unique history of the San Diego area at 361 South Vulkan Avenue in Encinitas. For more information, call 760-632-8711.

Stephen Birch Aquarium, an exhibit on the current El Niño climate phenomenon, explaining the major effects the change of climate of the equatorial Pacific Ocean and overlying atmosphere can have on climate worldwide, continues through spring at the museum.

"Sea Touch" offers a computer display consisting of five interactive modules through which visitors can learn a variety of facts that scientists study the ocean from space using satellites, including monitoring currents and ocean temperatures, investigating natural phenomena such as upwelling and red tides, and tracking the migration of fish. The exhibit provides a way to interpret

the interdisciplinary nature of research at Scripps Institution of Oceanography.

An aquarium and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 35 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Key Tank, a two-story high tank with giant kelp plants and nearly 30 species of local marine life.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, north of La Jolla Shores Drive), La Jolla. For more information, call 534-8281.

Wells Fargo Bank History Museum, the museum features a working agency office staffed by guides in period costume and contains a working telegraph for visitors to send and receive messages. There's an audio-visual theater presenting short films on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Dwyer at the end of the last century; an exhibit of Concord Coach #251, a restored stagecoach built in 1947; and the Davies watch. The museum is located in the reconstructed Colorado House, at 2733 San Diego Avenue, in Old Town San Diego State Historic Park.

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

For a unique look at La Jolla—bottom to top—climb by the conventionally famous yet still fabulous view of the city from Sotoleros Park. By this unconventional six-mile (round trip) walking or bicycling route, cyclists beware: there are some tough uphill stretches here, suitable only for bikes with very low gears.

Seek out a parking space somewhere near the intersection of Torrey Pines Road and Prospect Street, and start from there. Go to Exchange Place and begin walking or riding southeast (uphill). Soon Exchange Place splits into Country Club Drive on the right and Soledad Avenue on the left. Take the latter. After one block on Soledad, go right on Al Bar Drive. On it, you follow a curvy curlicue under and then over a gracefully curved, arched bridge. At the top of the

curlicue, turn right on Crespo Street. After a hairpin turn on Crespo, look for the intersection of Maestra Drive. In the right, a worthwhile side trip up this dead-end narrow lane takes you higher to a startling drop-off offering airy and unobstructed views of La Jolla Bay and the North County coastline. Here you can enjoy the same stupendous views afforded by some of La Jolla's finest homes.

Ahead on Crespo Street, look for the inconspicuous intersection of Castellana Road, where you veer right. Just ahead, you can visit a hidden overlook at the point where Foothill Road, a shady cul-de-sac, passes over Castellana Road on an arched bridge similar to the one seen earlier. From there, tall trees frame a view of the rooftops and La Jolla Bay.

Next, back up a little and follow Castellana as it goes under the bridge and descends to meet Hillside Drive. Turn right on Hillside and follow its steep and winding course upward along the north slope of Sotoleros Mountain. When you reach Ran Adriano, which leads to Via Cacho, simply keep straight on the old (closed to traffic) roadbed



Lower cross on Mt. Sotoleros

of Hillside Drive. In time you reach Via Cacho, and from there you have only another five minutes of walking to reach Soledad Park. The park has a water fountain that usually works.

After taking in the view from the summit, where the perennially controversial memorial cross stands, head back downhill, returning the way you came.

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A Lot More than "Basta"

Repin's hypnotic immersion in the score was communicated to the audience with irresistible magnetism.

When I grew up in the Family Circle of the old Metropolitan Opera, no one paid much attention to the orchestra. What we came to was Melchior and Traubel, Milov and Bierling, Ströber and Warren. The orchestra provided accompaniment.

That attitude, of course, was a mistake. In the great operas of Mozart, Verdi, Wagner, or Strauss, the orchestral component is the foundation and framework for the whole vast musical drama, and what the orchestral musicians are called upon to do is not as complicated and challenging — and far longer — than a performance of a symphony. It's true, however, that the Met Orchestra in these days, while professional and hard working, had no special magnificence to call attention to itself. It did its job, and basta. It would have been ridiculous to imagine the orchestra giving independent concerts of symphonic music, not to mention going on a national tour.

In his quarter of a century at the helm of the Met, James Levine has changed all that. Himself a distinguished conductor of nonoperatic music as well as opera (he headed the Chicago Symphony's Ravinia Festival for 20 years), he has gradually reshaped the Met Orchestra into a very fine ensemble indeed, capable not only of holding up its end in the most demanding operatic performances but also of approaching the symphonic repertoire with confidence. Some of Levine's nonoperatic recordings with this orchestra (for example, a wonderful DG disc of Beethoven's "Eroica" and Schubert's "Unfinished") can stand comparison with the most compelling recorded performances of these works. Consequently, the appearance of the Met Orchestra at San Diego's Civic Theater, under the auspices of San Diego Opera and with the civic-minded sponsorship of Bank of America, was not a matter of some peripheral addition to the opera season (with a program of opera over-

tures and preludes and the like), but one of the major events of the music season, all the more welcome in that we no longer have a resident symphony orchestra of our own.

The concert began anomalously with a performance of György Ligeti's

REVIEW JONATHAN SAVILLE

Atmospheres, an experiment in sound and texture far less shocking today than when it was first performed in 1961 (its style of weird, motionless, whispering, atonal, athenatic, dissonant tone clusters is now a staple of the background music in sci-fi and horror films), and far less interesting. It is little more than a historical oddity, of no lasting value, reminding us of the horrible decade of the '60s, and calling up the name of that infinitely depressing symbol of yesterday's avant-garde, Boulez. Even for listeners more tolerant of such things than I am, the choice of *Atmospheres* for the evening Met Orchestra program must have seemed odd. Surely, not one person in a thousand who went to that concert in the Civic Theater wanted to hear a piece by György Ligeti, especially one played at such a low level that its sound was often below the threshold of the hall's ambient noise, so that, for considerable stretches, while we saw James Levine slowly and meticulously keeping the beat, all we could hear was the air-conditioning system and the exponentially increasing rat-tat-tat of audience coughing. Levine might have chosen this work to illustrate the orchestra's preternatural degree of precision and discipline, for in technical terms the score is immensely difficult to play; but since any fumbling entrances or miscalculated balances would have been more or less inaudible anyway, there was no way the audience could judge whether the musicians were actually giving the performance of a lifetime or just grating their teeth and blundering through.

More substantial and revealing was the performance of Berlioz's *Symphonie Fantastique*.

Calendar CLASSICAL MUSIC



James Levine

The Met Orchestra
James Levine, conductor *Valdim Repin, violin*
Ughe, Minigheles, Tchaikovsky, Violin Concerto in D, Opus 35, Berlioz, Symphonie Fantastique, Opus 14

James Levine's essentially operatic temperament: big, passionate, blazing with imagination, and yet soaringly lyrical. One could, with some difficulty, hear the power and sensitivity of Levine's

interpretation in the orchestral sounds that he has advanced from the stage of the Civic Theater, whose acoustics are unbendingly rich, strong, wide-ranging sonorities. The Met Or-

chestra certainly sounds a lot better on its recordings, or from the pit at the Met itself. But in spite of the relative dryness and one-dimensionality of the sound, one could react to the exquisite shapeliness of Levine's vision of Berlioz's *Symphonie Fantastique* (talk about avant-garde!) and the breathtaking expressiveness of the wind playing, or to the surrealistic frenzy of the nightmarish final movement, with its distorted themes, transformations and garish, almost grotesque colors.

The third work on the program was the Tchaikovsky Violin Concerto, evidently put there to showcase the orchestra in its role as accompanist (for this is one long violin solo, with receding orchestral murmurings and punctuations to frame it). Brilliant young Russian soloist, Maxim Vengerov, was originally scheduled as the soloist, but a family illness forced him to withdraw this at the last minute. The directors of opera companies constantly have to contend with such things, and Vengerov was replaced at the last minute with still another brilliant young Russian violinist, Valdim Repin (Vengerov is 23, Repin 26). Less well known than Vengerov, who might have objected to the program booklet's hyperbolic characterization of Repin as "the foremost young violinist to have emerged from Russia since the days of Heifetz, Milstein, and David Oistrakh," the substitute nevertheless turned out to be a first-class musician, with a quite Heifetz-like ray confidence in conducting the score's virtuosic demands.

What was most exciting about this performance, however, was not the dazzling virtuosity (which all young concert violinists seem to have these days) but Repin's total identification with the spirit of the music, with its dreamlike, its melancholy, its sentimentality, and the fiery confidence that — in typical Russian (and typical Tchaikovsky) fashion — alternates with these. Repin's hypnotic immersion in the

score was communicated to the audience with irresistible magnetism. Here was one of those rare performances that truly carry you away, so that you are scarcely conscious of listening but instead feel you are living the music. As for the participation of the Met Orchestra, who paid any attention to it? Presumably Levine and his orchestra did their job, and basta — which, in this section of the program at best, was all anyone could have asked of them.

At the end of the concert, fanatical (and justified) enthusiasm in the audience provoked the conductor to offer a generous encore, nothing less than the Overture to *The Merry Wives of Windsor*. As late as the orchestra was on some ground, and it was hard not to feel that this noble, stirring, authoritatively played performance was the best thing the orchestra did on some ground, and it was hard not to feel that this noble, stirring, authoritatively played performance was the best thing the orchestra did on some ground, and it was hard not to feel that this noble, stirring, authoritatively played performance was the best thing the orchestra did on some ground.

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by 12 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the work, including the date, time, and the precise address where it is to be held (including neighborhood), a return phone number, and a return address, and a phone number for public information to Reader's Guide, Classical Music, P.O. Box 8065, San Diego, CA 92161. Send the fee information to 619-861-7401.

The Summer Page Series, the San Diego Symphony this week offers a program called "Broadway, Just Off Broadway," featuring works by Andrew Lloyd Webber and others by Rodgers and Hammerstein. Performances are scheduled for Friday and Saturday, July 31 and August 1, at 7:30 p.m., at the Navy Pier on Harbor Drive, south of Broadway. Designated parking is on

Harbor Drive, Broadway, and the lot of the County Administration Building at Broadway and Ash (43). Food and beverages are available, or bring a box lunch. But no chairs, plus containers, no alcohol, please. Tickets \$10 to \$40. Call Ticketmaster (226-7000) for single tickets, 226-0800 for subscriptions, and 226-0800 for additional

program information. The page series runs through September 12. **Youth Orchestra from Taiwan**, they will perform the world premiere of "Code to New Taiwan," Saturday, August 1, 7:30 p.m., in Mandeville Auditorium on the UCSD campus. Also on the program will be classical favorites

such as Tchaikovsky's *Scherzo*, the 1812 Overture, as well as traditional Taiwanese ballads. For tickets and information, call the Taiwanese Community Center, 560-8566. **Organ Festival**, the 1998 Summer Organ Festival at the Spreckels Organ Pavilion in Balboa Park

continues to Monday, August 3, a special program that features organist Dennis James accompanying the silent film *The General*. The Great Locomotive Chase. Admission is free. The program begins at 8 p.m. Dial 226-0819 for details.

