WHO GETS BEST AIRPORT PARKING SPOTS? SEE PAGE 5

# Reader Reader

# THE STOTES

The restaurant was a rambling wood affair with families crammed together and happily intent over their plates until that rumba line of black men — a half dozen of them — began to snake between the tables. That was when the diners looked up.

Eugene Minnus /



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## LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-8900, ext. 460; address them to Letters to the Editor, Box 65803. San Dirgo CA 92186-5803; fax them to 619-231-680; or -mail them to 619-231-680; or -mail them to letters#sdreader.com via the Internet. Pleas include your name, address, and telephone number. Letters may be edited for length and clarity. to the contents of the Reade

### I Demand That The Reader Publish An Immediate Retraction

This letter is in regard to the interview with Maurcen Orth in your April 22 issue ("Cu-nanan's Curse"). In the interview. Ms. Orth posits a con ection between myself and the deceased serial killer, An-drew Cunanan. She offers no proof of such a connection, nor the name of anyone who can verify that one ever existed This is unsurprising, in light of the fact that I did not know Andrew Cunanan, nor anyone who knew him. He did not know me, and certainly, he was never, as Ms. Orth insinuates, a guest or visitor at my house.
To state otherwise is to engage in grossly unprofessional reportage and purposefully damaging innuendo.
Either Ms. Orth or the Reader

easily could have prevented the publication of this defamatory publication of this defamatory falschood by bothering to reprint the widely publicized, emphatic statement that I released dur-ing the Cunanan manhunt, or you could have contacted me and asked about any alleged connections with Cunana M. onnection with Cunanan. Ms. connection with Cunanan. Ms. Orth's stumbling excuse that she "tried to get ahold of" my phone number but failed and just went on! se easily translated to mean that she made no effort whatsoever to contact me. After all, to obtain my address and phone number, she merely had to call my publisher. In truth, the task did not even require that much effort; she could have phoned her own publisher, Delacorte Press, with whom I had a publishing association for seven years. Dela-corte easily would have been able to put her in touch with me or ould have contacted me directly on her hehalf

As for the Reader, you had no difficulty locating me for my cover story in your issue of November 4, 1993. Inexplicably, you made no effort to do so in this case, instead choosing to publish Ms. Orth's libel with

or publish Ms. Orth Saled with-out seeking to verify it. I demand that the Reader publish an immediate retrac-tion of the false, misleading. nd defamatory statemen published regarding me in its April 22 issue Joseph Wambaugh

Neither Ms. Orth nor the arti-Neither Ms. Orth nor the arti-cle's author asserted there was a connection between Wambaugh and Cunanan. — Editor

### He Never Said "I'll Dust Him."

I put off writing in for two weeks after the article "Gu-nanan's Curse" (April 22) because I was sure someone else would catch this. Since no one would catch this. Since no one else has, let me point out that Ms. Orth completely misquoted loseph Wambaugh and the in-terviewer allowed her to when what Mr. Wambaugh did say was easily verifiable. In the very article in the Union-Tribune [July 23, 1907, willow July July July 24] (July 23, 1997) written by Kell Thornton that is referred to in "Cunanan's Curse," Joseph Wambaugh's quote from Sar Diego magazine was reprinted

He said: "I never heard of Andrew Cunanan until the murders. Cunanan until the murders. I don't know anyone who knows him. Apparently he's a name dropper and a fan of my books. "I only hope he gets to buy a few more before the cops dust him."

He never said "I'll due him"

He never said, "I'll dust him" or "I've got this magnum. I'll dust him" as was printed in the

Robert McGowar

### Irrationalists Like Yourselves

This is in response to an April 15 letter by one W.H. McKnight of University City. If I re-member correctly, Lady Justice member correctly, Lady Justice is supposed to be wearing a blindfold. Did you not come through the Enlightenment with the rest of us? In reading your distribe I couldn't help but sense a sort of perverse pride in your tone when speaking so self-inhtenance. righteously of some humans having more "worth" than others. With the likes of you others. With the likes of you sitting on our juries, is it any wonder that the odds of re-ceiving the death penalty are four to five times higher if you kill a white than if you kill a black? Is it any wonder that black? Is it any wonder that since the resumption of execu-tions in the early '80s that 40 percent of those executed have been black? Or that of 232 ex-ecutions carried out since 1977 only one white person has been put to death for the mur-der of a black person? Must you attack the powerless im-migrant when in reality it is the Latino who is in power that

you resent?
To you and your friend
from San Ysidro, James "Indians aren't native" West (who
calls black liberals "hypocrites" calls black fiberals "hypocrites' for pointing out truths [Letters, April 8]) I submit that black slaves have contributed more to America than you ever could! It seems to me that there

was another man in history who rejected reason and the credo "Ail men are created equal." His name was Friedrich Nietzsche, and he spent the last Nietzsche, and he spent the las years of his life in an asylum talking to himself and eating his own excrement. If only that could be the fate of all Irra-

tionalists like yourselves! One thing is for sure, you reek!! • Name withheld by request

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# Reader

### NEWS & FEATURES

















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B stands for Buster Buster's Beach House, a new restau-B stands for Bussier Boars head House a new returnant to epor Village started in fine set of business or a dwarrant at the stands of the stand Diego, is getting serious about news, sort of. Shelley Harrell, weekend anchor for Portsmouth, Virginia-based WAVY-TV, has left

Portsmouth, Nignia-based WAY-TV, bas in the station to work as XEV, starting at the end of the summer, reports the Daily Pries from Neeport New, Vagnia, II XEV, really does get into the ness beauties, at well into KSVB and KLSB in a first-ever three-way signed among bood independent selevision stores for new viceurs. . The Sam Dogs labor constitute stores for new viceurs. . The Sam Dogs labor control of planning an orthide and onton-type awards show next mosth, also the prace handed or by local architect. Deep labor from the lab to the prace handed or by local architect. Deep labor from the lab to the prace handed or by local architect. Deep labor from the lab to the prace handed or by local architect. Deep labor from the lab to the prace handed or by local architect. the Union-Tribune for its ongoing fight with its labor force.

Have charity, will travel The face of Father Joe



Fizzing Frahm Just four months after lamany high pulphon in the China. Thirdness about lawyor for Haitle Frahm's a spontine by Myne: Sause Golding to the city's Public Excitity Finance Au-thority, Frahm has quite the loard. That lenes two warances to the five months of the China China. The control of the quorum moduling Gry Manage Mikhael Uberwaga, and to be returned several hundred million dollars' worth of annual city detection. The control of the control of the control of the detection of the control of the Fizzled Frahm Just four months after January's big ballyhoo hole in federal election laws to funned bug money to their respective political causes. Changers owner Ades Spanons just gap #25,00000 in so-called soft money to the Republican National Committee Shop-ing magnate 5de Price wince a feder for \$100,0000 to the Democrate La Jollan James L Lambert, author of Porn in America: The Drivit Towards Desadence in our Sciety and the Way Och, has stracked John E Kennedy, Je for having Brought porn-king Larry Flynt to the recent White House Correspondents' Dinner. "Need I remind you that in the 1970s, Mr. Flynt' terrorized' your mother Jacqueline Kenned Onassis by distributing a nude layout of her in his magazine," Lam bert wrote Kennedy, according to the Washington Times.

Computerized gumshoe San Diego lawyer Roy Bell. Computerized glumshoe so Dogo Juver Roy Bed. housed of U-Toolmants Diane Bed. has won a vaktory in the on-gonic legal sage of billionaire yachtrann Bill Kord versus two of his equally wealth byteches. According or a new release por on the Kords (Oshow Corporation, a felleral judge ordered koch Industries, the real bothers compant, to pay a \$200,000 fine for deserving computer ercords that allegelly showed a company wold salment as also all from boldant anations and feder lanquered. Notedligs to shall be the second or the second payment of the sealed from Indian nations and federal taxporets. According to the release. Tells forther painteskingly reconstructed own or the de-stroed distalace by going back so the original paper records and purpting them used extreme files: In his most recent ruling, ladar lower ordered Kich Indiantes to pay for that next. Kich and filed from ordered Kich Indiantes to pay for that next. Kich and filed are del yatting, loading from the Dispersion con-definition and analysis of any days. \*\*Guident Heary with the contribution of the particle Whitehold school has Drings presentations from the Section of Particle Whitehold and the Drings recording the Particle Whitehold and the particle Whitehold and Drings recording the particle whitehold and the particle whi when San Diego swimmers and overcharges from the state in stole \$6.7 million in kickbacks and overcharges from the state in find but week at age 52. White

head and Kubse, who worked for Ranchy Bernardo-based Planner

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

# **Newsburgers Hot** Off the Grill

By Bill Manson

n Khartoum it's the Acropole. In Vientiane it's the Constellation. In London it's Biddy Mulligan's. In Tijuana the place

El Big, on Agua Calients

Boulevard, opposite the downtown bulling, is the 24 hours

town which in the contract of the coverage of the ac
spice, businessmen, and jour
nuits gather for an unspoken

walte, an agreement that this is

the contract present that the is

the contract present the contract p plans, warnings, and informa-



tion can be swapped.

