

BODY FOUND, KILLER WANTED — SEE PAGE 5

SAN DIEGO WEEKLY

Reader

THE MAN AND THE KANGAROO

George Nissen, Trampoline Dad



Imagine that the year is 1930, and you feel like

jumping. Your options are

limited. You can launch yourself upward a foot or two for a microsecond before gravity pulls you back to the unyielding floor.

You can climb onto something squishy or spring-filled: a couch or better still, a bed, and gain a little more height. You can join the circus and ingratiate yourself with the trapeze fliers, get them

—CONTINUED ON PAGE 24—

San Diego Reader August 13, 1998

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

Kiss off A newspaper from that matriarch-by-the-bay, a.k.a. San Francisco, couldn't help chastising San Diego's *Union Tribune* last week over an ad for a gay-themed movie called *Billy's Hollywood Screen Kiss*. In a story headlined "Gay near-kiss ad too hot for paper," film promo revised in San Diego, the *San Francisco Examiner* detailed the fuss over the U-T's decision not to run an ad featuring what the *Examiner* described as "the image of two clean-cut, fully dressed young men about to kiss." Then the *Examiner* started in with the really real blows, describing the U-T as "the newspaper of record for California's second-largest city, where July's gay pride parade drew some 110,000 people" and quoting an ad man for the movie as saying, "It's a very tame image. There's nothing objectionable about it. I'm shocked. I wouldn't have expected it of San Diego. It does seem like there is an agenda of homophobia at the newspaper." Observing that the U-T's Sunday movie section "ran a riot of ads showing men and women kissing, and one for the movie *Rushers*—but that shows two men, each holding two basketballs in a suggestive position," the *Examiner* reported that "only the *San Diego Union-Tribune*, owned by the Coyle family, had a problem with the kissing ad. U-T execs, the *Examiner* said, didn't return phone calls. (Both the *Examiner* and the U-T were criticized by Gay & Lesbian Alliance Against Defamation [GLAAD] for not accepting lesbians among kissing ads for the film *Erotique* in 1995). In yet another confrontation over kissing, San Diego TV stations have pulled the plug on an ad campaign for Virgin Cola, which features an actual gay couple getting married and kissing after they give each other rings. Another spot in the Virgin series has an aging hippie cheering *Bill Clinton* for his infidelities and encouraging the president to play the field even more. "You've got the power. Do it!" A third spot shows a librarian explaining the Dewey Decimal System with swear words. The spots have been a hard sell not only in San Diego, but the other four markets where the new cola is being rolled out, including New York and Boston, where some have been allowed to run with blue lips over the naughty librarian's voice.

Far out U-T columnist Neil Morgan's wisdom on what columnists should write about, as recently laid to a columnist writers' national convention here. "If a columnist doesn't get ahead of a community, there's little reason to come to work. Readers don't want to go along with you on a blood hunt every day. They want to be a villain. There are some good people out there, too." The remarks were reported in *Editor's Publisher*. Ex-NBA player *Jackie Robinson*, once one of *Jerry Tarakanian's* biggest stars at the University of Nevada, Las Vegas, has bought up all the Pizza Huts in San Diego County. Speaking of Tarakanian, his lawyer, *Terry Giles* of Rancho Santa Fe, is making more noise about *Monica Lewinsky*. Giles represented Lewinsky's one-time high school teacher-cum-lover who claimed she was "untruthful." Giles continues the anti-Monica theme in an interview in this week's *Washington Post*. "Those who know her are almost unanimous about the fact that Monica seemed to have sex on her mind," Giles says, adding that Monica was deprived of male attention while growing up. "That's what she pined for from her dad and never got, and so as a result, if she was providing sex favors to someone and they were not giving her the attention she wanted, she was not above and beyond using her street smarts to in other ways guarantee her that attention."

Heaven's Gateway His Gateway Computer moved to San Diego just in time to file for so-called Chapter 11, which in this week's issue takes Gateway founder *Ted Waitt* to task for missing out on the commercial market. "Whereas Dell concentrated on the corporate market, Gateway sold mostly to individuals—a bad mistake." La Jolla-based evangelist *Maria Corallo* is back making controversy, this time in Cleveland, where the Jewish Community Federation is complaining about a flyer he mailed out to Jews, promoting an upcoming "special night to honor Israel." "What a Cerebral Jew in Cleveland anyway!" The Holy Spirit said to me, I want you to come to this city of Cleveland," he told the *Plain Dealer*. "I am going to do something very special in this city."

Contributor: Matt Potter

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

The Seedy Side of Shangri-La

By Matt Potter

San Diego homicide rates continue to fall, but so do victims. Here are three more recent San Diego cases that remain unsolved, as described by reports from the office of the San Diego County Medical Examiner. Clues to who committed the crimes may be left at our tip line: 235-3000, ext. 440.

Richard Dennis Bacon
Age: 41
Occupation: Long-distance telephone salesman
Residence: El Cajon

A poorly notified police dispatch at 10:24 p.m., 10-23-97, that he observed a male subject slumped over in the driver seat of a van

Photo: Mark of Logan Avenue

in the 3000 block of Logan Ave., San Diego. Officers America and Hanson responded and found the decedent with an apparent gunshot wound to the neck and with the driver-side window of the vehicle blown out. Death was obvious and homicide detectives were notified.

The decedent was seated in the driver seat of a 1987 Plymouth van, parked on the north curb in the 3000 block of Logan Ave. The driver-side door window and left rear side window were blown out. The shirt was saturated with blood. An apparent gunshot wound was noted to the left lateral neck area. After the body was removed from the vehicle other apparent gunshot wounds were noted as follows: one in the right chest, one in the right upper chest, and another one in the left upper back area.

The body is clad in the following appropriately positioned garments:

(1) A short-sleeve gray T-shirt with "AIR" written in a white emblem on the front. The front and back are soaked with partially dried blood. The bottom of the shirt is slightly pulled up. A 3/8 inch round defect is located 1 inch inferior to the right breast line. Just below the edge of the back of left neckline is a 3/8 inch round defect.

(2) A pair of dark blue denim shorts with a straddled, worn,

black leather belt with a shiny gray metal buckle on the belt loop. Clipped to the left side of the waistband is a black pager and a black plastic cellular phone clip. In the right front change pocket is a collection of joned key rings with a small buckle and a total of 15 keys. Also in this pocket is an unopened package of "Smurfs" candies and seven dimes, three nickels, and five pennies. In the left back pocket are two worn, partially torn small spiral notebooks, one of which contains multiple business cards. Both contain many names. The left back pocket is empty. An additional penny and nickel ballpoint pen fell from the shorts when they were removed. The front of the shorts shows a small amount of blood and splatters of dried brown material consistent with gastric contents. Around the left wrist is a heavy yellow metal chain bracelet. On the left little finger is a large yellow metal ring.

Richard Serra Cadena
Age: 27
Occupation: Mexican U.S. Navy
Residence: Chula Vista

Body found December 19, 1997, on the beach near the 1000



1000 block of Marine's Way

block of Marine's Way in Mission Beach, San Diego. A gunshot wound was found entering the right back which perforated the right lung and the heart causing massive internal hemorrhage. Two extremely close-range gunshots entered the right side of the head quickly striking skull, fragmenting, and damaging no major neurovascular structures, never entering into the cranial cavity or causing significant brain damage. Based upon the circumstances surrounding the death, as currently known, the manner of death is homicide.

Homicide Team One Detective Terry Lange revealed in a telephone interview that the decedent lived with his girlfriend. The decedent did not return home after work on the evening of 12/18/97. When he came home late from work, his girlfriend would become angry. Therefore, once each week, he was not returning home until the next morning to avoid confrontation. His personal vehicle was missing.

Based upon the drainage pattern of the wounds and the fact that there appear to be drag patterns between the location of the body and adjacent tire marks, that the decedent may very well have suffered at least an initial injury elsewhere and was transported to this location.

Methamphetamine was detected in decedent's blood.

Donald Minh Trax
Age: 31
Occupation: Self-employed business owner
Residence: San Diego

At 1:46 p.m., 2-26-98, the decedent was found expired in his van parked at a lot west curb in the 900 block of Tenth Avenue, San Diego, by a parking enforcement officer. The officer requested a records check on the decedent's license plate because a parking



900 block of Tenth Avenue

ticket was on the windshield. When the officer learned the decedent had been reported missing, a patrol unit was requested. Officers confirmed the death and noted trauma to the decedent's body.

Previous History: At 13:00 hours, 2-24-98, the decedent left his residence to gamble at the Sycuan Casino, 3469 Dehesa Road, El Cajon. He usually takes approximately \$1,500 with him and plays the poker slot machines. He left the casino at 07:55 hours, 2-25-98 after calling his wife, informing her he was enroute home, per his usual custom. He has always returned home directly from the casino. When the decedent did not show at home, his wife completed a missing person report with the San Diego County Sheriff's Dept. at 11:41 hours. Casino personnel confirmed the decedent cashed in \$2,000 before leaving the casino.

Bullet wound centered in the forehead, 3 1/2 inches below the crown of the head, 1 1/2 inches above the bridge of the nose is a close-range bullet entry wound that measures slightly more than 1 1/4

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Body Found, Killers Wanted

By Bill Mansson

What really happened to the late Bill Wiggins on that Friday, July 18, 1997? This much is known by Coronado

police: "We discovered the body about 1:35 in the afternoon. And by the time we recovered it, it was about 4:00 in the afternoon." The speaker is homicide lieutenant Stephen Wall.

"We do get quite a few bodies that float up on the beach. But oftentimes they're people who've jumped from the bridge, undocumented immigrants who drown in the river, or on the ocean side. On just accidents. But this is the only homicide we've had for several years where the body is floating in."

It was homicide and "definitely" not a suicide, Wall says, because of the angle of injury—Wiggins was shot through the heart from above—and the fact that it was a 12-gauge shotgun blast. "It would be kind of hard to [shoot yourself with a shotgun]."

So since we did not have a crime scene, we did not have really any idea who this person was, who his friends were. And nobody has said, 'Yeah, he's a druggie,' or 'We're mad at him,' or 'He owes us money.' He was a very quiet man, he didn't bother anybody."

The Coronado cops issued the following bulletin: "HOMICIDE INFORMATION WANTED: The Coronado

Police Department is seeking your assistance in solving a homicide involving William R. Wiggins (I) who was killed Friday July 18, 1997. Wiggins was found dead from a shotgun blast floating face down in San Diego Bay, along the shoreline of the 1500 block of Marine Way in Coronado. Contact Investigator Stephen Wall at 619-522-2347."

"We did find a little history about Mr. Wiggins, though," says Wall, "that he had lived aboard a boat in the harbor, several years prior, out in Coronado Bay [Coronado], before the Port District came in and cleaned everybody out. And I think that's when he met these other two [people], and they moved out to El Cajon and they started this business."

Wall says he found Wiggins' two friends in a compound out in El Cajon. They were sort of itinerant maintenance people, who went around fixing things and doing routine maintenance all over the county. Freelance handymen, I guess.

The middle boat outside El Cajon is vicious and draining. The entrance to Larry Gest's yard is out of sight, at the end of a winding dirt road obscured by bushes and mature olive trees. Gest's world is an acre of



Left to right: Larry Gest, Stephen Wall (with Bill Wiggins), Dale Chambers

dry grass defined by olive plants spayed along the perimeter. The grass looks fireproof, except under the olive trees. A house sits behind a sea of wood and metal bars, but he is eager to talk about the late Bill Wiggins. He brings out a couple of chairs and places them in the shade under a large olive tree.

"I was one of the prime suspects," says Wall, "and my helper Dale, who lived in the trailer right there. The [Coronado police] really talked to us, and they had us [do] this voice stress analysis too. I can understand why I would be a prime suspect, but I think in their mind I'm clear."

I haven't fully recovered [from Wiggins's death], it was very traumatic. It is a big rotten thing in my life. I feel guilty. He was really my only good friend down here in California. I'd known him eight years, I think; maybe ten, almost. We drove

taxes together down in South Bay when I first came down here to California [from Washington State]. I helped him with his boat. It was a 38-foot sailboat. He [lived on board] and then he gave it up. Bill was a very good person, easygoing, liked to have a good time, didn't like organization or time clocks any more than I do. Free thinking, I guess."

"We were partners, really, but I was pretty much the organizer of the work and had the contact with management companies. And we never had any lack of work. Remodeling, construction, it's more and more specialty work, like we built custom patios and garages and things like that. Built

a lot of fences and remodeled a lot of offices, and repainted, and fixed roofs. He was kind of like me, a jack-of-all-trades." But Gest has something on his conscience. "I wanted to get this electrical contracting license. I can push myself hard. Not everybody has the natural energy I have. It was going to cost \$1800 to \$1700, or if we wanted it within 30 days, \$3000. I wanted it because that would have given us access to a \$350,000 electrical job in some condos going up."

"We were working too hard and not having much money. We had our certain amount of arguments, living together. And we worked too much. We worked too many hours. Certainly there was stress."

A week before he died, Bill Wiggins had had enough. "What turned out to be our last conversation was kind of negative. We were arguing about him helping plants in my planter. He didn't want to help. We got into an argument. I said, 'Talk to you later.' He said, 'I know, whatever.'"

Bill Wiggins took off. "I don't know [why]. I think [it was] just the stress and everything at work. The year before, he'd had a kind of nervous breakdown. What I recall of Bill [during the last year] was when he was working, he'd just sleep. Couldn't get him to do anything."

"He just wanted to take off for a while. Gave me a lot of money [put away or something], and that's the last I saw him, about a week before the police came out. They never did tell me what actually

happened."

"Can he think of any enemies Bill made? 'Not that I know of. The only person that he didn't get along with was his brother-in-law, [his sister] Tracy's husband, John.'"

Gest's biggest fear is that Wiggins had become over-stressed by all the work Gest had been forcing on him and had taken his own life.

"I wondered whether he shot himself on a beach, and the tide came in and carried him off. I got five books. It got so complex. I just finally gave up. I realized this was way over my head. I got a little rubber raft. I was going to put it out in the water and see where I floated when the tide was [on the run]."

"I was also thinking you could use a flare gun, to shoot a 12-gauge shotgun shell. That was something else that I had always wondered about. Bill had a flare gun. I really hope that it is true that he didn't shoot himself. I really, really do."

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Dale Chambers used to live in a trailer on Gest's property. Now he lives in it across the highway. He's younger, in his 30s perhaps, and full of nervous energy. "The only reason I'm talking to you now," he says, "is because I was under some trees beside the house. It's to nail the son of a bitch who did it."

"Bill was someone I could talk to. I learned a good portion of what I know about construction and remodeling and

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CITY LIGHTS

Body found

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age. "He quit drinking that second," says Chambers. "Three percent of [alcoholics] succeed like that."

Instead of drinking, Chambers says, Wiggins used to smoke pot to relax with a glass of soda. He believes that late on the night of Friday, July 18, last year Wiggins tried to do a deal in the street, to score some weed. The seller got greedy. Told him to empty his pockets. Wiggins refused. The seller blew him away.

"You don't believe someone would do that? I've seen people [knifed] over a quarter on the pool table," Chambers says. "Instant asshole. Just add alcohol."

Chambers had to undergo the voice-stress test. According to Wall both he and test passed it.

"Bill served in the military during Vietnam," says Chambers. "But in Germany, he told me the only way not to get transferred to Vietnam was to be the best at what he did. He was maintaining Scout [military vehicles]. He was so good they kept him there."

Dale Chambers was also in the military. When he went to the funeral home, he told Wiggins at Fort Rosecrans and said, he only knew one way to say good-bye. He does it again here, standing all the while and the trailer he lives in. "The final salute," he says. He raises his right hand, shoulders up to his brow. "Twelve-count, twelve-count down. Silent. That's the way I said good-bye to Bill."

"Cracklin Rosie" plays on the radio somewhere inside the house. Larry Gest gives in a rule back downtown in his van. "Yes, I feel guilty because I pushed Bill too hard," he says. "I was worthless for a while [after Wiggins died]. And I haven't had enough money since to apply for that loan. But if he got depressed and..."

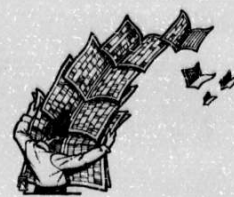
"He didn't kill himself," says detective Walt Latt. And he adds, he doesn't think it likely Wiggins was killed in the street by a punk. "Normally a street robbery is not going to be that clean. They're not going to dispose of the body in the water."

Although Gest and Chambers "passed" their voice-stress tests, still employees of that nobody is totally discounted as a suspect. "Since we haven't proved it yet, there's nothing that says we're not going to go back and talk to these people all over again."

Responding to a request for an interview for this story, John Brumby, Bill Wiggins' brother-in-law, said he and his wife, Wiggins' sister Tracy, who live in the South Bay, "don't want to be involved."

STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Straight to the Lip:

Two questions concerning your fine publication. 1) Why are there no staples in your paper? Seems like the Reader always wants to fall apart. Staples are cheap. They would make your paper more better. 2) If I repeatedly lick the black ink off my fingers from reading the Reader, will I die of lead poisoning?

—Neurosurgeon, the Nut

Hey, good news! The Reader, like practically every other newspaper in the universe, uses unbleached ink. According to the staff of the Matthew Alice Testing Lab and French Nail Salon, you get 90 percent of your recommended weekly protein if you eat pages 1 through 600 (Duncan's column is particularly high in macin and boillamwads.) We're low octane, but lead free. Staples are cheap. They're also slow. And when you're a hard-hitting newsguy, you need to write it, print it, fold it, get it out the streets. No time to tidy up all the edges and add staples for finicky readers. Spread it out on the floor. Now. You'll be glad you did. Besides, first it's staples, next you'd want a centerfold to go with 'em. Or those gawdawful perfume samples. Later it'd be no end to it. We're veterans of the game. We know a more worse idea when we see it.

Just Wondering...

What's the deal with Dreyer's and Breyer's? Shouldn't somebody be suing somebody else?

Jeff Chambers, home he Bernardo. A big food fight in court would be a nice change. From butter pecan, cherry vanilla bombs under the lawers' chairs, judge holy with a fine full of rocky road. But sorry, baby. About 15, 16 years ago, the Dreyers and the Breyers met at the mall shop, shared a soda with two straws, and worked out a deal. Actually, there wasn't much to work out. Breyers was holding all the chocolate chips. A Dreyer's spokesperson, in the 1920s, Mr. Dreyer and Mr. Ely started making really good ice cream in Oakland. Mr. Breyer was already doing the same in Pennsylvania. Breyers ice cream began coming its way into the Midwest a few decades later. The Dreyers were content with West Coast domination until the early '80s, when they also snuggled up to the tornado belt. "Hey, wait a minute, baby," say Breyers. "No fair confusing our simple, corn-fed consistency with a name just like ours!" "Huh," says Dreyer's.

"We got here first," say Breyers, sliding the bill for the soda across the table. "We own a trademark on our name. You don't have a trademark on your name." Dreyer's couldn't argue. So east of the Rockies, Dreyer's is called Ely's Grand Ice Cream. And Breyer's was free to invade the West with impunity and their own name.

Dear Matt:

Why many street signs in broken English I can understand trying to put as few words as possible to speedily indicate cars, quickly get the message. But "Total Construction" & "Total Landscaping" these are very large signs with plenty of room for the word "of." Also, how is it that the letter "X" became the abbreviation for crossing "Xing"? As a poet, I rarely, if ever, cross a road moving eastward. I have seen a few do this, and unless the intersection is a very unusual one, most RRs do not cross in "X" but rather "4," Xing fingers you have answer.

—JDM, Encinitas

The ches have voted you the person they'd least like to carpool with. Such a headache they've got. If your own explanation doesn't satisfy you — that it's a biographic system — well, at least you can feel good about the cost of the paint saved, statewide, on all those "of's." Hows about, from now on, every time you see a cross, these signs, think protest. Think exclamation points. "Exclamation Construction" and "Exclamation Landscaping." And broken English? As for those phased fingers (sorry, it's "phases" to the rest of us), we used putting a real cross on the "Ped Xing" signs, but the athletes sued.

Dear Matt:

How does scratching temporarily stop itching?

—Mitt Elliott, Oceanside

The same way smashing your finger with a mallet temporarily stops the pain of a splinter. Distraction. Ergo, itching can also be stopped temporarily by getting a large tattoo, being dragged across the street by your hair, or setting your pants on fire.

To Jo, Micker, and the other Caribbean Scholars, and the rest of you waiting with baited breath, we're close to publishing our research findings. The Journal of World Cat Seams has shown some interest. In addition to our two major scent groups — the Clorox/condemned chlorine cluster and the mint candy/toothpaste/mint/cigarette subset — a third faction, smaller though no less bizarre, is taking shape: cats that love the smell of carrots. Consider these fairly typical field notes from 1942, via e-mail, which also included a detailed report of the cat's embarrassing ecstasies over ketchup goods. "This hip too cool-to-be-toasted cat will also make a fool of him- or her, baby, peeped carrots. He rubs his face and drools great amounts in the scent of those orange beauties. Do you know how hard it is to get our butt off wet carrots?"

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 9068, San Diego, CA 92108-0688, or fax your questions to 619-231-2180, or e-mail to matthew@ael.com via the Internet.

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By Patrick Daugherty

THE FIRST SHALL BE LAST

SPORTING BOX

This is where we get to the hard part. This is where we learn why Roger Maris's home run record is 37 years old and why Babe Ruth's record lasted 34 years prior to the incredible season of 1961.

We are four-and-a-half months into the baseball year and seven weeks from its end. This is crunch time. Players are tired and prime for injury. Players are also wise; everybody has seen everybody else's stuff. Surprises were for April and May, and that goes especially for home run hitters. You can be assured that pitchers won't be hanging any fat sliders over the plate for Pete McGwire. This is one reason why Pete Rose recently said that no one will break the home run record this year. When asked why, Rose replied, "I don't think they are going to get the pitches."

Want it just a few weeks ago when McGwire was forecasted to hit 74 home runs this year? McGwire, Sammi Sosa, Ken Griffey Jr., and even Greg Vaughn are beginning to learn why Roger Maris's hair was falling out during August and September of 1961. Maris jumped from the sports section into a national news story and stayed there for two months, an experience in evil that he began losing his hair. And that was in the days of primitive media, before Internet, and semen-stained dresses. Maris never recovered from that year.

Let's study today's forecast. McGwire has hit 46 home runs on pace for 64; Sammi Sosa, 46 home runs on pace for 63; Ken Griffey Jr., 41 home runs on pace for 57; Greg Vaughn, 39 home runs on pace for 54. Maris, by the way, at this time in 1961, had hit 63 home runs on pace for 62. The thing about records is you have to make the last turn and cross the finish line. Until that happens you don't own a record. You own what a bunch of pudgy civilians sitting in the neighborhood saloon own, hot air, gab, and yap-rap. Amazingly, a concept this obvious is difficult to get across. Fans decided in May that McGwire was going to break Maris's record. In fact, many of them are already disappointed with McGwire because they expected him to... damn it... hit 70-plus home runs. Now he'll be lucky to

make 64.

Of course, McGwire never said he'd break the record. He has avoided the media all season, except in controlled situations, precisely because he has seen enough to know he can't answer the questions everyone wants to ask, to wit: "Will you break the record?" followed by, "How many home runs will you hit?"

No one born of woman can answer those questions, but no matter, and who cares about McGwire anyway? We just want a new record. We said he'd break the record, and if he doesn't, well, Mr. McGwire will have to be dealt with. After all, the galleus fraud may only hit 64 homers, and his strikeout total keeps rising, and his walks mount, why, why, that cretin may sell fall to be 61 home run!

Let us regard the proposition bets currently posted in Vegas sports books. At Ball's the proposition is whether anyone will hit 61 home runs. The over is 6 to 5, the under is even money. At Caesar's Palace the home run total is 60, let above or below, or you can bet on who will hit the most homers whether or not Maris's record is overcome. McGwire is a 2 to 1 favorite, Sosa is 2 to 1 and moving up. Griffey remains a solid 4 to 1. For Padres fans, Greg Vaughn is 10 to 1, the best bet on the board.

The Sports Book manager at Caesar's Palace is Richie Buccaloni. Here is his assessment on a new home run record. "At one point, it looked like a lock to go. A week and a half ago I thought someone would do it. Now, I'm not so sure. I think Mac's going to have to get to 50 by the 20th to have a shot. If he's close, but I have a hard time believing pitchers are going to throw to him. He gets walked twice a game, so he's only getting two at-bats. Plus, the closer he gets, the media scrutiny will increase. They've been fueling this thing from the start. You turn on the television and it's the lead story on sports. 'Did anyone hit a home run?' People don't realize that it's tough to hit a home run." When in doubt always believe bookies over sports media. Bookies have money on the line. We have our precious opinions on the line. Which side is likely to do you more good?

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Steelers	3	EAGLES	
BRONCOS	7 1/2	Santa Fe	
CARDINALS	4	Rams	
49ers	2	Seahawks	
OILERS	2	Raiders	
REDS	6 1/2	Chiefs	
VIKINGS	2 1/2	Chad	
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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Denomination: Roman Catholic
Address: 1535 Third Avenue, downtown;
619-239-0229
Year founded locally: 1874
Congregation size: 200 to 300 families
Services: Sunday Masses, 6:30 a.m., 7:30 a.m.,
9:00 a.m., 10:30 a.m., noon, 1:15 p.m. (Spanish);
5:15 p.m., 6:30 p.m. Weekday Masses,
7:00 a.m., 8:00 a.m., 12:07 p.m., 5:15 p.m.
Senior pastor: Bishop Gilbert F. Chavez
Church school enrollment: 50 (for Spanish-
speaking children)
Weekly giving: not allowed to divulge
Annual budget: not allowed to divulge
Staff: one religious, four secular
Diversity: African American, Asian, Caribbean,
Latin, white
Specials program: no
Dress: very casual to dressy

Last Sunday's program at St. Joseph's Cathedral, under a paragraph titled "Living in Faith," quoted the Hindu Bhagavad-Gita, "A man consists of the faith that is in him," and the poet Edna St. Vincent Millay, "Not truth, but faith, is what keeps the world alive." The program went on to explain that "faith is an essential element of life and of living" — a sentiment that's hard to argue with.