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The first week of the Fritz Theater's new play festival featured short one-acts. These fell into two kinds: those that went somewhere and the easily predictable. Once an audience gets ahead of your play, they're gone. This happened several times, but especially to G.F. Riker's *Touch 'Em Good Well, A*. A woman narrates a biography of D.J. Simpson. She periodically

You could see where Andrea Stolowitz's *Asymptote* was headed. A boss gets stuck in an elevator with one of his workers. He flips out. The worker takes charge, reverses roles. Will those roles re-reverse when the elevator's fixed? Sure. But when you've got Bill Durnham moaning on the floor like a beached

As You Like It
If you only saw act one of the Gales Globe's *As You Like It*—a huge gloom, staging this text as a dark night to the exits— you'd never know it's one of Shakespeare's funniest comedies. The production is lifeless, the cast solemn. Imagine the comedy with everyone melancholy except Jacques. Now imagine having to watch it. Act two brightened. But you couldn't shut

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The Captain's Tiger
The 20-year-old protagonist of Athol Fugard's autobiographical drama sets off on two "big adventures" at the same time. He lands a job on a tramp steamer headed for Japan, and he begins "serious writing" a novel in the manner of Tolstoy about his mother when she was his age. The author befriends Donkeyman, an illiterate Kenyan who works in the engine room, and Betty, a "factive being" he's trying to make into his young mother. Parts of the 1-hour 45-minute play lean toward the symbolic (Betty's the imagination, Donkeyman's reality), the heavily accented piece also speculates about writing (what makes truth truthful, truth mean

A high-contrast, black and white portrait of a man with dark, curly hair, wearing a dark suit jacket, a white shirt, and a dark tie with a light-colored checkered pattern. He is looking directly at the camera with a serious, intense expression. The background is dark and textured.

by Russell Lee

100

Calendar THEATER

ingful, meanings truthful, meanings meaningful). Eventually Fugard's dramatic instincts take over and the play comes to life. Fugard now 66, plays the young boy. He's at his best when he sheds four and a half decades and portrays his giddy, into-out self beginning the voyage of his life. Tony Todd gives the worldly-wise Dr. Jekyllman dignity and charm. And Felicity Jones is outstanding as Betty, the author's idealized, Frandellian mother. Jones darts about like an Ariel, caresses like a Puck, Susan Hillery codifies, and, designed the costume — a trinity of looks from swirly white to sweat-soaked brown — and designed the wonderful — a ghostly blue library, flat sage, and most.

Curse You, Jack Dalton!
The Mira Mesa Theatre Guild offers Wilbur Brann's "old-fashioned melodrama in one act," in which the "manly Jack Dalton" encounters Fugard's Van Horn, treacherous villain.

The Dining Room
Chateau Productions offers A.R. Gurney's mosaic of scenes about WASP and a new extinct room, where families used to gather to sort things out. Brent A. Stringfield directed.

Forever Fland
If ticket sales are an indication, the four harmonizers in search of plaid sport coats will be the Theatre in Old Town for a long, long time. Joseph Campbell urged everyone to "follow your bliss." Even if the light harmonies of "50s" group's aren't your particular bliss (I need



Reus Jett

a quick fix of Otis and Hendrix after hearing them, you've got to admit the Fladd follow their bliss. They dare to be square. They crown in love of having a life but put life into the greatest hit of *Your Hit Parade* (which crowned the most popular songs of the '50s until this

dreams, and Bobby Smith — sing as well as any collection of Fladd (minus pipe the opening night was crisp but made no distinction between where the released songs left off and the "spontaneous" actions began, everything left rehearsed by the numbers). Terry O'Donnell

Getting and Spending
The Old Globe Theatre presents the world premiere of Michael J. Chappas's comedy-drama about a Wall Street Robin Hood. John Linger directed.

Old Globe Theatre
AUGUST 1, THROUGH SEPTEMBER 1, TUESDAY THROUGH SUNDAY AT 8:00 P.M.

Godpiti
Vision Theatre stages a revised, updated version of the popular rock musical. Ubukh Phillips directed and choreographed the show.

Guys and Dolls
The Power Center Foundation stages its second community musical. J. Sherwood Montgomery directed, with choreography by Jim Carey.

Authentic Flamenco Dinner Show from Spain
A flamenco dinner show featuring authentic flamenco music and dance.

Sevilla
A flamenco dinner show featuring authentic flamenco music and dance.

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A flamenco dinner show featuring authentic flamenco music and dance.

Hannah Free
Donat Holo Productions stages the West Coast premiere of Claudia Allen's drama about the lifelong love affair of two women, one an adventurer, the other a homemaker.

Improbable Theatre's 70 Hill Lane
The La Jolla Playhouse hosts the West Coast premiere of the play. Award-winning (outstanding off-Broadway production) for 1998.

Into the Woods
The La Jolla Community Theatre stages Stephen Sondheim's musical about fairy tales after everyone lives happily ever after.

Love and Maria's Italian Wedding
The Old Globe Theatre presents an interactive wedding ceremony in which everything that can go wrong, will.

Letting and Loving
Lettie (Lettie) Johnson is the star, the ordinary, the "mom." The "mom" is a woman who has lost her husband. She burns for domestic criticism. Her mother, Lettie, is a woman who has lost her husband. She burns for domestic criticism.

The Mystery of Edwin Drood
The Moonlight Amphitheatre continues its summer season with the 19th-century mystery.

Nixon's Nixon
The Old Globe Theatre presents Russell Lee's speculative drama about the events leading up to Richard Nixon's resignation.

Obsession
The Old Globe Theatre presents Russell Lee's speculative drama about the events leading up to Richard Nixon's resignation.

Melinda and Steve Present Steve & Melinda
Back by popular demand, Melinda Gibbs and Steve Goodman are performing their cabaret revue "Live and on a Diet" Mondays at the Theatre in Old Town.

Miss Saigon
Reviewed this season. SAN DIEGO CIVIC THEATRE, THROUGH AUGUST 22, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE, SATURDAY AND SUNDAY AT 2:00 P.M.

Murder at the Cafe Noir
Rick Archer has a problem. The hard-boiled private detective came to the Caribbean island of Montego (it's in the Canadian chain) to find the runaway daughter of a wealthy mainland — only to find himself

La Jolla Playhouse
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- La Tania** • Friday, November 20, 1998, 8 pm
Flamenco Music and Dance
Back at the Center after her 1997 sold-out performance!
- An Evening with Langston & Martin** • Saturday, February 27, 1999, 8 pm
Starring Danny Glover & Felix Justice. Felix Justice as Dr. Martin Luther King and Danny Glover as poet Langston Hughes honor of Black History Month.
- Sonny Rollins** • Saturday, March 20, 1999, 8 pm
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- The Second City National Touring Company**
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They bring classic comedy featuring skits from the early 60s to the present day.
- Ballet Hispanico** • Friday, April 16, 1999, 8 pm
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- The Chieftains** • Friday, April 30, 1999, 8 pm
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- Buckwheat Zydeco** • Saturday, May 22, 1999, 8 pm
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Calendar MUSIC SCENE

are only allowed three ten-minute breaks.

"Well, we kind of expect them to have some mild kidney contusions and probably a little bit of blood in the urine, which is common to see in athletes after a pounding or a jarring... I thought more people would be dropping out because of back and spine problems... Initially a lot of people dropped out from motion sickness... The general wear and tear... is going to get to some of these guys — just from not sleeping in your own bed... Eventually some mental fatigue's going to set in... I know last year there were some people that got to the point where they were hallucinating... Some people were seeing things on the track that weren't there. This is what I had heard from one of the radio station personalities. There wasn't any doctor last year."

Although I have eight riders to choose from, I gravitate back to the threesome of Roller, co-owner, Tongue Ring, and Sweet 16. They seem to be the most jovial. I ask Mary, "Have you gotten to the point where you've seen hallucinations on the track?"

Mary says no.

Tongue Ring says, "I've gotten to the point where I'm sleeping, and I do the movements of being on the roller-coaster."

Mary says, "He's woken me up a couple times during the night screaming and yelling and saying, 'Give me my jacket, give me my jacket. That's all I need is my jacket.'"

As the train leaves the station, we plunge into the complete darkness of the Dipper's tunnel, a feature common to old wooden coasters of the early 20th Century. If the echo of the train rushing through the tunnel makes it hard to hear what Mary is saying, it is almost impossible to decipher her comments over the chain clanking as we emerge into the bright sunlight and begin climbing the first hill. Tony and Mary must have learned how to tune out the noise as they keep chattering through the duration of the ride. Since Star tunes are constantly pumped through the station speakers, I find myself shouting over Olivia Newton John's "Magic."

Mary is telling me, "We get beautiful sunsets, the moon, the ocean, the fireworks from Sea World..."

Tongue Ring adds, "We can tell what time they clean up the parking lot, what time the train-ists are out there, what time they come to empty the track..."

"So they didn't ask you to take your tongue ring out?"

"Not at all, why?"

"I've heard stories of people going on roller coasters with tongue rings, where the tongue has been so strong that it's

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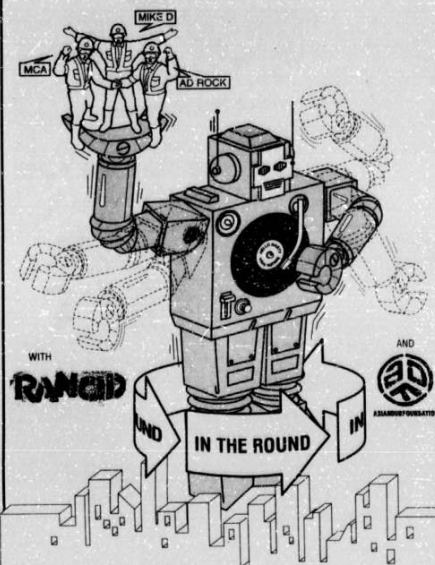
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Calendar MUSIC SCENE

ripped them off. Actually, that happened to my nephew. I figured it might be a safety issue." Tongue Ring says, "It depends on what gauge you have on. I was going to get my lower lip pierced before the contest, but I didn't because if the swelling didn't stop, it would be a safety hazard and a health hazard."

Mary nods, "He'd have to get off."

"You said you rode with a guy on the Fourth of July who was on the ride the first time it opened in 1929?"

Mary nods, "When he was five years old."

Tongue Ring adds, "He was actually here again last night. As a matter of fact, he was a little toasted..."

Day 12: The remaining seven contestants have gone 3000 laps by 9:10 a.m. According to #24 in the list of "Whirl Till You Hurl II" contest rules, "If there are still contestants riding the roller coaster on Labor Day at 10 p.m., Star reserves the right to divide the Grand Prize evenly amongst the remaining coaster contestants."

On Monday afternoon, Star has organized an intimate appearance by Olivia Newton John. However, things aren't so great. Thousands of people show up, spilling out of the east parking lot and onto the lawn across Mission Boulevard. Purportedly Ms. Newton John is a nervous wreck. People have flown in from Vegas and driven down from L.A. and are lining the cramped perimeter of Belmont with tears on their faces (go figure). Star has arranged for Olivia to ride with Tongue Ring, since he is a huge fan of the one-time local business woman (remember her Koala Blue store?). However, this meeting does not take place. Olivia does a seated interview (with the crowd chanting "stand up, stand up"), lip-synchs three songs, and splits.

I call the Star booth at the counter to ask why Tony was denied the pleasure of a spin with 0363. They tell me, "She said, 'There's no way in hell I'm getting on that thing.'"

"Did she really say that? Is that a direct quote?"

"Well, no. Actually she said something more like, 'I'm afraid of roller coasters.'"

"Start Lane...this is Laura."

"I'm calling for a contest update."

"We're on day 20. The riders have gone 5325 laps (at two in the afternoon). There are six people left on the coaster..."

"Six? Who left?"

"Tongue Ring Tony fell asleep for a half hour yesterday while the coaster was in motion. You can't do that, it's against the rules...it's also a safety hazard."

"How could he have fallen asleep while the coaster was moving?"