Dora Elena Cortés comes here because, she says, this is where "the news comes to you." Cortes ought to know. She is the chief Tijuana correspondent for Mexico City's respected El Universal, sometimes called "the New York Times of Mexico." She cond her fellow. Universal resort her fellow.

SIGNS FROM

11111

to shady with the buzz is sig Boy — Forter. Manuel Cordero, have lived through and reported on all of Tipuana's recent convultions houliring, is the 24-hour town bulliring, is the 24-hour town bulliring. for their coverage of the assas

date Luis Donaldo Colosso.

Reporting in Tijuana, she'll
tell you, is not like reporting in
San Diego. The border fence
separates two drastically different journalistic worlds. It's not
just the pay gap: it's the knowledge that in Tijuana, if you're
eggeting on the forem; hig stenreporting on the town's big sto-ries, you are out there, naked, always balancing truth against

But somehow, for more than two decades, Cortes has woven her way through the nerve-wracking worlds of narco-traffickers, corrupt ponarco-traffickers, corrupt po-lice, politically dependent news-paper editors, and the need to earn money in a low-paying, underr-spected trade. And gradually, through those years, she has come to be regarded un-officially as the journalist's journalist, the queen of El Big. "For me, she is the best re-

"For me, she is the best reporter in Tijuana," says humanrights activist Victor Clark Al-faro, "She has written many things on many occasions that make you think, "This woman is going to be killed." But she has not held back from writing the

J. MRONE DOM



CITYLIGHTS

and journalists who come here. Ordinary families also fill the

Today distinguished-took-ing men in dark suits make a point of coming up to her and shaking her hand with a slight nod of the head. Whoever they place.
"It depends on the time of "It depends on the time of day," Cortes says." Businessmen and politicians turn up around 8:00 in the morning. A lot of them come to have breakfast, read the newspaper, and fix—and unfix—the world. "She laughs." The judicial police, the ministerial police are also close by. That means you see a lot of lawyers here to Big is head-survers. No non-24 hours, and are, they recognize she is a are, they recognize she is a player to be reckoned with. They also seem to regard her with genuine affection. It's 10:30 on a sunny morning. Cortés has just come from her daily two-hour talk show—another gig to help pay the rent—on radio XEC.

She orders a coffer Her.

She orders a coffee. Her mass of dark curly hair bounces as she speaks rapid-fire Span-ish. We're surrounded by two tables filled with men in suit one or two wearing dark glasses. But it's not just spies and cops

Today distinguished-look-

quarters. It's open 24 hours, and for certain people we need to meet, it is convenient to do the interviews here. Four in th morning, six in the morning.
After working all night we
sometimes come for breakfast.
It's good because nobody worries if you stay a long time. When the political campaig start, they meet here. Opp start, they meet here. Opposing parties come and tell us. This our position. This is their position. Here's the problem with their position, Policemen know to find us here. Look, so-and-was killed. Something is burning. Why don't you go ancheck it out. So we sit, and the control of their positions of their positions of their positions. news comes to us. People k
me that I am at Big Boy
much I must be working for i
restaurant."

Cortés has always been
papers. "I was born in Tijuan

My dad was from ! der He was a tourn

perience I mainly was ety news. He was the se checked my informati-vised and edited it. He

# Where Politicians Park for Free

By Ernie Grimm

t was raining. I had my two small children with me and no stroller. I desperately wanted to find a parking spot near the

pedestrian bridge at Lindberg's
Finds Terminal 2.And better daws
finless a spot, in fact two long rows of
them. The problem was ugus at
the head of each parking stall
warned that the space was for
permitted are notly lended up
the permitted are notly lended up.

Letter which states that the parking 200 yards away and car rying my two babies through the rying my was bases through me rain, cursing the unnamed per-mit holders who not only get free parking but have the nicest spots in the lot set aside for

They are unnamed no longer. A list acquired from the longer. A list acquired from the San Diego Unified Port District names over 300 people who have been issued "Airport Parking Cards" by the Port District. Many are government officials, ranging from the city clerk of ranging from the city clerk of National City, to congressmen, to MTDB officials, to honorary foreign consuls, to the port's lob-byist, to former governor Pete Wilson. Also on the list are port district employees and forme port commissioners. Airline and airport-service employees round

cards should be used for official The elected officials on the

The elected officials on the list are all from the port cities of San Diego, National City, Chula Vista, Imperial Beach, and Coronado. An example of official use? "Well," offers Jane Pot-ter, chief of staff for city councilwoman Valerie Stallings "last week she took a trip to look at animal shelters in Oakland and San Francisco, because we're go-ing to build one here, and she used it to park her car. That's a good example of what she uses it for: city business." Lucero conceded that the of-

ficial-use policy is not enforced for the 36 reserved spaces (18 in each terminal) beyond checking the cars for stickers. "It's on the honor system," she says. If someone were clearly

Paul Desrochers, National City Executive Director George Eiser, National City Antornay Michael Dalls, National City Gerk.

Rom Morrison, National City Groundl

Rajh Inzumas, National City Groundl

Mitch Beauchamp, National City Groundl

Tom McCabe, Diogo City Antornal City

George H. Waters, Mayor of National City

Casey Gwint, San Diego City Antornay

Marier Stallings, San Diego City Groundl

Larry Mathis, San Diego City Groundl

Harry Mathis, San Diego City Groundl

Byron Wear, San Diego City Council

Bill Horn, County Supervisor Greg Cox, County Supervisor Ron Roberts, County Supervisor

Byron Wear, San Diego City Council Christine Krlon, San Diego City Council Barbara Warden, San Diego City Manager Susan Golding, Mayor of San Diego Lawrence Prior III, San Diego County CAO Pam Slater, County Supervisor Dianne Jacob, County Supervisor

abusing the privilege, "we would probably take it away." Lucero conjectures, "but that has never

even come close to happening."
Rita Vandergaw, director of marketing and public relations for the port district, adds, "We don't have a system in place for checking how much the cards

By press time, Vandergaw

View of airport parking lo couldn't say how much the free

parking benefits cost the port per year. She did offer, "There are 316 of them. We value each parking card at \$24 per quarter

— \$96 per year — which is what
we charge our employees for

them."
Ninety-six dollars multiplied by 316 passes is \$30,336. Though the port values the

Howard Kaloogian, State Assembly Steve Baldwin, State Assembly Bill Morrow, State Assembly Bruce Thompson, State Assembly Howard Wayne, State Assembly

Charlene Zettel, State Assembly Executive Office of Governor of California Steve Peace, State Senate Deirdre Alpert, State Senate Randali Cunningham, United States Congress Duncan Hunter, United States Congress

Ronald Packard, United States Congress

Brian Bilbray, United States Congres

Bob Funer, United States Congress
Clair W. Burgener, UC Board of Regents
Dr. Charles Hostler, Consulate, Bahrain
Patrick Sebrechts, Consulate, Beigium
Marc Le Page, Consulate, Canada
George L. Gildred, Consulate, Chile

Ana Paris, Consulate, Costa Rica Craig Andrews, Consulate, Denmark

David Porter, Consulate, El Salvador

Bert I. Salonen, Convolute Finland

Bob Filner, United States Con-

Chariene Zettel. State Assembly

pass at \$24 per quarter, parking for a two-day business trip by an average citizen would cost more than that. According to Lind-bergh Parking, the port's airport-parking vendor, regular parkers pay \$12 for the first 24 ours and \$18 for the second, for a total of \$30.