However, St. Joseph's program did not mention that the Bhagavad Gita also said, "Just as the dweller in this body passes through childhood, youth, and old age, so at death he nicely passes into another kind of body," or that Edna St. Vincent Millay also wrote, "We sit for dust! I uttered prayers / And sobbed and cursed and kicked the stairs / That now, domestic as a plate / I should retire at half-past eight!" But never mind.

I went the 6:30 p.m. Mass at St. Joseph's expecting respite from the heat, but the cathedral's enormous interior was like a steam bath, and the program quoted the *Bitagayad-Gita*, and I could only wonder what the middle-aged Filipino woman, sitting two rows away, still dressed in her nurse's uniform, massaging her swollen feet, thought of the *Hikidu* text in her program, or of Edna St. Vincent Milley, for that matter. She sat and gazed at the crucifix over the altar and idly tanned herself with her program and waited for Mass.

Not far away from her, a muscular Mexican man in dusty jeans and T-shirt stood and gazed before an image of the Virgin of Guadalupe. Behind me, too, Haitian voices chattered in patois. The air was so heavy and still that the candles on the high altar never flickered.

By the time Mass began the cathedral was filled. Huge extended Latin families packed the pews. African-American couples filed in and disembarked. Filipinos, young and old, single and married, knelt in prayer. (One young Filipino man sitting in front of me fanned his grandmother with a huge, black lacey fan throughout the Mass. She turned to him every now and

grien and smiled and patted his shoulder. There was a smattering of white people, too. Some dressed formally, some less so. Joseph is an interesting congregation.

It gives you a notion of how much the city, and the local Roman Catholic Church, has changed. The beautiful stained-glass windows are dedicated to the memory of people with names like Victoria Murphy and James Bernard McIntosh. Masses today in St. Joseph's are celebrated in memory of people like Hugo Oriu and Ada Aurora Lacanella. Monsignor Kratoch, who celebrated last Sunday's Mass, told it's hard to gauge just how many parishioners there are at St. Joseph's. "There's probably about 200 families. But so many of the people who come here now are tourists. Most of the downtown hotels trained their clients our way."

Monsignor Kraft was ordained at St. Joseph's in 1957. Back then, Bishop Buddy was preaching to standing-room-only crowds at the cathedral's many Sunday Masses. "Bishop Buddy," explained the Monsignor, "had quite a reputation in the city for being a dynamic speaker. Even Mayor Butler used to come. He was Catholic. Bishop Buddy would see me standing out there and he'd tell me, Go invite the mayor to come up and sit beside me. The city was so much smaller then. There were only about 300,000 people in San Diego, and there were only 17 parishes. Today there are 45.

★★½
 ★★
 ★★
 ★★
 no music
 no music
 no music
 ★★
 ★★
 ★★
 (none)
 ★★
 ★★
 ★★
 ★★

"And," Monsignor Kraft cautioned, "we have to be very careful because there are states in this country passing laws that would let doctors decide who should live and who should

"Remember, life is a gift from God." And how do you square such a homily with the Bhagavad-Gita in the program? You don't. The homily, the program, the Filipino nurse, the weeping Mexican man before the Virgin of Guadalupe, were all very Roman Catholic. As was the man who met me at the cathedral's door after Mass.

"I got shanked," he said, waving a bloodied, bandaged hand in my face. "I got shanked trying to help three brothers. Shit, I need help. Are there any priests inside? I need to talk to a priest."

—Alto Cisneros

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"THE IWW IN CALIFORNIA, 1905-1931"

HYMAN WEINTRAUB, PH.D.
HISTORY, UCLA, 1947

by
Jeff
Smith

Conditions there are bad. And some of you are sick. You cannot see your enemy. The class that lives in luxury. You working men are poor. Will be for evermore.

As long as you permit the few To guide your destiny.

The Industrial Workers of the World (IWW) believed the "historic mission of the working class is to do away with capitalism" — to take power from the "rich and well-born" and give it to the workers.

Also known as "Wobblies," the IWW had a "wandering membership," which roamed through California between 1910 and the Depression. They went to lumber and construction camps, fields and orchards doing harvest, and incited workers to strike against inhumane conditions.

Fresno, San Diego, San Pedro, and many other cities. The IWW reached those neglected by the traditional trade union organizations — including Chinese, Japanese, and Mexican workers — and elevated them, if not economically, at least with the philosophy of an egalitarian society.

The IWW — whom the *L.A. Times* labeled the "I Won't Workers" — envisioned a general strike across America. "Such a strike would result in the capitalist class being forced to hand over the reins of society to the workers." It would also free a growing number of political prisoners.

Tail became a badge of honor, and the prisoners behaved the same behind bars. "These men turned their backs by singing all night long when they packed the jails in the free-speech fights."

The most famous free speech fight took place in San Diego in 1912. On January 8, the San Diego Common Council passed an ordinance forbidding street corner gatherings, within 49 blocks of the city center. A month later, police arrested 41 men for violating the ordinance. "Word spread quickly among the labor fraternity. Those seeking for a fight began to pour into

San Diego, by foot and by rail. "At various times during the San Diego Free Speech Fight there were as many as 5,000 Wobblies there, yet the total original strength of the IWW in San Diego was not more than 500 men. The Wobblies continued to come even after they were aware of the brutal beatings their com-

— Fred Becholdt, *San Francisco Call*

— Jack W. White

— Anonymous, "Why I Quit the IWW," *Sunset* magazine, November 1924

DOCTORAL DISSERTATION EXCERPTS

- "It is one of those strange situations which crop up suddenly and are hard to understand. Some thousands of men, whose business is to work with their hands, tramping and stealing rides, suffering hardships and facing dangers — to get into jail. And to get into that one particular jail in a town of which they had never heard before, in which they have no direct interest."
- "And the woman laborer, what of her? In addition to the roughest accommodation, there are no sanitary arrangements and an almost total lack of privacy prevails in the hop yards there is need for radical reform. It is a relic of the old days when every man went about the country in his search for gold with all his belongings on his back."
- "You cowards throw the blame upon the people, but I know who is to blame — and I name them — it is Spreckels and his partners in business, and this court is the lucky and lickspittle of that class, defending the property of that class, against the advancing horde of starving American workers."
- Everything written about the men who made up the IWW, from denunciations as bomb throwers to the idyllic picture of self-sacrificing saints is true. The union encompassed a variety of men from the toughest "bindle stiffs" to college professors, men imbued with the highest ideals for humanity, and characters from the underworld, the cream of society and the dregs.
- Joe Troy claims that he and "Scientific" Burke and several other Wobblies participated in the first movie industry strike.... It was a cowboy and indian scene, when the men were shot and fell to the ground instead of playing dead before the camera, they would smoke or eat their lunch.
- "The organizer may talk of uprisings...but the worker is thinking in terms of six dollars a day and chicken for Sunday dinner.... The excited speaker of often honestly believes the workers are crying aloud for revolution when they are cheering only for pork chops and time and a half for overtime."

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cars were getting in and out of jail.

Armed guards patrolled the county line, dispensing one group of three or more people. Since there was only one road leading into San Diego, this method was effective in apprehending most of the men who tried to cross in and out of the state.

The San Diego Tribune reported a permanent solution: "Why are the taxpayers of San Diego compelled to finance this imposition? Simply because the law which these lawbreakers flout prevents the citizens of San Diego from taking these important outlays away from the police and hanging them or shooting them. That would end the trouble in an hour."

Months of planning followed on the outskirts of San Diego. They met freight cars, ordered the "hubs" off and "cut them immediately...and from then on to run a gauntlet of 100 men armed with clubs, whips, and guns." In one instance, they burned "JWW" onto a man's back.

The San Diego Free Press Eight of 1912 called national attention to the "JWW" cause. Weintraub says it was the most important demonstration in California. Yet most Websters in the words of an unnamed representative, "thought it was a complete failure and a law in which the corporation should have taken no part."

It is as far as the "JWW" was concerned. "Emmett Filer told the Industrial Worker in 1945, "The most notable result of the Free Speech fight was that the prisoners themselves had turned for them."

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SIGHTSEER

Web of Nothingness

Here's a fun game you can play with yourself. First, quit your job or, better yet, enroll in the nearest graduate program in any field of the humanities. Now that you have nothing to do, get some friends (you won't need them later), rent *Far, Far, Far* by the Kid, and watch it twice in one night, all the while muttering each character's consumption of whiskey. Sleep with your head on someone else's kitchen table. Wake up. Go home. If you haven't cheated, at this time you should be unable to look for work, talk on the phone, or leave the house. You should be ready to do nothing at all. Turn on your computer, remember your password to get online, and while you wait for the only connection you're likely to make all day, put on DeLa's soundtrack to *Far, Far, Far* by the Kid and set your CD player on "repeat." Since you'll still be waiting to get connected, put on your slippers. Ask yourself again why the Kid smiled just before Pat Garrett shot him. Think about it. Now, head over: "The Road to Nowhere" (www.smalltime.com/nowhere/). Start brushing up on your Don Knotts, your *One Day at a Time*, your Looney Tunes, your coups d'état. Take time to notice the *Time* Tunnels of the road leading nowhere. Ask yourself what the photograph of the car racing toward nowhere means. Study the page's subtext: it's different from when you last played this game. "It's like a stranger," reading, writing, and anything else, "a sharp shock," etc. Ignore your fear of action and click on the "interactions" link. You're almost ready to play the "Guess the Evil Dictator's Last Name" game. You're at the sole control stage of the larger exercise now, so you'll need to become comfortable with free thinking and honesty, but here is some direction: pretend you're Tweedle Bird or Hopbits Houdinor or Pol Pot. Even better, pretend you're both a sit-com character and a dictator you're let's say, Colonel Klink. Remain true to yourself throughout the game; no identity crises are allowed at this time. Answer the computer's questions. Do you have a job? Yes. (Remember, you're Colonel Klink, who works, unlike you.) Are you Jewish? No. (A creepy question but needs



Home page from www.smalltime.com/nowhere/

say as Scitoid is the most frequently imposed sitcom character.) Are you a woman? Yes. (A tricky one. Klink may have smoked a cigar or two, but certainly was not an addict.) Are you a woman? No. (Though I'm sure Hogan got Klink to dress as one once.) Are you bald? Indeed. Do you work on a farm? No. (What are they getting at? Ted Panson was the taxpayer, not Sam Malone, who was proud of his hair.) Are you a cartoon character? No. Is your best friend a psychologist? No. Are you married? No. Do you work on a boat? No. (Game over if you chose Captain Stenborg.) Do you work for a company? No. (Lito Alex and Jim from *Twice*.) Are you married? No. Do you work at a radio station? No. Do you write for a television show? No.

Do you live in a small town? Yes. Are you in the Army? Yes. (Strictly speaking, no. But do they mean the military in general? I mean, Klink is a soldier, so...fine. Yes.) Are you a prison guard? Yes. (The similar, unnamed every "PAT" character with one question.) Are you a commissioned officer? Yes. (Bastards.) Are you Col. Klink? Yes. You'll want to play again, but be warned that the game will guess Golligan in half the time and that George Bush has already been entered in the data base, as has Alan Greenspan. If all of this brain work has got you reeled and high-minded, perhaps you're ready for another of The Road to Nowhere's games. Jump back a page and write the next installment in a mass fiction game, or try the Haku-o-Matic, where a click of the mouse sprouts lacenic verses entered by other visitors ("There on the carpet, Evidence of my neglect / Did not walk the dog"). Feeling stupid? Play Find-the-Spam. (I've been assailed by Greta, the director of *Sitting on Things* at Southern Industries, of which The Road to Nowhere is a subsidiary, that the Spam has been found by several visitors.) The only game left for you to do is deplete NoWhere's manifesto, a hodgepodge of Dadaist irreverence and Kantian epistemic technowaddle. The Road to Nowhere is dedicated to proving the idea that the modernist, ironic revolution can be as nonproductive as it can be productive. The Road to Nowhere is (the only) place where you can spend a lot of time and when you're done (the only) have nothing to show for it. The Road to Nowhere wants to prove that the intersection of a lot of little, disjunctive interactions can be as found an art as an umbrella lying in a washbasin. (Check NoWhere's links to art exhibitions and the Neumeier Manifesto to reacquaint yourself with Dada and subversive playfulness.) I forget what you're supposed to do next. Last watch the movie, I guess. The Kid smiled because he thought it was all a game, right? —Justin Wolf

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They Call Us Trailer Trash

Who knows what goes on in the Vista Business Office? On a March morning so hot I thought we'd skipped straight to July, I walked through the tinted glass doors into the Vista Courthouse. The green-uniformed bailiffs stationed beside the metal detector and X-ray machine smiled and pointed me to the first door on the right. Inside, a hive of bureaucratic business hummed away. Below fluorescent lights recessed into a honey-combed ceiling, a long L-shaped counter stretched the room's full length. Behind the counter, the business office clerks moved in and out through the maze of desks and cubicles and shelves filled with manila court files. Rectangular signs hung on chains from the ceiling: Family Law Access Project (FLAP), Gender, Civil Filings, Domestic Filings, Files, Copies, Forms, Certifications, Adoptions, Civil Law and Motion, Criminal Section. The low buzz of voices, typewriters, dial tones, staplers, and the far-flung of file stamps washed through the room.

In front of the counter, the business office's customers leaned across the polished wood veneer. A man in dark slacks and a light-blue sports jacket, a woman in a short, lime-green and navy suit, an older woman wearing black cowboy boots and a plaid Pendleton shirt waited their turn to talk to the clerks.

I took a seat on one of the benches that ran along the blue wall. A large woman holding a baby and leading a preschool-aged girl by the hand plopped onto the bench beside me. The woman's friend, the baby's mother, walked up to the counter. While the large woman waited, she made faces at the baby and fussed at the lit-



Mark Urry

tle girl. "No, you can't hold her. You're too little. She's not a toy." The little girl pouted. After a few minutes at the counter, the baby's mom sat down on the bench and scooped the baby from her friend's arms. The two women put their heads together and studied an application for a

domestic violence restraining order. "Is there a fee?" the friend asked. "Yeah, \$2," the baby's mom replied. "I just fill this out and bring it back. The lady said if I need help, there's lawyers to help." The women looked at each other. The baby's

mom sighed. "I need to get on AFDC soon," she said.

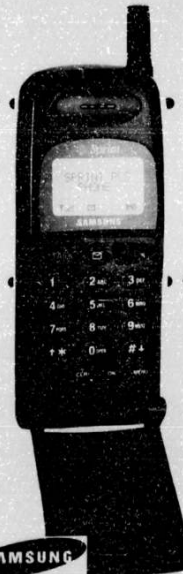
Mark Urry appeared from behind the counter. His crisp striped shirt, abstract tie, and dark gray suit slacks pegged him as something more than a counter clerk. Urry shook my hand and led me on a winding path through the desks and files. As branch court manager for the superior court in North County, Urry is responsible for all the Vista Court's nonjudicial functions. "I report directly to the 14 superior court judges and commissioners up here," Urry told me as we sat down at a conference table in his office. "I'm also responsible for the court's operations as far as case flow management — case being filed, how they're progressing along, making sure information is getting to the courtroom in a timely manner and in a manner that the judges need."

Urry assumed his post as branch manager six years ago. Before that, he worked as an administrative analyst for the Los Angeles municipal court. "I handled a lot of research and management issues," Urry said. "I've got a graduate degree in public administration from UCLA, with an emphasis in judicial administration. So, one of three schools in the nation that offers this emphasis in judicial administration. I went to graduate school to get the degree that would open the door for administration in the court environment."

Urry introduced me to his assistant division chief, Pam Sebring. Sebring manages the business office operations. "That includes the front counter filings, records, older records, adoptions, and appeals," Sebring explained. Sebring ap-

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site Urry and wearing a bright red suit and cream-colored tulle blouse, Sebring continued, "I started here as a court services clerk II in 1984. Through the years, I was promoted to court clerk, then just recently to this position in 1997."

Leaning back in his chair and cupping his hands in an open circle, Urry explained the office's function. "The business office is the wide end of

the funnel for all business coming into the North County courts," Urry said. "The courtroom is the small end." All matters filed in the North County court — civil, criminal, family law, adoptions, probate, and small claims appeals — get filed in the North County business office. "We're the only court in San Diego County that hears all those elements at the same site." In other areas of

San Diego, different courts are located in different courthouses. Downtown, for instance, civil and criminal matters are heard in the old courthouse and newer Hall of Justice on Broadway, while family law has its own courthouse on Sixth Avenue. The business office processes the thousands of pieces of paper generated by suits filed with the court. "When a civil case is filed," Sebring jumped

in, "the parties present their complaint at the front counter. We assign it a case number, put it into our computer system, and assign it to an independent calendar judge."

January 5 of 1998, Urry explained, "we started what's called independent calendaring for our civil cases. What if at noon the case is assigned to a specific judge for all purposes. That judge will handle

all pretrial, trial, and posttrial matters for that case. It's more efficient because you don't have to educate a new judge about the facts and issues of a case each time there's a hearing. We were the last branch in San Diego to bring IC [independent calendaring] online. The rest of the San Diego courts had independent calendaring in place before we did."

Although the changeover

involved some administrative juggling, Urry thinks the independent calendaring system benefits the business office customers. "We had to identify an independent calendar clerk for each of the judges. Then we put these independent calendar clerks in place so that their only focus was on their calendar matters for that particular judge. Quite a bit of volume goes along with that. But it's much better both for attorneys who are practicing throughout the county and for attorneys from out of county. Before, if an attorney was filing civil matters in North County, there was a big difference in how that case was going to be processed going off of a master calendar system, as opposed to the IC [independent calendar] system the rest of the courts had implemented."

Once a case has been filed and assigned to a judge, all subsequent papers will be filed with the independent calendar clerk, who are located at a separate counter tucked in the back of the business office. For instance, if one side wants to file a motion for summary judgment, that party will deal with the judge's IC clerk. "All motions are set by the independent calendar clerk," Sebring said. "The papers are filed with the IC clerk. Then the IC clerk makes sure the papers get to the research attorney or whoever else needs to see them before the judge. The IC clerk also handles the judge's calendar. That's something we don't do at our front counter."

The 58 budgeted positions Urry oversees are divided into two sections — Business Office and Records, and Court Support. The first section includes the front counter, which I'd been watching earlier that morning, and the records department. Every time a paper is filed with the court, the records department files it in the appropriate case file. The case files for all North County cases, both current and closed, are housed in the Vista courthouse. According to Urry, some of the oldest files are being converted to microfiche for convenience. The second section under Urry's aegis, Court Support, consists of courtroom clerks, independent calendar clerks, and the criminal operations section.

Urry told me the employees he finds to fill the positions he oversees generally have some legal background. "We're getting more and more new employees coming from law offices," Urry explained. "During the six years I've been here, that's probably the biggest change I've seen in interviewing employees who are well qualified and have a lot of knowledge to fall back on for entry-level positions. It makes it extremely difficult to choose one of the candidates, but that's a good position for an employer to be in."

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San Diego Reader August 13, 1998 **27**

enjoy doing. You're either working yourself through a divorce, you're working yourself through a civil matter or a criminal matter. You're not going to be a happy camper. I am very pleased with how our employees handle the interaction. Our highest volume of cases in North County are domestic cases. These are very volatile."

"You'll see a lot of the domestic cases here in the after-

noon," Sebring added, "because they appear ex parte in the afternoon." At an ex parte hearing, little or no notice is given to the other party, and the relief sought from the court is generally of an emergency or urgent nature. "That's the time when we get people who are seeking temporary restraining orders. A lot of times, we'll have to separate the parties if they've both been in court. The court

will send one of them over and hold the other party until the other one's gone. Occasionally, we have to call in the sheriff to detain a situation in the business office."

Urry expanded, "For instance, in a domestic case, you may have an ex-wife waiting in line for paper work with a boyfriend. And you may have the ex-husband who happens to come in to get some paper

work or they're aware the ex and her boyfriend are going to be there. We might have to call the bailiffs in on that."

"We recently had an experience where a woman had been here the day before to get a domestic violence restraining order on an emergency basis," Sebring recalled. "She came in the next day with her spouse, who had just been released from jail, and said that she

didn't want the restraining order, that it was forged. The clerk in our office was perceptive enough to alert the courtroom to the fact that she thought the woman was being pressured by her husband. The judge was able to speak to the party alone and found out that yes, indeed, she wanted the restraining order. That kind of thing happens frequently. The clerks try to be aware of

those situations so they can alert the bailiff or the court room and let them know what we're picking up."

"I wouldn't say those situations where you have to call the marshal happen frequently," Urry said. "Certainly not on a weekly basis."

Sebring continued, "I think the clerks really do a good job in de-escalating the situation. Then we don't have to call the marshal."

Anecdotally, Urry and Sebring reported the business office's busiest days are Mondays and the days after three-day holidays. "Domestic violence seems to have a pattern," Sebring said. "Mondays, the day after holidays, Monday Night Football, unfortunately. That's just something we know. There are no statistics. When families get together, that's when incidents occur. We usually see domestic violence increasing over the summer." In order to show cause, on a CD, is a hearing where one party can seek to change the conditions of a marital settlement agreement or custody order. "People generally want to change custody and make those types of changes during the summer when the kids are out of school."

Although Urry likes the variety of responsibilities associated with his position, he admits the stress. "You have some long nights," he said. "That could be true in any job."

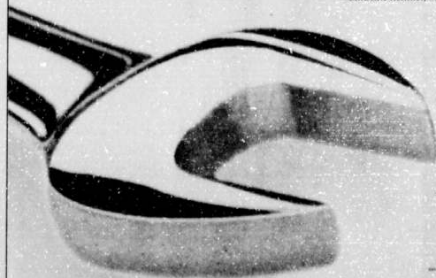
Sebring agreed. "Like drafting with the public. I've found myself needing help, and there's always some way you can help them. The biggest challenge I face in the business office is the high volume of work. I keep the customer service at bay with the high volume that goes on. I'd like to have a couple of weeks with a staff that never seems to have one," she laughed.

"Over the past ten months, the statistics regarding North County filings have increased tremendously," Urry said. "In 1987, 10,113 civil cases were filed with the North County Court. The number for 1988 was 13,225, a 31 percent increase. Over the last couple of months, statistics have leveled off. The increase has continued, but we haven't seen it decrease either."

The explosive growth of the number of North County filings and the consequent increase in matters the court has to handle led to a budgetary request for the Vista Courthouse. Two days later, Urry met Mark Urry for a tour of the facility. Like a farmhouse that's been added onto over the years, nothing seemed to fit standing in front of the L-shaped counter. Urry mentioned that the clerks standing behind computer screens. "We have set workstations for new filings," Urry explained. "One computer needs to be subject experts in both civil and domestic because both types of cases get filed here. The clerks will maintain data entry while the court staff is at the counter. A substitute

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total number of new filings come through attorney service drops or the U.S. Mail. When the front counter clerks aren't helping a customer, they're pulling files and entering information from documents that have come in through the attorney service or the mail.

Urry moved down the counter. "We have a workstation devoted exclusively to probate services," he pointed out. "Here, a probate clerk handles directly all the probate filings. These filings used to be handled between the business office and the probate examiner's office, which is located in another part of the building. That in itself is some confusion. In the new building, probate will be a stand-alone unit."

A sign above the next workstation reads "Forms and Records." "This is where the public can get the forms they need to file," Urry explained. "According to the government code, the business office clerks can't tell people what form they need for a specific purpose. Urry flipped through a laminated booklet listing all the forms available. "There are over 450 different forms maintained by the judicial council. The public needs to identify the form and then ask for it."

"This is also where people can request and review case files," Urry continued. "In all case files are open to the public, unless the court issues a specific order closing a file. The public can identify the case number by using our touch-screen computer system." Urry turned to a computer monitor mounted on a counter in front of the Forms and Records window. By first choosing which type of case — civil, criminal, domestic, mental health, or probate — and then entering a party's name, a member of the public can pull up the case number, then request the file from the records clerk. "The touch-screen computer contains 30 cases in San Diego County, not just North County," Urry said. "It hooked up to the mainframe computer downtown and updated on a nightly basis. The touch-screen can tell you who the opposing party is, when the case was filed, where the case was filed, and who the attorneys are. If the public wants more specific info, they need to pull the actual case file."

In the far back corner Urry pointed out the criminal section. "When a matter is bound over for trial, a criminal information is filed, and the paper work comes to our criminal section." The civil independent calendar clerks are located near the criminal section. On this Tuesday morning, a single woman sat behind a computer monitor. She smiled at Urry. "The IC clerks handle all the walk-up paperwork — motions, oppositions, replies, and ex parte matters. They also read in all the telephonic rulings."

Urry led me through a few

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She found herself considering things she'd never imagined:
Leaving her husband. Ending her marriage. Looking for a new place to be.

MOVING OUT



Tell Mom and Dad.
Tell the kids.
Tell God,
with apologies.