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Friday, July 31 • 7:30

August 8
Rippingtons
Sunday, August 2 • 8:00
Michael Franks
Thursday, August 6 • 8:00
Strunz & Farah
Friday, August 7 • 8:00
Johnny Mathis
with special guest Dick Hardwick
Sunday, August 9 • 7:30
Box Scaggs
Monday, August 10 • 8:00
Doobie Brothers
Wednesday, August 12 • 7:00
Legends of Motown
featuring The Temptations,
Martha Reeves & The Vandellas,
and The Marvelettes
Thursday, August 13 • 7:00
**Rick Springfield/
Air Supply**
Friday, August 14 • 7:30
Grover Washington, Jr.
with special guest Khari Cole
Sunday, August 16 • 8:00
Grand Funk Railroad
Wednesday, August 19 • 8:00
Harry Belafonte
Thursday, August 20 • 8:00
Diana Krall Trio
with special guests Russel Malone
& Ben Wolfe
Friday, August 21 • 7:30
Spyro Gyra/Earl Klugh
with special guest Geoff Keezer Trio
Wednesday, August 25 • 7:00
Lee Ritenour
with special guests Tuck & Patti
Friday, August 28 • 7:30
Jethro Tull SOLD OUT
with special guest Mike Kenesly
and Bear For Dolphins
Sunday, August 30 • 8:00

September 8
Bryan White
with special guest Joel Fosse
Thursday, September 3 • 8:00
Clint Black SOLD OUT
George Carlin
Friday, Sept. 17 • 8:30 & 9:00
**Dave Brubeck Quartet/
David Benoit**
Friday, Sept. 17 • 7:30
**Collin Raye/
Patty Loveless**
Sunday, Sept. 20 • 7:00
Righteous Brothers
with special guest Paul Bonad
Wednesday, Sept. 23 • 8:00
John Hiatt
Thursday, Sept. 24 • 8:00
Judy Collins
with special guest Tom Rush
Friday, Sept. 25 • 7:30
Hiroshima
Sunday, Sept. 27 • 8:00
**Christopher Cross/
Ambrosia/Stephen Bishop**
Wednesday, Sept. 30 • 7:30

October 8
Tower of Power
with special guest Average White Band
Friday, October 2 • 7:30
Bobby Caldwell Big Band
Friday, October 9 • 7:30

**Humphrey's
Concert Line
503-1010**
Web Sites:
www.humphreysconcertline.com
www.4thandb.com
E-mail:
info@humphreysconcertline.com
info@4thandb.com
Tickets are available for all ages.
Children under 18 must be accompanied by an adult.
Seating subject to change.
Humphrey's Box Office is located at 4th & B.

Grand Funk Railroad
Wednesday, August 19

2241 SHELTER ISLAND DRIVE

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THE HOT LIST
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 3. Before
 4. Now
 5. The closest bid, without going over.

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THE LAMPLIGHTER
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MIDTOWN
Crow Bar
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MORINA
Tio Leo's Lounge
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PACIFIC BEACH
Blindmelons
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Orbit International is a service to introduce original
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 All contracts are the responsibility of the originator
 of the music/song and the inquiring party.

ORBIT INTERNATIONAL

P.O. Box 261802
 San Diego, CA 92196-1802

Calendar MUSIC SCENE

"They've been riding for 20
 days straight. I guess the other
 riders tried to walk him up, but
 he was like, in a coma."

On Sunday night, the day
 after Tony's extraction, I re-
 turn to find out how Mary
 Sweet (in and full-on) center Rob
 are dealing with the loss of their
 friend.

"I was sorry to hear about
 Tony getting thrown off."
 Rob says, "Yeah, you know
 we're all starting to get a little
 tired."

"What happened with
 Tony?"

"He fell asleep real quick. He
 just kind of closed his
 eyes, started snoring."

Mary says, "He was sound
 asleep. So the (roller coaster)
 manager Wendy said, 'Tony,
 Tony, and he didn't respond.
 They put a call in to Star, and
 they couldn't get hold of any-
 one, so they started paging
 everybody."

Rob says, "We just sat here
 for 25 minutes while he slept."

Mary says, "So then Brian
 (from Star) got the call that it
 was official. 'Tony' was dis-
 qualified." So he said, 'Okay
 Tony, wake up, everyone's out
 the coaster.' So we all jumped up
 on the platform, and Tony
 started shrieking. He goes to
 me, 'How come we're getting
 off, Mary? I didn't know what
 to say. Then Brian says, 'Tony,
 it's because you were asleep.' He
 goes, 'No, I just had my eyes
 closed, and Brian says, 'You've
 been asleep for 25 minutes.
 (Tony) was just doing himself."

After discussing Tongue
 Ring for a few hills, Rob says,
 "You know, you could say any-
 thing about Mary and I, because
 we're getting along so well.
 We're a great support team, I
 couldn't do it without her."

Mary looks at him. "After
 this, we'll be life-long friends."

"Oh definitely. It's almost
 like [we're] roommates. We call
 this our house. We clean up our
 house every now and then, we
 take the gum wrappers out, get
 the little baby wipes and soap
 everything down." Rob shouts
 over to some friends outside
 who are trying to get his atten-
 tion. "I'm getting interviewed
 by Life magazine, hold on."

Mary has the biggest sup-
 port crew, roped off in front of
 the coaster entrance. As I leave
 Mary's table, she tells me, "I worked with
 her at a software company."

"Did you and Mary get the
 time off work?"

"We got laid off right before
 this happened. It was perfect
 timing." As Mary and her com-
 petition climb the first hill, her
 friend screams up to her, chack-
 ing a sign that says, "Mary, it's all
 yours, baby." Mary's boyfriend
 Joe holds another sign that says
 "Proud Mary Keep on
 burning."

"Whirl Till You Hurt II"
 contest results will be recorded
 in an upcoming "Blurt."



LACY YOUNGER

Singer/Songwriter

SATURDAY • AUGUST 1 • 8:00 PM

Lacy Younger comes to Borders for a FREE concert to promote her self-titled September debut release!

Lacy Younger sale priced at Borders for \$11.99

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sam goody
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"We both worked a 12-step program," John Taylor, the former Duran Duran bassist, tells me about his association with former Pistols guitarist Steve Jones. "We became close because we're both sober."

dance around Nick, the keyboard player. Well, his wife was standing at the side of the stage just tuning. She was saying to our manager, "This band will never work again! Never!" And she was right. That was the last show

entourage of a dozen free-thinking rock-and-rollers raised a few eyebrows with their streaked hair, bright

a few items (a Jimi Hendrix video, sunglasses, two used cassette tapes for the van). The group made their way out of the store.

"Hey," I asked bassist Donna F. "Why did you not use last names? It's kind of a reverse flamenco thing—all band members are 'Donna' with a single last initial." "What made you stop in Carlsbad?"

"We're playing in San Diego [at SOMA] tonight," she replied.

blurt

THE INSIDE TRACK

"So there was a time that you had a drug problem?" "Yeah, there was a time that I had a problem with life.... I just played in a band that I really didn't enjoy anymore, you know, like a lot of people stay in jobs (they hate)."

Taylor mentions that the very last 12-show (with the original members) was in San Diego. "We played the San Diego Sports Arena for two nights. It was the last date on the tour and we did the whole fucking thing, you know, kick the drum kit over. I remember we paid this stripper to come on and

with the original five members of the band. We never did it again." Taylor's solo album (with Jones) *Feelings Are Good and Other Lies* is on his own label BS. If you missed his live band, John Taylor Terroristen, last night at the Belly Up, you can catch them tomorrow at the Coach House in San Juan Capistrano.

Another slow day at the local record store. Spin Records' manager Ken Kosta smiled wryly and sighed, "Our brush with celebrity, I guess." —M.L.

"You have to lay down." I'm standing in Scott Saw's bedroom. Saw is showing me one of his "Bent Perspective" art pieces that will be on display at an

house the panels of different color combinations. "Where'd you get these from?" "My parents just had them laying around." (Saw's dad teaches art at Palomar College.) "I have a series of photos that will be at the Belly Up—that are entitled 'Bowling for Jesus.' It turns out that in third or fourth century Europe, bowling was used as a religious ceremony.

Knocking down pins meant you would be saved from sins." Scott Saw's opening reception goes from 5-8 p.m., but if you miss that, the art will be displayed at the Belly Up for the month of August. The reception is free and will include several interactive mirror sculptures containing over 200 cut and angled mirrors. There will be live musical performances by Contact (including band members from Physics) and DJ Sleepwalker.

"Not too much Redband style out here tonight." I joke to Jim Austin, part owner of the Redband clothing line and stand-up-bass player for the Smith's Ranch Boys. He's taking a break with the rest of his band on the sidewalk outside Calypso Cafe in Encinitas.

Austin comes back quickly. "Actually we wear a lot of our stuff, just not tonight. I'm wearing a vintage shirt tonight," he says, almost apologetically. "But we make clothes that are just like this, and you know, it's not like it used to be, when it was just strict beach wear. That was years ago." He's smiling, but you can tell he's a little bit pissed—I may have hit a sore spot. "See, we make killer jackets, great jeans, but all anybody

remembers are those shorts that were, like, this color," grips Austin, pointing to a section of Calypso's exterior that is the color of radioactive salmon. "I wish I could just buy all that stuff back so it wouldn't be out there anymore."

The Smith's Ranch Boys' music is hillbilly swing, a mix of jazz and country that dates all the way back to the '30s and '40s. "It's got some boogie-woogie in it....," says rhythm guitarist and vocalist Dan Vasquez.

The Boys play both acoustically and plugged in—featuring lead guitarist TK's unusual double-necked solid-body guitar, with six strings on one neck and 12 strings on the other. Offstage as well as on, the key word for the Smith's Ranch Boys is "vintage." Jim Austin has made it clear that he's trying to give Redband a more "vintage" feel. Vasquez runs Speedway, a shop in El Cajon that sells "junk," vintage clothes, and retro wear. TK splits his time between shaping "vintage" '60s model surfboard decks and his own business, Twilight, which makes "vintage" fiberglass lamps and lampshades. The odd-man-out is Johnny, rhythm guitarist and vocalist, who is a student of veterinary medicine.



the Calypso Cafe, and August 16th at 4th and B with Rocket from the Crypt.

Shooters/Submit: A Local Music Venue. You remember *The Phantom Tollbooth* movie, right? The kid from "The Munsters" drives his kiddie car through a magic doorway and, kablam!, he's a cartoon. Well, on weekend evenings, there's a phantom tollbooth at the back of Shooter's, a plain old neighborhood bar on 30th near University. At the back of the club, past the pool tables, the tollbooth operator aims you at seven bucks and ushers you into cartoonland, aka Submit.

On the Shooter's side, there's a "performance artist"—looking deader than Marilyn Manson—who is suspended from a spooky tree sculpture and moans as I pass by. Submit has more of the same. A woman with a loose-fitting white robe and passed-on green doggie eyeglasses stands on the end of the bar, waving her arms languidly to the trance goth music. She then switches to a herky-jerky motion that reminds me of a stroke victim.

In keeping with the cartoon theme, there are lots of colorful and revealing costumes. The Spider Lady is a petite young woman in a leopard and fishnet whose job it is to climb the suspended vinyl spider's web. She crawls and kicks and hangs upside down while a couple of dozen people dance on the large open floor.

I notice one woman in a particularly slinky dress sitting alone at the bar. Guys walk up and talk to her, though each one wanders off after a moment or two. I step on up and suddenly understand their disinterest. She is a he. "So, um, what kind of place is this?" I ask. "That's hard to say. You have to experience it. It gets pretty wild after midnight." "What's the wildest it's ever gotten?" "The name pretty well says it all: Submit, you know? Masters and slaves. A lot of people here like leather and whips." "Whips? Right here on the dance floor?" "Sometimes. On a good night. There's a guy over there who sells custom-made ones, if you're interested."

Contributors: Jennifer Ball, Adam Perkill, Jay Allen Sanford, Pat Sherman, Mark Woodell

TOWER RECORDS

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Saturday, August 1

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1. Press the 4-digit extension above the category that interests you. (For example, 4001 for upcoming concerts.)