Maurizia Cantoni, Consulate, Italy Randall C. Phillips, Consulate, Japan Luis Herrera-Lasso, Consulate, Mexico

Bill Kolender, Sheriff Jack Drown, Undersheriff Admiral Paul Speer, Port Commissione

Patricia McQuater, Port Commissioner

Luis Herrera-Lasso, Consulate, Mexico Fernand W. Hermans, Consulate, Netherlands Robert Ayling, Consulate, New Zealand Oswald I. Gilbertson, Consulate, Norway Carolina Mouritzen, Consulate, Panama John H. Norton, Consulate, Sweden

Patrica McQuater, Port Commissioner
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Daniel Larsen, Port Commissioner Emeritus

Along with elected officials certain appointed officials have

parking cards. Tom Larwin and Leon Williams, general manager and chairman of the board of the Metropolitan Transit Devel-opment Board, respectively, are appointees and appear on the Port District's list. "MTDB has a station at the airport," Lucero ex-plains, "so they have official busi-ness here. That's why they have



John Kaheny, Chula Vista City Attorney Jonn Asaneny, Chua vista Cuty Autorney Stephen Padilla, Chula Vista City Council John Moot, Chula Vista City Council Patry Davis, Chula Vista City Council Mary Salas, Chula Vista City Council David Rowlands, Jr., Chula Vista City Manager Shirley Horton, Mayor of Chula Vista Tracy Williams, City of San Diego, Airport Al Ovrom, Coronado City Manager Al Ovrom, Coronado Cary Manager Roger Krauel, Coronado Gity Attorney David Blumenthal, Coronado Gity Gouncil Patty Schmidt, Coronado Gity Council Thomas Smisek, Mayor of Coronado Homer Bludau, City Manager Julie Meier Wright, Economic Development Corp. June Meer Wright, Economic Development O-Pete Wilson, Former Governor Wadie Deddeh, Former State Senator Patricia McCoy, Imperial Beach City Council Dan Makolm, Imperial Beach City Council Lynn McDougal, Imperial Beach City Council Call Beach City Council Gail Benda, Imperial Beach City Council Barry Johnson, Imperial Beach City Manager Diane Rose, Mayor of Imperial Beach Tom Larwin, General Manager, MTDB





















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# Newsburgers

cas. Especially crime and police. He said they weren't for women. On the other hand, that's what I enjoyed the most. "He died February 11, 1975.

1 stated working at Il Mexicans
the next month, March 13.
The justed me to take over the
stroighty pages, lice tame the
stroight pages, lice tame the
st

e printed. I felt that in Baja be printed. I felt that in Bais Calistoria, all media was con-trolled by the government. When I worked with local pa-pers, sometimes the political interbey had didn't accord with what I was trying to write. Or sometimes they would just fire me because I didn't follow the line they set."

She left El Mexicano after working there for eight years. By the time she joined El Her-By the time she somed 12 Her-aldo, things were changing. "I was sub-director [deputy edi-tor] there. We were the first ones to handle the investigations of the killing of [Zeta columnist]. Hector 'Gato' Felix Miranda. continued on page 8

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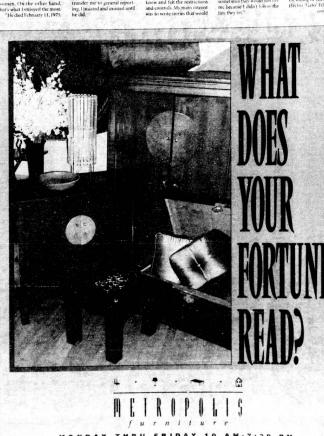
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TRACING

STRATHMORE PADS

change have been evident ever tari's administration (1988 to 1994), "During that time I started feeling a freedom fron

all media. And when there was something they didn't like, they would either single out the reporter, talk to him, maybe threaten a little bit, or maybe even talk to the owner. Your line of articles don't necessarily maybe. go with our policies....."

Plus, says Cortes, journalists

were paid such a low salary that they depended on money from vanizations they covered o organizations they covered on their beat. The Chamber of In-dustry or the city or state gov-ernment would use the jour-nalists to place ads in their paper, earning the writers a com-mission. This gave the organizations control over what was written about them.

"But when Salinas came along... Maybe it was because his administration was tech-nocrats, but there wasn't as much control as when [tradi-

Cortés says she made the Cortes says she made the best move of her career in 1984 when she started writing for Mexico City-based El Univer-sal as their Tijuana correspon-dent. "I've stayed with El Unident. T've stayed with El Uni-versal because they publish ev-erything I write. It is one of the most influential papers in the country and also one of the old-est. 83 years old. It was founded in 1916. It covered the revolu-tion in Mexico. The Mexican constitution itself was reinted constitution itself was printed

constitution itself was printed on its presses in 1917."
Cortés's biggest test — and her paper's — was the 1994 assissination of presidential candidate Luis Donaldo Colosio in Tijuana. The murder was a watershed moment for many Mexican journalists. "In the Colosio situation, what we wrote mainly blamed the army

"When I sent the stories to El Universal. I had my doubts as to how it was going to be published and what was going to be published. I was pleasantly surprised that it was front page, and everything I sent was printed.

"And all the different media "And all the different media just started opening up, and so-ciety in general was more critical about everything. Those pa-pers that weren't full and accurate in covering the issue lost circulation or disappeared."

That doesn't mean it's any safer being a journalist in Ti-

safer being a journalist in Ti-juana. Perhaps the opposite.
"We [journalists] are at a very high risk because there is [still] a lot of impunity in the state of Beja California. Because of the big crime wave that is happening down here, until the criminals are properly deal! criminals are properly dealt with, it will continue.

"I have had some panic at

come afraid because they're sa ing it so much. But it gets to a

moment when you overcome it, and then you keep on going." Still, she says, the present si-uation hasn't made things safer for journalists. "In the case of

Hector Felix, the people who

to be here with us, so we

couldn't be alone. There had

been several complaints from the president's office and from the Ministry of the Interior to the paper's director. So he thought we may have trouble

ip here, covering the story. That's when I got a call from That's when I got a call from him saying. You're not alone. I'm sending the team to give you support. You're doing a good job. Keep on doing it' We lelt good about it. Because we felt we had support." Is it dangerous to be open and homestook in the say

d honest on her radio show

Well. I was talking about dres trafficking here in the city re-cently, about the narco-junior and the Arellano Félix tamih Then somebody called in H

the program at a time when I

"It's a curious atmosphere that we have lived with in Ti-juana," Cortés says. "You get ac-customed to it. You learn how to move around in it. Who to call, how to get the inform how to research everything. You move within the danger you don't consider it."

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

# Newsburgers

This was 1988 We were the first Ins was 1988. We were the first to say openly that everything pointed to [racetrack owner] lorge Hank Rhon, [Hank de-

charged.] That was when nobody knew where the investiga-tion was going, what direction it was taking. We even published it before Zeta. We interviewed it before Zeta. We interviewed lorge Hank. A huge number of people bought the paper. She says the paper's owner, then-governor of Baja Califor-

nia, Roberto de la Madrid, had

initially given the green light for

Mexico City, billionaire | Carlos

Hank Gonzalez. He said that we

REAL SUPPLIES ARE REAL ARTISTS

sked us to leave, because Jorge lank is the son of his very good

friend [ex-minister of agriculture and appointed mayor of

tional) politicians had been in

wrote mainly blamed the army and the president as the people responsible for the situation. The information we handled in our articles made the president and the army suspects in the as-sassination itself — and all that information was published.

Trave nad some pains at tacks, fears that people were fol-lowing me. There was a mo-ment when I started feering real fear and hysteria, especially in

the Colosio case. Maybe when I arrived home, somebody might be waiting outside for me. Then it got to a point where I said to myself. If it's going to happen, it will happen. Hope-fully it won't, but whatever hap-men, happens. juana and that I should think about it really well. For my good and for the good of the station. pens, happens,
"I overcame the fear. And in other situations when I've had other situations when I've had to cover crime stories, people have read it and said we are too daring, that we're not thinking of the consequences. But fortu-nately till now, nothing has hap-pened. It's the people express-ing concern who make you be-come afraid be ause they ex-

jects I could talk about in T And he hung up.