In March of 1993, four days after my 12th wedding anniversary, I moved myself and my two kids out of the house I had shared with my then-husband for ten years. Ours was not one of those breakups that everyone expected. My dad, for example, liked to tell friends that of the young couples he knew, we had one of the best marriages he'd seen. And it often seemed that way: The surface of our marriage was smooth and easy in the day-to-day business of raising kids and paying the bills. But in June of the previous year, we'd hit a rough period, and as we tried to negotiate it, I began to suspect that what I'd thought at first was minor was really a crack in our foundation, and our marriage wasn't something that could be mended after all.

The reason? Too private for these pages, but probably not all that different from the reasons most people give, things having to do with people changing or not, moving apart or closer together. I was, in the lingo of therapists and uncoupling, the initiator — the one who wanted out — a role I'd never expected, and one that had crept up on me. In late December, when the idea of separation was first mentioned, I caught my breath, panicked. Nobody did this in my family. But then a strange thing happened: Within the space of a few days, not only was the idea no longer shocking, it seemed perfectly logical, the next step, and by January, I found myself

considering things I'd never imagined as part of my life. Leaving my husband. Ending my marriage. Moving out. I started looking for a place.

Because the separation was at my request, it seemed only fair that I would be the one to move. It also seemed easier. So on a Saturday morning in January, I scanned the rental ads and went out to look, apprehensive and doubtful. I had reason to be nervous — finances, the logistics of moving, the fear of what my decision would do to the kids — but with each house I walked through, I thought, I can do this. I could imagine the kids and me sitting at this stranger's kitchen table. I could imagine them in these rooms. I could imagine moving out and starting again, and I came home not disheartened but hopeful.

Over the next few weeks, I kept looking. I looked at houses close by, houses on the other side of town. Old houses, new houses, postwar tract houses. In most cases, I knew the minute I walked in whether or not the house would work. There were certain grimy spots that no amount of fresh paint and curtains and carpet cleaner would make livable. There were the serious four-sippers that I thought might be all right, given a lot of time and elbow grease. And there were the charmers, the ones that either had already been "doll-housed" or were charming enough on their own that you could see how it

I found myself
starting to look
within, and
I found a mess.

could be done. But money was tight and rents were high, and charm, hidden or evident, was usually out of the question.

And then I found the cottage, and from the start, it had several things going for it. First, it was cheap. Second, it was still in the same town, but far enough away that I probably wouldn't run into my husband. Third, it was very different from my married house, which I saw as a plus. And fourth, I fell in love with it the moment I saw it. It had probably been built in the '30s, the owner told me, as the caretaker's cottage for a larger farmhouse nearby that had since been bulldozed. This cottage, too, would probably be bulldozed soon, she continued as we walked through the rooms — it wasn't a very long walk — and replaced with a far bigger, far more expensive house. The lot was going to be "catalyzed." But, in the meantime, here was the place that was sure we could call home.

A generous soul would call it bohemian, arty, even romantic. My dad called it "that fuckin' place." Peeling white paint on the outside, peeling blue trim. You went down a short

There were the charmers, the ones
that had already been "doll-housed."

violin deficiency. Maybe I'd wake up in one month or six months and feel like that person I'd been the year before. But the thought made me shudder.

The second reason was the kids. The stakes were far too high not to be absolutely certain about what I was doing.

I read a few books on the subject, books that I kept hidden under the mattress. Books on kids and divorce, books on women and divorce, books on divorce in general, all of which gave practical advice (Chapter 3 — Telling the Kids and emotional support (Chapter 5 — Taking Care of Yourself). One, called *Uncoupling*, gave me a road map. Written by a sociologist named Diana Vaughan,

the cottage was in the corner of an acre of land that would be sure, a place for the kids to grow. There were apple trees, blueberries, a good climbing tree in the corner, and a rusted old tractor that, I was told, had been donated to the Boy Scouts — they just hadn't gotten around to picking it up. There were huge pine trees, in the corner of the lot, that swayed in the wind. There were beehives in the back, near an abandoned chicken coop. Nothing in that orchard had been cared for in years, which to me simply meant less work. Not much space on the inside, but lots on the outside, and lots of charm as well. It was perfect, and I vowed the urge to beg when the owner told me that there was another possible renter and that she had to go back to work later, when she called to tell me that I could move any

time, I was sky high. At night, as I lay in bed, knowing that I wouldn't be sleeping in that bed many more nights, I'd make lists of what needed to be done. Because of my husband's hopes for a reconciliation, we hadn't told our families about the separation yet — I'd told only two friends and the veterinarian, because I started to cry when I took the dog in for shots — so there were a lot of Tells on my list. Tell Mom and Dad. Tell the kids. Tell God, with apologies. There were practicalities as well: Buy a toaster. Pack. Put a good face on it. Underneath the obvious items was another that I didn't know how to address: Figure all this out. In other words, decide whether this was a separation or a divorce. I was calling it a trial separation, and although I suspected inside that this wouldn't be the trial at all, but very permanent, it took six months for me to say that, for two reasons. For one, everything was happening so fast and my feelings were changing so completely that I worried about the truth of it all. Maybe my husband was right: Maybe this was a phase. Maybe it was a

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That day, as it turns out, was nothing compared with the morning we told the kids that we were separating. My son, seven, blue eyes wide, his expression one of anguish, one I didn't know he was capable of so young. It was as though I'd said I didn't love him anymore. And my daughter, nine. She'd sensed something in the air for a while; she'd seen evidence of the unraveling, a loose thread here and

The other part of me was an adolescent type who was gleeful as a kid on the first day

as little as possible, so that the house wouldn't look cleaned out after I left. Late, late at night,

I was looking for practical things, in part. But I was also

It didn't work, of course, but there were days I believed it would. When the kids' friends came over to play and their moms pulled into our orchard to deliver them, the friends

sell." When it was his turn, he stood up and explained that his parents were separating for a while, that he and his mom and sister were moving to a cottage. He said he liked the cottage. He said he was scared and sad about the rest. I heard this second-hand; I wasn't in the classroom.

We're told that single parents are everywhere, but it didn't feel that way when I became one. Late one night, before I'd finally decided to move, I'd gotten out the school directory to see how many kids were in the same boat as mine. The divorced kids had been easy to spot. If a

I'd sat dismayed for a few minutes, thinking things would be harder than I'd thought. Then I'd start planning again. That spring and summer and fall were crazy times. I was on one hand, sure that "wanted" to be doing what was doing (in the way anyone

I decided on rebel and free spirit and began to make myself up as I went along, not realizing that I wasn't being myself. I was just taking on a new role. Before the separation I was a working mom, with the emphasis on "mom." The suburbs were home. I dressed conser-

ner. I danced and sang while I made the kids quesadillas for lunch. I drank Diet Cokes for breakfast and too much beer at night. I let the dog drink too much beer, though for her it was an acquired taste. We got into a late-night happy-hour habit, the dog and I. I'd urinate

ories of a palm reader and a music store figuring prominently. After that I'd watch TV, and the dog and I would have our cookies and beer. And then, finally, at maybe 3:00 a.m. or so, I'd go to bed. I'd pretty much convinced myself that I didn't really need sleep, so that seemed

When a good friend told me in a kind but concerned way that I was as loony as anyone he'd ever seen, I took it as a compliment. One day while walk-

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ing downtown, I caught sight of myself in a store window and did a double take. I hadn't recognized myself. My hair was longer, I'd lost weight. I was wearing clothes I hadn't owned a few months earlier. It wasn't that I looked good or bad. I just looked so different. At Halloween, I was invited to a party for which costumes were required, and I gritted my teeth and tried to think of something. I told a friend, who said she had a great costume that I could borrow an angel, complete with silver wings, pink curly wig, and pink leotard and tights. Well, the pink stuff was out — no pink for this rebel — but the wings had possibilities, and what I came up with was a punk angel.

Cutoff jeans, black tights, combat boots. Black leotard top, black vest, makeup. A dog's choke collar around my neck. And, of course, the wings. My kids went back and forth between their father's house and mine, and on their nights away, I did anything rather than stay home. I met a friend for a drink, I shopped, I wandered in bookstores, sometimes I just drove for a while, anything rather than stay home alone. And when I finally did give up and come home, I'd do anything not to notice that I was alone. I did not find myself good company, so I'd turn on TV or rent a movie or call friends, trying to figure out what a happy, free-spirit single mom would

do now. To a person in an unhappy marriage, the idea of dating can be very appealing. It was to me, not because I wanted to jump right back into another relationship, but because it was so different from married life with young kids. Dressing up, going out to dinner, being wined and dined, then going home alone sounded lovely. I didn't do much of that. For a few months I hung out with someone I never should have been with (punta, always broke, taught drama to kids). I knew it wasn't anything remotely serious, but I also knew that I needed someone to just hold my hand for a while. In early June, I went on my one and

only blind date. I met a carpenter from South Africa (a friend of a friend) at a cafe. He was probably one of the nicest men in the world but so earnest and somehow humiliated. I found myself in tears after our one beer. At my 20th high school reunion that month, I ran into someone I'd known once in a while, a man who was recently separated as well. We started seeing each other in the fall, and he was, I thought, just what the doctor ordered. He held my elbow and guided me across the street. He made dinner reservations. He cooked gourmet meals for me at his home, a place so orderly and antique and crystal-filled that I was stunned. He seemed to enjoy

my company, and he paid attention to me. I realize that these are not reasons a healthy person gives for spending time with someone. I was simply starved, and he fed me. Meanwhile, we had almost nothing in common, and he was very carefully keeping me at arm's length emotionally, arranging dates only every two weeks or so; it was never a given that I'd see him. But that didn't slow me down; once again, I found myself dropping myself to someone else's taste, asking myself, *What would he like me to be?*

And all this time, my family — my parents and my brother — watched from the sidelines, worried, and I could feel them thinking, *What will she do next?* I was jumping around them, and I'd overheard them talking about me. *She seems so free, doesn't she? How do you think she's doing?* At Christmas, my brother took me out to lunch and brought up the punk angst. It seemed, he said, that I was a crossroads and could go either way. I could follow one path toward the angel, or the other, toward the punk. I tried to act as if I were listening, although I thought he was overreacting. But what they could see, and what I couldn't, was that I had lost my bearings, and as it weren't dangerous enough, that I didn't know it, or care. If my bearings were a map and some one had tapped me on the shoulder and said, *Excuse me, miss,*

I think you dropped this, I would have crumpled it and tossed it gladly into the first Dumpster I passed, never giving it a second thought. That fall I did something I'd dreaded since moving out: I told my husband that I was certain I wanted a divorce. We'd met for lunch, it was November, near Thanksgiving. He was very calm, understanding even, and when we parted, I was highly relieved. Wow! I thought, *we're going to get through this.* Then, as I was driving across town to pick up the kids at school, I rear-ended the guy in front of me, a very nice older gentleman who wore a cowboy hat and drove a big white truck. I don't mean that I bumped him; I thought he'd pulled forward, and I was accelerating, trying to merge with oncoming traffic, and when I hit him hard, it was a light afternoon there was a right turn. I had thought that merging and was wearing nice clothes. I started to cry the instant I hit him. The impact felt like a judgment. *Hey, not so fast there, you're not getting off that easy.* I got out of the car and we stood together on the side of the road. He was perplexed at

first, then angry. "Look at my car," he said a few times, "look at my car," as though we'd witnessed something that couldn't be explained. I started apologizing like crazy, freely admitting that I'd been at fault. I reassured him that I had insurance, then I started to explain that I was getting divorced and had just had lunch with my husband and that, once again, I was so sorry. This nice gentleman softened and we stood there in the rain, and after a few minutes, he began to comfort me. "You'll be all right," he said. "You'll be all right." I wrote down all the useful numbers I could come up with — phone, insurance, driver's license — and we parted. Later that day, and again a few days later, a woman who identified herself as a friend of his called me at his house. She said, to make sure I really was all right.

I could feel them thinking, *What will she do next?*

There seemed to be something else as well. I had the vague hope that if helped, that it was somehow constructive, and I tried to say with it. But you'd asked me, then, why I was crying. I couldn't have said any of that. All I knew was that I felt so sad. Most of I cried when I was alone in the house, while the kids were at school. Late nights saw tears, too, when the kids were asleep or at their dad's, and there were occasional middle-of-the-night phone calls to two good friends when I felt truly inconsolable and sitting alone just seemed like something I couldn't do. On nights when the kids were with me, I'd try to hold myself together until they were asleep and I could go to my room. But I wasn't always successful, and now and then they'd find me in tears. I'd explain that I was just very tired, and they'd nod and comfort me. "You're doing great, Mom," they'd say, and though I had my doubts about that, it helped to hear them say it, and I tried not to let them see my face.

I had reason to be afraid. Money was tight. My teaching job would end soon. That charming little cottage had no washer or dryer, and I came to dread the laundryman. I'd let the laundry pile higher and higher until I finally had to go and it would be an all-day affair — my record was nine loads — and I'd come home exhausted. There was child support to figure out, and to do that I had to figure out a budget and my expenses. There was health insurance, car insurance, renter's insurance. Each piece of paperwork was like a test I had to pass, and I'd stew

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and fret and pace for a while until I finally sat down and got to work.

It would be nice to say that all of a sudden things got better. But they didn't, not overnight. Going through a divorce was like falling into a hole. You left your husband, you filed the papers, and before you knew it, there you were. Then it was time to climb back out and get your life back in order. It wasn't overnight. It was a process—sometimes slow, sometimes painful, usually difficult.

But it happened. Little by little, life began to feel normal, and I started to feel like myself. The crying stopped and I got

through the paperwork and seemingly endless lawyer fees that the dissolution of a marriage requires. When the divorce was final, in April of 1995, I felt not so much happy as relieved. And that spring was a nice time for the kids and me. They were both in the school play, *Pinech*. My daughter had one of the big parts, Jinty Cricket. The irony was not lost on me. In June my daughter graduated from fifth grade and my teaching job ended, but other doors opened and I found other work, and life, as they say, went on. I

was glad to just make pancakes for the kids in the morning and pay the bills and read a book for dinner and read a book.

In February of 1996, the kids and I moved out of the cottage

and into a new house. It was a real move, the end of some things, the beginning of others. For one, it was evidence to my kids that, despite the divorce, their dad and I could get along decently enough to negotiate a

regaining some of the stability we'd lost. We were settling down, and I saw signs of recovery. My son grew calmer, my daughter trusted me again, and I was as glad to move out of the cottage as I'd been to move in.

Now, for the first time, I believed it when I told the kids we'd be okay.

At K&L not long ago I stood next to a young father holding his son in his arms. The boy was about two, and he clutched a black rubber snake, the kind that looks a little too real for a lot of us. The dad and the boy seemed very peaceful, and even though the boy was asking questions and talking, the dad didn't

seem distracted. He seemed able to concentrate on the Mas and his son at the same time. There was no conflict.

Halfway through, the son held the snake out as though he were about to drop it. "Don't let go," the dad whispered, and then he added, "Hold onto it." It was his voice that got to me. It wasn't a warning, the kind we give our kids all the time. Don't do that, sweetheart, no no no. There was something more earnest and serious in the dad's voice, and when he said, "Hold onto it," it was an urging, as though he were telling his son, "Don't make this mistake, hold onto this, it's important. And his son listened."

I wish that, during the almost three years that we lived in the cottage, I'd listened a little more to the inner voice that speaks to us with that same urgency. I wish I'd been able to give my kids that certainty, to guide them through that time a little better than I did. My regrets aren't about leaving the marriage but about ignoring the origins from within that might have shown me how to do it all more gracefully and with less hurt to those around me.

But we've gotten through it. Proud mom that I am, I'd even say the kids are thriving, and that, while there was damage, there don't seem to be permanent scars. My daughter's in seventh grade. Her English teacher asks her to write autobiographical assignments at times, and the divorce plays a part in those assignments. Some of these she shows me, some she doesn't, and that's fine. My son has the lead in his new play. He's Ali Baba in *Ali Baba and the 40 Thieves*, and this evening his cheeks are rosy because he's just come home from tech class and he didn't quite get all the blush off. They are good kids—no, they're great kids. And then do, I'm sure, still feel torn between their dad and me, trying to read us.

We've moved again: on my birthday last year, the man I fell in love with proposed, and the wedding was that July. The kids go back and forth between our house and their dad's now, while that same beer-drinking Labrador stays put, sleeping under my desk and thumping her tail when she hears to get up in the morning. I am back in the rich and complex land of marriage, a place that feels like home this time. And though I'm still getting the hang of it, I'm finally learning how to be myself, how not to please too much. That novel I worked on late at night in our small cottage sits in a cupboard in the upstairs hall. I don't know why I kept it; it isn't any undiscoversed treasure. Maybe just as evidence of where I was for a time. ■

—No Calabell

*No Calabell's nonfiction appears frequently in the Washington Post magazine. Her stories have appeared in *Stories*, *Punchline*, *Epiphany*, and other journals. She is a Stegner Fellow and has taught at Stanford University.*

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—CONTINUED FROM PAGE 1—

George
Nissen,
Trampoline
Dad

THE MAN AND



George Nissen

THE KANGAROO

to let you play in their safety net. But you cannot buy a trampoline anywhere in the world. George Nissen hasn't invented one yet.

Today, of course, trampolines have become household items. And Nissen lives in an elegant condominium just a few blocks from University Towne Centre. He and his wife moved here from Iowa a few years ago to be closer to their youngest daughter and her family. Nissen hasn't retired from inventing things. At 84, he estimates that he still comes up with about one new creation per year. "Inventing is one of the three things that make you happy," he says. "Working. Loving. And creating." To his way of thinking, he adds, creations have to be tested in the marketplace and found valuable or else they're "only partially satisfying." Public acceptance proves that your invention "was more than just your bubble. When you see hundreds of kids jumping on trampolines, you know that the idea really was worth something."

His words are scarcely louder than a whisper. It's as if the years have worn away Nissen's voice but left the rest of him unscathed. He's a small man, still lean, belly flat. Most of his hair is gone, but a baseball cap often conceals this. The skin of his face, rather than wrinkling, seems to have tightened, revealing the underlying skull bone. His slate blue eyes are set deep within their sockets.

His demeanor, like his voice, is quiet. He looks disgruntled whenever he thinks he has talked too much. But when asked to recall what inspired his first invention, he says, "When we were kids, we went to the circus, you know, and I got the idea from the nets under the trapeze." After performing, the fliers would drop into safety rigging, sometimes bouncing up into a somersault or rebounding out of the net with a flourish. It struck George that on similar equipment, a person could perform the complex acrobatics that divers do. But instead of landing with a splash, you could bounce up again and do more tricks. To Nissen, the appeal of this was obvious.

By the age of ten, he'd already become entranced with tumbling. A physical education teacher in junior high school had organized a school gymnastics team, and when one of the team members was sick one day, George volunteered to substitute. "That's how I got in, even though I was in seventh grade, and it was mostly ninth graders who were doing this. But, boy, it was just what I liked. They had a parallel bar, and I did pyramids on it."

The practice at school won him a place on a YMCA tumbling team that performed at shows all over Cedar Rapids, "generally in exchange for a meal." The high school he attended had no gymnastics program, nor did it possess a swimming pool. "But the Y had one and the high school was quite close to it. So I got into diving." When Nissen was a senior and the 1932 Olympics were approaching, he went to Iowa City to get experience on a three-meter diving board. He says he just missed winning a place on the Olympic diving squad.

He graduated from high school at 16, and because he was

Miss America for 1969 was a champion trampolinist who bounced her way through the talent competition.

so young, he didn't want to start college immediately. Instead, he tinkered with his idea for building a bouncing rig. Besides the trapeze fliers, other entertainers from time to time had custom-built such contraptions. Vaudeville comedian Joe E. Brown, for example, had used a springy table as a platform from which he leaped onto the shoulders of a partner. Brown also had gotten laughs by falling off the stage and then shooting up onto it again, propelled by his elastic table (hidden in the orchestra pit). But Nissen didn't know this; he just wanted something he could bounce on and use as a platform for gymnastic tricks.

His first impulse was to make the rig round. A round design is "very efficient as far as construction," he notes. Constructing the frame for the canvas isn't difficult because the forces on all parts are equal. But a round design is "very inefficient in the use of space," Nissen says. If the elastic bed is big enough so that the jumper won't fall off, it takes up far more of a room than would a rectangular design of the same length. Something else about the round concept bothered Nissen back in the early 1930s and bothers him today (now that round trampolines have become standard in the consumer market). "You have no orientation when you jump," he points out. "I'm scared on a round one. Because the vast majority of time, when people do fall off trampolines, it's at the ends, the long way. That's the way you orient. But when it's round, everything's short."

Working in his parents' garage, he began to try to build a rectangular frame. Discarded angle iron from the local junkyard became his building material. Friends helped bait them together and suspend a piece of canvas from the structure. "At first we didn't realize that as soon as you make [the frame-work] a little bigger, there are tremendous stresses on the sides. So it has to be very strong, or otherwise it collapses inward."

In the fall of 1933, Nissen began classes at the University of Iowa, but he and a few buddies continued trying to build a jumping rig in their spare time. By the following summer, they had one that they took with them to the YMCA summer camp where they had jobs as counselors. Nissen says that first successful rig "was big and strong and heavy." It had a bed made out of canvas that they had bought from a tentmaker, cut into

shape, and rimmed with grommets. To connect the canvas bed to the steel frame, "We'd taken inner tubes from old automobiles and cut them up about a half an inch or an inch wide. They're long and thin, and it's pretty good rubber." At the Y camp, they erected their creation outdoors, "and when it rained, of course there'd be a big puddle in there and it was just like bouncing in mud. But when it dried out, it was — zing!" His face softens with pleasure at the memory.

Although Nissen and his friends had brought the rig to camp to practice on it themselves, it mesmerized their youthful charges. "In fact, the kids would even stay out of swimming if they could have a turn on it," Nissen recalls. He adds that swimming in the river provided the only relief from the merciless heat of the Iowa summer. And yet the children would forgo this for the joy of jumping. "Afterward, I began to think, 'Gee, if kids like this so much, maybe you could make them and sell them.'"

Nissen says it was clear that any commercial product would have to be both light and portable. So he began to think about how he could change his design to achieve that. Other activities were competing for his time, however. At the university, he'd gotten back into gymnastics and tumbling, and three times in a row he won the intercollegiate national championship. He also competed in Big Ten diving meets as a member of the Iowa team. Because sports consumed so much of his extracurricular attention, he says he didn't want to major in physical education. Instead, he took classes in mathematics and loved them; to this day his tone grows fervent when he recalls some of his actuarial-science classes. He got a degree in business in 1937. But he wasn't yet ready to don a suit and join the ranks of corporate America.

He yearned to travel first. "I was inquisitive. And I'd see other people who would work for two years and they'd save up umpteen dollars and go to Europe for five days and come back and that was it." This seemed pathetic; Nissen figured he could do much more traveling if it was part of his occupation. So he and two college buddies became the Three Leonardo's. "We had two basic acts — a hand-balancing act and a comedy tumbling act. We'd get maybe \$20 or \$25 for the three of us. We'd have to drive 100 miles, but, boy, we thought we had it made!"

Nissen says they performed at various carnivals and fairs. While booked at the Texas Centennial celebrations they heard about a possible gig in Mexico City. "We went on down, and they kind of liked us as one of the big nightclubs," he says. "We didn't have any permits to work, so we drove up to the border and drove back down again." It didn't take them long to secure other engagements, one at the Palacio de Bellas Artes and another at a big fair in Chapultepec Park. "We didn't get much money for any of them." But working two or three jobs, they made enough to survive.

Their living expenses were minimal. They stayed at the Mexico City Y, where the local swimming and diving team worked out every morning. "They had their meetings with other clubs on Sunday mornings," Nissen recalls. "They pulled me right into the team." He didn't speak much Spanish, but soon he was fluent in the lingo of the Mexican divers — *acrobatics* for swan dive and *cangrejo* for backflip and, of course, the word for the diving board itself: *el trampolín*.

Nissen liked the sound of that word, and when he and his buddies returned to the United States after about six months, he decided he would Anglicize the spelling and call his bouncing rig a Trampoline, a term he registered as a trademark. Finding customers turned out to be more difficult. Sporting goods retailers thought the only buyers would be show-business performers, far too small a market to interest them. But Nissen remembered the reaction of the YMCA campers. If he could show people how much children loved the activity,

schools and YMCA's would clamor for his invention, he was confident.

He and the other two Leonards auditioned before an agency that booked acts into school assemblies throughout the United States, and after a while Nissen says they were getting invited to put on 200 to 300 programs a year. "We had the car and we'd pack it up and do two or three shows a day. We were eager beavers, you know, and we liked the workout. I did a ten-minute talk on tumbling, and I did some tumbling on the stage. Then we did some hand-balancing and some comedy stuff. And then we had the trampoline... We'd have some of the kids come out of the audience, and we'd show them how to jump." Audiences greeted this with wild enthusiasm.

The idea was to promote the activity and the sport without having to pay sales reps. And slowly, orders materialized, first from YMCA's and schools small enough to be able to make an independent buying decision. They paid \$150 for "a trampoline as large as a living room," Nissen says. "There were 100 springs in it."

Nissen purchased those from a spring manufacturer. Customers had to assemble the many components themselves.

Nissen thinks he may have sold a total of ten trampolines the first year he took orders. "My father said, 'Well, you've saturated the market. When



Debut Nissen on trampoline, from a 1960s promotional brochure

are you going to get a real job?" His partners, too, had doubts about the future of the business, and eventually Nissen bought them out. "By the time of World War II, I ran the company."