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

FREE LINE
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Amphichee, Saturday, August 8, 8 p.m.
Mission Avenue and Pacific Street, Oceanside. 760-772-5451

Brian McPhee (420) 4th and B, Saturday, August 8, 8 p.m., 345 B Street, downtown. 619-233-6433 or 619-208-8497

"Pink 402: CD Release" with **Interwave** and **Pink 402** at **Rock**, Saturday, August 8, 8 p.m., 1130 B Street, San Diego. 619-233-5455

SBWaves, Farouk, & Margaret Fields, at **American Landing** San Diego, Saturday, August 8, 8 p.m., 2525 Harbor Boulevard, San Diego. 619-232-4355

"Kettner's Kluge" 119: CD Release, at **Concerts** and **SBW**, Sunday, August 9, 10:30 a.m. to 1:30 p.m., 1130 B Street, San Diego. 619-233-5455

Rob Wasson and the Blind Spectacles, Sun for 2, Friday, August 7, 7 p.m., 4114 Newport Avenue, Ocean Beach. 619-233-6354

Howard, Con Amphichee, Saturday, August 8, 8 p.m., 2506 City Valley Road, Chula Vista. 619-228-8497

Paula Jay Walker (412) 1st and Main, Saturday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Freddie Voth and the Four Seasons, 4441 The Plaza

Chy Valley Road, Chula Vista, 619-228-8497

"Blue Festival" with B.B. King, 1954, Sunday, August 8, 8 p.m., 345 B Street, downtown. 619-233-6433 or 619-208-8497

Concerts, at **Concerts** and **SBW**, Sunday, August 8, 8 p.m., 1130 B Street, San Diego. 619-233-5455

"92 Jam" with Joe Satriani, Drain, 3700, on the **Hanger**, 40th and B, Wednesday, August 12, 8 p.m., 345 B Street, downtown. 619-233-6433 or 619-208-8497

NT Jammy and the Bee Five, 10:30 a.m. to 1:30 p.m., 1130 B Street, San Diego. 619-233-5455

The De, De Brothers (419) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Sony Rogers (760) 434-6030, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Bar Songs (418) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

The Big Six (418) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

The Big Six (418) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Tech and the Maytals (732) 3rd and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

"Legends of Motown", featuring the **Temptations**, 773, Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Ad Supply (420) 4th and B, Sunday, August 8, 8 p.m., 345 B Street, downtown. 619-233-6433 or 619-208-8497

James Taylor (822) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Friday and DJ Sparrow, 4th and B, Friday, August 8, 8 p.m., 345 B Street, downtown. 619-233-6433 or 619-208-8497

The New Wave Show (449) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Joe Williams and the Kinder, 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

"Summer Sessions" with Paul, 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Wychel Jones (183) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

8 1/2 Savanah (982) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

El Yee, the Hypnotics, and the Abby Fresh Foundation, 2815, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Kentel, 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

David Williams, 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

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Elton John (480) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

The Knack (732) 3rd and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Grand Funk Railroad (422) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

The World's End, 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Boring Spine (228) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

"Luna Pools" 814 CD Release, 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Harry Salsano (428) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Headlines (11) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

Donna Reed (99) 1st and Main, Sunday, August 8, 8 p.m., 1410 North Highway 101, Escondido. 760-434-6030

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Saturday, August 1 10 pm - 4:30 am

"Binge" "Binge" "Binge"

Sunday, August 2 10 pm - 4:30 am

"Binge" "Binge" "Binge"

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SUNDAY NIGHT

N-Z ROUGH No Cover / Drink Specials

WEDNESDAY NIGHT Performing Live Music

DANNY DEAN & THE HOMEWRECKERS No Cover / Drink Specials

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Fri. July 31

FUZZY AND THE BLUESMEN

Sat. Aug. 1

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SUN. KIDZ - JACOB Clara Fisher, Tom Alvin (feat) Missy Moore

WED. Vibe - Clara Fisher, Tom Alvin (feat) Missy Moore

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Fuzzy and the Bluesmen (feat) Planet Groove

SUN. Tanya S. & Clara Fisher, Tom Alvin (feat) Missy Moore

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Calendar
MUSIC SCENE

UNDERGROUND
DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-5000 ext. 281, eight or ten days before the event. The work period for publication. Please leave a phone number at which you can be reached. The listings are free.

Arrows: DJ Donk King and guests. Drop progressive house, funk, and disco. Wednesday 9 p.m. to 12:30 a.m. 2228 Bacon Street, Ocean Beach. 619-222-8131.

Bachman: DJ Mike O'Connell, Steve Davis, and Ben Finkler. 3813 50th Street, North Park. 619-297-4543.

Box Time Continuum: Live performance by Chalky Dancer. Exploration. Mondays, 10 p.m. to 12:30 a.m. 2228 Bacon Street, Ocean Beach. 619-222-8131.

Club Vibe: DJ Bryan Pollard, Curt Fitch, and special guest. New wave, hip-hop, and funk. Responding to September. www.kids.com 619-685-7550.

Club Gasoline: DJ Rick J and guests. Breakbeat, house, and trance. Thursdays, 2001 Nimrod Boulevard (inside Harbor Nights). Point Loma. 619-685-7550.

Club Hedonism: DJ Jon Bishop and Mike O'Connell rotating weekly. House, techno, and groove. Thursdays, 1051 University Avenue, Hillcrest. 619-497-4808.

Die Zimmers: (The Room). DJ Bryan Pollard, Chalky Dancer, and Ben Finkler. 2001 Nimrod Boulevard (inside Harbor Nights). Point Loma. 619-685-7550.

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the NOTE

By Gina Arnold

I read somewhere that the Australian soul Superjeans intended its name as a ironic pun on the "Super" and "Jeans" (read: jeans) that they wear. The Superjeans intended its name as a ironic pun on the "Super" and "Jeans" (read: jeans) that they wear. The Superjeans intended its name as a ironic pun on the "Super" and "Jeans" (read: jeans) that they wear.

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the NOTE

By Richard Metzger

Theodore Adorno of Milken writes, "When it comes to the hegemony of pop on musical performers and performances, I can put up with the fiction, the fake stuff. Alternate rock universes are fine — finer, in fact, than the 'actual' Big 12. It's the CUTE that makes my skin crawl. Not time you get into the pants, the corny word play, text printed backwards, playing dumb with historical events, etc. I will support The Reader for ELEVEN WEEKS."

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52 U.C. COCKTAILS

July 31: GET YOUR WEEKENDS STARTED HERE!
Goldfish with DJ LUCKY
1/2-Price Appetizers
\$2 Drinks till 10 pm

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AUG. 1-3 SUNDAY & MONDAY
KARAOKE w/DJ ORIN
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AUG. 4 w/ Psyche Tuesdays with DJ Scott Martin and
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\$2 DRINKS UNTIL 10 PM • \$2 BOTTLED BEER SPECIALS

AUG. 5 PIP'S MARTINI MILL
PERFORMING LIVE
HOT ROD LINCOLN
SWING DANCE LESSONS 8 PM
\$3 MARTINI SPECIALS
TAKES \$5 MENU
\$15 \$5 OR MORE

MUST BE 21+ with PROPER ID

Swingin' Saturdays
Tio Leo's • Del Mar

Saturday • August 1
Swing Dance Lessons • 7 pm

Sylvia & Salvador 9 pm

August 8 — Billy Watson
August 15 — Redbreakers
August 22 — Swing'n Kings
August 29 — The Rockin' Aces
September 5 — Billy Watson

Drink Specials

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619 358 1468

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THURSDAY JULY 31
Happy Hour: 5-7 PM
Live Music, Dancing, Beer & Battered

Friday JULY 31
POSITIVE APPROACH
"High-Energy Rockin' Blues"

Saturday JULY 31
NICK SHARPE
THE LUCKY STIFFS

Sunday AUGUST 1
TALL PAUL
AND THE BRAZOS BAND
"Red Blues & Rock Blues"

Monday AUGUST 2
BILL MAGEE BLUES
"Played with the Best"

Tuesday AUGUST 3
ROBIN HENKEL BLUES
"Red Blues & Rock Blues"

Wednesday AUGUST 4
THE DEACONS
"Swingin' Blues"

Every Wednesday 9 pm - 1:30 am
THE PRESERVATION REVUE
"Old Songs Preserved... Alive and Well!"

428 "P" Street • (619) 233-3077
Across from Horton Plaza parking

TROPHY LOUNGE

TUESDAY NIGHTS
Performing live swing music.

2 FOR 1 COVER
W/THIS AD
NO COVER
8:30-10:30 pm

DANNY DEAN
HOMEWRECKERS

Wednesday
Friday
Saturday
Sundays

HAPPY HOURS & FREE POOL
NOON UNTIL 7 PM

Summer Concert Series
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6949 EL CAJON BLVD. (ON THE SDGA AREA)
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DAILY HAPPY HOUR
2-7 PM • \$1.50 BEVERAGES • \$3.50 STARTERS

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GROVE
\$1 DRAFTS • NO COVER

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THE RIP CARSON TRIO
McPHERSON STRUT

SATURDAY
MR. PACKER
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SUNDAY
FREE POOL ALL DAY • \$2 BLOODY MARYS

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AUG. 15: THE PACANANTS

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THURSDAY JULY 31
Gill: Producers presents "Live Music Spotlight"
Stagger • Trouble City • Eva's Lyric
August 1: The Red Lion Lounge • Average Joe • Eddie Ray

FRIDAY AUGUST 1
BEDBREAKERS

SATURDAY AUGUST 2
SLAPBAK

SUNDAY AUGUST 3
Ultimate Blues Jam: 4-6 pm with hosts Tommy Bird & Sherry Ann
International musicians. Bring your own tips.

MONDAY AUGUST 4 — Swing Night
Dance lessons: 7-8 pm with Wally White Swing

TUESDAY AUGUST 5 — The Pourhouse of Blues with
FRED HEATH

WEDNESDAY AUGUST 6 — Back Productions presents
CREAM
Oldies, Country & Blues

THE RIP CARSON TRIO
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MR. PACKER
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SUNDAY
FREE POOL ALL DAY • \$2 BLOODY MARYS

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SPONSORED BY
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[illegible]

The Naked Ben, 950 Hacienda (near Islands in the Food 4 Less shopping center), Vista, 760-639-5822. Friday, 8 pm, rock/blues/acoustic.

Neimans Bar and Grill, 300 Caribbean Village Drive, Carlsbad, 760-439-1111. Thursday, Open Door. Click with dance. Friday, Free. When Steve Hink and Scott Saturday. Ronnie Lee and The Twists. Tuesday, Rock n' Roll. Friday, Tom and Mavis. Wednesday, The Bluebelles. Live, rockabilly swing. Wednesday, *The DH Experience*, alternative.

Pennypack Pub and Grill, 1001 West San Marcos Boulevard #195, San Marcos, 760-444-8792. Friday, 9 p.m., rock/blues.

Pounders, 125 West Grand Avenue, Escondido, 760-739-1288. Friday/Saturday, open Tuesday. Live original rock and roll.

The Rainier, 355 Rainier Drive, Carlsbad, 760-931-1122. Friday, 5-9 p.m., blues/jazz, rock. Saturday,

3:30 pm to 8:30 pm. Terry Laidley, South American guitarist.

Ringer's Cocktail Lounge. 3517 South Main Avenue, Bonnull 760-941-5083. Friday and Saturday, 10:30-11:30 pm.

Roasting Plant Coffee and Cafe. 3870 Valley Center Drive (Carroll and Highway 190), Carroll 760-6777. Friday, 8 am. *Chuck Perrier*, acoustic folk. Saturday, 8 pm to 10:30 pm. Andy Villanueva, Brazilian jazz guitarist.

Rye Restaurant. 517 First Street, Ennis, 760-436-1001. Saturday, 10:30 pm. *Green Golden*, *Jojo McLeans*, Blue and guitar duo.

San Luis Rey Downs. 31474 Golf Club Drive, Bonnull. 760-758-3762. Thursday and Saturday, *Rat Cratin*, big band. Friday, live country.