"And this young [producer]

wasn't there. He asked him to tell me that I should stop doing those kinds of programs. That

ere were other important sub-

was very worried and preoccu-pied by the situation. So I made a comment on the air, that there were people who were bothered by some of the information that we handle. But without being specific I said, 'This [drug] sit-uation keeps on happening, You can't tapar el sol con un dedo— block out the sun with your fin-

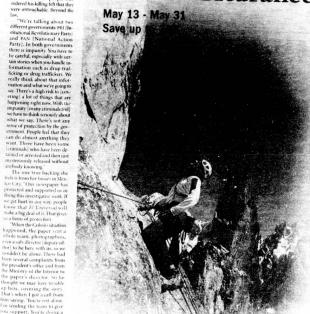
get. Other media were also writing about those cases. In El Universal, Reforma. El Financiero, the weekly Proceso, Zeta—they couldn't shut everybody up. So after that, we never got another call. It was a threat, but I didn't feel it was something errore."

ger.' Other media were also

something grave. Los Angeles Times corre-

starts his book, Twilight on the Line, in Big Boy. He calls Cortes relentiessly cheerful, and cheerfully relentless...[one of], a band of fast and fearless war-riors whose swagger and stark working conditions recall the 1930s Chicago style [of jour-nalism] that has faded away

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REAL SUPPLIES

parking cards as a courtesy and because we still consult with them and consider them part of our team." Though he says he uses a shuttle service when he flies out of town, Burk says he uses the card when picking peo-ple up from the airport. "It doesn't take any skin off any-body's hide." The city attorneys of all five port cities are also on the list, All but San Diego's Casey Gwinn are appointed officials. The current members of the Port Commis-Some disagree with Burk, seeing the cards as unnecessary perks that aren't available to the average citizen. "One gets the sion and past commissioners bearing the title "emeritus" have cards as well. Raymond Burk, a says local government

commissioner emeritus who ap-pears on the list, explains. "When watchdog Richard Rider, "that was on the port commission both our elected officials and both our elected officials and their appointees consider them-selves as a sort of aristocracy that shouldn't be troubled with the things the rest of us have to deal with. It's a perfect example of the two-tiered system. It's them, and there was a policy - I'm not sure if it is even written down that if a port commissioner had that if a port commissioner had served two terms, that would be eight years, that they would be voted a port commissioner emeritus. I was so voted after I then there are the little people who have to pay for airport parking." San Diego City Councilman

Lucero confirmed this port district policy, adding, "We offer

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explains.

Vargas, who is the only member of the San Diego City Council not on the list, did not return phone calls requesting comment. City councilman Byron Wear's parking card may have gotten lost in the mail. Though the's on the list of parking card recipients he had the council of the mail. ing-card recipients, he said through a spokesman, "I've never had one, never used one. As far as I know. I've never been

As far as I know, I've never been offered one. I always take a cab to the airport."

After inquiries by a reporter, Lucero concluded that two peo-ple on the list, Pete Wilson and ex-state senator Wadie Deddeh. "shouldn't have cards. That's a mistake on the part of the port.
We are going to ask them to return the cards."
The port may get a fight
from Deddeh who, though he's

knows, the only person who re-turned his card. "In February of '98, he sent it back," Lucero

THIS FRIDAY, SATURDAY & SUNDAY

been out of the California State Senate since 1993, says he's still involved in government. I'm a involved in government. I'm a member of a governmental commission called 'Improving Life Through Service,' "the Coronado resident explains. He something related to Ameri-corps. It's a volunteer position for which I fly up to Sacramento once of being a month."

once or twice a month."

A possible third is Clair W. Burgener, listed as "UCSD Board of Regen," [sic]. He's on the list of parking-card holders because, Lucero explained, "he's the only regent who lives in San Diego." But a call to UCSD Univer-

two things: Burgener hasn't been a regent for over a year now, and five current members of the governor-appointed U.C. Board of Regents live in San Diego. But regents John Davies, Peter Preuss, Tom Sayles. Ger-ald Parsky, and Padres owner John Moores are all absent from

representing countries such as Bahrain, Finland, and Costa Rica, narram, remains, and costa rices, are on the port district's parking-card list. Only Mexico has a professional consul. The rest are Americans who have been given "honorary" consulates. Lucero says the port gives them parking cards "as a courtes."

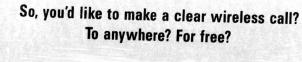
cards' as a courtesy."

Representing El Salvador is
David Porter, former owner of
the customs brokerage house
Porter International Incorpo-rated During a phone interview,
Porter's wife Kathleen, who said
Porter was in bed sick, called the position honorary, "though we still get calls." She acknowledged still get calls. 'She acknowledged having a parking card from the airport but said, 'It's buried someplace, and we never use it.' John Norton, the Swedish consul — whose consulate,

along with Mexico, the Netherlands, Panama, and Finland, is one of five that are listed in the

and I usually don't use the pa Sometimes I use it for office when I pick them up. Long term, say I'm going to Sweden on official business, then I'll use the pass. It's one of the very fee, things that the city, or the port, or any of the governments do for the posts. Listed among the port dis-trict employees with parking

cards is lobbyist Ben Clay, who lobbies for other clients as well Asked about his parking care Diana Lucero responded, "Be saves the port money. He o charge expenses to the port



OK.



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# STRAIGHT FROM THE HIP



mit, rance. Who is Huey, Dewey, and Louie's father? If Donald Duck is their uncle, then Donald Duck must have a brother. Eve never seen him. My dad has a brother and he is my uncle, so who's their dad?

Cartoon families are almost as complicated as real-life families these days. But in the case of Huey, Dewey, Cartion transles are almost a compleated as real left transless three days. But in the case of Hosp, Devey, and Louiz, the time statulp belong to Danald Sixeler, Dumleal Sixeler, Sixele

Matt:
Many, namy years ago, when I was a kid, I remember taking an apple to school and going it to my
favorite teacher. Do kids do this anymore? Where did the tradition come from?
—Miss. Inman, San Dago
—Miss. Inman, San

What a quanti notion, Mrs. I. Probably no room in the old book bag these days, what with the Uni-and enough amou for a three bour standed. And even if some student did bring in an upple in must the teacher would not, if reaming hidden court blacks. The is do a thinging an apple to the teacher (a above or not an insecret gifty probably originated in the very days of semi-originated schooling, when teachers were pull mainly in foodshift, and candle and other increastive to upplement their minuscule status. Apples were plentful, so old timey trachers probably survived on a lot of per-

To Material:

I want to add one bit of information to your discussion of the loboter question. About 15 your age to:
Scrip's Institution of Eveningspily had several large tanks in which they were growing and studying
Admin loboters. They were actually after uncertify his more went out into the logo secon usin their
organization. The vectors tout that whenever they part Admin and Pacific loboters together, the latest world
the Eastern spects to the Paper with the Scrip Control of the Paper and Pacific loboters to the Scrip Control
to the Eastern spects to the Paper with the local population. These of its partial to the Admin
strain would not have minded series that happen, but it want to the SCRIP Admin SC

- Nick Halasz, UCSD

To Matthew Alac (re-step strets):
A read that transmitt from Artsaina Read in the Li Isla Valley (sector C2, channel 1160 of the IB)
wave monthy return for usually vertupe): Islan't know it it has a name. There are only a few houses sy
wave monthy return for usually vertupe): Islan't know it it has a name. There are only a few houses sy
wave monthly return for usually definitely and the stretch were grown, it would definitely
be a one-way could not be some.

Have you comidered Deer Park Road in the Cleveland National Forest? It is pretty steep and drif for most of the distance, but for about half a mile it is paved and very steep. Legend has it that it is so steep that the drit road washed out every winter.

The class fired up the gol carts and consoyed all over the place this week tracking down your suggestion for the stepese time. They claim the golf course acreage in the county has finally reached critical man and they com grant event for the county has finally reached critical man and they com grant event for the property of the county has finally reached critical man and they come and the control of the state of the county has finally reached critical man but the wagourmarker to the property of the county of the c

Humwess trains. I assume that "ind \$V\$00,000s," includes a new unspersion for the Letto extra or and may anality related award.

So universe the chess motor out there. Thomas Brothers in hand, broking for sector 2 on pos100. The only likely analidate is a spend ranch road with a log. "No Tresposing opp. 500% at 180. Roads masseconible to us common fold don't quality. The spend their trouble, lighter to most little granter of the sector of the s

Got a question you need answered! Get it straight from the hip. Write to Matthew Alice, co the Reader, P. O. Boo 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to matmail@aok.com via the Internet.