For a while, it looked as if that might be a empty accomplishment, Nissen says today. "I thought that the war would ruin the business." Gasoline supplies became tight and tires hard to find. Worse still, coaches who had been on the verge of buying trampolines

for their schools were enlisting in military programs that promised to use their skills to transform civilians into fighting units. Amidst the hectic war preparations, however, Nissen wondered if there might be a role for the trampoline as a training tool. "I went to Randolph Field in Texas and I got my picture in the paper, showing the cadets how to jump. I went to Corpus Christi. They were just building that. I went to Pensacola and a lot of places."

He came away with so many orders that he delayed his own enlistment while he set about fulfilling them. Nissen today points out that those same P.E. teachers who signed in the wake of Pearl Harbor had seen trampolines in action. They could understand how the equipment might help condition pilots and parachutists, in particular. "Every time you jump, there's two seconds of freedom," Nissen explains. "Two seconds in

which you're absolutely weightless." During that interval, twisting your body into exotic poses requires almost no effort. "The feeling is the same as it is in space." Beyond giving the jumper a taste of weightlessness, jumping on a trampoline builds muscle strength and sharpens the jumper's awareness of how he's oriented in space, Nissen asserts.

By 1943, he was able to leave his business in the hands

of his brother so that he himself could join the Navy. To his domain, his assignment took him nowhere near a base that he had purchased his invention. Instead, the Navy ordered him to serve as a navigator on a destroyer in part because of his college math training. It wasn't until after D Day that he got himself reassigned to St. Mary's Preflight Center near Oakland, where "they must have had almost a dozen trampolines."

In all, Nissen estimates that he sold at least 100 trampolines to the military during the war, a period in which the design also evolved. When nylon webbing was developed for parachute straps, he realized it could be woven to create a material that was much stronger and more elastic than canvas. To this day, the beds of competition trampolines use a similar material.

With the end of the war, his first competitors appeared, flapping knockoffs with names like the Acromat and the Tumble-Loon. The first national "rebound tumbling" competition was held in 1947, and in 1948 the National Collegiate Athletic Association (NCAA) voted to include the activity at its collegiate gymnastics meets.

Today from a cabinet in her living room, Arnie explains

"When we were kids, we went to the circus, you know, and I got the idea from the nets under the trapeze."

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woman with large, kindly eyes, can pull out albums filled with professional-looking photos that hint at the adventures she and George shared. There's one of her, lithe and sexy in a leotard, doing the splits ten feet up in the air above a Nissen trampoline set up at a sports show. She looks as relaxed as a yoga student. Another photo shows an adorable preschooler, the Nissens' first daughter, Dagmar, bounding a small plane decorated with the image of a kangaroo. That was the Nissen company logo, and it inspired what must be the most remarkable photo ever taken of George.

He explains that in his ceaseless quest to publicize his invention, he found a Long Island animal supplier who owned a couple of kangaroos. "I went and asked what it would cost to get some pictures. The guy told me he would charge me \$30 [to pose with] one of them and \$150 for the other. When I asked what was the difference between them, he said, 'Well, the one for \$150 won't kick you so hard.'"

Opting to rent the more expensive animal, "I found out a lot about kangaroos," George recounts. "That they're the roughest things you ever saw. And they like apricots. And you can't train them to speak."

Over the course of several seasons with the marquis, Nissen observed that "if he rides up on his tail, he's gonna kick. But he can't kick you

while he's flat-footed. He telegraphs his punch." By grabbing the animal's tiny front feet, Nissen says he learned how to maneuver the creature out of kicking position. He also found that he could put the animal at one end of a trampoline and by bouncing the other end, start it to bouncing. One time Nissen managed to hop on and jump in tandem with it, and the images captured by the photographer that day are at once comical and astonishing. Both the kangaroo and Nissen (dressed in a dark suit and tie) are frozen high in the air, limbs extended. They look like they're jumping for the joy of it.

The photo got him in trouble with Macy's, Nissen claims today. When "the head mogul" of the department store saw the photo, he insisted that Nissen bring his kangaroo act to the opening of a new Macy's outlet. Nothing that Nissen said could convince Macy's that no such act existed. They were so mad at me. They never did believe me! Elsewhere, however, the photograph proved a publicity jackpot. "I have a box full of newspaper clippings of that picture," Nissen says. It ran all over Europe, even in Yugoslavia. "People thought it was the funniest thing, and they'd just laugh and laugh."

By the time the picture appeared, Nissen had embarked on a more elaborate campaign to introduce the world to trampolining. He'd traveled to England a few years after the war ended, and the enthusiastic reception given the jumping exhibitions there encouraged him to take his invention all over Europe. To serve that market, he established a branch of his Nissen Trampoline Company in England in 1936, and around the same time, he embarked upon the first of his dozen or more visits to the Soviet Union. Though these look place during some of the



George Nissen, 1968

hottest phases of the Cold War, Nissen says he was never frightened while traveling behind the Iron Curtain. "The one thing I always had in the back of my mind was they need me." He not only was demonstrating trampolining to the Soviets but also arranging for their athletes to compete in the United States. "I was one of their best keepers to the West," he reflects. "And I saw a lot that would really make you want to be anti-Communist."

He and Annie and Dagmar journeyed to Japan and South Africa about the same time, and they introduced trampolines in South America as well. There, because of the linguistic confusion with diving boards, the jumping equipment was often known simply as "Nissen." Back in the United States, the name of Nissen's invention was proving more problematic, as competitors began to refer to their products by the word that Nissen had trademarked. They weren't supposed to do that, he points out today. "The real generic term is 'rebound tumbling.' And the patent attorneys—oh man! They'd say, 'You paid this money and you should fight!' so they had a bonanza for years. They'd say, 'Well, we had Klansmen and we had Scotch taps.' You see the object is to let it get almost generic and then pull it back. That's what they try to do. And we did have a lawsuit against one company, and of course we won that case. But so what? All you do is make a lot of people mad. I didn't care if they put the R in after Nissen or after Trampoline."

In the early 1960s, he decided to let the trademark lapse. Something else had happened by then that also filled Nissen with conflicting emotions. The first inkling of this turn of events came in the fall of 1959, when orders for trampolines started to arrive from

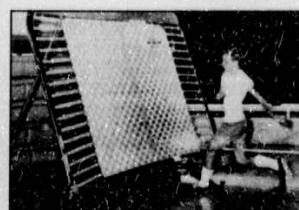
a new source: small operators interested in opening outdoor "jump centers." San Diego got its first one in late November of that year at the corner of 64th Street and University Avenue, and in its first 10 days of operation, the owner took in almost \$3000. Such success ignited interest among others, and within just four months, 20 operators in San Diego County had other open centers or announced plans to do so. (Among them was world light heavyweight boxing champion Archie Moore.)

In larger cities, the growth was even wilder. "Last fall there were three jump centers in the Los Angeles area," reported a *Life* magazine cover story on the phenomenon. "Now [May 2, 1960] there are 175 there and another 150 in Miami, Phoenix, Houston, Oklahoma City, St. Louis, Reno, Hawaii, and other places." Matters trying to reduce, executives trying to relax, and kids trying to undo each other are plunking down 40 cents for a half hour of public bouncing at tramp-jump centers which are spreading the way miniature golf courses spread several decades ago.

Newsweek reported that a plot of land, about \$8000 for equipment, and some liability insurance could generate an average gross income of \$1500 a month. It added that Nissen expected his company's gross sales to reach \$4 million in 1960, up from \$900,000 in 1957, and was building a \$615,000 plant

to house his 100 workers. It quoted the Iowa inventor as boasting that the list of back-yard jumpers by then included "Vice President Richard Nixon, Yul Brynner, a brace of Rockefellerers, auto TV man Earl (Madman) Muntz, and King Farouk."

If Nissen felt elated to see his invention at last take America by storm, he fretted over the format of the centers. "We didn't like them," he declares today. He says he often grumbled over operators about how their places would be managed, but they'd brush away his questions. "You just get a



Rebound track

girl to take tickets," they'd say. Financing often seemed to be on a shoestring, Nissen says. And the newcomers were frightfully ignorant of the dangers faced by untrained jumpers. Part of the pitch, Nissen explains, was that the centers were safe because they featured trampolines at ground level, set into pits. "You can't fall off! 'Tut was the line. Well, it sounds good, but it is absolutely bad," Nissen says. Trampolines set into the damp ground get wet. "Anyone can walk onto them, with shoes and everything. And injuries from falling off trampolines have always tended

to be minimal, Nissen says. The most catastrophic accident happened in the middle of the bed.

He couldn't buck the tidal wave, however. "There were actually 50 manufacturers of trampolines at that time. In Texas alone, I don't know, there were 20 or 25. If you didn't [sell trampolines to the jump centers], they'd go down the street and buy them somewhere else." Nissen tried to organize a franchise called Jumpin' Jimmy that was run with proper supervision, but whenever someone got hurt anywhere, people concluded that all trampolines

were unsafe.

And get hurt they did. In San Diego, just days after the story about "San Diego youngsters from 8 to 80 jumping for joy," a 15-year-old beauty queen candidate from Coronado knocked out three of her front teeth at a jump center (thereby losing her to withdraw from the Miss Coronado pageant and prompting her parents to sue the operator for \$52,000). Almost simultaneously, a 16-year-old high school football player from Kearny Mesa was paralyzed at a jump center on Ulric Street. "The was

trying an extremely difficult 'outside dive' after only two visits to a center and instead of taking the fall on his back and shoulders, hit right on the top of his head with his whole weight on his neck," the Union later quoted one of the center operators. After two weeks in the hospital, the boy died.

As the list of injuries—fatal and minor—mounted, the San Diego City Council scrambled to try to regulate the centers. But while the council dithered, the marketplace was imposing a more draconian punishment, as those who had sunk their savings into the

craze, by late August of 1960, "what went up was plainly coming down," Newsweek reported. Typical monthly profits had plunged to "a soggy \$500," according to the magazine, and the centers were closing in fives. In San Diego, a year after the fad had begun, the Union reported that "trampolin [sic] centers have joined the limbo of hush hoops, yo-yos, and marionette dancing."

What could you expect? Nissen asked a *Newsweek* reporter. "You have to have programs, I bounce myself, but if I didn't have something new to do on a trampoline, I would

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lose interest." Although he didn't say so at the time, Nissen was beginning to think a lot about how to sustain a broad-based, long-term interest in trampolining. "If you've got 50 kids out there on trampolines, well, after a couple of weeks 25 of them are going to be better than the other 25. And the ones that are not so good at it drop out. Later you'll find there are maybe 12 left. And pretty soon there's just a hard core." The same thing occurs in other aerobic activities, he says, be it springboard diving or figure skating or gymnastics. In the swimming pool, the ice rink, and the gym, however, two other spheres of activity exist: races and games. In the gym, people play basketball (among other games) and they participate in indoor track meets. On the ice, they play hockey and they speed skate. In the pool, they swim races and they play water polo. In the trampoline, "On the trampoline, we only had aerobics," Dissatisfied with that, Nissen says he set about inventing a way to race and play games on the trampoline.

The way to devise a game seemed obvious: string a rope across the middle of a trampoline and have players pass a ball over it. This was "fun but rather dangerous," according to "The Oxford Companion to World Sports and Games," since it was an automatic reaction to dive for the ball when receiving and consequently land near the end of the trampoline. "To make the game safer, Nissen created elastic backstops by adding upturned trampolines halves to each end of the 'court.' He also replaced the rope with a net—but "the ball went out of court if passed off center," the Oxford Companion records. So Nissen further modified the design, creating a hole in the net through which the ball had to be passed and adding nets to the top of the backstop. "Finally it was found that by diving backward for the ball and rebounding off the backstop net, players frequently collided in the center of the court. For safety, therefore, the single net was replaced by a double-netted gassy, including a basket rather than a hole, which cambered from the center so that the ball would never stick in it."

The sports encyclopedia says Nissen was "completely entranced" by Spacball, as he dubbed the game, today it's his all-time favorite creation. Set up and demonstrated properly, the game draws young stars like a magnet, he claims. Some family fun centers will feature a version of it, and they "make oodles of money on it." "Cause the kids want to play. And when they're done, they're satisfied and they don't even realize it was good exercise." He's also enthusiastic about his marriage of trampolining with track. This was inspired by the development of competitive swimming, Nissen says when he was little, swimmers

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didn't swim in lanes. "You were in a lake or something, and you had buoys, and you swam around those, like the boats do." Then came man-made pools, in which swimming lanes could be set up. Once people figured out how to do flip turns, modern competitive swimming was born. Runners, on the other hand, still think they have to run around in circles, Nissen notes, because they don't have a way to run in a lane and reverse direction quickly. What they need is a "rebound track" that would enable them to bounce off both ends of the lane. Nissen designed such a track and had sprinters try it, and "they loved the way it felt," he says. Still, both Spacball and rebound track would have required considerable promotion, and Nissen says he decided he would be better off devoting his energy to other things.

In the early 1960s, he acquired a line of gymnastic equipment, and he came up with new designs for items such as parallel bars, pommel horses, and balance beams. (Many of the 35 patents that he's held have related to such refinements, he says, refinements that eventually made his line of gear the best in the world.) And for a while, traditional trampolines still enjoyed momentum. NASA astronauts jumped on them to prepare for space travel. Miss America for 1969 was a champion trampolinist who launched her way through the talent competition.

Throughout the 70s, Nissen made progress toward one of his ultimate goals: getting trampolining established as an Olympic sport. A breakthrough came when the Russians agreed to include it in the 1980 games in Moscow. "And then along came Carter and Iran and the boycott." The trampolining competition was canceled, and although the Russian opening ceremonies featured athletes doing "absolutely phenomenal" tricks on 12 Nissen trampolines, "nobody in America ever saw it," Nissen says.

Today he says that back in the 1950s, people told him trampolining wouldn't make it into the Olympics until the year 2050. He used to dismiss such voices as those of cynics lacking vision. But they were prophetic. In the wake of the Moscow debacle, American trampolining entered a Dark Age, he says. The NCAA stopped sponsoring competitions. ("The colleges just loved that because they could put more money into football.") High schools got rid of their trampolines, often citing liability concerns (even though Nissen grows that rings and high bars have always been more dangerous).

As a result, other countries now produce the state-of-the-art national trampolining competitions. Nissen says the drop in U.S. activity has been so precipitous that it's possible now Americans will make cut to compete in the 2000 Olympics. There—once again—trampolining may get

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a chance for permanent inclusion in the quadrennial games. If the public likes the "exhibition competition" scheduled for Sydney, Australia, trampolining most likely will be included as a regular gymnastics activity in the future.

Nissen, of course, thinks television audiences will love the competitive jumping. World-class trampolinists rocket as high as 35 feet above the net on each bounce, coming down in a blur of dazzling motion. Typically each competitor does ten complicated tricks, but the action is so fast that the whole performance rarely exceeds 20 seconds. "It's great to watch," agrees Taylor Carter, owner of T.C.'s Acroworld in Rancho Bernardo. Carter thinks that once trampolining is established in the Olympics, traditional gymnasts may defect to it. "It's like the king of all sports," he says. "If I could have competed on trampolining in college, I would have done that in a heartbeat."

Carter instead competed as a gymnast, while getting a degree in physical therapy, but he also jumped on trampolines while growing up in Texas. ("About 75 percent of the competitors in the United States

come from that one state," he notes.) He moved to San Diego in 1984 but says he stopped paying attention to trampolining for some years. Only when he took his first child to gymnastics classes did he think about the absence of any serious trampolining facilities in San Diego County. In 1994 he opened the local tumbling and trampolining school.

It's one of only four such places in all of California, Carter says. On a Saturday morning, sweat activity fills it. High school cheerleaders spring into cartwheels on a 120-foot long tumbling floor, then sink into splits with languid grace. Nearby, Carter has erected a 40-foot-long "tumble-tramp"—a long, narrow trampoline with tumbling mats adjoining either end. Cheerleaders and gymnasts work out on it to hone their tumbling skills, along with a host of athletes from more surprising fields: volleyball down and figure skaters and snowboarders and in-line skaters. Two full-size competition trampolines, so springy that "they'll just about bounce for you," according to Carter, also line one wall. On these he guides novices through the steps of learning trampolining tricks

with names like "straddle jump pike" and "haran tuck" and "porpore free." Other folks pay between five and ten dollars an hour to jump on the trampolines just for pleasure. This latter group includes Nissen and his wife, their younger daughter, Dian (a 37-year-old fitness instructor who was a champion trampolinist as a teen), even Dian's two-year-old son.

A 15-year-old beauty queen candidate from Coronado knocked out three of her front teeth at a jump center.

None of the equipment at Carter's facility was produced by the company Nissen founded. Finding such a trampoline "is like finding a good old Mercedes," Carter says. "They were the best. He had special ways of making the metal and stuff like that that the manufacturers just won't spend the money on anymore." But Nissen's enterprise ceased to exist in the early '80s. To-day the inventor offers only a brief, weary summary of what happened. The downfall started in the late '60s, when corporate

mergers began to proliferate. "We were kind of a target of a lot of bigger companies," and in 1972, the board of directors decided that "it benefited the stockholders to merge with Victor Comptometer Company," a Chicago-based foreigner in the computer field. Five years later, a much larger company, a New Jersey fire-extinguisher manufacturer, acquired Victor. "They took

booming. Nissen says people often call him and comment that he was one of the first to promote the sport. But back when he owned the team, two terrible consecutive winters kept fans at home, and the league eventually folded. Nissen also got involved with the movie business but came away disgusted by the caliber of some of the people he was dealing with. None of these business disappointments, however, extinguished his passion for inventing.

It's more recent brainstorms have taken him in a number of directions. About ten years ago, he came up with a design for padded benches that fold up to create an attractive padded wall. (The seats are more comfortable to sit on, and when collapsed, the padding protects players who crash into it.) Nissen says the system already is in use, and last year he signed up with a company that he thinks may be more aggressive about marketing it.

Even more successful has been his Runaway Air cushion. Nissen thinks he dreamed up this design four or five years ago. "To invent something, you have to have a need," he says. What triggered his think-

ing in this case was a complaint from one of his daughters about the hard seats at a sports event they attended together. She suggested he invent some form of padding for the individual spectator. Nissen came up with a self-inflating cushion that's stored in a fancy pack but, once inflated, is strong enough to support a truck. Not only sports fans, but also hunters and fishermen have discovered it, and now it's produced and marketed by a hunting specialty outfit in Iowa.

Nissen recently has been preoccupied by an invention intended for a very different setting: namely, the seat on a commercial airline. He says he'd read about the physiological hazards posed by sitting for hours in cramped airplanes, and he began wondering if he could come up with something to help air travelers get exercise. "A stationary bicycle provides some of the best exercise available," he says. "So I analyzed: What is a stationary bike? Well, it's just a seat that you sit on, and you have to be steady, and you pedal. But if you've already got a [airline] seat, why not use it?" To create the pedals, he made a belt that snaps around the trav-

eler's waist and connects to a cord fastened to a pulley. Another cord runs through the pulley, and you put your feet into two loops at each end of it. "Now I can push as hard as I want to!" He demonstrates the device, moving his feet in a smooth circular motion. "It duplicates the action of a bicycle." The straps also can be rearranged to work the arm muscles. Nissen thinks individual consumers might purchase his Laptop Exercise (as he's dubbed it), but he's hoping airlines will consider offering it as an amenity—say to business or first-class passengers. He says he's talked to someone at Swissair who seemed to like the idea, even though the design was then at a rudimentary stage.

Nissen is continuing to refine the design of the portable exercise equipment, and he says he's learned that this process takes time. "I call it the 40-40-20 rule." You get a project to what you think is a state of perfection. But you always discover that roughly 40 percent of what you've designed into it wasn't really necessary. Another 40 percent needs to be changed to address problems you didn't foresee. Only 20 percent is really the way you want it. So you go back and tinker with the 80 percent that needs fixing. "And then you get another 40-40-20 the second time, see. But you're gaining on it," he explains. That's why it takes four or five iterations to develop something. "You try to anticipate everything. But you can't."

Nissen has given a lot of thought to the fundamentals of inventing. He says the biggest thing is "to find a customer. That's a broad term. But what I really mean is to find a need to be filled or a problem to be solved." Then you "think and think and think" about how to do that. "It's always in the back of your mind or your subconscious," he says. It helps to know something about the field in which you're working. Eventually, he adds, every invention is "a rearrangement of well-known things to get an unusual result."

Sometimes clutter helps the process. "If you're not organized, that stifles creativity," he believes. When a person is organized, his mind is often closed to the things he's filed away. Nissen contrasts the super-organized managerial type with the child who's surrounded by clutter and from time to time stumbles adults by pulling together disparate elements. Children have "tons of creativity," Nissen says. "But after a while, it plateaus off. By the time you're in college, it begins to decline." To buck that trend, "You've got to watch kids. You learn from kids. And sometimes you have to act like a kid. That's a great help."

He still does handstands. Almost all children can do them, he points out. "But after a while, there aren't so many adults who can." When Nis-

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LETTERS

continued from page 3
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Bob Wilson
North Park

Come On, Mr. Daugherty
Mr. Daugherty, am I understanding you correctly when you tell us that there is no reason why the Yankees should be 72-252 "Sporting Box," July 23? This was a team picked by most of the experts to represent the American League in the Fall Classic. I mean, come

on, if you look at their lineup top to bottom there is no easy out. I mean, your Padres are 30 over the 500 mark. And the Yanks are certainly better than the Pads. No one was picking the Pads to represent the N.L. in the Fall Classic. In fact, most were predicting them to finish second in their division. Now, I only mentioned their hitting didn't mention B. Williams, a superstar. You and most over-look him because he won't hit 50 home runs. But his hitting and fielding certainly represent elitist status. What about Derek Jeter, the second best shortstop in baseball? O'Neill,

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who hits around 320 every year. Look at the solid pitching. Come found the fountain of youth. Wells has been great. Patrick, give credit where credit is due!

Jeff Saunders
Downtown

Dr. Eichel Is The Left Coast's Oliver Sacks
Just a note of thanks for the articles by one of our relatively new writers, Dr. Jim Eichel. I always check the table of contents to see if he has a story in the issue. His writing does not

underestimate the intelligence of the lay reader, even though he is explaining medical information we do not know. I particularly enjoyed his compassionate account of his tormented transsexual patient and was moved to tears read-

ing the story about the death of his woman doctor friend. A gifted storyteller, Dr. Eichel observes his daily work with an engaging mixture of curiosity and humility and a patient's case as the rich, compelling mystery story that it is. He's the Left Coast's Oliver Sacks.
Leah Sanders

10 to 20 picks (unless he has time to list 100?)

Adam Karp
San Diego

Good job, Duncan!
It's true that Duncan Shepherd is a pretentious, self-congratu-

latory motherfucker. No one could argue that. The thing, people don't read his reviews to hear their opinion. They read them to hear *his* opinion. His column would be boring as hell if he wasn't such an as-

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MISSING — A FAMILY'S DESPERATE SEARCH

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



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

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

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

Please contact:
Mr. Fred Arnold at
(888) 926-2188
or Jeffrey's family at
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hole. Good job, Duncan! Keep writing those fucked-up reviews!
Tom Wilkins
Lakeville

Pessimistic And Too Critical

The reason why I'm calling this pertaining to Duncan Shepherd, the movie review guy, I just want to voice some big-time complaint. It's been on my mind for a while. The guy's very pessimistic in his movie reviews. Every single movie that comes out, he doesn't like, unless it's an independent film, unless it's a small, insignificant independent film that's, you know, not very well received at all to the public. Any mainstream movie that comes out is always criticized harshly. He doesn't seem to like any movie that comes out. I'll give you a couple of examples. Negotiator, that's a very entertaining movie, very suspenseful. Lethal Weapon 4 was surprisingly very good. And he rapped these two movies. That's the point of movies, isn't it, to entertain people? You can't analyze every single little thing. That's why they're movies. Of course movies aren't all too realistic. Some are really realistic, but most aren't. Movies are not to entertain the public, not to be taken seriously. This guy, he analyzes and he criticizes every little thing. He looks for anything — in any mainstream movie — anything that's wrong with it to critique and to try to turn people off not to watch it. But it doesn't work. Cause everybody that I know, all my friends included, they don't agree with anything the guy has to say. He's a horrible, he's very pessimistic, he's usually and he's very critical of 90 percent of the movies that come out — 95 percent even. It's pretty painful for a guy who reviews movies to practically hate every movie that comes out. And it's not probably his own little biased opinion because he prefers little independent insignificant movies.

Cisco Elizondo
San Diego

READER MATCHES AD OF THE WEEK

[MEN SEEKING WOMEN]

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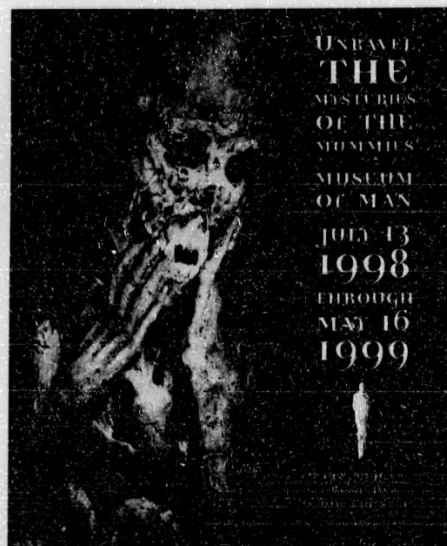
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Calendar

Booze, Brawls, Women, and Spikes

Beach Volleyball Tourney

Before the endorsements, the Pro Tour, and the TV coverage, there were three volleyball courts in all of Pacific and Mission Beach, and they

were located in South Mission. One court was on the bay side near the jetty. Al Janc, Sr., and Gerry Wilmont were the mainstays there. Our court was on the ocean at Devon, and the major leagues for volleyball south of Santa Monica was San Gabriel on the

LOCAL EVENTS

oceanfront. The South Mission volleyball clique in the early 1960s was only open to some of the best beach doubles players in the world, all fascinating characters and great athletes.