The Sandbar Cafe. 3878 Carlsbad Boulevard, Carlsbad, 760-429-4561. Friday and Saturday, 8:00-11:00 pm. *Myrae*, guitar.

Friday and Saturday, The Flat Out

Zion, Rock Sunday, Blue Struck: Monday, Tomcat Country and the Blues Dratters, blues, Tuesday, Justin Brothers acoustic, Wednesday, Blue Country.

Sealini: 3790 Via de la Valle, Del Mar 619-450-1414. Thursday, through Saturday, 7 p.m. to 11 p.m. *Sandwich*, contemporary.

Surf N' Saddle: 123 West Plaza M (Lomas San Diego and Highway 160) Solana Beach, 619-755-0474. Monday, starts at 9 p.m. except on Thursdays, 5 p.m. to 11 p.m. *Blue Struck*, rock, Sunday, the Wildwinders, rock, Sunday, Empty Ditch, folk rock, Wednesday, Smile Craft, rock.

Tip Lee's: 3530 Valley Center Drive Del Mar 619-350-1468. Saturday, 5 p.m. to 11 p.m. *Swing*.

Turquoise Grill: Inside the Sheraton Hotel, 1600 Camino del Mar, 1905 North Torrey Pines Road Del Mar 619-450-4537. Friday, live jazz, a club for information, Saturday, 9 p.m. to 11 p.m. *Swing*.

[illegible]

Hilltop Acids, 4175 Le Ave.
Drive, Mission Bay, 618-756-
Furudon Bar and Grill, Friday
Saturday, 9 p.m., Joe Rabinovich
acoustic, Sunday, 10 am to 2
p.m., *Rainmaker*, contemporary.

Holiday Inn, 4875 North Har-
vey Drive, Inglewood, 619-226-4-
BaySide Bar, Saturday, 9 p.m.,
Dance, vintage rock and rhythm,
blues.

The Hyatt Islandia, 1441 Quail
Road, Mission Bay, 619-221-13-
Safari Lounge, Friday and Sat-
urday, 7 pm to 10 pm, Jim Bianchi,
piano/jazz.

Java Joe's Coffeehouse, 4094
Newport Avenue, Ocean Beach,
619-523-0136, All performances,
at 9 p.m., Thursday, the Living
Acoustic, Friday, the Bluegrass
Saturday through Wednesday,
music, call club for information.

Javanican, 4338 Can Street, San
Diego, 619-483-9535, Sunday,

k	Schools
l	1400-1500
j	1500-1600
m	1600-1700
n	1700-1800
o	1800-1900
p	1900-2000
q	2000-2100
r	2100-2200
s	2200-2300
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u	2400-2500
v	2500-2600
w	2600-2700
x	2700-2800
y	2800-2900
z	2900-3000

Mer and Grill , 950 Street, Pacific Beach, San Diego, <i>Thurs, and</i> matine, <i>Fridays, Goldfish</i> and <i>the Fish</i> , 8 p.m., <i>Sat</i> and <i>Sun</i> , <i>Wednesdays</i> , <i>Hot</i> rockabilly.	Dave Harris The Thom The Blues
1152 Garnet Avenue, San Diego 273-9754 Jimmy Lewis, <i>Alvin</i> and <i>the Chipmunks</i> Saturday, <i>Shogun</i> <i>Drum</i> and <i>Bass</i> , <i>alternatives</i> , in <i>Open Acoustic Night</i> , the <i>Richard Stone</i> <i>and</i> his rockabilly.	expa saga 9 p.m. the 07-78 06-78 06-78 8 p.m. The Acro
Seach Club , 1921 Bacon Street, San Diego 222-0822 Nightly <i>Shogun</i> , <i>alternatives</i> Mike and the <i>Wise Men</i> and <i>Jazz</i> , <i>Saturday</i> , <i>Urban</i> and <i>Jazz</i> , 5 p.m. to 4 p.m., <i>San</i> the <i>Blues Ambassadors</i> , singer, <i>alternatives</i> .	The Walt 06-78 10-78 10-78

Place. 3706 Fifth Avenue,
#3 894-0088. Thursday,
closes

Shant and Castle. 1355 North
Highway, downtown, 234-0777.
Open 10 a.m. the Fridays.

NET. 3777 Leggett Road, La
Jolla 857-3006. Friday, 6 p.m. to
midnight, acoustic.

University of California Avenue
#19 894-0822.
Friday, 9 p.m. Raven, rock,
#8 Saturday, 9 p.m. to 1:30 a.m.,
rock, rock, Sunday, 4 p.m. to
10 p.m. Lopez and the Blue Notes.
9 a.m. Steve Langston.

Feeling. 902 West
Fourth Street, Mission Hills.
#400. Friday, 8:30 p.m. to
1:30 a.m. Donna Freylich and
the Eggs.

[illegible]

Kennington Club. 4079 Adams Ave., Kensington 284-2878.
 10 p.m. to 1 a.m. Live music on Friday and Saturday, live jazz, groove, and funk nights. Neon Beat, pop.

Lolla Marrett. 4240 La Jolla Rd., San Diego 591-5877, 1414 Atlantic Ave., Friday, live salsa, reggae and cha cha.

Sam's Coffee House. 5343 Adams Ave., San Diego 591-2820.
 Thursdays, 6 p.m. (Jazz/Poetry night). Fridays, 9 p.m., Barcelona live. Gaudi alternative. Saturdays, 7 p.m. Sunday, 11 a.m. to 1 p.m. Sunday, mostly beat nights. Tuesday, 7:30 p.m. to 10 p.m., Open Night. Tuesday, 9 p.m. to 10 p.m., an evening of alternative, acoustic and new wave. Saturdays, 8 p.m. to 10 p.m., Much Rock! alternative folk.

3671 First Avenue, Hillcrest, 329-4940. All performances begin on Thursdays. *Ready as the Red*

9-276-5637. Friday, 7 p.m. and the
sweeps, rock. Saturday, the
social idea Figs, rock.

De Ould Sed. 3173 Adams Avenue,
Central Heights, 619-284-6594. All
performances are 9 p.m. to 9 p.m.
Friday and Tuesday, As Symon, Fresh
R. Saturday 10 p.m. Wednesday,
Legs Figs and Frank Drown
somatic.


Joe's J. 5147 Waring Road, Allied
industrial, 619-286-7873. Friday and
Sunday, Brown Sugar, rock.

Pannikin Coffee and Tea. 7467 Grand Avenue, La Jolla, 619-554-5453. Saturday, the *Mind Matters*, 10:30 am, *Trin Maglores and Friends* 10:30 am.

Pasquales Italian Restaurant. 3001 University Center Lane, La Jolla. 619-554-0439. Tuesday, 7:30 pm to 10:30 pm, *Trin Maglores and Friends* 10:30 pm.

Foxy's Sporty Bar and Grill. 7966 Armistead Street, San Diego, 619-571-0296. Friday, *Legal Tender*, rock, the *Good Chicks*, alternates.

Rock Bottom. 8780 Via La Jolla Drive, La Jolla. 619-450-9277.



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Call for drink specials • Valet • accepts • ATM at all locations

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A GRAND HERITAGE HOTEL

HAPPY HOUR
5-7 pm, Monday-Friday
1/2-PRICE APPETIZERS

Fri., July 31 • 9 pm-1 am
THE DEACONS

Sat., August 1 • 9 pm-1 am
**JAIME VALLE &
COUNTRY**

7-9 pm, Tuesday-Thursday
9-11 pm, Friday-Saturday

NO COVER!! • 3-hour validated self-parking
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The Catamaran Resort Hotel, 39 Mission Boulevard, Mission Beach, 619-480-1100. The Carnival Bar, 1000 Ocean Blvd., 619-480-1100. 3 o'clock rock. Friday, the *Mar Dub* pub. Saturday, *Nevermore*. Sunday, 2 to 6 p.m. Hot Rod Lincoln, rockabilly. *Newsday's Big Time Operation*.

Tiddler's Grange, 2760 Shelter Island, 619-480-1100. 10 a.m. to 11 p.m. Friday, Point Loma, 619-222-2126. Friday and Saturday, 10 a.m. to 11 p.m. *Six Feet Under*, rock and c/ds.

The G Lounge, 2228 Bacon Street, Ocean Beach, 619-222-8133. Live music, nightguy, club/djs for information.

Hennessey's Tavern, 4030 Mission Boulevard, Pacific Beach, 619-482-1100. 10 a.m. to 11 p.m. Friday, 9 p.m. to 1 a.m. Thursday, the *Shrimp Truck*. Friday rock, live, Swing Machine. Saturday, the *O'Brien Brothers*, Irish. 6 p.m.

La Valencia Hotel, 1253 Piquet Street, La Jolla • 619-435-0737. Thursday, Sunday, and Monday to 10 p.m.; also Friday, 4 p.m. to 10 p.m.; Saturday, 12 p.m. to 10 p.m.; Saturday, Zevulun, contemporary Tuesday and Wednesday. *MacLeod*, contemporary.

Milligan's Bar and Grill, 5786 Jolla Boulevard, La Jolla • 619-47-7511. Thursday, live jazz and blues 7 p.m. to 11 p.m.; Friday, Gordon Goodenough jazz, 5 p.m. to 11 p.m.; guest, club-disk information.

Moonbeagles, 832 Garnet Ave. Pacific Beach • 619-483-6550. Thursday, the *Roll Moogie Rock* 8 p.m. to 11 p.m.; Friday, *Psycho Electric Rock*, 8 p.m. to 11 p.m.

Old Venice Cafe, 2910 Camino to Point Loma • 619-225-5888. The *Peter Hall* Friday, the *Tone King* Saturday, the *Gravy Pies*.

San
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Averm
Omid
9 pm,
track.
Blame
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Mick & L
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perform
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Sunda
and M
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eg
quadrone, 5853 Buena
 Diego, 619-560-6771.
 Th. Thursday, 6 pm to
 11 pm. Unplugged. Classic pop
 and rock.

Pub 587, 1727 Buena
 Avenue, 619-279-2033.
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BRICK

**Box 2225 El Cajon Boulevard,
Ave. 619-296-2101. Wednesday,
7:30 p.m., southcoastconcert.
San Diego's University Road**

**5. Restaurant and Lounge,
Westview Avenue, La Mesa
9-7777. Friday and Saturday,
7 p.m., piano.**

**Box 644 El Cajon Boulevard,
Ave. 619-289-0000. Friday,
9:00 p.m., Saturday, Nervously
drives a truck.**

Nazayo Inn, 8515 New in Road, Larkos, 019-463-1230. Thursday-Saturday, live rock and roll.

Break Coffee Company, 525 Betty Avenue, Hillcrest, 019-295-1111. Friday and Saturday, 8 pm to 10. *Rocky Chapman*, contemporary.

Donnell's Pub and Nightclub, 1 Myer's Boulevard, Bay Park.

143 South Cowardin

Thurs., July 30,
8-11 pm

THE FRODO BAGGINS
with guest, "The
Buckley"

Fri., July 31,
9-11 pm

Buckley
with guest,
Conan Rice and

Sat., Aug. 1,
9-11 pm

GO!
What

Sun., Aug. 2

THE HO
THE HA

Mon., Aug. 3,

COAST GUARD
Cruises, Colima Beach
DY AND
WATED


Nine
17
Singles' Armistice, 5:30-8 pm

FISH
and quarts
STRANGE FRUIT
Must Pin-Ups, 5-8 pm

MOD LINCOLN, 9 pm
20 SONS OF JOHNNY CASL, 6 pm

E.H.O.

RED HAMEL LIGHTS



Red hamel is bringing
San Diego more
easy smokin' lounge evocative...

**Tonight,
July 30th,**
and every Thursday in August,
catch the twisted smokin' sounds of

Toledo

at
The Kensington Club
How Two Rooms Collide Lounge Hybrid.
Start for it and enjoy

The Kensington Club
3029 Adams Ave.
Chula Vista, CA 92015
619-291-2646

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.