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better have it pointed in the right direction. The first time I drove one I thought, 'Man,

whoever can drive this can drive anything."

Speaking is Doug Fleming, team owner and importer of high end Italian go-karts. Fleming and his crew of four drive a tractortrailer to go-kart races carrying and main-

senior and I are enjoy-ing a Saturday afternoon at Amago

Raceway.

The ride out here The ride out here is spectacular. Take I15 to Fallbrook, turn right onto highway 76, travel 22 miles, and make another right at the Amago Raceway sign. Along the way

you'll pass through valleys busy with tall grass and mature orange groves. I can't recall the last time I saw such a parade of cattle, barns, and worn

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farm houses in Southern California. Peter Kadlubski leased Amago Raceway Peter Radiuoski leased Afrago Raceway 18 months ago and has been upgrading the 1/2-mile track ever since. Today he's putting on a party to thank his regular customers. A band is here and picnic tables are set up and ready for the barbecue. I count 22 pickup trucks and a like number of go-karts. I ask Kadlubski how he rates the facility.

"I'd have to say this is the nicest karting track, probably, in the Southwest."

"What makes it so good?"
The track surface is very, very smooth, next thing is the technical aspect of the track. There are 12 turns and two straight

aways. We have a switchback, double X I noticed that on the drive in. "How fast can a go-kart go?"

"The 125cc's can make 115 miles per

hour. There are many engine sizes in go-kart world. Generally, a 55cc engine is bottom and a 125cc is top.]
"If I wanted to build a competitive go-

kart, how much would it cost? "I wenty-five hundred dollars on up to

I walk over so the east side of the course, pace back to the aluminum stands.

can report that go-karts go fast. I waddle back to earth and say hello to Don Swanson, owner of Swanson, owner of Speedzone Racing School, Swanson has raced hydroplanes drag cars, stock cars, vintage cars, and formula cars. He raced at the Del Mar Grand Prix, the Long Beach Grand

Prix, and was an instructor at the Skip Barber Racing School. Since January he has operated his own racing school at Amago Raceway. I remark how small the karts seem to me.

"The shifter karts are pretty intense The shifter karts are prefty intense. Shifter means a go-kart with a manual gearshift. Typically, it has six gears, one down and five up. A 125cc shifter kart has the same horsepower-to-weight ratio as a Formula 1 car. They don't do 200 miles an

Odds

national champion and seven-time regional the VEGAS LINE ground, on top of little wheels, with no suspenwheels, with no supen-sion, and you turn the wheel at 115 mph you get an instant two or three gs. See, there's no suspension in karts. If you took your car around this circuit, you'd think. My God, this is like a pool table. In a racing cat, if you run over the slightest impression on the althrough the chasses.

ground, you feel it all through the chassis. Swanson understands I am a civilian and attempts to explain. "Professional drivers practice here all the time. In fact. Alex Barron still holds the record on this Alex Barron still holds the record of and track. He was up here two weeks ago prac-ticing. Richie Hearn has been here. P.J. Jones has been here. A lot of professional

drivers come out and practice. Standing next to his go-kart, ready to years. Lask how he likes the track.

'It's recently become a nationally rated track because Peter's repaved it, widened it, and now it's a very technical, very tun

I circle Rob's kart. "Show me what you

"Standard Kawasaki 125 motocross engine. The trim was made by a company in Italy. It has a sequential gearbox. You can rotate the car and manipulate it very much hike an Indy or F1 racing car. The shifting and the gearbox are structured. It's not an H pattern and there's no clutch. You break very light and bring the gears down with it.

Yup, this looks like fun. "How often do intil I run out of money.

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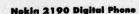
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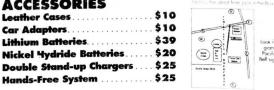
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Denomination: Presbyterian Address: 6374 Potomac Street, Paradise Hills;

619-479-5053 Year founded locally: 1974

Congregation: 100 Services: Sunday worship 11:00 a.m., 6:30 p.m. Wednesday, prayer meeting and bible tudy, 6:30 p.m.

Senior pastor: Wallace A. Beil Weekly giving: "We don't give out that infor-Staff: five elders

Singles program: yes Diversity: white, African-American Annual budget: "We don't give out that Dress: dressy-casual to dressy

If you're Protestant and worry that your church isn't quite Reformed enough, that there remains in its faith or practice some trace, however small, of "popish paganism," you should make a bee-

line to Puritan Evan line to Puritan Evan-gelical Church of America in Paradise Hills. This small, friendly church is one where you hear terms like "popish pagan-ism" and "Romish nonsense" and where nonsense" and where you fee! that the Refor-

you feel that the Refor-mation's high drama is still alive indeed. Closing your eyes and listening to Pas-tor Wallace Bell's sermon, you might believe that Elizabeth I were on the throne, the Holy See yet plotted Protes tant Christendom tant Christendom's subjugation, and that the Spanish Armada were circling in San Diego Harbor. "The Romish

movement is alive and well." Pastor Bell cau well, "Pastor Bell cau-tioned us in his soft Belfast accent. "It would shackle men's souls and make men slaves as it's always

Somewhat unec umenical in approach,

Somewhat unexunerted in approach as the control of the control o

ebrate no religious holidays - they're "man-

What you have at Puritan Evangelical what you have at Puritan Evangelical resembles, then, a hymn-free, studious ver-sion of the Church of Christ. Everyone takes notes during Pastor Bell's sermons. Everyone's King James bible is well-worn and filled with underlined passages. Several people had with them, I noticed, in addition to their bible and Psalter, a hard-bound copy of the West-minster Confession. This is a church where

minster Confession. This is a church where worship is a learning experience. Which is one reason why orthodox Calvinism's appeal may remain limited. In a time when most Protestants and Catholics are time when the protection of the confession of the worship of the confession of the confession of the confession of the what they believe or why they believe it, it's hard to sell people on the importance of doctrine. Orthodox Calvinism demands a degree of literacy that's hard to come by in degree of literacy that's hard to come by in the age of television. To appreciate Pastor Bell's last Sunday sermon, you needed to know the etymology of the word "antithesis"; you needed to be familiar with King lames

English; you needed your head a half-dozen your head a half-dozen Bible verses, from Old and New Testaments, and remember how a single word in each related to the doctrine of election. Puritan Evangelical requires a substantial vocabulary and a long attention

pan. It also requires an anflinching acceptance

of damnation. "Dear Lord, we are sinners deserving Syour abiding wrath of your abiding wrath and of hell," began Pastor Bell's first prayer last Sunday. Pastor Bell doesn't shy

Pastor Bell doesn't sny away from saying "heresy," "heretical," and "heretic." But while he believes that Roman Catholics, Anglicans, and, oh yes, Luther-ans, are blind to the truth, Pastor Bell admonishes his flock seasonst self-righagainst self-righ-teousness. This is one

teousness. This is one
of the charms of orthodox. Calvinists. They
may harp on their doctrine's superiority.
but they never gloat over it. Other fundamentalists seem to relish the fact that a lot of people are going to fry in hell. Orthodox Calvinists seem saddened by it. At Puritan

"popish paganism."
Orthodox Calvinists also seem to do a
good job with their children. Throughout
Pastor Bell's lengthy prayers, and lengthier
sermon, you didn't hear a squeal or comsermon, you didn't hear a squeat or com-plaint from the last two rows of pews in Puri-tan Evangelical's small sanctuary, which are reserved to families with children. Histened to a father sitting behind me instruct his son on finding Bible verses. In another pew 1 satched an adolescent grif take careful notes on the sermon. At the end of the service, a everyone filed out the front door, the kid lined up and, with remarkable self-confi-dence, shook Pastor Bell's hand and wished

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Be Wrong

college friend of mine has been torturing him-self over a private matter, what he calls an "eth-ical" dilemma. He no longer loves the woman he had loved for seven years, but she loves him. He has broken off the relationship but insists on has broken off the relationship but insists on punishing himself for hurting someone he cares about. My friend castigates himself every chance he gets he won't talk to old friends, he won't date other women, he won't let out the sigh that had been building for years as his relationship deteriorated. Like a Christian martyr, he welrelationship deteriorated. Like a Christian matry, he wel-comes these stigmant as powment for another's suffer-ing. Ms friend was born and raised within 20 miles of Phymouth Rock, and he urbineriol start, almost partiernal, notions of right and wrong. He takes pride in his aus-terity and abstince, and function whe the little deman at his ert urging thirn toward moral dissipation. Admit-tedly, indulgence has proved a weekness of mure, but in this case, I think my friend has misread his Nathaniel

Has my friend done anything wrong? He thinks so

Has my friend done anything strong! He thinks so. I thinks not. A common enough ethal ampose. Where to go from here! Sounds to me like a use for the 1 thinks. Connection is source, a Calcelhow. The supperher owels the devoted to sound ethal a practice.