I hung out on the fringe of this elite group, retelling their stories of tournaments, boozing, wild parties, and sexual adventure.

My friends and I wanted more than anything to be a part of this group, but we weren't skilled enough players yet so we set up our

own court and clique. Buzzy Gibbs, John Williams, "Newport" McGuire, his sisters Penny and Suzie, Danny McMath, Eddie Vaquin, Bobby Carmona, Bobby Mico, Ricky Vancil, "Nasty" Geoff Murray and his brother Alan, John Brady, and John Bell were the core. We thought of our court as the minors while 100 yards away were the majors at San Gabriel.

The best beach-volleyball players were AAA-rated. There was also an AA rating and an A rating. You earned a rating by how high you finished in the tournaments held at different Southern California beach cities throughout the summer. The two most important were at State Beach and Manhattan Beach. The San Diego Open was held each summer at San Gabriel Court.

There were only 50 AAA-rated players in the world at that time, everybody who played knew who they were and wanted to be one of them. South Mission had about ten of the world's AAA-rated players.

The star of the South Mission crew was Nate Parish. Blessed with movie-star looks and charisma, Nate had a wild side. He was a cross between Don Johnson and Lenny Bruce when Nate was present, something unexpected and entertaining happened at the court. Nate was one of the most exciting volleyball players for his size (6'). He had a vertical leap off the sand of over 30" and a lightning fast arm swing that allowed him to spike the ball straight down. But his game was more finesse than power. He had more shots and dunks than anybody, creating new ways to strike the ball in the middle of a match. He invented the "Cobra," the "Double Cobra," and was the first to dig a ball using the "Alligator." Even the L.A. players, who believed

they were better than the South Mission crew, recognized Nate's abilities — though they would never agree he was better than Gene Selznick, Ron Lang, Mike O'Hara, or Mike Bright, the stars of Santa Monica at that time.

Another standout at the San Gabriel court was Chester Goss, sometimes Nate's partner. Chester was a power player; he was "Rocky" in volleyball shorts. Every time he spiked a ball you expected it to explode. Chester's pre-tournament training consisted of boozing and brooding in the Beachcomber bar. Unlike the L.A. players who took their health and training seriously, the South Mission players yielded themselves on their self-destructiveness before and during tournaments. It was a reverse-status thing when the players were back at San Gabriel after a tournament, they didn't boast about results but gloated about drinking, fighting, and womanizing.

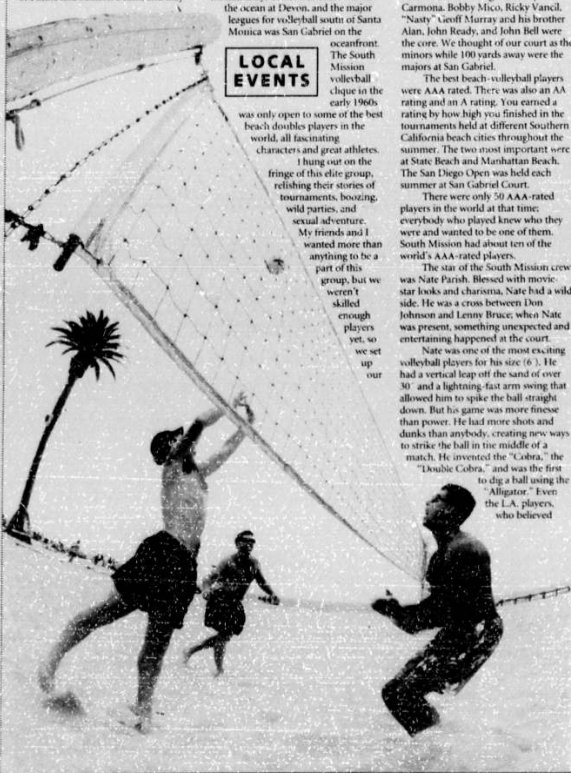
You can only wonder how good some of these athletes could have been with the health and training ethics of today's players. Chester's brother Stevie was the opposite of Chester. He was so quiet and effusive his nickname was "The Ghost." Stevie was one of the first players to earn a AAA rating. The best all-around athlete of the clique was Bob Mendota. He was not only a volleyball star, but a top seed in every over-the-line tournament. Other AAA players were George Siepmann, Gordon Evans, Bob "Dog" Mahon, Don Buchler (had a dad), Ed Spooner, and Bill Ryan. Some of the rated regulars were Al Wosmer, Royal Clark, Jimmy Calendar, Ron LaPolice, George Claus, Larry Tessary, "Pig Pen" Elam, Herschel Hendrickson, John "The Rapist," and Al Snyder Reeves. In 1961, Sports Illustrated singled out San Gabriel all-star Jack Henn as the best player in the U.S. Jack is now volleyball coach at San Diego State.

A few of these legends still haunt the sands of South Mission, but now their court is a Caltrans with a sign that reads "Old Man's Court."

Rod Sand's Women's AA and Men's AA Beach Volleyball Tournament
Saturday, August 15,
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San Diego Reader August 13, 1990

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Child Ticket (7-12): \$4	Call for Senior & Group Discount!
Children 6 and under free!	See back for details on other discounts.

Calendar LOCAL EVENTS

For information, call 619-736-2803 (DEL MAR).

"Sweet National Geraniums" are the subject when Gerald D. Stewart speaks at 9:30 a.m. on Wednesday, August 19, at New Leaf Nurseries (3400 Fairhill Drive). Free. (607-728-9208) (VICTA)

"The Politics of Growth and the Quality of Life in San Diego" is the subject when NINA L. Gillingham, professor, Nieuw Calaveria speaks at 7 p.m. next Thursday, August 20, for the San Diego Action Network. Admission is free. Call 619-299-8870 or 619-688-1886 for details. Hear the talk in Craftsman's Hall (1909 Century Street). (INLLDRESE)

Curator's Circle, at the California Center for the Arts, assistant curator Catherine Gleason will discuss works from the permanent collection at 4 p.m. next Thursday, August 20, in conjunction with the current exhibit. Find the center at 140 North Euclid Boulevard (at Valley Parkway). Call 760-738-4778 for more information. The program is included in regular museum admission. (SCONEDDO)

IN PERSON

Business Consultant and author Barry Hammer will discuss and sign *Building Team Spirit* at 7:30 p.m. tonight, Thursday, August 13, at the Barnes and Noble store in Hazard Center (2610 Hazard Center Drive). 619-220-0475. Free. (MOSKOWITZ)

The Competition is the improved comedy as a competitive format highlights performances by TheatreSports International, consisting at 8:30 p.m. on Friday, August 14, at Fodor's Dance Theatre (1648 Seventh Avenue, between G and Market Streets). Admission is \$7. For more information, call 619-465-SHOWN, admission.

Summertime and the Music is Free, at this time of year the county is off with free outdoor concerts. Traditional folk music and more may be heard when Sitar performs at Traylor Ranch Park (where Hazard Street meets Adams Avenue) at 6 p.m. on Friday, August 14. For more information, call 619-297-3166.

The 10th annual Tell Tale in the Parks series continues on Friday, August 14, with music by the Bill Magee Blues Band performing at Cabrera Park (2907 Glasgow Drive). All concerts in the series begin at 6 p.m. and end at 8 p.m. For more information, call 760-434-2904. Bring blankets, chairs, and picnics.

The La Jolla Concerts by the Sea series hosts Peter Sprague and company presenting Brazilian music on Sunday, August 16, from 7:30-9:45 p.m. The concert may be heard in Scripps Park by the La Jolla Cove (find the park at the foot of Grand Avenue). Dial 619-445-8151 for more details.

The U.S. Navy Band San Diego will perform for the Carmelade Promenade Concerts on Sunday, August 16, starting at 6 p.m. in Scripps Park. 619-437-5784.

Ready and the Red Hot, for the stage at the Del Mar Highlands Town Center Amphitheater (12000 N. Camino Real) for the Carmel Valley Summer Sereenade '98 concert at 7 p.m. on Sunday, August 16. Find the park at 12340 Carved Park Drive. Call 619-281-1139 or 619-753-9875 for information. Bring blankets, chairs, and a picnic. (MOSKOWITZ)



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CARRILLO NATIONAL MONUMENT FOUNDATION presents the fourth lecture in the 1998 Lecture Series:
**Ups & Downs of the Ocean:
The Coastal Tides and
Sea Level of San Diego**
Dr. Reinhard E. Flick, Oceanographer
California Department of Boating and Waterways
© Scripps Institution of Oceanography

Sunday, August 16 • 3:00 PM

Lectures will be held in the Visitor Center Amphitheater, Cabrillo National Monument, 1800 Cabrillo Memorial Drive, Point Loma. Lecture free with park admission. September 13 is the next scheduled lecture. For further information, call 619-222-4747.

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San Diego Reader August 13, 1998 **71**

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Schedule of Events

Calendar
THEATER

Rewrite City

You know a script's got trouble when its most interesting characters are peripheral.

Victoria Phillips sounds like a saint. She's built apartment complexes for the poor in Harlem and the Bronx. She gives jobs — real ones, \$30,000-a-year, ones — to the homeless. Through her company, the RB Foundation, Phillips bestowed at least \$15,000,000 to charity. But no one knows it. All they know is she got the money by using illegal information to trade for stocks.

REVIEW
JEFF SMITH

Richard O'Neill aspires, if not to sainthood, at least to a life of monastic contemplation. For 20 years he was one of the country's most famous lawyers — he once tried to defend a RMV in court. Now the world is too much with him. He's burned out, with a head full of sarcasm and moral dilemmas. O'Neill will take priestly vows in a few days.

Two outsiders, one defeated by the system, the other a mute conqueror of its labyrinth, they meet in Kentucky because Victoria wants Richard to represent her in court. She'll even run naked through the monastery to get his attention.

Sailed... money — where this movie comes from a puzzle, given Victoria's cryptic behavior, thus far, it's an emotional non sequitur playwright Michael C. Phillips threw in to join up a holding scene, something he does a lot.

Getting and Spending has an interesting premise: two extremists come together to combat injustice. But the play never gets beyond the schematic. Nor do the characters, who remain types — and even stereotypes — in some instances. Mouthpieces for the author's puer-

dophilosophical speculations, they resemble figures on a chessboard, and Cheppa takes forever to move a piece.

Act one, weighted down by exposition, goes to tedious lengths to keep Victoria and Richard apart. Will they join together as a team — will they, will they? Act two asks: Will they, um, get together, if you know what I mean, judge...ridge.

The play flip-flops the traditional mode of courting: Victoria's the chaser and Richard's the chaser — and chase to boot. But this also works better in theory than on stage. Linda Purl's omnipotent reading of ACTE in ACTE SURE, that's off-putting. And James Morrison hasn't figured out how to show Richard's frozen heart enough to keep things interesting. Morrison's stilted stuff, even though his character claims he's full of "passion." Little chemistry exists between the two. Their attraction's as theoretical as the play's missings.

You know a script's got trouble when its most interesting characters are peripheral. Debra Mooney has fun as Victoria's mother — hip, accommodating, deadpan. And Derek Smith works wonders as a goofy monk. Brother Alfred! He's so close to his maker, Alfred barely exists in this world. But the obvious often comes as a surprise. Alfred provides comic relief, and it's clear the playwright would rather invent Alfred's one-line reactions than anything in the main plot.

Nationally renowned director John Tillingier



Derek Smith, David Landau, Linda Purl, James Morrison in *Getting and Spending*

Getting and Spending. by Michael C. Phillips
Old Globe Theatre. Vision: Center for the Performing Arts, Balboa Park
Directed by John Tillingier. cast: James Morrison, Linda Purl, Derek Smith, MacDermott Dixon, Kati Ricketts, David Landau, Debra Mooney, scenic design, James F. Noone, costumes, Michael Kruis, lighting, Kevin Adams, sound, Jeff Labadie
Playing through September 5: Tuesday through Saturday at 8:00 p.m., Sunday at 2:00 p.m., Monday and Sunday at 2:00 p.m. For information call 619-592-3238.

Godspell. by John Tillingier and Stephen Schwartz, music by Stephen Schwartz
Visions Theatre. St. Cecilia's, 1620 North Avenue, downtown
Directed and choreographed by Obalok Phillips. cast: Phillips, Tom Jackson, Chris Aceto, Linda Dixon, John Carter, Amy Callahan, Dean Hinton, Joe Tillingier, Ariel Stevens, Piper Cavanaugh, costumes, Linda Jackson, lighting, Matt Novotny
Playing through August 16: Thursday through Saturday at 8:00 p.m., Matinee Saturday at 2:00 p.m. and Sunday at 4:00 p.m. For information call 619-592-3238.

staged *Spending*, though there's little evidence of his talent. The book's so static, all Tillingier can do is restrain his actors from forming human tableaux.

James F. Noone's set fascinates: two tables, some chairs, and a Cinerama screen behind — nothing much, until three black bars, two vertical, one horizontal, move back and forth like a slide rule. They reconfigure into a large cross, various rooms, or a stock market ticker. Among the trading statistics, "FAT" was up two-point-something.

Scuttlé has it *Getting and Spending* "Broadway bound." Sure, if it takes a field trip through Rewrite City. Right now it isn't even good TV.

Back in the early to mid-'80s, people used to adopt local theaters. They'd do volunteer work, paint flats, fundraise, anything to help. Then many theaters turned pro, and support structures changed. If you're on the lookout for a swing company to adopt today, none is more worthy than the Visions Theatre.

In the last two years Visions has staged *Ant? Melchior*, *The Way, Faren, and Lady Sings* on display at St. Cecilia's through this weekend (it's all the rent they could afford) with a '90s restaging of *Godspell*. The production has imperfections: the sound-cues is a jumble (backup music swallows the leads); lighting casts beams up in the middle of a scene; and the first act needs cutting and toning down. When they're at the side of ebullience. But when they're good, and they often are, Visions' theatre can raise eyebrows.

Godspell recasts the Book of Matthew from the parables

of Jesus to the crucifixion. For Visions Theatre, multi-talented Obalok Phillips does a trinity of functions: he directs, choreographs, and plays Jesus. His direction uses the entire stage, and a tall platform behind. His choreography, which includes an inventive flashlight dance, puts 1988 moves on the 1971 musical score. And his performance, as an African-American Jesus, proves once again that Phillips — his first name is pronounced oh-BAY-lock — is one of San Diego's most gifted young artists.

Phillips also wrote new scenes. In one, to illustrate how not to love thy neighbor, the cast does *The Jerry Springer Show*, getting deep into each other's faces.

Phillips isn't the company's only talent — spears of hot reds and oranges, icy blues — gives the show a stark, high-tech, high-budget look. And Tanya Jackson, who designed the costumes and the music, is such a committed performer, she gives 150 percent every second (in some cases, she could do less and still be effective). And when she sings, well, you've got through this weekend to hear for yourself. ■

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the



Nixon's Nixon

theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

As You Like It
If you only saw act one of the Old Globe's *As You Like It* — a fine gloom staging that sent more first nighters to the exits — you'll never know it's one of Shakespeare's funniest comedies. The production was flawless, the cast stellar. Imagine the comedy with everyone melancholy except Jaques. Now imagine having to watch it. Act two brightens. But you couldn't shake the sense, during the show's three hours, that director Stephen Wadsworth's speechless — or didn't get — the jokes, and that the tone throughout was far too somber. The actors were declamatory more than characters. And, as Jaques says, "All the world's a stage," why do a minority of the scenes take

place on a mini-stage, maybe 10 or 12 feet long. And why does the cast circle so much around its edges? Rather than communicate some savvy metaphorical message, the circling produces visual nihilism. Last summer the Old Globe opened its festival season with a stellar *Comedy of Errors*. The evening included *Lambs* by Chevalier and a Ken Caminiti look-alike. This summer's opening feels like an overreaction to Comedy's excessive pandering; take one of Shakespeare's most sparkling gems and "type" away the humor. **LOWELL DAVES** FESTIVAL THEATRE, THROUGH AUGUST 15, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Best of Pines and Pines
The San Diego Comic Opera and the Maritime Museum present an evening of Gilbert and Sullivan performed aboard the *Suez of India*. Leon Narker directed. **STAR OF INDIA THEATRE, AUGUST 13 THROUGH AUGUST 15, THURSDAY THROUGH SATURDAY AT 8:00 P.M. AND SUNDAY AT 2:00 P.M. AND SATURDAY AT 2:30 P.M. FOR INFORMATION CALL 619-437-0600.**

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boyfriend, Dr. David Sterling, at a family dinner. It sounds simple, but Bob, an aspiring actor, finds himself in the Actor's Nightmare. He must play the doctor without a script, figuring out his role as he goes along. James Sherman's comedy has a *deus ex*, "speak for yourself," John Alden, "quoting" the moral of the substitute lever. Here it's a modest ascription training seminar for the slithering Sarah, who begins to (a) for Bob and Herman, that standing up for oneself doesn't necessitate stepping on someone else. The play is light summer fare, but Lamb's director Kerry Meads stages it for all it's worth. She keeps the pace lively and frames the jokes for best effect. And the cast, especially the original's Cynthia Geiler, Mike Buckley, Steve Gaffin, Trina Mark, take it from there.

Word & eye.
LUCERN THEATRE, 79 HORTON PLAZA, DOWNTOWN, THROUGH AUGUST 20, WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. AND SATURDAY AT 2:30 P.M. FOR INFORMATION CALL 619-437-0600.

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sort things out. Brent A. Stringfield directed.

ONSTAGE PRODUCTIONS, THROUGH AUGUST 22, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Forever Plaid
If ticket sales are an indication, the four harmonizers in search of plaid sport coats will be at the Theatre in Old Town for a long long time. Joseph Campbell urged everyone to "follow your bliss." Even if the right harmonies of '50s "gee groups" aren't your particular bliss (I needed a quick fix of Otis and Hendrix after he sang them), you've got to admit the Plaid follow theirs very well. They dare to be square. They crown in love of having a life but live into the greatest hits of *Yow-Hu Parade* which crowned the most popular songs of the '50s until Elvis drove it off the airwaves. Smart Rios, who conceived, directed, and choreographed the original New York version, directed this Old Town production with the aim of endearing everything to everyone. The four performers — Leo DiGianni, Steve Gaudens, Rick Meads, and Bobby Smith — sing as well as any collection of Plaid (minor gripe: the opening night was crisp but made no distinction between where the rehearsal songs left off and the "spontaneous" sections began, everything left rehearsed by the numbers). Terry O'Donnell plays an indecipherable piano and personifies himself the occasional piece of a weary family business. The act, which is either the Theatre in Old Town or a purgatory where the Plaid go to rest, is a lovely dash for such a perky show. Though Lane Reiman's savvy lighting knows when to tweak the brightness.

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Dead Beat

On his first day there, he woke to watch the cops drag a dead body out of that river.

I wrote these here country western-style songs in a hallucinatory half-conscious state last night around 3 a.m. I know this don't make a whole lot of sense, but it seems I was receiving psychic transmission from a dead singer named Eunice Phelps. That's the God-honest truth, as unlikely as it may sound. So sing 'em mightn't...

—Matt Leam

For those who know him and call him friend, they say Matt is "out there," "bizarre," not your pedestrian words. But so is Matt's from California, lived in San Diego for a while before moving to New York City, where he is a sculptor. He says he's working on "the biggest manmade rainforest ever" (as far as he knows) for New York's Museum of Natural History.

I first heard of Matt Leam when the local rock band Maquidadora asked me to listen to rough cuts of something they were recording, a concept album. The story behind the concept is that of a dead country singer Matt met in a dream. He says he sent him song lyrics via psychic transmission.

Matt spoke to me, telephonically, from his gallery in 14th St. Kitchen, the neighborhood in Manhattan where he sculpts and where he also sculpts bands for Max Beards, his friend and partner in the small San Diego-based label Flapping Jet Records.

Matt and Max have known each other for six years, and started this bi-coastal rock label three years ago. It's only bi-coastal cause I'm here and he's there, but it's really a San Diego thing. It's pretty much Max's show because he does most of the work right now. Eventually I hope to get as involved as he is, but right now I'm like a silent partner.

In April of 1997, after days of severe headache pain that eventually knocked him out and landed him in Bellevue Hospital, Matt was diagnosed with spinal meningitis. He says, "I was in isolation for two weeks with this massive ringing pain—in my ears. It felt like I was sinking in this black pond — is the best way I can describe it — with only my eyes in the world. Just no cues." Matt was isolated while in the hospital, watching the boats cruise on the East River and not expecting to see age 29. He told me that on his first day there, he woke to watch the cops drag a dead body out of that river.

Soon after being released from the hospital, Matt started having vivid dreams. "I was dreaming I was this woman, a country singer, and I was in this recording studio with this band, singing...

SCENE

ROBERT NUTTING

everyone what to do and everything. I was singing country songs, and then I woke up one night at, like, 3 a.m. and wrote one down, the song "Black Spring." It's in rhyme, something I've never done before.

Matt was convinced he was possessed by Eunice Phelps. "The name's probably fiction, I mean, when I asked myself, 'Who is this?' it just came to me: Eunice Phelps.

Then I found out Max Axon had just died. Matt sat up, notebook in hand, taking psychic dictation. Before the Phelps phenomenon, Matt was a big music fan, but he was neither musician nor songwriter. Matt swears this is the "God-honest truth," though he knows just about everyone doesn't believe him. Except for Max and the band Maquidadora.

Maquidadora is the tallest band in San Diego. They average 6'4". At the epicenter of the band are Phil Beaumont and Eric Nelson, formerly of the band Lorain. Phil and Eric have been playing together for nearly 15 years. Both elementary school teachers, they also have other accomplishments. (Phil is an actor for the San Diego Rep and Slopehammer Theatres. Eric, a painter, has a Web site showcasing, www.lorainhouse.com.) Guitarist Bruce McKenzie, who commutes from L.A., is a professional actor.

I meet Phil and Eric at their studio in Phil's backyard cottage in Hillcrest. The place is filled with equipment: a piano and electric keyboards, a stand-up bass, electric and acoustic guitars, amps, mixers, and digital recorders. The small amount of leftover space is filled with children's toys. The little boy, ring from Rock 'n' Roll, has plastic figurines posed as if a fight just broke out at the ring. Gaiusman also dangles from the ceiling, sporting gills and angel's wings. Tucked beside the piano is an old gas pump, gatted and covered with candles, inside and out. They play the gas pump as well.

I ask how they got involved with the Eunice Phelps project. Phil explains, "I knew Matt as an acquaintance, through Max. He had heard the stuff we were working on with Max in a band called Yoko Lazz Holic. I saw Matt last spring at a wedding... And he just told me this story that he had charmed this woman and wrote some lyrics... He said he'd like to give us the lyrics to work on."

At first Matt sent just seven songs. They read like cowboy poetry, with themes as diverse as parenthood, air travel, and thoughts about space and time. From the song "Double Horn Doors," there are the lyrics as, *Impudent the pony and rule / Such*

a complimentary animal to ride / There's more to life than song today / There's more to life than a song... From the song "SAM Reprise," she's a diva / She'll eat up your antenna / She knows danger / And plays a mean piano... And from the song "Mayday," I'll bring with me the one with the silver hair / Because she's saved these skies before / And she knows the weather well / I'll fuel pining from her lips / Her metallic body shines... And in the end her landing gear comes down.

"So we finished these songs, I think in December," Phil continues, "burned them onto a CD, and sent them to Matt. And I hadn't talked to him since April. He called me up one day and said he was freaking out. He loved it, but he couldn't really talk. These lyrics had come to him at a really weird time in his life. I remember him saying, 'These lyrics are so close to me, and nobody has seen them before, except for you guys. And then today I get a CD of this music, and it's just — you know what, I can't even talk about it right now,' and his voice just cracked."

Matt admitted, "I was so moved by the — it was like a tribute, a gift, a gesture. I probably was crying." Matt immediately sent Maquidadora the rest of the lyrics. 13 in all.

"We used to record at our first full-length should be a concept album," Eric told me. "We chose the instruments that would fit the Southwestern tone," he said. There's lap-steel guitar on "Two Minute Turn" and "In the Name of the Father," accordion on "Mercy Visions," harmonica on "Black Spring," and the gas pump beat (they strike it with a drum stick) on "SAM Reprise."

The lack of production and lo-fi style on *The Last Works of Eunice Phelps* is true to the lyrics. Eric says, "Production to us now means the seeds we produce ourselves. The fragility and honesty of



Maquidadora

what we do is what makes it." They like the music takes, Eric says they're endearing.

Phil said that as Lorain, their previous band, they went for volume and heavy production. Now he finds those bank-breaking recordings untenable. "Our biggest production concern now," he says, "is 'How do we get rid of that bass?'"

The music of *The Last Works* is carried by country-fried keyboard and string and voices. There's very little drum work but lots of percussion. The musicians admit that they, individually, continued images of Eunice Phelps while writing and recording and that they played with new talents. They sing with empathy for their sick friend Matt, excited that the words they sang were, at least to him, divine.