BLIND MELONS

Thursday, July 10

SOULCRACKER

Friday, July 11
IN CONCERT

SONNY RHODES



Saturday, August 1
4-7 pm

Freddi A. & The Swing Machine

6-8:30 pm
IN CONCERT

Frank Muester from L.A.

WEAPON OF CHOICE

Sunday, August 2
4-7 pm

Mississippi Mudsharks

9-10 pm • Clique Prod. present.

Suga-Py, Deep House & Tancee Rhicue with Resident DJ Phil Aye

Jeff Scott • Rite-1

Izzy • Paulo

Monday, August 3

BIG MIKE

15 Domestic Pitchers

17 Import Pitchers

Tuesday, August 4

MISSISSIPPI MUDSHARKS


12 Drink Specials

BAR, RESTAURANT & HOTEL EMPLOYMENT NIGHT

Wednesday, August 5

IN CONCERT

TOMMY CASTRO





PACIFIC BEACH 483.7844

The Plum Tree Cellophane: 1981
Sunset Cloth Bookend, Point Loma,
619-276-4035. Satirical, 7 pm. *Electric*
Broad variety, and *New Frontiers*,
gospel music.

Reboute: 5660 La Jolla Bookend, La
Jolla 619-479-1972. Live jazz and
blues nightly.

[illegible]

K OFF JILL  **MAF**
TY **FRI.**
JUL 31
ROY
TSAM **SEMI**
THE FINGER **AUG. 1**
n-ups 8-12 pm
CC registration New
TOM GIRL **WED.**
DOJOS **AUG. 5** **from Argentina**
WCASE **FRI.**
CC **AUG. 7**
Release Party
CH FACTOR
 **WED.**
HOUSE OF (Pain) **AUG. 11**
ROME
ER CULT **SAT.**
ING **AUG. 13**
tic Drabants
en
CO TIXES

DISCIPLE OVERCOME
FORCED LIFE
POSITIVE YOUTH
GORN BLIND
65 - 80PM - WEDNESDAY

SUNDAY, AUGUST 2
MILLENCOLIN
BRAND NEW GIMP
DOGWOOD
THE CAUSE + UNP
12 - 3PM - WEDNESDAY



FRIDAY, AUGUST 5
UNIT
GOOD FOR NOTHING
MUSIC EFFORT
NOTHING SUBSTANTIAL
BROOF + TAD SPLIT
12 - 3PM - SUNDAY

SATURDAY, AUGUST 8
SUMMERSIAM II
EXCREMENTS
CRIB KICKERS
LUCKY 7
FAT CHANCE
MISDICTION
ONE WAY
TAX INCLUDED
PLUS GUESTS
12 - 3 PM


FRIDAY, AUGUST 7
VOODOO
BLOW SKULLS
PLUS GUESTS
12 - 3PM

TICKETS + 100% REBATE
BLUE ISLAND - 100% THE ONE IN THE


239-SOMA
5305 METRO ST.






Thurs., Aug. 4,
 8 pm
NEIGHBORHOOD WATCH
 MAKING PATRIOTIC
 SAMADHIS • GROW

Wed., Aug. 5,
 8:30 pm
 Artist-in-residence from Senegal
BAABA MAAL
 with special **BITOTO**


Thurs., Aug. 6,
 8 pm
 "Hatchie" Male Award "Best Folk"
 with special **THE DOGS**
GILLIAN WELCH
DAVID RAININGS
 and with special **LISA KASS**


Wed., Aug. 12,
 9 pm
 from Montreal, Canada
WC
 and special **ALICE TIEB**


Thurs., Aug. 13,
 8:30 pm
TOOTS AND THE MUTHALS
 and guests **SHANK**


Tues., Aug. 18,
 8 pm
 30th Anniversary
"STREET"
 with special **MAD DOGS AND ENGLISHMEN**


UPCOMING
 Liquid Ground • Government Ground, Aug. 7
 Lucy's For Cash, Aug. 8
 The Bomb • Hole • South Launch, Aug. 11
 5-Side Players, Aug. 15 • The 1000th Artist, Aug. 15
 Burning Spring, Aug. 19
 Surfer Magazine presents Sensible Slam V, Aug. 20
 A Greyboy Interact • Karl Denson, Aug. 21
 Peter Torker, Aug. 22 • The 1000th Artist, Aug. 22
 The Church, Sept. 18 • more, Sept. 20
 The Radicans, Sept. 24 • All Details, Oct. 14
 See Menards, Oct. 17

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1. Press the the 4-digit extension above the category that interests you. (For example, 4001 for upcoming concert.)
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

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LINE
619.233.9797

EXTENSION 4005
JERRY
BIG BAND

Rebin Adler: *Robusto*
Joe Azouli: *The Louial*
Restaurant and Bar
677 **The B-Side Players:** *Schooner*
Bar and Grill, The Canbush
The Ray Barrie Big Band:
The German-American Society
652 **Big Time Operators:**
The (Strategic) Revue!
Bob Bova: *Del Mondo!*
703 **Rick Brown:** *Harmonia's*

The Jorgo Combars
Outlets: Crook's Restaurant and Jazz Bar
Milade Carr: Janyone Galle
Gilbert Costantinos y so
De-sargen Colonne: Crook's Restaurant and Jazz Bar
The Gilbert Costantinos
Quartets: Ole Madrid
The Gilbert Costantinos Trio: Ole Madrid
Milika Carr: Mucade Cafe
The Chrome Addicts: Tre Tac's (Napa St.)
The Chris Calmer Jazz Duo: Concordia Island Mansion
In Conscience: Cafe Saville
Red Corners: San Luis Rey Downs
De Duks: The Gumbay-Argentine

Haak Easton: Lew's Coronado Bay Resort
Equinox: Lew's Coronado Bay Resort
Donna Flavelle and Company East: The Gathering, the Doubletree Hotel (Del Mar)
Gina Fisher can Adorn: Cooce's Restaurant and Jazz Bar
Flat-top Tom and His Jumpcats: The Rocket
Kristen Flores: Mike
47 Coochie: Buffalo Joe's
Freddie A. and the Swing Machine: Hootenay's Tavern (FB), Page Jack's in the Glamour

Fuzzy and the Jazzeers: Papa Jack's is the GoJazzy.
The George Fenton Group:
 Buffalo Joe's
The Bobby Gordon Quartet:
 Milligan's Bar and Grill
Joe Guercio: The Roxy Bar
 and Grill
Steffen Harris: The Wyndham
 Inland Plaza
Holly Holmstrom: Sheraton San
 Diego Hotel and Marina
Debbie Jeter: Rubens
Art Johnson: The Laurel
 Restaurant and Bar
Jazzistic Jazz: Harrod Center,
 La Cienega Village Shopping
 Center
Romy Kays: Mizz
 Kays Restaurant, La Jolla

Kenneth Koppelman: *Love Is*
Commodore Bay Resort
The Kings of Pleasure: *In*
Love's (New York)
Chris Klidde: *Twigg's Two and*
Coffee Company
Koko Pelt: *Trina's Restaurant*
and Jazz Bar
Doug LeClair's: *Swing*
Review: the Rock
Wendy Lee's Quintet: *Jeany*
Love's
Jeff Lindsay: *The Four Seasons*
Seasons Awaits
Peggy Lloyd: *Shorestar San*
Diego Hotel and Motel
Lloyd and Company: *Shorestar*
San Diego Hotel and Motel

Lyons Jazz: Pannikin Cafe (First Lane)
The Magillies and Friends: Coughlins Italian Restaurant, The Bowdoin, Buffalo Joe's
Chuck McPherson and the Soul Jazz Collaborations: Juke Joint Cafe
The Shag Meyers Quartet: Carter's Restaurant and Jazz Bar
Moore: Humphrey's
Wynn Best: The Kensington Club
Nevanmace: The Catamount Resort
Gene Perry: U.S. Grant Hotel
Allen Phillips: U.S. Grant Hotel
The Davis Pike Trio: Delaney's
The Preservation Band:

The Preservation Society:
Patricia's II

Return to One: Munchies Cafe

Chris Reynolds: The Lounge
Restaurant and Bar

The Wiggingtons: Kinschey's

Ritmo Tropical: Soly's

Sombrero: Cafe Solya

**The San Diego Concert Jazz
Band:** Innkeeper

Tim Shaw: U.S. Grant Hotel

Peter Skrabich: U.S. Grant
Hotel

Steve Smith: The Lounge
Restaurant and Bar

The Peter Spenges Quintet:
de Luna del Norte

The Squirrel Hot Zippers:
de Luna del Norte

Syllins and Solvatore: To
Joe's (Del Mar)
Say Turnstones: The Wyndham
Festival Plaza
Archie Thompson: Humphrey's
Carol Thayer: Lowe's Corralito
Boy Scout
Talento: The Kensington Club
Tom and Maura: Nimitz Bar
and Grille
The Inland Valley Jazz
Quartet: Turner Room
Irvin Yulish and Equinox:
U.S. Grant Hotel
Chris Vancouver: The Bayou and
Grill
Andy Villaz-Bones: Mustang
Plant Coffee Co.

Other Events: Humphrey's
Club: Whitlock Quarter:
Juke Joint Café
Mike Wofford's Shenandoah
Chicago Hotel and Museum, U.S.
Great Hotel
Fever: Cove's Restaurant and
Jazz Bar

MISSION 4000
GGAE/

The Pasadena Revelers:
March 31 and 5-6
4000-5-Mile: daily lap events
Track Route: Pasadena 215

Bummy Mystics: The Sandbar Cafe
H2 Hough: Club Tuscany, Winesap's Wines
Quince: Canvas Bar and Grill
Reinhardt: Millman Hotel, Hotel del Coronado
The Restless Natives: Coyote Bar and Grill
Sensati and Faldubak: Boca Creek Inn
Rex: Sajo and the One Love Band: Harbor Pigeon
Goldfish: Canvas Bar and Grill
Dave Winkling: Del Mar Thoroughbred Club

COUNTRY

The Bestard Sons of Johnny
Leslie: Billy Day, Townie, The House
The Drunkards: The Center
Country Mouse: Leo's Little Bit of
Country
Emerald River: Margie
Johnny's
My Country: Sweet Creek, The
Ordinary Life
Conrad and Miller: Remnants
on
Travis Fire: The Bad Day
Country Drive
The Rockless Reckless: Leo's

Smith and Western: *Flan*
Spang's Inn
The Working Cowboy Band:
The Big Stone Lodge

Steve Langdon: *Em's Place*
Tony Laney: *The Beach House*
The Kalamie
Nerry Lavick: *La Valencia Hotel*
Rob Macdonald: *La Valencia Hotel*
John Macdonald: Rustic Rustic

EXTENSION 400R

Folk

Paul Abbott: Nitty's
Coffeehouse
Brian Bayart: Firmy Stone

Pub	Panopticon Pub and Grill, Hemmessey's Tavern (PB)
Fred Bonadetti: The Four Seasons Resort Awners	Clark Parviz: Roasting Plant Coffee Co.
The Bo-Ts: Twigg's Tea and Coffee Company	Doug Perleff: Lester's Coffee House
Jani Bishop: 25 East E	Billy Proakis: Kahana Coffee Shop
Taylor Bink: Invention Magill Bink, Kahana Coffee Shop	

Joe Rothman: Wilson Hotel, Tampa; Fast Road Coffee Company
Ron and Connie: Island Solstice
Sue's Garage: Hotel del Coronado
Six O'Neil: PS East 1
Shawbraker: Casa de Loma