The thinks Common then webstefor the Minkkula Center to Applied Ethics at 3 strint Cara Linveston. Though the Markskula Center was exhibited in 1886, as an annifoste to the ethical oversegles. afflicting Silvori. Valles, it has become much more, thanks, on part to fit. onhisticated website. According to its mission statement sophisticated website. According to its mission statement, the Central Supports immorate teaching research, and community streams in applied ethics and uses the perspectives of Herent disciplines to help decision-makers devise practical strategies for resolving the call and value questions confrounding them. The Central fections on providing resource and assistance as with call times in the development of microfitudes, groups institutions, and succept the Central Foundation of the and values, such as respect for persons, justice, and com-passion. It does not tell people what to think; but rather, tells people what to think about in making ethical



to address personal ethical matters as well. Created in November 1995, the Ethical Connection, in its own words, "matters interaction between scholars at the Center, and people in the community who deal with the aliquistics serve rule in this weighter, in their homes, or at the voting booth." Undergraduates at SCU designed the soft as an experiment, and those communities to the the site as an experiment, and those communities to the con-traction of the contraction of the state. The Ethios,

dialogue about ethical issues."

To that end, the Ethics Connection provides use To that end, the thinks Connection provides useds interactive opportunities at ex-turn, thorough links and an internal souther engine help pinpoint other sections of the girls—essays, for internal, containing the string or affirmative action. In addition, they be decrossed extenses the Certificial Biochiological String of the Consecret excesses the Certificial Biochiological String which taskies a large efficial therein much more for the String which taskies a large efficial therein much more for the Certificial Biochiological String and Consecret S The issue's introduction capiants. The question of right and wrong can never be entirely abstract. We might say in the abstract that killing is wrong, but start adding details—a person threatening our child or an enemy at the gates—and the answer is not so clear... We look

ome of the intersections between ethical and pracat some of the intersections between othical and pra-cial considerations—examine growing disparatic on the incomes of rich and poor Americans. [and] conclude with a discussion of solutions in terms of their efficacy and efficiency. The Fracticing Ethics and the Cases and Comments sections of the site prover most useful to the individual facing an ethical problem. The Fractioning Ethics page

neludes a section on decision-making that has includes a section on decision-making that has essays on justice, consequences, and consistency and that poses and answers two intriguing questions: first, can ethics be taught? and second, what is ethic? (Answerseyes to the first, and, let's see...hmmm.... You'd do better to find the answer to

"What are the that second one yourself. that second one yoursel.
The case studies provide
visitors an opportunity to
consider their solutions to
likely ethical problems
against solutions offered
by other visitors and then ethical questions involved when a person finds out that to debate the question. One

an undocumented ase study asks, "What are case study asks. What are the ethical questions involved when a person finds out that an undocumental immigrant is working in their home?"

asks, "What are the ethical questions involved when a ompany is the only supplier of a high-risk, life-saving product?"

Well enough, but what about my friend? He can Well enough, but what about my friend; he can read the article in Issues in Ethios titled "Men & Women; Justice & Compassion," but a simple creading of The Scarled Letter will suffice, I think, I would point to Hes-ter Prynne's entreaty to Arthur Dimmesdale that "What we did had a consecration of its own" and suggest w we did had a consecration of its own and suggest we head to the bar for a drink and a round of carbs! suspect, though, that my repentant friend would retor with Dimnesdale's moralization to "Be true! Be true! And; show freely to the word, if not your overst, etc some trait by which the worst may be inferred and propose a weekend of ice-dimbing in New Humpshire's White Mountains. #

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If Sandra Dawson were a full-time com-munity-college faculty member, she would get paid each week for 15 hours in class, 5 office hours, 10 hours of preparation time, and 10 hours of commitee meetings and other activities. But tee meetings and other activities. But sle gets paid only for the hours she teaches in class. That she cause, despite teaching the same classes full-timers teach, she is an adjunct, or part-time, instructor. On average, in San Diego County, community college district start full-time faculty salaries at an aver age of \$3550 per month. They start adjunct faculty at an average hourly wage of \$35. For both adjunct and con-ract faculty, entry level means a mas-ter's degree and no college teaching experience.
One might say that Dawson is a full-

time part-timer. Her three classes at San Diego City College downtown and two at Southwestern College in Chula Vista total to a full-time faculty load at eithe total to a full-time faculty load at either one of the campuses. And she has three and a half different preparations of the basic, or remedial, reading-and-writing classes that most community colleges offer. She has a master's degree in edu cation from SDSU and a California K 12 reading-specialist credential. Teaching as an adjunct at the college level for

ing as an adjunct at the college level for the last seven years has allowed Dawson, who is divorced, to modestly support her two chil-dren, Greg (18) and Linda (15), who live with her in their La Mesa home.

Dawson laughed as she welcomed me into the

large, busy faculty lounge she calls her office at City College. One of its wide circular tables offers her the most adequate working space she can find on campus. A tall, dark-haired woman of 40, Daw-son suffers from rheumatoid arthritis and moves



# Cheap, Cheap, Cheap

asked her what the faculty and administration thought of adjuncts. She told me about a recent meeting with Southwestern College's adjunct rep-resentative to the faculty union. "The rep asked us at lunch, 'What are your

concerns? Then he put together a list that we could prioritize, and when he sent that back to us and told us what it seemed like we were most conned about, he said that from the adm point of view, adjuncts were a lot of people who

about any adjunct issues, because they're only here 'for fun.'

Some adjuncts with other full-time jobs do teach only one class. Dawson's schedule, how puts her at City College every day of the week and at two Southwestern campuses on Tuesdays and Thursdays. On those days, after her morning class

City, she drives to Southwest Ysidro site for one class in the afternoon and from there to its main campus in eastern Chula Vista in the evening for another class. Both of those classes are hree-hour lecture/lab combinations

Last fall Lattended one of Dir City College writing classes, English 50, whose goal is to help students learn to write sentences and paragraphs. I watched her work with students in brainstorming groups of four to six. In order for the sessions to be effective, students must bri n samples of "prewriting" on an unf.

in samples of "prewriting" on an unfa-miliar topic.

Nearly 30 students listened intently to Dawson's soft-spoken instructions. Some-body else is going to read your writing and put check marks by the things they disk to talk to you more about," Dawson explains. "Like, 'Why did you write this explains. \*Like, Why did you write this: Tell me more about this. I know some-thing about this I'd like to share with you. \*After that happens, put one of your ideas on the back of your piece of paper and see if you could use it for the beginning of a paragraph you might want to vrite. So, can you tell me a couple o other things that might fall underneath

Later Dawson expands on this teach-ng method. "They will go back to those amples, and they'll look at them again and pull out an idea from what they's locally written to use for something cla

already written to use for something cisc.

And maybe when we get back to the grammar part, they'll get out one of their old samples and check it for commas or see what kind of traments they had and fix those. If they do what they're supposed to do, then they have the potential for a tremendous amount of growth. The

vise. They're using their own experience to learn om, their own writing to improve upon. "I'm trying to get them to start, and it's diffi-lt. Some of them will write a sample that's too

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out and work with. So I tell them, 'Go back to the drawing

them, 'Go back to the drawing board.' If that was 10 minutes, then let's go for 20 or 30. And then they're ready to die." Dawson calls both the read-ing and writing classes she teaches at City "bottomles classes." The at City Pottoriles classes. The college gives all beginning stu-dents placement tests to deter-mine their competency levels for reading, writing, and math. Dawson's classes are intended for students with a level three (or a scale of one to five) in read-ing and writing, "Well, I've got students in the writing class who are level two and level one," she

give them a midterm paper and a final exam. That's not going to work at all. In my writin class they have homework every day, and they should have a bunch of things prepared. It doesn't mean that they turn them in or that they are graded by me, but eventually the benefits from that work should show

not the kind of class where you

in the things they do turn in."