Though Maquidadora is noncommittal as to the supernaturalness of *The Last Works*, they are quick to say that it was "like souls" that made this project evolve as it did. ■

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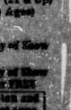
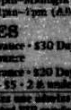
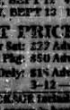
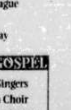
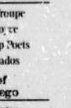
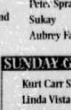
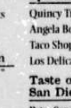
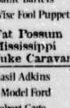
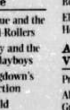
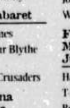
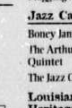
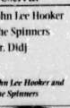
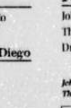
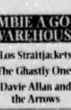
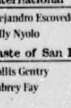
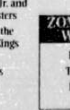
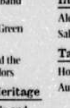
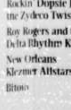
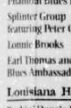
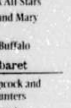
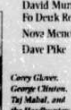
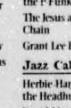
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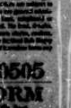
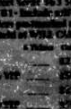
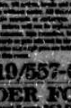
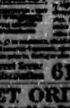
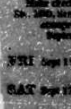
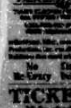
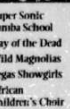
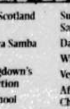
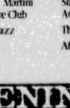
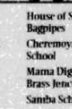
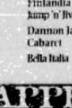
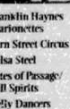
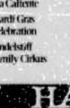
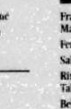
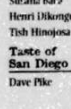
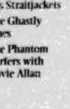
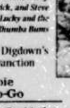
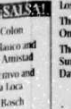
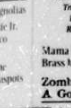
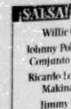
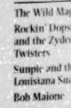
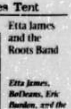
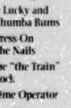
Los Lobos
X
The Blasters
Beat Farmers
Remission
The Patlains

Festival Stage

Chapin
Beth Orton
The Turtles

Jump 'n' Jive Club

"Chris Presley"
Steve Lucky and the Rumba Bums
Lee Press On and the Nails
Wayne "The Train" Hancock
Big Time Operator



Presenting Sponsors



Major Sponsors



Event Sponsors



Event Supporters



Radio Sponsors



SUNDAY KIDS ROCK FREE

KIDS SCENE

Workshops
Art
Circus
Parades
Entertainment

TICKET INFORMATION

FRIDAY, SEPT 11 5pm-Midnight \$21 & Up
SATURDAY, SEPT 12 4pm-Midnight \$21 & Up
SUNDAY, SEPT 13 12pm-1pm (All Ages)

TICKET PRICES

Fri or Sat: \$27 Advance • \$30 Day of Show
Fri & Sat Pkg: \$80 Advance
Sunday Only: \$14 Advance • \$20 Day of Show
3-12 • \$5 • 2 & under FREE

V.I.P. PACKAGES: Includes reserved seating and unlimited access to limited VIP cocktail lounge.
Fri or Sat: \$50 Advance • \$55 Day of Show
Sunday: \$40 Advance • \$45 Day of Show

Get Advance Tickets & 2-day Packages at the Street Scene Box Office (Sat 10, Sat 11, Sat 12, Sat 13, Sat 14, Sat 15, Sat 16, Sat 17, Sat 18, Sat 19, Sat 20, Sat 21, Sat 22, Sat 23, Sat 24, Sat 25, Sat 26, Sat 27, Sat 28, Sat 29, Sat 30, Sat 31, Sat 32, Sat 33, Sat 34, Sat 35, Sat 36, Sat 37, Sat 38, Sat 39, Sat 40, Sat 41, Sat 42, Sat 43, Sat 44, Sat 45, Sat 46, Sat 47, Sat 48, Sat 49, Sat 50, Sat 51, Sat 52, Sat 53, Sat 54, Sat 55, Sat 56, Sat 57, Sat 58, Sat 59, Sat 60, Sat 61, Sat 62, Sat 63, Sat 64, Sat 65, Sat 66, Sat 67, Sat 68, Sat 69, Sat 70, Sat 71, Sat 72, Sat 73, Sat 74, Sat 75, Sat 76, Sat 77, Sat 78, Sat 79, Sat 80, Sat 81, Sat 82, Sat 83, Sat 84, Sat 85, Sat 86, Sat 87, Sat 88, Sat 89, Sat 90, Sat 91, Sat 92, Sat 93, Sat 94, Sat 95, Sat 96, Sat 97, Sat 98, Sat 99, Sat 100, Sat 101, Sat 102, Sat 103, Sat 104, Sat 105, Sat 106, Sat 107, Sat 108, Sat 109, Sat 110, Sat 111, Sat 112, Sat 113, Sat 114, Sat 115, Sat 116, Sat 117, Sat 118, Sat 119, Sat 120, Sat 121, Sat 122, Sat 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At the annual Gay and Lesbian Pride Parade, parade honoree attorney Bridget Wilson explains how she became the event's woman of the year.

"It's related to the advocacy I've done on behalf

opposition?"

"We got ignored more than anything. We couldn't get parade permits. It was 1986 before the City of San Diego issued a parade permit... without [the Pride organizers] having to

committee for a long time, tells me, "I know we had problems in the mid-'80s with what I felt was the city

organization.... One year they told us that there was a competing event, and the city didn't have enough police to cover, because they

sporting a gold lame Mae West skirt, licks a boot handed to her by a woman in the crowd. Once she does this, several women begin to

time. One can pay \$4.50 an hour or purchase a membership.

"We have a lot of bands and musicians come in and record their CDs here... strange, funky... bands like Egypt's Acid Rock, who played in the shop in front of ours."

blurt

THE INSIDE TRACK

of gay men and lesbians in the armed forces... [I] help people stay in [the military], help people get out who are having problems, and work very hard to... change the discriminatory policy. You know, the kind of thing you believe in this country... that people should be judged on their merit."

"What's your favorite part of the parade today?"

"Every single bit of it. I was in the very first march here in 1974... It was downtown the first few years... There were fewer than 200 people."

"Did you get a lot of

threaten them with legal action," Wilson tells me. "I know we had problems in the mid-'80s with what I felt was the city organization.... One year they told us that there was a competing event, and the city didn't have enough police to cover, because they



PROTESTORS AT THE GAY PRIDE PARADE

giving us the runaround. It came down to [us] threatening to take [the city] to federal court.... The permits were in my name back in those days. Somebody had to sign for them for the

to sing about such a good woman. It takes a lot of woman to keep you satisfied and I got me a saddle that I call a double wide... I'm just 200, 200 pounds of fun. On "These Boots Were Made for Walkin'," Kane,

"Wow, how did you get all this equipment?"

[people ask me]," says Da, manager of NetKa Fe in Leucadia. "It belongs to Circle of Friends. They are a school of yoga and meditation and creative arts. We have a 16-channel Soundcraft mixing board, three Macintosh computers, three PCs—all with graphic software, word-processing software, internet access with modems—digital video cameras, video-editing work stations, and a CD recorder. The prices are cheap since NetKa Fe is nonprofit. Da donates his



NETKA FE

back and by a bohemian ideology. "We carry designer clothes, new age books... incense, and a lot

Calendar MUSIC SCENE

Papa Jack's

Showtimes
Thurs. & Fri.
Set #1: 9:30-10:30
Set #2: 11:00-12:00
Set #3: 12:30-1:30

Fish & the Seaweeds
Groove & Dance

Friday, Aug. 14
Agua Dulce
Latin Funk

Slapback
FUNK
DJ JOHN BASTRO

Freddie A. & the Swing Machine
Swing

Busrider
Acid Jazz & Funk
Fuzz: the Jazzmon
at Cape & Jazz Supper Club

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Class schedule online
www.sdccd.cc.ca.us

CAMEL

YOUR GUIDE TO URBAN NIGHTLIFE

OCEAN BEACH

G Lounge
2228 Bay St. 222-8171
Thursday-Friday 10:00-1:00 with Souljazz, The Day & Fell
Down and Santoway Friday 9/14 DJ Greyboy & Kelly's Jammin' Jammin' Jammin' Saturday 9/15
the return of Price of Dope with DJ Penti, Sunday
A10, live original Monday, 9/16 DJ Tami & the
live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

The Shack
2411 La Jolla Village Rd. 434-4180
Thursday-Friday 10:00-1:00 with Souljazz, The Day & Fell
Down and Santoway Friday 9/14 DJ Greyboy & Kelly's Jammin' Jammin' Jammin' Saturday 9/15
the return of Price of Dope with DJ Penti, Sunday
A10, live original Monday, 9/16 DJ Tami & the
live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

PACIFIC BEACH

Schooners Bar and Grill/Club 959
659 Monrovia St. 272-2780
Friday, an awesome night out with a musical atmosphere at the beach (in San Diego). The night out will be your body with the music from 10:00 to 1:00. Live DJ. DJ Penti. Tuesday 9/16
DJ Tami & the live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

Casbah
300 La Jolla Village Rd. 434-4180
Thursday-Friday 10:00-1:00 with Souljazz, The Day & Fell
Down and Santoway Friday 9/14 DJ Greyboy & Kelly's Jammin' Jammin' Jammin' Saturday 9/15
the return of Price of Dope with DJ Penti, Sunday
A10, live original Monday, 9/16 DJ Tami & the
live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

NORTH PARK

Homer's
1444 La Jolla Village Rd. 434-4180
Friday, an awesome night out with a musical atmosphere at the beach (in San Diego). The night out will be your body with the music from 10:00 to 1:00. Live DJ. DJ Penti. Tuesday 9/16
DJ Tami & the live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

Blindmelons
700 La Jolla Village Rd. 434-4180
Thursday-Friday 10:00-1:00 with Souljazz, The Day & Fell
Down and Santoway Friday 9/14 DJ Greyboy & Kelly's Jammin' Jammin' Jammin' Saturday 9/15
the return of Price of Dope with DJ Penti, Sunday
A10, live original Monday, 9/16 DJ Tami & the
live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

MIDTOWN

Club Montage
2028 Hays St. 294-9442
Friday, an awesome night out with a musical atmosphere at the beach (in San Diego). The night out will be your body with the music from 10:00 to 1:00. Live DJ. DJ Penti. Tuesday 9/16
DJ Tami & the live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

The Penitent
1811 Mission Blvd. 434-4180
Thursday-Friday 10:00-1:00 with Souljazz, The Day & Fell
Down and Santoway Friday 9/14 DJ Greyboy & Kelly's Jammin' Jammin' Jammin' Saturday 9/15
the return of Price of Dope with DJ Penti, Sunday
A10, live original Monday, 9/16 DJ Tami & the
live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

DOWNTOWN

The Pourhouse
326 F St. 232-2400
Friday, an awesome night out with a musical atmosphere at the beach (in San Diego). The night out will be your body with the music from 10:00 to 1:00. Live DJ. DJ Penti. Tuesday 9/16
DJ Tami & the live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

Jewel Box
1811 Mission Blvd. 434-4180
Thursday-Friday 10:00-1:00 with Souljazz, The Day & Fell
Down and Santoway Friday 9/14 DJ Greyboy & Kelly's Jammin' Jammin' Jammin' Saturday 9/15
the return of Price of Dope with DJ Penti, Sunday
A10, live original Monday, 9/16 DJ Tami & the
live swing session. 9:00-11:00 Tuesday 9/16
Surrealist. 9:00-11:00 Tuesday 9/16
Wednesday 9/17 10:00-1:00 Thursday 9/18 Always
fresh 21 and over

The Aero Club
1811 Mission Blvd. 434-4180
Thursday-Friday 10:00-1:00 with Souljazz, The Day & Fell
Down and Santoway Friday 9/14 DJ Greyboy & Kelly's Jammin' Jammin' Jammin' Saturday 9/15
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fresh 21 and over

THE HOT LIST

1. Best Happy Hour
2. Just ask the patrons
3. Friendly staff
4. Best live shows
5. Tasha

TONY'S

top five reasons to come to Crow Bar:

1. Best Happy Hour
2. Just ask the patrons
3. Friendly staff
4. Best live shows
5. Tasha

MORENA

Brick By Brick
1130 Euclid Ave. 375-3943
Some of the hottest local acts perform at this practically world-famous venue. And on Saturdays, you don't have to wait to get in. Catch the 10:00 show with the band, the 11:00 show with the band, the 12:00 show with the band, the 1:00 show with the band, the 2:00 show with the band, the 3:00 show with the band, the 4:00 show with the band, the 5:00 show with the band, the 6:00 show with the band, the 7:00 show with the band, the 8:00 show with the band, the 9:00 show with the band, the 10:00 show with the band, the 11:00 show with the band, the 12:00 show with the band, the 1:00 show with the band, the 2:00 show with the band, the 3:00 show with the band, the 4:00 show with the band, the 5:00 show with the band, the 6:00 show with the band, the 7:00 show with the band, the 8:00 show with the band, the 9:00 show with the band, the 10:00 show with the band, the 11:00 show with the band, the 12:00 show with the band, the 1:00 show with the band, the 2:00 show with the band, the 3:00 show with the band, the 4:00 show with the band, the 5:00 show with the band, the 6:00 show with the band, the 7:00 show with the band, 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Calendar

MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-8888, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listing is free.

Backlash (10) Mike O'Connell, Santos, and Ben. Fridays, 9:30-1:00 a.m. South Park, 619-287-5451.

Beat Time (10) Mondays, 10 p.m. G Lounge, 2228 Bacon Street, Ocean Beach. Live performance by Peter Dye and Chaka Dancer. Exploration: 619-222-8131.

Club 70s (10) Bryan Pollard, Carl Heston, and special guest. New wave, '80s industrial, and gothic. Respecting in September. www.kids.com 619-485-7550.

Club Gaudin (10) Live 1 and 2 guests. Backbeat, house, and funk. Thursdays, 2901 Normal Boulevard (inside Harbor Nights). Point Loma. 619-482-7883.

Club Helmsheim (10) Brian Bishop and Mike O'Connell mixing weekly. House techno, and groove. Thursdays, 2031 University Avenue, Hillcrest. 619-497-4568.

Disc Jockey (10) The Bronx Industrial, gothic, EBM, and synth pop. The first Saturday of every month. September 5 live performance by Jody Dyer and Kevin Dwyer. 2901 Normal Boulevard (inside Harbor Nights). Point Loma. www.kids.com 619-485-7550.

The Dullhouse (10) David King and guests. Saturdays, Schuyler, 959 Hornblum, Pacific Beach. 619-975-5288.

The Dragon Lounge (10) Fridays, Rita Brewing Company, 203 Fifth Avenue, Downtown. 619-415-8621.

Household (10) MCs 10: Unknown Turntable with hosts: Flowrider, Shamus, and Thinner. Hip hop. Open mike for MCs. Open floor for B-boys and B-girls. Fridays, 8312 El Camino Boulevard (inside Monkey's Mosh). College Area. 619-445-5627.

His 'n' Hers (10) Gale, hot pop, indie, and R&B. Wednesdays, August 19 live performance by the Incredible Mount Leap. 9 p.m. 425 1/2 St. North Park (inside the Empire Club). 619-575-8221.

Ka Ra (10) James Maddy, Jeff Thunders, the Catman. 1999 Mission Boulevard, Mission Row. 619-975-5288.

Klub Retox (10) Brian Pollard, Cybus, Brandon, and guests. '80s and '90s dance music. Every Tuesday and the last Saturday of each month. 2901 Normal Boulevard (inside Harbor Nights). Point Loma. www.kids.com 619-485-7550.

The Pentagon (10) Fridays, 10:00 p.m. and special guest. New wave, '80s industrial, and gothic. Respecting in September. www.kids.com 619-485-7550.

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NOTE

By Gina Arnold

The Knack are back. They're ready to attack. And this development shows a lack of taste in an egomaniac. Sure, the group is annoying and slack. But so are the songs of the dreaded Knack! The future is definitely very black. If the Knack are still filling the record store rack.

'79 was the start of their rise in pop-legged pants and skinny ties. They did add to disco's crew. Only to replace them with "Mmm-mmm."

They sold 5 million in seven weeks. Before we found out they were creeps. The band disappears. Then resurfaces after all of these years.



THE KNACK

(photo by ext. 4473)

TOD and the Good China open. They did add to disco's crew. Only to replace them with "Mmm-mmm."

THE KNACK, "Comes Bar and Grill," Wednesday, August 15, 9 p.m. 619-228-8497 or 619-438-1780. \$10.

gothic, synthpop, darkwave, industrial, and funk. The first and last Wednesday of each month. 3813 8th Street, North Park. 619-574-0344.

SN-KLUB (10) Brian Pollard, Tom King, and weekly guests. EBM, industrial, synthpop, and gothic. Mondays, 1845 Harrison Street, Mission Hill. South. www.kids.com 619-485-7550.

Spiv (10) "70s Battle" with local DJs, house, and international DJ. House. Thursdays, 419-528-8316.

Stones Thrown (10) Bob and Charlie Rock. Live performance by Bones. Pomodoro Will and the Last Pack. Friday, August 21, 4355 Home Avenue, San Diego. 619-528-7682.

Studio 66 (10) Jay Bishop live. House and Crossover. Club. Fridays, 619-485-7550.

Montage, 2028 Hancock Street, Mission Hill. South. 619-418-8808.

Sunday Mass (10) Tony (1) Japp. Snak, Mike O'Connell, and Jeff Worton. Sundays, 2901 Normal Boulevard (inside Harbor Nights). Point Loma. 619-482-7883.

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Trick (10) John Bishop and Nancy L. Cox. synthpop, trance, breakbeat, and techno. Wednesdays, the Room. 4706 10th Avenue, Hillcrest. 619-298-2233.

Tuesday (10) Friday and Saturday dance party. Trance. Beach. 801 1/2 10th Avenue, Downtown. 619-231-9243.

U&A (10) Fridays, G Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Underworld (10) Brian Pollard and Robert. Industrial, Gothic, funk/dance, synth. Every 1st and 3rd. 941 Garnet Avenue, Pacific Beach. www.kids.com 619-485-7550.

LOCAL MUSIC

If you wish to submit a listing, call 619-485-7550, night or day by 5 p.m. Friday, the week prior to publication. To send weekly or monthly schedule, fax to Linda Heston at 760-788-0179 or mail to Linda Heston, 3000 N. 10th Ave. #100, San Diego, CA 92116. The listing is free.

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CORONADO 117 Orange (between 1st & 2nd Streets) 435-5905
ESCONDIDO 945 W. Valley View (near Chili's & AM/PM) (760) 740-5959
ESCONDIDO 167 1st Street (Lumberyard Center, near Torrey Pines) (760) 438-9999
CLAREMONT 7801 Claremont Avenue Blvd. (C&W Bldg. behind McDonald's) 975-2274
DOWNTOWN 931 4th Ave. (across from Horton Plaza) 232-2565
www.music-trader.com

PACIFIC BEACH 1084 Garnet Ave. (at Dunes) 272-2274
POWAY 1340 Poway Rd. (near Community) 748-1311
CHULA VISTA 481 Broadway (near H St. in the Robby's Center) 585-3472
COLLEGE AREA 6663 El Cajon Blvd. (near Montezuma) 462-2374
OCEANSIDE 2216 El Camino Real (Blockbuster Center) (760) 439-4433
EL CAJON 463 Broadway (in Kragen Auto Center) 444-2374
SPORTS ARENA 1112 Highway Dr. (in Winston Tire Center) 223-7777
MIRAMAR 7094 Miramar Rd. (at Distribution) 693-1469

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FURIOUS IV and CREEPER LAGOON

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with **SMITHS RANCH BOYS**

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345 B St., Downtown S.D. • 221-4343 • 21 & up

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THURSDAY, AUGUST 13

MAR DELS

FRIDAY & SATURDAY, AUGUST 14 & 15

FUNKENSTEIN

SUNDAY, AUGUST 16

WENDY LEE'S QUINTET

MONDAY, AUGUST 17

LOS BLUES GUYS

TUESDAY, AUGUST 18

THE MEMBERS

WEDNESDAY, AUGUST 19

HIGHER GROUND

777 FIFTH AVE. CORNER OF 5TH & B ST. 619-235-8888

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THE POURHOUSE LIVE MUSIC LOUNGE

THURSDAY, AUGUST 13

G.D. Productions presents "Local Music Spotlight" for showcase bookings call 619-228-7213

KING BENNY • MALAISE • SPORING DJ BENNY (New)

FRIDAY, AUGUST 14

POWERHUT

Featuring **Joey Harris & Jerry Harvey** of the **Root Vendors**

SATURDAY, AUGUST 15 — DJ Rock

G.D. Productions presents

EMPTY BUCKET THE KERNEL MOONSHINE JUNKIE

SUNDAY, AUGUST 16

Ultimate Blues Live 5 p.m. with hosts Tommy Rude & Mervyn Lee. Intermediate welcome. Bring your own rig.

BLUEBERRY JAM

MONDAY, AUGUST 17 — Swing Night

Dance lessons 7-9 p.m. with Mervyn Lee & Swing

ROCKIN' ACES

TUESDAY, AUGUST 18 — The Pourhouse of Blues with

FRED HEATH

WEDNESDAY, AUGUST 19 — Rock Productions presents

CREAM

Dan Gentry & Dennis

Calendar MUSIC SCENE

North County

The Alley 421 Grand Avenue, Carlsbad 760-434-1777. Thursday through Saturday, 9 p.m. OSM, rock and roll. Sunday, Open Jam Session. Wednesday, 10 p.m. Fusion. Blue rock.

The Beach House 2530 South Highway 101, San Luis Obispo 805-1221. Thursday, Cliff Robinson, soft rock. Friday, The Hot Swing Line. Saturday, Dave Hunter and Chris Malachuk acoustic. Sunday, Reemakee Calypso. Wednesday, Sealed Our rhythm and blues.

Bever Creek Saloon 1204 E. East Valley Parkway in Valhalla Square, Escondido 760-746-7408. Thursday, Doan Moore country.

Billy's Tavern 141 South Cedros Avenue, Solana Beach 619-481-9027. Thursday, 8-11 p.m. Jazz and the Marjorie and Steve. Friday, 8-10 p.m. The Mermaid. Saturday, 8-10 p.m. The 2-5-2-5. Live jazz and blues.

Chick's Rock 141 South Cedros Avenue, Solana Beach 619-481-9027. 8-11 p.m. Super Duet and Mid Day and Englishman. Sunday, 8 p.m. The Jester. Live jazz and blues. Tuesday, 8 p.m. The Jester. Live jazz and blues. Wednesday, 8 p.m. The Jester. Live jazz and blues.

Big Daddy's Roadhouse Grill 330 Highway 101, Carlsbad 760-834-2000. Saturday, 10-11 p.m. Live jazz and blues.

Big Stone Lodge 12217 Old Penwin Road, Point San Diego 619-748-1877. Friday and Saturday, Doan Moore country.

Brooklyn's and Music 11100 Ranchita, San Diego 619-441-1011. Monday, 8-10 p.m. Live jazz and blues. Tuesday, 8-10 p.m. Live jazz and blues. Wednesday, 8-10 p.m. Live jazz and blues.

The Camelot Inn 987 San Marcos Boulevard, San Marcos 760-744-1132. Thursday, the Grove. Friday, the Grove. Saturday, the Grove. Sunday, the Grove.

Carvers 11940 Bernardo Plaza Drive, Rancho Bernardo 760-744-1132. Thursday and Friday, Andrew's. Saturday, Andrew's. Sunday, Andrew's.

The Comstock Bar and Grill 310 West Mission, #115, Escondido 760-838-1132. Friday, 9 p.m. and Saturday, 8 p.m. Footloose, classic and oldies rock.

Capote Bar and Grill 300 Carlsbad Village Drive, Carlsbad 760-728-4000. Thursday, 47 Crooks. Friday, 47 Crooks. Saturday, 47 Crooks. Sunday, 47 Crooks.

The Delfino Country Store 20154 Lake Drive, Escondido 760-743-2733. Friday and Saturday, Pioneers. Live jazz and blues.

Del Mar Thoroughbred Club 2260 Jambou Parkway, Del Mar 619-755-1141. Friday, 8-10 p.m. Live jazz and blues. Saturday, 8-10 p.m. Live jazz and blues.

Del Mar's 20154 Lake Drive, Escondido 760-743-2733. Friday and Saturday, Pioneers. Live jazz and blues. Sunday, 8-10 p.m. Live jazz and blues.

Doubletree Hotel 11915 D Camino Real, San Diego 619-594-3000. Live jazz and blues. Friday and Saturday, 8-10 p.m. Live jazz and blues.

The Elephant Bar 1701 West Broadway, San Diego 619-594-3000. Live jazz and blues. Friday and Saturday, 8-10 p.m. Live jazz and blues.

The Four Seasons Resort 1701 West Broadway, San Diego 619-594-3000. Live jazz and blues. Friday and Saturday, 8-10 p.m. Live jazz and blues.

The Hill Street Coffeehouse 524 Coast Highway, Carmel 619-966-0885. Thursday, 7 p.m. to 11 p.m. Live jazz and blues. Friday and Saturday, 8-10 p.m. Live jazz and blues.

Kanaboli Park Sports Bar and Grill 12119 Pines Road, Poway 619-748-1877. Friday and Saturday, 8-10 p.m. Live jazz and blues.

The Kraken 2011 Old Highway 101, Carlsbad 760-434-1777. Thursday, the 2-5-2-5. Friday, the 2-5-2-5. Saturday, the 2-5-2-5. Sunday, the 2-5-2-5.

La Costa Resort and Spa 1000 La Costa Village, San Diego 619-594-3000. Live jazz and blues. Friday and Saturday, 8-10 p.m. Live jazz and blues.