Joe Byrne: The Cold Soil, Candler's Pub and Brewery
The Celtic Ensemble: Tuggs
Ivo and Coffee Company
Billy Chapman: Newbreak
Coffee Company
Alan Robinson: FreezerNet
Coffee Lounge
The Strung Woods: The Camel Inn, MFP's Irish Pub and Grill
Toros Sweden: Loner's
Coffee House
Tall Paul: Patrick's II
Vince Karamidis: Joe's Coffee

John Depp: *Johnny Suede*
Katharine Coffey: Shop
Dennis: The Old Sot
Frank: *Dreamers: The Old Sot*
Jim: *Large: Many's Coffeeshop*
Carl Edwards: Katharine Coffey Shop
Electric Wood: The Plum Tree

Empty Bar: Surf N' Saddle
Evans: Kelly's Pub
Glee Programs: The Cornish Inn
Lauren Golden: Story
Restaurant
824 Peter Hall: Old Venice Cafe
1000 1/2 St. James Ave. S. Minneapolis

823. **Jack Johnson:** Katofo Coffee Shop
Justin Brothers: The Southern Cafe
857 **John Ketcher:** Twigs Tea and Coffee Company

The Bonpland: Once's Top

Tommy Castro: Blind Melon
The Circle Breakers: Surf
N'Stiddle
Whitney Couwell and the
Tone Kings: Buffalo Joe's
Coupe de Ville: Rose O'Grady
Tommy Constantine and the

Blues Dividers: The Sandbar Cafe, Cross's Top Hat
The Depress: The Heliport and Castle, Putak's 8
Willie Dee: Hill Street Coffeehouse
Diva Soul Kings

Fuzzy and the Muscovee: Croon's Top Hat
Fred Herzl: The Parthouse
Robin Hood: Robusto, The
Colypso Cafe, Patrick's II
Higher Ground: Jimmy Love's
Hot Chicken Store:

Candye Kane and the Swingers' Armadillo: Betty D. Town

The Big Mopas Blues Band: Moondoggies, Putt's 8
Members: Jimmy Levi's
The Mississippi Mudbarks: Blind Melon, Croce's Top Hat
Planet Groove: Croce's Top Hat
Positive Approaches: Putt's 8

Donny Osmond: *Sacred Harmonies*
The RA Brotherhood: *Blind Melons*
Len Kravitz: *Robusto*
Doug Randall: *The Laguna Cafe*
Sonny Rhodes: *Travel Melons*
Reddy and the Red Hotz: *Harmonies's House*

Shells: Coco's Top Not
Rugby Smith and Pressed
for Time: Coyote Bar and Grill
The Soul Persuaders: Dick's
Last Resort
Souled Out: The Beach House

**Teal's Standmen and the Fat
Tones:** Barefoot Bar and Grill
Sweet Blue Onion: Hi-P's Irish
Pub and Grill
**Earl Thomas and the Blues
Ambassadors:** Winston's West
The Toot Kings: Old Venice
Cafe

Billy Watson: *The Calypso Cafe*
Where's My? *Boer Crisis in*
The Witchdoctors: *The Kerkon*
Soul N' Saddle
Zydeco Blues Patrol:
Moondoggies

Amoroso: Tutti, Marc
Allegretto: Billy Up Town
Allegro: Lester's Coffee

House
Vicki Eriqot: House of Marich
Esteban: Buon Gorno Kesh-narant
Flamante: Ole Madrid
Rjell Hahues: House of Marich
Ping Hoz: U.S. Great Hotel
Gorden Kold: Name of Marich

Dustin Mack: Belly Up Tavern
Wicker: Lester's Coffee House
Markie Oliver: Beer Goggles
Restaurant
Randy: The Greek Place
Carl Robinson: Mocha Market
Place
Sasha, Stuart, Dick's, Just Bigger

Summer: Billy Ripstein
The Stars Band: The Greek
Polars
Tonja: David's Place
Tropical Nights: Ole Market

314 Grand Ave.
 San Diego
 619-777-0977
 17237 Old Pomona Rd.
 Poway
 619-738-1577
 1439 & 15
 San Diego
 619-536-9300
 360 Cornett Ave.
 San Diego
 619-777-7778
 845 Cornett Ave.
 San Diego
 619-463-0920
 9801 Nimrod Blvd.
 San Diego
 619-523-9576
 5123 Watson Center Rd.
 San Diego
 619-548-6335
 448 Ventura Hwy.
 San Diego
 619-788-3439
 832 Cornett Ave.
 Pacific Beach
 619-183-8559
 2511 Sothernwood Rd.
 South Bay
 619-475-7313
 3768 Mission Blvd.
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 619-188-7311
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 San Diego
 619-770-8813
 Live Music
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 Dance Bar
 Small Fairs
 Outdoor Events

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal

108 San Diego Reader July 30, 1998

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- Buffalo Jack's American 21088
- Grandeur Five Persian Cuisine 21112
- Tio Leo's Mexican 21115
- Isle Kite Cafe Southern 21116
- ★ Satali Persian Cuisine 21120
- Papa Jack's Continental 21122
- Sammy's California Woodfired Pizza 21127
- Raja Breeding Co. Mexican 21131
- Windsor Bar & Grill American 21141

UPTOWN & NORTH PARK

- DeLuccia's Italian 21176
- Vivamus Gourmet Italian 21177
- Big City Bagel, Bagel & Saff 21178
- Casa Sanchez Mexican 21181
- Mary's Bar & Grill American 21182
- Thai Time 21185
- Vivamus Pizza Italian 21187
- Maharajah Indian 21189
- Granger's & Ethiopian Cafe Ethiopian/American 21190
- ★ Star of India Indian 22008
- ★ Bombay Exotic Cuisine of India 22007

NORTH COUNTY COASTAL

- Passage to India Indian 27009
- Roma Mia Italian 27006
- ★ Jack's Solano Beach Italian 27008
- Greek Village 27009
- Taste of Thai 27115
- Tio Leo's Mexican 27119
- Sandbar Cafe American 27120
- Lucho Wages 27121
- China Cafe 27124
- Stuff Pizza, Pizza & Brewing Co. 27125
- Roasting Plant Cafe Indian 27127
- Sammy's California Woodfired Pizza 27133
- Calypso Cafe South American 27134
- Mikko Japanese 27144
- ★ Star of India Indian 27151
- 25 East E American 27155
- Gusto Trattoria Italiana 27157

BEACHES & POINT LOMA

- PB Sushi Club Japanese 23227
- Broken Yolk American 23230
- Chateau Orleans Cajun 23232
- Shanghai Chinner 23235
- Pepe Vallarta's Mexican 23236
- ★ Kobe Sushi Japanese 23244
- Cosmo Bar & Grill American 23247
- Moonrocks American 23249
- Dockside Restaurant American & Seafood 23252
- Firehouse Beach Cafe American 23259
- Kelch Restaurant Persian 23260
- Vatan Restaurant Persian 23261
- The Best House American 23264
- Tony's on the Bay 23265

EAST COUNTY & STATE COLLEGE

- Casa Blanca Mexican 28522
- Tio Leo's Mexican 28526
- Toshi Sushi 28528
- Little Russia Russian 28567

MIDWAY, OLD TOWN & MISSION VALLEY

- Mandarin Pizza Chinese 22551
- Betta's Latin American 22558
- Agave Mexican Nouvelle 22559
- El Teconico Mexican 22570
- Shanghai Mandarin 22580
- Goatsa South Japanese 22582

LA JOLLA

- ★ Star of India Indian 24001
- So Casa Mexican 24002
- Moonrocks American 24003
- Miligan's Bar & Grill Steak 24006
- ★ Satali Persian Cuisine 24007
- ★ Sweet Lew's Southern Barbecue 24008
- Bolicine Italian 24009
- Shanghai Chinese 24111
- Maryland Mexican 24112
- Acme Bar & Grill American 24114
- Red Rock Cafe New American 24117
- Rusty Pelican Seafood & Prime Rib 24119
- Shabo Shabo Jussang Japanese 24230
- Kita Grill Southwestern 24234
- Grandeur Villa Continental 24300
- Sammy's California Woodfired Pizza 24332
- Spice & Rice Thai Kitchen 24334

CORONADO & SOUTH BAY

- California Thai Cafe 26225
- Beijing Chinese Restaurant 26228
- Tio Leo's Mexican 26230
- Stuff Pizza Pizza & Brewing Co. 26231
- Restaurant Europa German 26232

CLAIREMONT, UNIVERSITY CITY & MIRAMOR R

- Chinese Garden 25550
- Webb Arm Squidappan American 25552
- Angelo's Italian Restaurant 25554
- The Good Egg American 25555
- The Minquapere Steak & Seafood 25557
- Hoppo's Curry Japanese 25558
- Khyber Pass Afghan 25560
- Via Italia Pizzeria 25562
- Thai Orchid 25569

To list your restaurant's menu call the San Diego Reader at (619) 233-3000.

San Diego Reader July 10, 1998 123

HELP WANTED

MOVING TO READER: Advertisements submitted in this section are accepted on a non-refundable basis. Classified ads are accepted on a non-refundable basis. Classified ads are accepted on a non-refundable basis.

ACCOUNT REPRESENTATIVE: Growing agency seeks professionals with client contact, sales and marketing experience. Full-time position. Salary commensurate with experience. Call 619-233-7977.

ADMINISTRATIVE ASSISTANT: High energy, detail oriented individual to assist in the day-to-day operations of a growing business. Must have excellent communication skills. Call 619-233-7977.

ADVERTISING SALES: Proven salesperson to sell advertising space in a leading publication. Must have strong communication skills and a proven track record. Call 619-233-7977.

APPROPRIATE ASSISTANT: High energy, detail oriented individual to assist in the day-to-day operations of a growing business. Must have excellent communication skills. Call 619-233-7977.

ARTIST: Creative individual to design and illustrate for a growing business. Must have excellent artistic skills and a proven track record. Call 619-233-7977.

BAKERY POSITIONS: A 1st & 2nd assistant bakeries, delivery driver, salesperson, and various other positions. Call 619-233-7977.

BANKING POSITIONS: A 1st & 2nd assistant bank tellers, loan officers, and various other positions. Call 619-233-7977.

BUSINESS OPPORTUNITIES: A 1st & 2nd assistant business owners, franchisees, and various other positions. Call 619-233-7977.

CALL CENTER OPERATIONS: A 1st & 2nd assistant call center operators, salespersons, and various other positions. Call 619-233-7977.

CHILDREN'S POSITIONS: A 1st & 2nd assistant children's workers, teachers, and various other positions. Call 619-233-7977.

CLERICAL POSITIONS: A 1st & 2nd assistant clerical workers, typists, and various other positions. Call 619-233-7977.

COMPUTER POSITIONS: A 1st & 2nd assistant computer workers, programmers, and various other positions. Call 619-233-7977.

CONSTRUCTION POSITIONS: A 1st & 2nd assistant construction workers, carpenters, and various other positions. Call 619-233-7977.

CREATIVE POSITIONS: A 1st & 2nd assistant creative workers, designers, and various other positions. Call 619-233-7977.

DRIVERS: A 1st & 2nd assistant drivers, truck drivers, and various other positions. Call 619-233-7977.

NOW ON THE INTERNET! www.sdfreader.com

CLASSIFIED ADS

Classified Ads	CONTENTS		Features		
Antiques & Collectibles	161	Health and Fitness	152	Off the Shelf	129
Bicycles	162	Help Wanted	156	Puzzles	131
Business Opportunities	130	Leisure	130	Real Estate	147
Career Training	129	Massage	140	Recreation	145
Cars	167	Matches	135	Roommate Services	146
Car Parts & Accessories	170	Motorcycles	167	Services Directory	140
Car Services	167	Music	152	Space for Rent	147
Computers	159	Notices	152	Sports	156
Cosmetology/Support	134	Parent Resources	133	Stage Notes	133
Employment Agencies	129	Personals	135	Travel & Getaways	134
Employment Services	139	Photography	158	Wanted	161
For Sale	162	Physicals	158	We Miss/Party Guide	133
				Sports and Fitness	150

BUSINESS ADS

BUSINESS: Includes ad services or franchises, rentals, and profit-making enterprises. For rates and discounts call (619) 233-8200, 9am-5pm, Monday through Friday.