Dawson estimates she puts in, on average, 15 to 18 hours grading papers each week. "That doesn't include preparation for class, the planning," she says. "People say to me, You've taught

DAWSON SAYS, "BUT WHAT OFTEN HAPPENS IS THAT STU-DENTS DON'T WANT TO BE TESTED AS ESL, EVEN THOUGH THEY ARE ESL, BECAUSE THERE'S A NEGATIVE STIGMA ATTACHED TO THOSE CLASSES."

says. So how were the allowed to currolf. The compared is supposed to throw them out if they could be considered to the conformation of the confor don't want to be tested as ESL. don't want to be tested as ESL."
Dawson says, "even though they
are ESL, because there's a negative stigma attached to those
classes. And sometimes they
plain don't know that there are
ESL classes."

After taking ESL students
may also used to you through

may also need to go through the remedial reading and writ-ing classes before they can move ing cases before they can move on to college level English. Both Lasses are essential for other college work, to complete com-munity-college degrees, and perthis class before. Well, what do you think? I'm not going to grow, change, realize what I did wrong, ity to make something better! It's different every time. It pisses me off that people say that. I'm not one of those teach ers who haven't changed what they've yiel for the late. they've said for the list ten year It's not good for my students, nor for me.

Having taught as an admiret myself. I commiscrated with

leave the house at dawn and or feave the frome at dawn and get frome after dark. "On Tuesdays and Thursdays I get home about 9:30, often 10:00," she saws, "and physically I'm like Jell-O. So. I kind of collapse, and then all I can think about is, 'I have an ble." I mention that when H

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semester classes. But she can't afford to take the summer off, and to take the summer of a day and the summer of a 12-month-a-year pay schedule. Dawson gets paid only for months she is teaching. She says the work is tiring over the summer because "in addition to doing your regular day-to-day teaching, y-u have to get ready for the fall. And when I get ready, I make out a plan for the whole semester, so I have a good overview."

get higher pay for the hard work she does, Dawson covets more she does, Dawson covers more a paid health-care p'nn that works for her. Ten years ago she was diagnosed with breast can-cer: she is now in remission. In addition to getting regular check-ups, she goes to the doctor monthly to receive the quarted monthly to receive rheumatoid arthritis treatments. The San Diego Community College Dis-trict, of which City College is a part, now has a comprehensive

paid health-care plan for some adjuncts. The local chapter of the adjuncts. The local chapter of the American Federation of Teach-ers negotiated hard for it against the wishes of the district. In order to qualify for the plan, an instructor must teach enough classes annually to average 50 percent of a full-time load per emester. Dawson qualifies (or the plan because she currently has a three-year "fixed-term" contract with the district that manufacts lare 60 percent load. throughout the course of the assignment. But the glitch is, should Daw-

son lose her classes at the end of her fixed term — and without such a contract there is no guarsuch a contract there is no guar-antee of a single class to any part-time instructor— then she would lose her health coverage, if she were making use offt. And with her history of cancer and the current \$400-dollar a-month cost of her rheumatoid arthri-tic teastreams, that have the tis treatments, that's a risk Daw-

son feels she can't take. Dawson's medical history

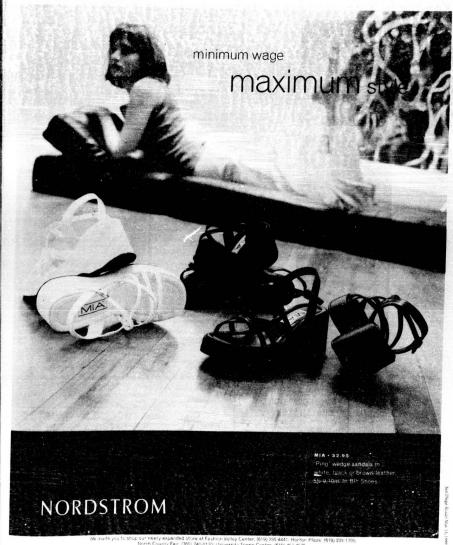
makes her uninsurable. She now pays 5240 a month for a plan that is available to her under the Cal-ifornia Major Risk Medical Insur-ance Program (MRMIP). The ance Program (MKMIP). The program guarantees insurance (from private carriers such as Bue Cross and Kaiser) to those with major health risks. Appli-cants wait from five months to a year to participate in the pro-gram, depending on demand. If Dawson used the district's health coverage and then lost it, she the time it took the MRMIP

the time it took the MRIIP to accept her again. Downon thins, the is probably paranoid at the prospect, but she does site a worrisome trend. "Right now," she say. "Car-is experiencing some downsiz-ing, I guess because the area around here is not growing and it's been this way for a while I see need for instructors would













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go with that." I asked Dawson go with that," I asked Dawson why she didn't have a single full-turne job that would pay her bet-ter and provide the health-insur-ance policy she needs. At first it was a matter of timing, she says. "I have friends who gradu-

ated from college a year before ared from college a year before me. They've been full-timers since that time, in high schools mainly. Why? Because that year was a great year. There was a lot of attrition at the time, and they got in there. I continued going o school and was taking m time and missed a window. It took me a little while to figure it out. But then I applied all over and started substituting in three school districts around San Diego. I did that for three years and then got a job at Sweetwa-ter High. My first full-time job!

"That June, Proposition 13 "That lune, Proposition 13 was passed, and my principal called me at home and told me that he was going to have to let me go, because I was the newest English teacher. There were three new teachers. One of them was a speech therapist, one of them was a special ed. person, and I was an English teacher. He let was an English teacher. He let me and the special ed. teacher go, and the speech therapist got to keep her job. So that was kind of devastating. That was two months after Proposition 13 passed. I had gone out to lunch with all the English teachers. with all the English teachers. We were talking about what we were going to be doing in the fall, and someone said, 'Has Bill called you about dain dain dain?' No,' I said, 'I haven't heard any thing from him,' and a couple of them looked at each other funny, and be called one love. funny, and he called me late that day. So that's when I decided

that day. So that's when I decided that it might be a good time for me to see what kind of moth-ering skills I had. And that's when I started my master's too." Did her layoff from Sweet-water High dissuade Dawson from trying to become a high school teacher again? Her friends in the mubic sphe d sweeteness. in the public school sys convinced she could get hired now. But since completing her master's at SDSU and starting to work as an adjunct at the college level, she has found her cur rent adjunct work rewarding She wants to continue helpi young adults become litera enough to succeed in college.

When full-time college positions come to her attention, she
applies for them,

How good are adjunct
instructors, I wondered, in com-

no more than meet and sign off on each other's evaluations. Sometimes Dawson wishes she had more contact with fullparison with their tenured cour terparts? Liawson and her adjunolleagues feel they are just a colleagues feel they are just as good. "Not all adjuncts are good teachers," she says. "Not all full-time teachers are good teachers. But there are good teachers as ross both of those." We talked bout the rap against adjunct

as an adjunct, did Dawson feel she wasn't part of the club? "I don't think anybody purpose fully perpetuated that, but you't so segregated. I mean, maybe you come on campus and imme diately leave, or you can never go to a meeting because you're at another site, or you're in class right here at that time. So y feel separated. Now I'm mus more a part of the team I'm here for a longer man day, and it makes me feel a lo better about myself too. For the first year or two I taught at night so I'd come in at quarter to so and leave with my students, a I never even saw another teach So that made me feel p

sition teacher. "Now I see her a

When she first started out



and maybe even that's not enough. It has little to do with 'God, this guy stinks.' It would never be that."

"Students can make an appointment with me for before or after class, or anytime," she says "They can call me and leave a message. I'm here every day. I don't think I can make myself

any more available to them than

any more available to them than I am right now."