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OF NOTE By William Crain

As an early member of Massive Attack, Tricky helped create the trip-hop sound that Fortunate, Morcheeba, and the Screamers have now made so ubiquitous. Tricky's debut solo album, *Maxinquaye*, created his own variation of the moody style: stark, tense loops of sound, his partner Martina singing soulfully while Tricky recites his lyrics in a murmur. His music has a compelling sense of mystery to it, but what really keeps Tricky in the public eye is his rock-star quality. He builds up his mystique by performing on dimly lit stages, dropping autobiographical information into his lyrics — not straightforwardly like a rapper but cryptically like a rock songwriter. *Maxinquaye*, for instance, is named after Maxine Quirey, Tricky's long-dead mother. With P.J. Harvey, Anthrax's Scott Ian, and Tom Waits's guitarist Marc Ribot all appearing on the recent *Angels* with Dirty

Faces, Tricky now seems like a bona fide rock star. Two years ago, when he got into a street fight with jungle star Giddey over Giddey's ex-girlfriend Björk, the press reported the incident almost as gossamer as it did last year's squabble between Keith Richards and Clifton Collins. Last year, when the president of Polygram, Tricky's record company, made some racist remarks ("I'm every African-American male in the United States was disqualified from pursuing a livelihood... because of his criminal record, then there would be no, or virtually no, African-American employees in our society or in our industry"), Tricky responded by recording a song personally attacking the executive. (Every black man in the music industry has a criminal conviction? Tricky then sent tapes of the song to people in Polygram and the press in a scorching but more vague song, "Record Companies," appears on *Angels*. Even David



TRICKY

Bowie, when he was mad at RCA, never did anything like that.

DJ Spacewalk also performs.

To hear a sample of Tricky, call 619-233-9797, wait for the prompt, then punch in ext. 4176.)

TRICKY, 4th and B, Friday, August 14, 8 p.m. 619-220-8407 or 619-231-4343, 619-518.

Forsythe Lounge 430 West Washington Avenue, Escondido 760-743-1177. Thursday and Friday, live jazz and blues. Saturday, live jazz and blues. Sunday, live jazz and blues.

Henry's Tavern 1772 Roseville Street, Carlsbad 760-728-4000. Friday, 8-10 p.m. Live jazz and blues. Saturday, 8-10 p.m. Live jazz and blues.

The Hill Street Coffeehouse 524 Coast Highway, Carmel 619-966-0885. Thursday, 7 p.m. to 11 p.m. Live jazz and blues. Friday and Saturday, 8-10 p.m. Live jazz and blues.

Kanaboli Park Sports Bar and Grill 12119 Pines Road, Poway 619-748-1877. Friday and Saturday, 8-10 p.m. Live jazz and blues.

The Kraken 2011 Old Highway 101, Carlsbad 760-434-1777. Thursday, the 2-5-2-5. Friday, the 2-5-2-5. Saturday, the 2-5-2-5. Sunday, the 2-5-2-5.

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Available August 11

LIMP BIZKIT
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NATALIE IMBRUGLIA
Available August 11

GLORIA ESTEFAN
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DELINQUENT HABITS
Available August 11

JANET JACKSON
Available August 11

ESTHER
Available August 11

BACKSTREET BOYS
Available August 11

12 SOUVENIRS
Available August 11

JIM BRICKMAN
Available August 11

SPICE GIRLS
Available August 11

THE NOTORIOUS B.I.G.
Available August 11

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DON'T MISS THIS:
Squirrel Nut Zippers
Perennial Favorites
Old-style hot jazz and early swing abound on this album. Again, Squirrel Nut Zippers combine sounds of the '30s and '40s to form a new sweet dish of Perennial Favorites.

sam goody
got it

EVE 6:
JON, MAX, TONY
from left to right

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\$2.00 Pints & Drinks
No Cover before 10 pm

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WEEKEND PARTY
Performing Live Reggae
N-Z ROUGH
No Cover / Drink Specials

WEDNESDAY NIGHT
Performing Live Swing
DANNY DEAN & THE HOMEWRECKERS
No Cover / Drink Specials

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PATRICKS II
Performing Live Disco & Funk
POSITIVE APPROACH
No Cover

STEVE COPELAND and RAGING SUN
No Cover

BLUE ROCKIT
No Cover

MR. POPULARITY
ZYDECO BLUEZ PATROL
THE PRESERVATION REVUE
No Cover

SATURDAY AUGUST 15
THE MIKE REILLY BAND

CROCE'S

COMING FRIDAY AUGUST 28
A.J. CROCE
RESERVATIONS
232-4338
x 10

CORNER OF FIFTH & F. VALET PARKING • 233-4355

Calendar MUSIC SCENE

700-744-4216 Thursday and
Saturday, 8:30 p.m. to 11:30 p.m.
Friday, hip-hop music.

The Metaphor Collection, 258 East
Second Avenue, Sacramento 95801-4000. Thursday, 8:30 p.m. to 11:30 p.m.
Friday, 9 p.m. to 11:30 p.m. Saturday,
10 p.m. to 11:30 p.m. Sunday, 10 p.m. to
11:30 p.m. Monday, 10 p.m. to 11:30 p.m.
Tuesday, 10 p.m. to 11:30 p.m. Wednesday,
10 p.m. to 11:30 p.m.

Slacker's Coffeehouse, 12222 Pine of
Buck Forest, 916-488-5540. Thursday,
8:30 p.m. to 11:30 p.m. Friday, 9 p.m. to
11:30 p.m. Saturday, 10 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

Miracle Cafe, 1553 San Luis Avenue,
Oakland 94612-1523. Friday, 8:30 p.m. to
11:30 p.m. Saturday, 10 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

Music Marketplace, 1000 West San
Mateo Boulevard, San Mateo 94401-4000.
Friday and Saturday, 8:30 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

Molly Malone's Spacely Bar, 1770
Main Street, Berkeley 94704-3000. Friday
and Saturday, 8:30 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

Neuman Bar and Grille, 400
Carlsbad Village Drive, Carlsbad 92008-4000.
Friday and Saturday, 8:30 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

North Torres Pines Road, Del Mar
919-430-4311. Friday, 8:30 p.m. to 11:30 p.m.
Saturday, 10 p.m. to 11:30 p.m. Sunday,
10 p.m. to 11:30 p.m. Monday, 10 p.m. to
11:30 p.m. Tuesday, 10 p.m. to 11:30 p.m.

**The Oakdale Lodge at Lake
Woodford**, 15000 Oakdale Road,
Oakland 94612-1500. Friday, 8:30 p.m. to
11:30 p.m. Saturday, 10 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

through Sunday, Nine Express,
country.

Pennhouse Pub and Grill, 1801 West
San Mateo Boulevard, 916-488-5540. Friday,
9 p.m. to 11:30 p.m. Saturday, 10 p.m. to
11:30 p.m. Sunday, 10 p.m. to 11:30 p.m.

The Rainforest, 258 Rainforest Drive,
Carlsbad 92008-4000. Thursday, 8:30 p.m. to
11:30 p.m. Friday, 9 p.m. to 11:30 p.m.
Saturday, 10 p.m. to 11:30 p.m. Sunday,
10 p.m. to 11:30 p.m. Monday, 10 p.m. to
11:30 p.m. Tuesday, 10 p.m. to 11:30 p.m.

Ringer's Cocktail Lounge, 1517
North Main Street, Sacramento 95801-4000.
Friday, 8:30 p.m. to 11:30 p.m. Saturday,
10 p.m. to 11:30 p.m. Sunday, 10 p.m. to
11:30 p.m. Monday, 10 p.m. to 11:30 p.m.

Roasting Plant Coffee and Cafe,
1015 Valley Center Drive, 916-488-5540.
Friday, 8:30 p.m. to 11:30 p.m. Saturday,
10 p.m. to 11:30 p.m. Sunday, 10 p.m. to
11:30 p.m. Monday, 10 p.m. to 11:30 p.m.

Rox Restaurant, 511 First Street,
Sacramento 95801-4000. Friday, 8:30 p.m. to
11:30 p.m. Saturday, 10 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

The Sanbar Cafe, 1874 Colwood
Boulevard, Carlsbad 92008-4000. Thursday,
8:30 p.m. to 11:30 p.m. Friday, 9 p.m. to
11:30 p.m. Saturday, 10 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

Scalini, 3700 Via de la Valle, Del Mar
919-430-4311. Friday, 8:30 p.m. to 11:30 p.m.
Saturday, 10 p.m. to 11:30 p.m. Sunday,
10 p.m. to 11:30 p.m. Monday, 10 p.m. to
11:30 p.m. Tuesday, 10 p.m. to 11:30 p.m.

Seaside, 121 West First Street, Escondido
92026-4000. Friday, 8:30 p.m. to 11:30 p.m.
Saturday, 10 p.m. to 11:30 p.m. Sunday,
10 p.m. to 11:30 p.m. Monday, 10 p.m. to
11:30 p.m. Tuesday, 10 p.m. to 11:30 p.m.

The Seaside Bar and Grill, The San
Diego Progress Center, 1400 West
Valencia Road, Pacific Beach 92161-4000.
Friday, 8:30 p.m. to 11:30 p.m. Saturday,
10 p.m. to 11:30 p.m. Sunday, 10 p.m. to
11:30 p.m. Monday, 10 p.m. to 11:30 p.m.

Torrey Pines Road, Del Mar
919-430-4311. Friday, 8:30 p.m. to 11:30 p.m.
Saturday, 10 p.m. to 11:30 p.m. Sunday,
10 p.m. to 11:30 p.m. Monday, 10 p.m. to
11:30 p.m. Tuesday, 10 p.m. to 11:30 p.m.

Wine and Dine, 15000 Oakdale Road,
Oakland 94612-1500. Friday, 8:30 p.m. to
11:30 p.m. Saturday, 10 p.m. to 11:30 p.m.
Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

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Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

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Sunday, 10 p.m. to 11:30 p.m. Monday,
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11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

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Sunday, 10 p.m. to 11:30 p.m. Monday,
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11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

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Sunday, 10 p.m. to 11:30 p.m. Monday,
10 p.m. to 11:30 p.m. Tuesday, 10 p.m. to
11:30 p.m. Wednesday, 10 p.m. to 11:30 p.m.

NOTE

By Richard Meltzer

The beginning of a new decade is such a
great time to look back on the past. Grand Funk
Railroad at Shea Stadium. Before that, there
just wasn't as much general consensus to
jump BE THE. For the Beatles' Shogun
Dance, etc., sure — but not for just any Tom,
Dick, or Harriet of a band, just so you could
say you WERE there. Well, your friends, and if
you lived long enough, your grandchildren.
You would have to imagine that at least 1000
memorabilia currently alive are grandchild of
the dicta who saw Grand Funk at Shea.

The type on which was, well, the show
gave in near hours that the Beatles' first
Sho show. I went to THAT — it cost me the
30 bucks for two tickets, which went toward
some disease the cerebral palsy or alcoholic
disentery, and it was one of the great conse-

rock-roll experi-
ences of my life
(and I wasn't even
stoned) — and I
went to Grand Funk
too. I wouldn't even
spend a dime to see
them, or wait in
line a minute, but
promote tickets came
in the mail, and I
went cause I was
sincerely curious.



GRAND FUNK RAILROAD

And the show
was this, I'd imagine
upon tenion upon
redium. And the
audience was asleep
(on cheap wine and
sodas). Let's TV
coverage, tho, and
every time a carter-
man would come down
to a section and lights
would go on, people would
scream and cheer. I
saw everyone who was
in the band. Who were
as thrilling as the
show. That was the
highlight of my career.
That and the fact that
Zappa produced one of
their mid-70s albums,
and they once had a
song called "N.O.C." (get it?) And they're

mentioned in Roger and Me (they're from
Flint), namedropped as randoms.
GRAND FUNK '96 REVER: catch it.
Or hear a sample of *Grand Funk Rail-
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Calendar
MUSIC SCENE

The Blind, 699 El Cajon Boulevard,
College Area 619-464-9945.

Thursday, surprise musical guest:
Friday, Black, the Bourbon Park, and
Sat. Saturday, the MacAnagans and
guests.

Brick by Brick, 1170 Barnes Avenue,
Bay Park 619-275-1170. All bands
perform rockabilist music. Thursday,
the Short Cut Heads, and Zebra, the
New American Mob, and Twisted
Natives. Friday, the Blues, J.S. & Marie,
X, Live!, and Fast Breaks. Saturday,
Rinô CD release party with
Singer, Sebastian, and Fitter with a
whip. Sunday, Honeybuck, Rustie
Cortinas, and Big Mike, rock.
Tuesday, Crystal, Puckin, and King
Bobby.

Callahan's Pub and Brewery, 8280-A
Mira Mesa Boulevard (in the Mira
Mesa Mall), Mira Mesa 619-578-
7892. Saturday, Joe Brown, Irish folk.
Cheers, 9550 Carmel Mountain Road,
San Diego 619-484-4215. Friday and
Saturday, Joe Brown, Irish folk.

David's Place, 3766 Fifth Avenue,
Hillcrest 619-294-9908. Thursday,
Finnis variety.

The Elfin's Pub, 6184 El Camino
Boulevard, San Diego 229-0800.
Thursday, 10:30 pm to 1:30 am. Steve
Longman acoustic.

The Elephant and Castle, 1355 North
Fowler Drive, Chula Vista 619-927-
7892. Saturday, 3 pm to 7 pm, the Flamingo,
blues.

ExpressNET, 1770 Regatta Road, La
Jolla 619-455-5506. Friday, 6 pm to
9 pm, Suble Thunder, folk rock.

Duck's Place, 6179 University Avenue
(at College and University), 619-582-
6730. Thursday, Green, rock. Friday,
Sant Lane and Redneckwings. Saturday,
Mr. Johnny Band. Sunday,
Dinner Lane and the Blue Notes.
Tuesday, 9 pm to 1 am, Steve
Longman acoustic.

The Greek Palace, 1878 Claremont
Mesa Boulevard, Claremont.
619-571-0151. Friday, Rumi,
international music. Saturday, the
Sue Band, international dancing.

Hazard Center, Juice It
Up/Interozzo Espresso, 7610 Center
Drive, Mission Valley 619-296-5282.
Saturday, Second Wind, jazz.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island
619-224-3577. The Clubhouse
Lounge. Thursday, Friday, and
Wednesday, 5 pm to 8:30 pm, Archer
Thompson, jazz. Thursday, 9 pm,
Queen Storm, blues and jazz. Friday,
9:30 pm, Atomic Grooves, pop.

Saturday, 9:30 pm, Nakai, pop.
Sunday, 7 pm to 11 pm, Angus Smith
and Perseid for Time, jazz. Wednesday,
9 pm, the Flamingo, blues.

Concerts by the Bay. Thursday,
7 pm, the Legends of Mountain
Country, the Tropicana, Martha
Reveries and the Vandellia, and the
Lancers. Friday, 7:30 pm, for
Supply and Rock Springfield, rock.
Sunday, 7 pm, Green Washington, P
and Khorzok, jazz. Wednesday,
8 pm, Good Funk Railroad.

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Street, San Diego 619-234-3525.

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Wednesday, August 19
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Calendar MUSIC SCENE

Wednesdays through Saturday, John La
Dun, dancer music.

Evenings: 1225 El Cajon Boulevard,
San Diego 619-296-2101. Wednesday,
8 pm to 10 pm, workshop/concert
with the San Diego Concert Jazz Band.

Jazz's Restaurant and Lounge:
7777 University Avenue, La Mesa.
619-469-7777. Friday and Saturday,
Santitas, blues, piano.

Kelly's Pub: 6344 El Camino Boulevard,
College Area 619-286-8800. Friday,
Santitas, blues, piano. Wednesday, the Real
Hubbards, blues rock.

The Kensington Club: 4079 Adams
Avenue, Kensington 784-2848.
Thursday, Friday, swing, Friday and
Saturday, live jazz, groove, and funk
Sunday, New Roots, pop.

La Jolla Marriott: 1240 La Jolla
Village Drive, La Jolla 619-587-1414.
Charter's Bar: Friday, live jazz,
saxophone and the Blue.

Lester's Coffeehouse: 5543 Adams
Avenue, Normal Heights 619-382-
0817. Thursday, 8 pm to 10 pm.
Friday, 8 pm to 10 pm. Saturday,
11 pm. Randy Chavira, acoustic.

Santitas: 9 pm. Randy Chavira,
acoustic. Sunday, 11 am to
1 pm. Acoustic, world, 11 am to
1 pm. Monday, 7 pm to 10 pm, open
mic night. Tuesday, call club for
information. Wednesday, 4 pm to
10 pm. Global Cooking, jazz.

Mex: 5621 Fifth Avenue, Hillcrest
619-796-4400. All performances begin
at 7 pm. Thursday, Friday and the Real
Hubbards, blues rock. Friday, Randy
Chavira, acoustic. Saturday, 11 pm to
1 am. Sunday, 11 am to 1 pm. Monday,
7 pm to 10 pm, open mic night. Tuesday,
call club for information. Wednesday,
4 pm to 10 pm. Global Cooking, jazz.

The Nevada Inn: 805 Nevada Road,
San Carlos 619-463-1700. Thursday
through Saturday, also Tuesday and
Wednesday. Ballito, classic rock.

Newborn's Coffee Company: 521
University Avenue, Hillcrest 619-295-
1000. Thursday and Friday, 4 pm to
11 pm. Billy Chapman, contemporary.

Web Area Squared: 1885 Ellicott
Avenue, San Diego 619-540-8771.
Outside Patio: Thursday, 8 pm to
11 pm. Friday, 8 pm to 11 pm. Saturday,
8 pm to 11 pm. Live jazz, blues, pop,
rock.

O'Connell's Pub and Nightclub:
1100 Mission Boulevard, San Diego
619-276-9677. Friday, lounge.

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MUSIC SCENE

U.S. Great Hall, 320 Broadway, downtown, 619-232-3121. 10:00 p.m. Thursday, Friday, and Saturday. Play the club at night, Tuesday and Wednesday. Mike Wright, 10:00 p.m. Live with the club on Saturday, live jazz and blues, call club for information.

The Waterfront, 2044 Kettner Boulevard, downtown, 619-232-3636. Thursday, Friday, and Saturday, live bands, call club for information.
The Warehouse, 1025 Second Avenue, downtown, 619-238-1818. Thursday, 5 p.m. Friday and Saturday, 8:30 p.m. and Wednesday, 8 p.m. Artist, contemporary.
Wired Cafe, 415 Laurel Street (corner of 4th and Laurel in Harbor's 10th), downtown, 619-544-9886. Thursday, special guest Tuesday, Chris Kubi, acoustic.

Worthington's, 1 Market Place, downtown inside the Hyatt Regency, 619-232-1234. All music in contemporary/Top 40 music. All performances start at 6:30 p.m. Friday and Saturday, the Rhythmatics.
The Wyndham Emerald Plaza, 400 West Broadway, downtown, 239-4000. The Sidelar Lounge, Thursday and Wednesday, 5 p.m. to 7 p.m. and Sunday, 8 p.m. to 10 p.m., live. Thursday, live with Friday and Saturday, 5 p.m. to 9 p.m., live. Thursday with Sidelar Harris, live duo.

South Bay/Coronado
Don't Leave Restaurant, 4119 Bonita Road, Bonita, 619-475-2660. Thursday, Friday, live music.

Friday and Saturday, piano bar. Wednesday, Maria Chery.
The Butcher Shop, 516 Broadway, Chula Vista, 619-420-9440. Saturday through Wednesday, 5 p.m. to midnight, Jimmy Lopez.
De-mond Live Nightclub, 773 Third Avenue, Chula Vista, 619-585-7353. All music in rock unless otherwise noted. Thursday, Friday, and Saturday, Sunday, Tuesday and Wednesday, 5 p.m. to 9 p.m., live. Thursday with Sidelar Harris, live duo.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 619-433-6111. Casan Terrace Lounge, Thursday, 8:30 p.m. Friday and Saturday, 9 p.m. Live, contemporary dance music. Friday, 5 p.m. to 8 p.m., live. Live, international music. Sunday and Monday, 5 p.m. Live, contemporary. Thursday and Wednesday, 8 p.m. Live, contemporary and Top 40 pop.

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THE SOUNDS OF SOCCER
BULWORTH
OZOMATLI
ALICE
MORIO
GOODY MUSICLAND
Go into any Sam Goody/Musicland store and enter to win tickets to the August 29 home game, an autographed jersey or an autographed soccer ball!

Nightlife and Dancing on San Diego Bay
at Humphreys
BY THE BAY
WINNER OF THE UNION-TRIBUNE READERS' POLL FOR "BEST LIVE MUSIC CLUB"
THURSDAY, AUGUST 13 • 9 PM
Quiet Storm
FRI, AUG. 14 • 9:30 PM
Atomic Groove
SATURDAY, AUGUST 15 • 9:30 PM
Makai
SUNDAY, AUGUST 16 • 7 PM
Reggie Smith & The Pressed For Time Band
EVERY MONDAY • 9 PM-CLOSE
Hospitality Industry Night
Dancing with DJ Thrasher
UPCOMING: Thurs. August 20 • Quiet Storm Sun. August 21 • Khari Cole
Fri. August 22 • Wise Monkey Orchestra
HAPPY HOUR: MONDAY-FRIDAY 4:00-7:00 PM \$2.50 MICROBREWS • \$2.50 MARGARITAS
BONUS: 10 DRAWS SPECIALS 4:00-6:00 PM
SPECIALS: 4:00-7:00 PM
2241 SHELTER ISLAND DRIVE • 224-3577

FREE TIM MCGRAW TICKETS!
If you're single and love country music, you'll definitely want to be on the Reader Matches Singles 'Cruise! Everyone who places a Reader Match ad that evening will be eligible to win a pair of tickets to see Tim McGraw at the San Diego Sports Arena!
Join us Thursday, August 20, 6-8:30 pm at the Catamaran! We will begin boarding at 6 pm and depart promptly at 6:30 pm. As this is a very popular event, reservations are mandatory. Call our 24-hour reservations line today at 619-235-8200 x266, \$5 cover.
Yachting attire is optional! Winning these tickets or other great prizes is possible. Having a great time is practically guaranteed!