DEADLINES: Business classifieds are accepted until 4pm Tuesday, two days prior to the issue. Call by Friday for Thursday placement. Ads may be placed by phone using a credit card.

FREE ADS BY MAIL

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be typed on a 3x5 card or on a postcard, and is limited to 25 or fewer words. Additional words cost \$6 each. The ad must be mailed and must arrive at our P.O. Box 858001, San Diego, CA 92186-8001.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ads as late as 4pm Monday for only \$6. (You do not qualify for the \$6 rate if you are advertising a service, a rental, a lesson, or any for-profit enterprise. See instructions for business ads above.) Other rules apply to Roommates and Matches Ads are limited to 25 words and run in both the San Diego and North County editions of the Reader. You may pay by cash, check, or credit card. Multiple ads may be purchased.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Just fill out the form below before calling; then be ready to dictate the information into the system when requested. Call (619) 233-7977, ext. 8055.

24-Hour Phone: (619) 233-7977, ext. 8055
24-Hour Fax: (619) 233-7907
Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number consists of an area code, followed by 25 or fewer words.

NAME	DATE/TIME PHONE	SIGNATURE
<p>1. 2. 3. 4. 5.</p> <p>6. 7. 8. 9. 10.</p> <p>11. 12. 13. 14. 15.</p> <p>16. 17. 18. 19. 20.</p> <p>21. 22. 23. 24. 25.</p>		

The Reader will not be responsible for failure to run ads or for errors in not meeting the terms of the ad or the ad.

CALL CENTER OPERATIONS: Immediate openings. Full-time and part-time. Fast growing. Good opportunity for advancement. Call 619-233-7977.

FINANCIAL ADVISORS: We are seeking experienced financial advisors to join our team. Must have a minimum of 5 years experience. Call 619-233-7977.

FOOD IN THE SUN: The La Jolla Food Festival is now open. Enjoy a variety of food vendors, live music, and more. Call 619-233-7977.

CLASSROOM AID: The San Diego County Office of Education is seeking classroom aides for various schools. Must have a minimum of 1 year experience. Call 619-233-7977.

CLERICAL POSITIONS: A 1st & 2nd assistant clerical workers, typists, and various other positions. Call 619-233-7977.

CHILDREN'S POSITIONS: A 1st & 2nd assistant children's workers, teachers, and various other positions. Call 619-233-7977.

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DRIVERS: A 1st & 2nd assistant drivers, truck drivers, and various other positions. Call 619-233-7977.

EMPLOYMENT AGENCIES: A 1st & 2nd assistant employment agency workers, and various other positions. Call 619-233-7977.

EMPLOYMENT SERVICES: A 1st & 2nd assistant employment service workers, and various other positions. Call 619-233-7977.

FOR SALE: A 1st & 2nd assistant for sale workers, and various other positions. Call 619-233-7977.

HELP WANTED: A 1st & 2nd assistant help wanted workers, and various other positions. Call 619-233-7977.

HOUSEKEEPING: A 1st & 2nd assistant housekeeping workers, and various other positions. Call 619-233-7977.

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HELP WANTED

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\$7.00 per hour
Join the interesting world of marketing research, conducting telephone surveys and opinion polls.
WE TRAIN NO SALES
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• 401(k) • Flexible Hours • Paid Comprehensive Training
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The Reader is seeking a full time classified sales representative to join our sales team. Requirements include a combination of education and successful sales experience. Excellent customer service skills, oral, written and interpersonal communication skills are also required. Monday-Friday, 9 am-5 pm. Commission and a competitive benefits package.

Send your resume to:
Reader Personnel Department
Mail: P.O. Box 15803, San Diego, CA 92186-5803
E-mail: (plain text only, no attachments or enclosures) cw@reader.com
Fax: (619) 231-0489
Interview: Monday, Tuesday & Wednesday, 9am-5pm

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Now offering entry-level career opportunities in the hospitality field.
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Customers receive invitations for a luxurious vacation package. Coordinators are responsible for contacting the customer and following up on the invitation. Must have great customer service skills and professional attitude.
Located at the California Call Center in Kearny Mesa
5-9 pm Monday-Friday
\$8.00 base (\$11.40 \$18.71 with bonus)
Ask about the excellent benefits package and advancement opportunities.
Call the Four Seasons recruiter to set up an interview.
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Exciting career opportunities available for outgoing professionals in telemarketing.
"ALL LEADS ARE HOT"
Paid training \$10/hour
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MESA

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I LOVE MIRA MESA

SPECIAL GUEST SPEAKER:
BOB PHARO PETE MESA
DAVE CRONQUIST JR JOHNSON
DAVE CRONQUIST LAY CANCE
AND SPECIAL GUEST PERFORMER

A PRESENTATION OF COMMUNITY ALLIANCE
 AND DEDICATED TO LOCAL HISTORY, CULTURE,
 AND COMMUNITY

COME TO LISTEN!
COME TO JOIN!
COME TO LOVE!
MIRA MESA

by the San Diego Historical Society

TOWN COUNCIL PRESENTS

SPECIAL GUEST SPACED:
FUNKY BETE MESCHI
DJ JAZZY JEFF & THE FRESH PRINCE
THE ROOTS

A PRESENTATION BY COMPTON'S ALLIANCE
AND ONLY 50 SEATS REMAIN! GET UP, MOVE OVER TO MAKE ROOM FOR A BETTER COMMUNITY.

COME TO LISTEN!
COME TO JOIN!
COME TO LOVE!
MIRA MESA

a multiplicity of owners. In other words, that is how the court settled the bankruptcy problem. There were an awful lot of people in there who had no interest in the community itself. Their interest was only in just developing their own little parcel of land and getting 100 lots out of it, or something like that, and walking off and leaving it. So there was no subdivider there who was really responsible for the continuity of the development of the community. It had no schools and there were no park sites; the roadways were poor; the utilities were overloaded, and things like that just made it a very unhappy place to live."

(From the San Diego Historical Society, Photograph Collection)

San Diego Border Area to 1998 111

by Ted Rall ©1998

[illegible]

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MASSAGE**

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First Treatment



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 30 YEARS' EXPERISE
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 Clairemont/Terrasanta**
 LOW RATES • DAILY CLASSES
 YOUR SATISFACTION
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YOSHI
ORIENTAL
Spa

Shiatsu Deep Tissue
Swedish Sports Massage

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Offer valid with ad, expires 6/1/98
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(between Olney & Landon) Parking in back

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Electrolysis is a safe and easy
method of permanent hair
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use sterile, disposable needles.

*15 minutes free with purchase of
15 minutes (first visit only)

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3268 Governor Drive
457-6191

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- ▼ Tanning
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Acupressure
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MASSAGE**

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Swedish, hot rub, Jacuzzi
intensive muscle therapy*

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Free initial consultation
You need the law
Adam Werth
232-820

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attorney.
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timer

8 HOURS TO
Nagasaki, Japan
At 11:00 AM, the plane
arrived at the airport.
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TOTAL CONFIDENTIALITY

ALL DETOX

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MEU

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create all our designs.
INTEGRAL, INTEGRATION, INTERWEAVE
WEAVE, SEWING & BRAIDING,
INTERLOCK, FRENCH LOCK, SEWING,
STYLING... WE'VE GOT YOU COVERED!
ALL HAIR TYPES.

Hair Sensation
A Full Service Salon
TECH CONSULTATIONS
(619) 635-6553
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LOSE 1 IN ONE HOUR GUARANTEED

GET IN SHAPE WITHOUT THE EFFORT!

Fire up and tighten your Glady areas

- ✓ BODY TONING
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- ✓ THIGHS
- ✓ BUTTOCKS
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- ✓ LOVE HANDLES

DM: a safe and effective overall body workout system which is excellent for MEN & WOMEN ALSO

✓ **WISHEST LOSS PROGRAM**
 ✓ **WISHEST TONIC PROGRAM**
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 (Performed by a licensed doctor)

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282-0001

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 (any \$10-\$15 apply toward purchase of package fees)



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Trained by European / Chinese / American Specialists

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10% OFF TO FIRST TIME CLIENTS Exp. 8/22/96



Preventive Dentistry '52

THE JOURNAL OF THE
AMERICAN DENTAL ASSOCIATION
PUBLISHED MONTHLY
VOLUME 52, NUMBER 1
JANUARY 1952

Subscription price, \$3.00 per year in advance.
Single copies, 10¢ each.

Published by the
AMERICAN DENTAL ASSOCIATION
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Chicago 10, Illinois

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Cosmetic
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for Less!**

Call Dr. Arthur
Board of Plastic Surgery Certified - Mem-
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Body Contouring
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NO "BRACES"

Your front teeth can be straightened in as few as **6 to 12 months** with... **"REMOVABLE ORTHODONTICS designed for adults"**

- Social life not interrupted
- Brush and floss as usual
- High comfort level
- Safe for enamel

- Surprisingly affordable (for most)
- Insurance accepted
- Financing available (on approval)

*Applies to most cases

Smile Designs by Dr. Raymond Moga
Cosmetic and Family Dentistry
3774 La Grange Drive, San Diego
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DEDICATED TO EXCELLENCE SINCE 1970

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LAIREMONT. New soon off (Bald)
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rental. Affordable rent. 619-273-1128

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SERVICES**

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ALBION PARK, DOWNTOWN. Now just \$55 per week. Price studio. Comfortable, Microwave, refrigerator, full-size, private phones, TV, air conditioning. 611-236-1600.

RED MEAT

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You need an experienced,
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Free initial consultation.

You need the law office of
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232-8200

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METHADONE
Vicodin, Percocet and all opiates
8 HOURS TOTAL DETOX
No needles, no cutting, no physical pain
No withdrawal, no rebound, longer, 200%
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20% OFF EXTENSIONS (WITH THIS AD)



TRANSFORM YOUR IMAGE WITH THE
HAIR EXTENSIONS

We specialize in
 100% human hair extensions and
 create all techniques.

INTEGRAL, INTEGRATION, INTEGRATION,
 STRAIGHT, SMOOTH, & BEAUTIFUL.
 INTEGRAL, INTEGRATION, INTEGRATION,
 STRAIGHT, SMOOTH, & BEAUTIFUL.

ALL HAIR TYPES

Hair Sensations
 A Full Service Salon
 100% CONSULTATION
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 • VISA • MC • DISC • AMEX
 • All Hair Types

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Cosmetic
Surgery
for Less!**

Call Dr. Arturo González at 011-526-63-
Board of Plastic Surgery Certified - Member of the International Society
San Diego Society of Plastic Surgery - Mexican Association of Aesthetic
Staffed by highly qualified professionals • Transportation & Hotel



BEAU
NO "BRACES"

- Social life not interrupted
- Brush and floss as usual
- High correction level
- Safe for enamel



TIFUL SMILE

Don't be embarrassed by braces
Your front teeth can be straightened in as few as 6 to 12 months
with "REMOVABLE ORTHODONTICS" designed for adults



- Surprisingly affordable (for most)
- Insurance accepted
- Financing available (on approval)

**Applies to most cases.*

Designs by Dr. Raymond Moga
Cosmetic and Family Dentistry
3724 Carmichael Drive, San Diego
CALL FOR EXCELLENCE... SINCE 1978

274-1219
Vita • MasterCard



by Bill Griffith ©1998

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4.99
at \$20
4.99
at \$20
5.99
at \$22
47
90
Custom
6.99
9.99
at \$95
9.99
at \$110
5.99
at \$25

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SPECIALIZED SUMMER SALE!

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Competitors
Advertised
Prices!**

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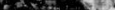
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