TOWER RECORDS
1-800-ASK-TOWER
STORE LOCATIONS • BOOKS • PROMOTIONS
America Online KEYWORD: TOWER
www.towerrecords.com

Belly Up
143 South Coast Avenue, Corona del Mar
Thurs., Aug. 13, 8:30 pm
TOOTS AND THE MAYTALS
and special guests
Fri., Aug. 14, 9:15 pm
B-SIDE PLAYERS
with special guests
Sat., Aug. 15, 9:15 pm
SUPER DIAMOND
with special guests
Sun., Aug. 16, 6 pm
JOINT CHIEFS
Mon., Aug. 17, 8 pm
DEEP EXPERIENCE
Tues., Aug. 18, 8 pm
JOHN CANCEL
Thurs., Aug. 20, 8 pm
SEASIDE SLAM V
A benefit for Citizens for the Preservation of Parks and Beaches
Fri., Aug. 21, 8:30 pm
PATO BANTON
and special guests
Sat., Aug. 22, 8:30 pm
YELLOWMAN
and special guests
UPCOMING
East Ocean's Way, 10:00 p.m.
A Greyfriar's Seder Project, Aug. 21
Common Sense, Aug. 25
NonViolence, Aug. 27
Young Duhimars, Aug. 29
The "O" Show - a Comedy Show, Aug. 31
The Church, Sept. 18
Sept. 20 • The Rhythmatics, Sept. 25
All Duhimars, Oct. 14 • Red Masters, Oct. 17
Check a long history of the Belly Up Association at www.bellyup.com
TICKETS: (619) 461-6146

WINESTOCKS
1001 Bay Street, San Diego
Soulcracker
Hot Chicken Stew
Psydec
Wise Monkey Orchestra
Earl Thomas & The Blues Ambassadors
Soulcracker
Electric Water and
Big Mike
Psydec
The Overland Road
Slightly Deeper
The Sound Agency

O'Connell's
PUB & NIGHTCLUB
FRIDAY, AUGUST 14
TOMCAT COURTNEY
SATURDAY, AUGUST 15
DILLON ROSE BAND
FRIDAY, AUGUST 21
COUPE DE VILLE
SATURDAY, AUG. 22
FISH & THE SEAWEEDES
NO COVER
KARAOKE
WEDNESDAY & SUNDAY • 9 PM
1200 MARINA DRIVE • 278-5577
POOL, FOOSBALL, DARTS

SOMA LIVE
FRIDAY, AUGUST 14
ONE WAY OUT
SATURDAY, AUGUST 15
THREE PALM SCANDAL
NICKEL
BUCKFAST SUPERBEE
ONE TRUCK, MIND
MAINSTREET ADDICT
THE PROPHET
FRIDAY, AUGUST 21
VOODOO
GLOW SKULLS
WELT
PVTI
FREAK OF NATURE
BOY WONDER
SATURDAY, AUGUST 22
BEST BUY
SPATZBOY
THE CLASSIFIED • CLETUS
ULTRAVIOLET
FRIEDMAN
SATURDAY, AUGUST 29
BLUFF MAGNET
MAKE SHIT
BLUE LIGHT SPECIAL
PLUS QUEST
SATURDAY, SEPT. 5
THE VANDALS
FIP
AGENT 81
SECOND CLASS
BUBBLES
PLUS QUEST
TECHNOMASTER • 9 PM
TICKETS: 1200 MARINA DRIVE • 278-5577
239-SOMA
5305 METRO ST.
ALL AGES

THE BRICK
1130 BLUNOS AVE.
SAN DIEGO
619-225-1111
THUR. AUG. 13
SHOT OUT HOODS
ASHE DAMA • NEW AMERICAN MOB • TWISTED NIXON
FRI. AUG. 14
THE ABUSE • 13-A
with special guests
STATIC-X
LIVID • ESTABLISHED HURT
SAT. AUG. 15
BLISS
STAGGER • SATURATION • KITTEN WITH A WHIP
ROMPEROOM Every Saturday 12 am-7
SUN. AUG. 16
HONEYBUCKET • RUSTIC OVERTONES • BIG MIKE
MON. AUG. 17
RUMBLE '98 Sign-ups 3-8 pm
Bring \$20 registration fee & dance promo packet
TUES. AUG. 18
CRYWOLF • PAXTON • KING BENNY
WED. AUG. 19
THE SCORPION
51 SHOTS • 52 DRINK SPECIALS Every Wednesday
THUR. AUG. 20
SUPERDRAG
JEREMY TOBACC • SONICCHROME
ROMPEROOM Every Saturday 12 am-7
FRI. AUG. 21
THE EKOSKELOTE TOUR '98
Room 13 presents
Epic Recording Arts
Mentor/Student Recording Arts
with special guests EDVAPPI • TEA BAG • G-13
SAT. AUG. 22
BLUE OYSTER CULT
with special guests
SOMETHING
619-220-TIXS

UPCOMING: Thurs. August 20 • Quiet Storm Sun. August 21 • Khari Cole
Fri. August 22 • Wise Monkey Orchestra
HAPPY HOUR: MONDAY-FRIDAY 4:00-7:00 PM \$2.50 MICROBREWS • \$2.50 MARGARITAS
BONUS: 10 DRAWS SPECIALS 4:00-6:00 PM
SPECIALS: 4:00-7:00 PM
2241 SHELTER ISLAND DRIVE • 224-3577

CLUB SOUND BOARD

Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

FREE LINE
619.233.9797

1. Press the 4-digit extension above the category that interests you. (example: 4003 for alternative rock.)

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

EXTENSION 4003

ALTERNATIVE

MUSIC TRADER

Action Sleazebag: Crow Bar

Arise: Crow Bar

Average Set: The Grub

The Battered Playboys: The Grub

Buttling Music: Crow Bar

The Bess Reuses: The Grub

Black: The Grub

The Brokenheart: The Grub

Brother and Sister: The Grub

Cyber's Mind: The Grub

Crow: The Grub

Crow: The Grub

Crow: The Grub

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1. Press the 4-digit extension above the category that interests you. For example, 4701 for opening 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
619.233.9797

Waterworks: Broken Cakes and More.
Tom Yarnolds: classic Cafe

**EXTENSION 4000
SLIPES/BOSS**

934. The Bullfrogs: To Let's
Do It
Much Cat House: The Sander
Cafe
Blue Heat: Get It Good
Blue Heat: Moonlight
935. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight
936. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

937. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

938. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

939. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

940. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

941. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

942. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

943. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

944. The Bullfrogs: To Let's
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Blue Heat: Get It Good
Blue Heat: Moonlight

945. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

946. The Bullfrogs: To Let's
Do It
Blue Heat: Get It Good
Blue Heat: Moonlight

947. The Bullfrogs: To Let's
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Blue Heat: Get It Good
Blue Heat: Moonlight

948. The Bullfrogs: To Let's
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949. The Bullfrogs: To Let's
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950. The Bullfrogs: To Let's
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Back to the Beach

For all his ostensible interest in fantasy, he has never really been very big on imagination.

The major hurdle to enjoyment of *Saving Private Ryan* is not, I am discovering, the high level of gore in the movie but the high level of noise in the media. I am trying even now to enter the thing, trying to see it, that is, to hold on to scattered fragments of the modest amount of enjoyment I built up as I watched it. The men on a mission, the family types, the specific terrain, the marauders, the countermanders. A war movie, in short. Much like they used to make. Much like, but not just like.

The state-of-the-art, high-tech gore, though, I did not get in the way of my enjoyment, had virtually nothing to do with it. In this I seem to be poles apart, at both points of the compass, from the critical consensus that embraced the "realism" and rejected the conventionalism. I can only guess that for most critics, this would mean embracing a past of which they themselves have little firsthand knowledge (real warfare) while rejecting a past which is much more their own

(real warfare). To me, it was pleasantly surprising how well the rusty and creaky conventions had responded to a levels and loving application of oil, whereas nothing could have been less surprising — let alone astonishing, hair-raising, overwhelming, shattering — than the fierceness of the violence. Spielberg has always been a violent filmmaker. Always. Even in his warmest and cuddliest mode: *Amityville*, *Hook*, *E.T.*, *Close Encounters*. He is an arm-twisting, tooth-rattling, eardrum-beating, bone-crushing bully. Violence in the cinema is not to be gauged only when the bloodletting reaches a point of measurable precipitation. It is to be gauged as well in vaguer areas such as mood, tone, atmosphere, and attitude. And Spielberg is beyond dispute a leading light if not the founding father of the Zap-Pow-Kaboom School of Filmmaking. For all his ostensible interest in fantasy, he has always really been very big on imagination. With him, it always comes down to a better-looking spaceship, a more lifelike dinosaur,

Calendar
MOVIES



Saving Private Ryan

a bigger and faster rollercoaster. (More fundamentally, it comes down to money and special effects.) And it is perfectly in character that under his command the Longest Day will have to be bigger, louder, bloodier, bigger, etc. Ever the literalist.

What annoys me in the media,

now be reassessed in relation to *Saving Private Ryan*. Where does it rank among the greats? What do the VFWs have to say about it? How can it be topped? Where does the genre go from here? To get in on the excitement, I could, with little trouble and little orig-

inalism, be reassessed in relation to *Saving Private Ryan*. Where does it rank among the greats? What do the VFWs have to say about it? How can it be topped? Where does the genre go from here? To get in on the excitement, I could, with little trouble and little orig-

AMY BRENNEMAN • AARON ECKHART • CATHERINE KEENER
NASTASSIA KINSKI • JASON PATRIC • BEN STILLER

YOUR FRIENDS & NEIGHBORS

Tuesday, August 18 • 7:30 pm
Landmark La Jolla Theatre

Complimentary Passes

to the first 50 people who send a self-addressed, stamped envelope to:

YOUR FRIENDS & NEIGHBORS

P.O. Box 85803, San Diego, CA 92186

One entry per person. No purchase necessary. Remaining S.A.S.E.s will not be returned.

YOUR FRIENDS & NEIGHBORS opens August 21

BUY • SELL • TRADE
THOUSANDS
TAPES, CDs, LPs
COUNTRY • ROCK • R&B

JUST IN!
Hundreds of collectible 45s —
50s, 60s, 70s
(All tapes, CDs, 45s only)

JAZZ • INTERNATIONAL • CLASSICAL
3757 6th Ave., Hillcrest (619) 291-5313
6394 El Cajon Blvd. (619) 298-1918

MASTODON
4638 Mission Blvd. Pacific Beach 272-4188

LIVE MUSIC AT THE BOTTOM!
Tonight, Thursday, Aug. 13 • 7 pm
Latin Soul
Saturday, Aug. 15 • 8 pm
Tomcat
Country
619-450-9777
8980 Villa La Jolla Dr.
(Near UCSD)

CASH!
The Exchange
pays the most!
We have the best prices
and we only have one
store. Check us out, Dude!
CDs, LPs, tapes, videos
and vintage stereo gear
(We have turntables, too!)

Kensington Club
Presents
Friday, August 21
R.A. BROTHERSHOOD
Saturday, August 22
RED TRUCK
Friday, August 24
MI-VIBE GALACTIC
Saturday, August 25
NEON BEAT
Friday, August 26
BJ KIDZ
Saturday, August 27
MI-VIBE GALACTIC
Friday, August 28
NEON BEAT
Saturday, August 29
BJ KIDZ
Sunday, August 30
NEON BEAT

ETTA's place
SPORTS BAR AND NIGHTCLUB
NEVER A COVER CHARGE!
"The City's Most Popular Nightclub"
Thursday, August 13 • 9 pm - 1 am
GIROVE
(Rock)
Friday, August 14 • 9 pm - 1 am
STEVE LYNN & BORDERCROSSING
(Rock)
Saturday, August 15 • 9 pm - 1 am
MR. JOHNNY BAND
(Rock)
Every Sunday • 4-8 pm
DANNY LOPEZ & THE BLUE NOTES
Every Monday • 12 pm - 2 pm
FREE POOL
Every Wednesday • 12 pm - 2 pm
KARAOKE
Every Thursday • 12 pm - 2 pm
619-582-6730

G LOUNGE
Live Music, Dance, Bar, Lounge, Billiards
Thursday, August 13 • 10 pm - 2 am
ROCK THURSDAYS!
SUNDAY
THE DAVE DILL DOWN
MILLIKANS
Friday, August 14 • 10 pm - 2 am
DAVE DILL DOWN
Saturday, August 15 • 10 pm - 2 am
DAVE DILL DOWN
Sunday, August 16 • 10 pm - 2 am
DAVE DILL DOWN

Casbah
COCKTAILS • LIVE MUSIC
281 KETTNER BLVD. • 281-4000
MUSIC BY 11 PM
TODAY • THURSDAY
BROTHERS and FUDBO
TAMARA HENSON
FRIDAY • AUGUST 14
NEW MORTY &
DEKALBSONS
SATURDAY • AUGUST 15
EL VIZ
SUNDAY • AUGUST 16
THE WYOMING
MONDAY • AUGUST 17
L.S. & STITCHES
TUESDAY • AUGUST 18
JAVIER JOE
WEDNESDAY • AUGUST 19
STRAIGHT A THE POINT
THURSDAY • AUGUST 20
WISDOM MONKEY
FRIDAY • AUGUST 21
SUPERMONEY
SATURDAY • AUGUST 22
MOTHER HIPS

Leo's Lounge
HAPPY HOUR • 5:00 - 8:00 PM
For info 619-582-0046
THE BIG 6
NOT A LEMON
BARBECUE
HOOVER GOALS
SOMER'S
8% SOUVENIRS
SHIRTS
ATOMIC
BOMBHELL

CROWN BAR
281 KETTNER BLVD.
Live Music • 10 pm • 12:00 am
HAPPY HOUR
12:00 - 2:00 PM
THE SCOTCH GREENS
SPACE CASE
THE BROTHERS
BATTILING MAX
SAN QUENTIN
NEW SOCIETY ANARCHISTS
THE GIVING TREE
FRANK THE BAPTIST
ACTIONSACKS
BEER GOOGLES
THE MENTORS
HARRISON
BELVEDERE

San Diego Reader August 13, 1998 121

Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Wilner and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear only if a review is available. Price estimates are based on the latest information available for a mid-range menu. **Low:** below \$10; **moderate:** \$10 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

BELLEBEUR WINERY & RESTAURANT 560 Paseo del Norte, Carlsbad, 760-460-1818. The restaurant serves California cuisine at fair and reasonable prices. Wine-tasting bar and separate dining area in the winery for large parties. Open daily. **Low:** brunch, lunch and dinner. Moderate to expensive.

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 619-755-4600. Especially during summer, this ranch is the most colorful and is joined with the

spouting crowd, which makes the place exciting. Food is the same as at other Bull's, but the high intensity carries it. Service is continuous, and breakfast and lunch are served until 4:00 p.m. Early bird special. Monday through Friday, from 5:30 a.m. to 9:30 a.m. Breakfast includes steak and eggs, wonderful omelets (one with crab), and Saturday and Sunday breakfast special: steak, prime rib, ham, burgers, fries, and fresh fish are favorites. Open daily, from 5:30 a.m. to 11:00 a.m. Dinner served to midnight. Moderate.

CALIFORNIA BISTRO Four Seasons Resort Area, 17001 San Simeon Point, Carlsbad, 760-460-0800. On Friday night there is an all-you-can-eat seafood buffet in the move-around dining room at the hotel. The cost is \$27.50 until July 3 and \$32.50. Reservations must be made weeks in advance. Cancellations charged to your credit card. Good service and better than most seafood buffets. To be high only. Expensive.

CALIFORNIA PIZZA KITCHEN 437 South Highway 161, Suite 601, Solana Beach, 619-767-9099. Here's a good family restaurant where you can take your children and grandchildren for a snack, or just have a pizza. There are 22 pizzas. The pizza is topped with toppings for \$1.00. There are also vegetarian and seafood pizzas. Same menu, lunch and dinner. Open daily. **Low:** brunch, lunch and dinner. Moderate to expensive.

EL FORNARO CUCINA ITALIANA 1503 Camino del Mar, Del Mar, 619-755-4600. The restaurant serves Italian cuisine at fair and reasonable prices. Wine-tasting bar and separate dining area in the winery for large parties. Open daily. **Low:** brunch, lunch and dinner. Moderate to expensive.

EL CALLEJON 345 South Highway 161, Suite 601, Solana Beach, 619-767-9099. Here's a good family restaurant where you can take your children and grandchildren for a snack, or just have a pizza. There are 22 pizzas. The pizza is topped with toppings for \$1.00. There are also vegetarian and seafood pizzas. Same menu, lunch and dinner. Open daily. **Low:** brunch, lunch and dinner. Moderate to expensive.

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breast in several preparations, and molasses of fish in chocolate sauce with potatoes and vegetables. Full vegetarian menu with 15 items. Everything Central Mexican-style: light ingredients, delicate preparations. Outdoor patio is for lovers. Open daily. Same menu lunch and dinner. **Low.**

THE FISH MARKET 531 South Highway 161, Encinitas, 760-632-0919. This American-style cafe serves breakfast from opening to closing, 5:30 a.m. to 9:00 p.m. The Executive Special offers omelet, potatoes and two eggs; plus the house sausage, or ham, for \$5.30. Egg dishes are served with biscuits and gravy. Sandwiches and salads for lunch. American cuisine for dinner. Fast, excellent service. Open daily, breakfast, lunch, and dinner. **Low.**

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LA BONNE BOUFFEE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-436-5001. Food is prepared, cooked to order, and served in a fresh and interesting way. A great place for children. Lots of fun, great food for adults. Open daily, from 7:00 a.m. to 10:30 p.m. and 2:30 p.m. on Saturday and Sunday. **Low.**

SANJUAN JAPANESE RESTAURANT 978 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach, 619-481-0032. This restaurant boasts "the largest California sushi bar," and a menu of over 100 items. The food is artistically prepared and presented, the sushi is delicious. You can easily make a meal from the sushi and appetizers. Seating is available at the sushi bar, or in the central dining area, which has a large open kitchen. Open daily. Moderate to expensive.

SCALINI 5306 Via de la Valle, Del Mar, 619-259-4944. A handsome dining room with an extensive Italian specialty menu with at least 100 items. All types of pasta, which includes fresh pasta and seafood, are tempting and well prepared. Impassioned food and excellent service. The best Italian restaurant in North County. Open for dinner nightly. High moderate to expensive.

TRATTORIA PORTANO 2171 San Diego Avenue, Cardiff-by-the-Sea, 760-632-0919. It is not just of Italian restaurants, but it is of Italian cuisine. Original recipes, the pastas, soups, and seafood specialties are excellent. Very well managed. A restaurant. Same menu lunch and dinner. Call for hours and directions. Moderate to expensive.

WHITEN ROME 100 South Highway 161, Encinitas, 760-632-0919. This is a

great restaurant offering three dining areas and a menu with outstanding appetizers and pasta dishes. There are many unusual preparations of chicken, fish, and meat. Consistent presentation, long service. A winner. Open for dinner nightly. Moderate to expensive.

CHIEU-AN VIETNAMESE CUISINE 1670 Bernardo Road, Encinitas, 760-436-5001. Consistent Vietnamese food is available here. Menu offers 60 items, many with French influences. Good here, chicken, beef, fish, and seafood. The selection of fish, including salmon, is excellent. Open daily, from 7:00 a.m. to 10:30 p.m. and 2:30 p.m. on Saturday and Sunday. **Low.**

ASPIN MILLS BAKERY AND CAFE 1044 West Street, Encinitas, 760-436-5001. Formerly Woodbury, Aspen Mills has the same menu with additional items. If you are an early diner, you can eat here as early as 6:00 a.m. Open daily, from 6:00 a.m. to 6:00 p.m. **Low.**

GEORGE'S AT THE COVE 1230 Prospect Street, 619-434-4244. The dining room is excellent. George's, with its first rate food and great menu, boasts three dining rooms in one: a formal, a semi-formal, and a casual. The food is excellent. Open daily, from 7:00 a.m. to 10:30 p.m. and 2:30 p.m. on Saturday and Sunday. **Low.**

BE BE BROS 619-434-4244. The dining room is excellent. George's, with its first rate food and great menu, boasts three dining rooms in one: a formal, a semi-formal, and a casual. The food is excellent. Open daily, from 7:00 a.m. to 10:30 p.m. and 2:30 p.m. on Saturday and Sunday. **Low.**

HARRY'S CAFE GALLERY 7343 Camino del Mar, 619-434-4244. The dining room is excellent. George's, with its first rate food and great menu, boasts three dining rooms in one: a formal, a semi-formal, and a casual. The food is excellent. Open daily, from 7:00 a.m. to 10:30 p.m. and 2:30 p.m. on Saturday and Sunday. **Low.**

LA TERRAZZA 6088 Camino del Mar, 619-434-4244. The dining room is excellent. George's, with its first rate food and great menu, boasts three dining rooms in one: a formal, a semi-formal, and a casual. The food is excellent. Open daily, from 7:00 a.m. to 10:30 p.m. and 2:30 p.m. on Saturday and Sunday. **Low.**

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is the best in San Diego. Very New York atmosphere. Lunch, Monday through Friday, dinner, nightly. **Expensive.**

MEDITERRANEAN ROOM 1332 Prospect Street, 619-434-0771. The room has been decorated at a cost of \$1.2 million. It's dazzling. However, the twelfth dinner cost \$150 and dinner entrees range in price from \$18.00 for pasta dipping to \$26.00 - almost as close to the \$50 Room. The Pacific Village is a winner at \$23.50. Beautiful setting and food - if you can afford it. Open daily. Lunch, lunch, dinner. Dinner, expensive.

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PICOSO 828 Prospect Street, La Jolla, 619-551-3232. Except for the small dining space (nine tables inside, five outside) this Mexican café offers delightful, authentic well-prepared gourmet cooking. Twenty-one items plus 18 kinds of salsas, all exciting. *Pozole* soup/stew weekends only. Nothing is Americanized. Don't miss this one. Closed Monday, lunch and dinner, Tuesday through Sunday. Low to low/moderate.

HABU SHABU DIN SANG 7514 Fay Avenue, 619-456-4543. Shabu shabu is a style of Japanese cuisine in which the ingredients are cooked in boiling water and then dipped into sauces. The liquid becomes a soup, which you drink last. This gorgeous restaurant offers an excellent selection of shabu shabu entrees, electric cookers, patiens, servers, and an on-site appetizer list. Food is low calorie, low fat. Portions small, but aesthetic. Closed Sunday. Open lunch and dinner, Monday through Saturday. Expensive.

THE WHALING BAR La Valencia Hotel, 1132 Prospect Street, 619-454-6771. Closed for three months while remodeling.

It provides authentic specialties, of which the best are shredded beef in wine sauce, roast pork with yuca and more, chicken and rice, and top sirloin. Cuts are Select. The soup over the salad, and entrees are served with black beans, be sure to pour them over the main course instead of eating them separately. Soft drinks, unpretentious but clean.

Excellent Cuban sandwiches are pork and baked ham served with pickles. They are available for lunch or dinner. Only Cuban sandwiches at Puerto Rican parties (prepared days) in the city. Extensive line of groceries next door at 1249 Avenue Boulevard. Open for lunch or dinner. Tue.-day through Saturday. Reservations suggested. Low to low prices.

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lunch (with this soup arrives with every entrée), but dinner will provide you with some hot stuff. House-style cooking. Open Monday through Saturday for lunch and dinner; Sunday, dinner only. Low to low moderate.

FRENCH GOURMET 960 Turquoise Street, Pacific Beach, 619-488-1225. This pleasant, airy dining room serves French food with California influences. It's light, good-tasting, and easy on your purse. Breakfast, dinner and lunch are



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Calendar RESTAURANTS

KABINI TAHO RESTAURANT 475 Mission Valley Road, Pacific Beach, 619-270-5050. The impressive menu boasts 80 items, of which 21 are appetizers. There's also a room with floor seating. Best bet here is a cracker shrimp risotto, stuffed chicken, and any item from the list of house specialties. Outstanding presentation and excellent preparation. On weekends arrive early to avoid waiting for tables. Open daily. Low to moderate.

KOLBE RESTAURANT 651 E. Main, San Diego, Pacific Beach, 619-773-8171. Penate for a low La. catfish and fish and many of the dishes are charbroiled. The two best, served with creamy sauce, are of banana rice, are the first menu to add the chicken frog in 60 minutes. To accompany any charbroiled dish, you should order coleslaw, corn, or potato salad (house). Same menu served from opening to closing. Open daily. Low to moderate.

LOTUS PASTA 1762 Canyon Road, Pacific Beach, 619-581-6777. This Italian-American restaurant serves 100 people. It offers a menu where you can select your own pasta and your own sauce (12 prices, 18 sauces). Best dish: shrimp special with dinner added \$4.95. Only restaurant to offer Italian from the menu (by 10:00). Open daily, lunch and dinner. Low to low moderate.

THE MISSION CAFE AND COFFEE 3799 Mission Boulevard at San Juan Place, Mission Beach, 619-488-9060. Gourmet and Italian breakfast served in lovely surroundings. Open breakfast is a gourmet French toast, blueberry, banana pancakes, and meat beef hash with sautéed potatoes and mushrooms. Chino Latino lunch items, all dishes plus delicious bread, scones, muffins, available for take-out. Open daily 7:00 a.m. to 3:00 p.m. Low.

MIDWAY, OLD TOWN & MISSION VALLEY

ANGUS 2470 San Diego Avenue, Old Town, 619-260-1364. A winner, with outdoor patio, beautiful interior, extensive menu of Mexican fish and seafood, and noteworthy Portuguese entrees. Specially recommended Portuguese seafood stew, Mexican combination plate of carne asada, fish file, shrimp, and cacha. Killer margaritas. Same menu opening to closing. Open daily. Sunday brunch. Low to upper moderate.

BERTA'S LATIN AMERICAN RESTAURANT 1924 Twigg Street, San Diego, 619-265-2143. You'll find bread from many Latin American cuisines, for in Argentina and Brazil from Peru. However, with few exceptions, the food is very spicy, and this includes the potato appetizer with a fiery red sauce. If you enjoy hot sauce, this is the place for you. Open daily, lunch and dinner. Low to low moderate.

BERNARD'S LATIN AMERICAN RESTAURANT 1924 Twigg Street, San Diego, 619-265-2143. You'll find bread from many Latin American cuisines, for in Argentina and Brazil from Peru. However, with few exceptions, the food is very spicy, and this includes the potato appetizer with a fiery red sauce. If you enjoy hot sauce, this is the place for you. Open daily, lunch and dinner. Low to low moderate.

But it's not for those who prefer what's smooth and subtle. Closed Monday, Open Tuesday through Sunday, lunch and dinner. Low to low moderate.

CAFE PACIFICA 2414 San Diego Avenue, Old Town, 619-291-6666. Super rice standards above prevail here. The cooking is in the palate and burning with freshness. For appetizers, Dungeness crab cakes or mussels steamed in chardonnay. For entrees, daily fresh fish, lamb chops, pasta. Everything is memorable. Not to be missed. Dinner nightly. Upper moderate to expensive.

PRIMO RISTORANTE 1370 Frayate Road, Hazard Center, Mission Valley, 619-294-4780. The Italian theme offers about 50 dishes, some Italian, California style, others are regional cooking. The dining room is elegant with open kitchen, lots of buzz and excitement. Interesting dishes here are fettuccine with shrimp, duck chops, and chicken breast. Same menu from opening to closing. Open Daily. Moderate to expensive.

D.Z. AKIN'S 1840th St., Pacific Beach, 619-265-2143. Same menu opening to closing. Open daily. Sunday brunch. Low to upper moderate.

ANTHONY'S LA MEXICA 601 Murray Drive, La Mesa, 619-461-6066. The reason to visit is the food. The menu is the same from opening to closing. Open daily. Lunch and dinner. Low to moderate.

BOMTOWN BURRITO 581 Canyon City Avenue, University Square Shopping Center, 619-583-2731. If you're a morning buff and long for cooking in a

restaurant 50 years ago, try this all you can eat buffet. Menu change daily. The best nights are Wednesday (veal, beef, turkey, ham, beef, chicken) and Thursday (roast, pork, spaghetti, meat, beef, chicken). Menu changes daily. The food is not regional or gourmet, but standard items are fresh, generous in size, and inexpensive. Sappanilla, a deep-fried confection served with honey, are complimentary with most Open daily, lunch and dinner. Sunday brunch. Low.

ASAMARA RESTAURANT 4451 La Jolla Village Road, San Diego, 619-583-3666. Try this Abyssinian/Thiopian restaurant. The menu is limited to beef, lamb, chicken, and vegetable dishes and the food is very spicy. No nuts, fish are offered. You get to see the food with your eyes. Open daily. Lunch and dinner. Low to moderate.

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ANTHONY'S LA MEXICA 601 Murray Drive, La Mesa, 619-461-6066. The reason to visit is the food. The menu is the same from opening to closing. Open daily. Lunch and dinner. Low to moderate.

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