We also talked about another criticism of teachers, this one against tenured faculty that they have a nice sinecure that lets them get a little lazy in the class-

room, perhaps less available, too, than if they had to get ahead. They don't need to get ahead the way adjuncts ying for full-time jobs do. Dawson called my attention to a recent Time fea-

ture on teachers that reflects a

public dismay over tenure. The

story's sidebar is titled, "Ever Try to Flunk a Bad Teacher?" It

Periodic student evaluation testify that Dawson is doing a good job. In addition to these, the overall evaluation of adjuncts at City College calls for a classroom visit every two years by one of the tenured faculty. Dawson has done well on those son has done well on those reviews too. In contrast, the col-lege's process for evaluating tenured faculty is inconsistent. For full-timers still applying for tenure, the process is rigorous. Last year, according to a tenured professor at City College, one group of tenured professors did

a work related context or it feels sure that her department client would help her with any difficulties she might have in the classroom, though so far she hasn't asked. But in other ways

I used to stay in my little

all the adjuncts know each other Dawson and I discussed the need for adjuncts to have the

own faculty union. So far, ci-cumstances have mitigate against it. The oddball sched-ules of adjuncts, the isolation Dawson speaks of, and the mi titude of campuses on which adjuncts teach all work against adjuncts teach all work against union organizing. The inhibit-ing fear of most adjuncts is that college administrations would single out participants in any union effort. Suddenly they wouldn't have work.

Unlike many adjuncts, Daw son is not given much to grous-ing about such things. (I had to provoke her to open up.) But she admits that when she gets the chance, she can be as any of her part-time of about the unfairness of th

though, from putting a exhausting days of work "My daughter came a room last night," she sal-colored her hair, and a awful. She has beautiful

Appetite Everywhere

TWO YEARS AGO. GLENDA WEIGHED 342 POUNDS, AND IT WAS CLEAR TO ME SHE

NEEDED MORE THAN ADVICE TO EXER-

CISE AND EAT RIGHT, FROM THE FACE COVERED WITH ZITS TO THE ANKLES

SWOLLEN WITH ARTHRITIS, GLENDA'S

BODY OVERFLOWED WITH CONSEQUENCES

OF POOR EATING HABITS. ONE OF HER

42-YEAR-OLD FRIENDS HAD JUST DIED OF

A HEART ATTACK, SO SHE FELT AN URGENT NEED TO DO SOMETHING.

"What pill can you prescribe for me so I can lose weight." She was posing a question thousands of people in this country ask doctors every work-ing day.

Treating obesity isn't like treating high blood

pressure. If someone comes into my office and our sphygmomanometer (blood-pressure cuff) measures a high reading at each visit despite what-ever efforts the patient is making to exercise, reduce

stress, and lose weight I can choose from many anis-hypertensive medications. Based on factors includ-ing that not limited to chincity, see, choelectral level, deared side effects, and even mental illness. I can choose and fettic medication, or combination of medicines, most appropriate to the individual. Almost without exception. I can use prescription drags to help a hypertensive patient control his or the blood pressure and continue to see them with-not causing other problems. The same is true for many problems. But we do in other sides, second-decent plarmacologic answer to descrip. Several drags on the market can induce temporars weight loss, but none meet the criteria of proven long-term efficacy and adopt that most pulsy issue, mod-included, require before prescribing medications to long items. for long-term use.

There isn't a pill like that which is safe for you," I told Glenda. Gloom filled the room. Her round, chooduse brown face and enormous slumping shoulders hung like an old, damp overcost. I knew I had few options. Her Medi-Cal coverage (state- and federally funded insurance for the indigent) would not pay for any more visits to dieti-cians. She didn't have money for dietary programs and barely had enough to buy healthy food. Her intermittent bouts with depression often made it difficult for her to get out of bed, which salvotaged her attempts at going to groups, such as Overeaters Annowanse.

i do my best work when I am able to put myself I do my best work when I am able to put myself into my patients mind, body, and stustion. As a young, tim, white family practitioner, I hed some roade assuming the character of a morbidly closes, readed assuming the character of a morbidly close, the character of a morbidly close, the character of a morbidly close of the fact that the second of the buttacks or vogina. It occurs to me now for the first time that some formal training in acting might help physician do better at this because I see many of us make recommendations to patients that are so not of tooch with their railies that we cannot expect them to act on our advice. Glenda had intellectual resources we could use but little

I decided to try something I had never done before

I told her to keep a food diary and come in every week to show it to me. This static would never work for someone buy working attending school, and/or raising a child, but clienda's long, empty when the property of sime to keep a dealed record, does find by princy of sime to keep a dealed record, which she would cat a whole calke a bag of donuts, aboo of cookes, or a stack of furtil buts, stopped. She began to stuff heneft with creal, vegetables, and sugariess weeks: She dropped la by pounds in the first month, which means her food intake for the stuff of the stuff of the stuff of the stuff when the stuff of the stuff of the stuff of the stuff when the stuff of the stuff of the stuff of the stuff when the stuff of the stuff of the stuff of the stuff when the stuff of the stuff of the stuff of the stuff when the stuff of the stuff of the stuff of the stuff of the stuff when the stuff of the she would have required to maintain her 342-pound starting weight. Most people weigh too little to generate a deficit that high in one month, which generate a deficit that high in one month, which is why it's impossible for most of us to lose 18 pounds of body fat in such a short time.

After her descent slowed down for a few weeks. I persuaded her to add daily walks to her diet plan, and this accelerated her progress. She registered over

hands.

300 pounds for the last time just after New Year's Day 1997, four months into the diary experiment. About once a month, she added a few more blocks to her daily walk until she reached 30 blocks, where she stayed for six months before she went up to 34 she stayed for an month before she went up to 34 blocks, the distance she has walked almost every day since. On June 11, she weighed in at 273 pounds. Her complexion had cleared, the swelling had long since departed from her andles, and the folds of far that used to hang like curtain from her waist and arms had shrunk to less than half their former size. The yeast and bacterial abscesses but used to estab-lish temporary residences in her fatty folds could not do so amonthing.

ish temporary residences in her fatty folds could not do so anymore. For the past 18 months, her weight has fluctuated between 260 and 280 pounds. Physically, she has reached a new steady state, 70 pounds (20 percent) lighter with, for the most part, as healthy a diet as one who has so little income to spend on flood can have and a regular exercise habit. Mentally, she has not changed much, and

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that is why she has not become

Most obese people have gone through periods of weight loss and gain. Glenda once lost 12i pounds, but when she was thir points, but when she was thin she hated the way men treated her, and therefore she does not ever want to be thin again. This creates an inner conflict, because part of her terrible self-esteem ntinues to be the notion that she is too fat. When she began this process she said she would be satisfied if she got down to 150 pounds. So she still hears pow-erful auditory hallucinations, voices in her head that call her a worthless fat slob. Sometimes vices tell her to kill herself. and she has learned to check herself into the psychiatric hos pital when her depressive psy chosis reaches that point

I treat depression every day in the office, but Glenda's has such complexity and difficulty that I find it intimidating. Her hallu-cinations about eating herself show the power behind her feel-

ings. It's the perfect fantasy for r by cating her own fat, she her by eating her own fat, she could bringe and lose weight at the same time. Many psychia-trists have tried combinations of antipsychotic drugs and antide-pressants to modify the inten-sity of her feelings, and the modicines do work to a point. She's a good example of the limits you run into when you treat the symptoms and not the dis-ease. But realistically, how does one address this conflict of want-ing to be thin and not wanting to be thin? So far, we have a

compromise: she lost 70 pounds. Six weeks ago, i thought it was a good time to try for more. In a good time to try for more. In maintaining the weight loss for 18 months, she had made her-self a legitimate candidate for gastric stapling. This surgery reduces the stomach's volume, which causes the patient to feel more full after eating less. This dimnished appetits leads to diminished appetite leads to weight loss as long as it is the appetite, and not habit or psy-chological dependence on food.

that determines how much the

that determines how much the patient eats. I asked Glendi to consider having the surgery. One week later, I knew I had made a mistake. "I've decided I don't want to keep losing weight," she told me, forgetting that she hadn't lost any weight in a long time but was maintaining it. She had binged several times and

In maintaining her weight loss for 18 months, she had made herself a legitimate candidate for gastric stapling.

that she expects me to give up

on her, usually during visits

where she has gained weight

not to depend on patients'

improvements for my own hap-piness and satisfaction. When

piness and satisfaction. When taking care of hallenging patients, one must appreciate every step forward and not be disappointed when things don't go well. I'm much better at this now than I was earlier in my career when I

had less confidence. I can now

work on others' self-esteem

put on three pounds because she didn't want to be attractive, and although I had made some progress toward convincing her that she wasn't yet thin, she was healthier than she had been in a lone time, and she was not in danger of kising more weight; she had gained six more pounds since that visit. Every week I work on her

self-esteem. The fact that L a because I take better care of my man who she knows is husy, agree to see her every week helps. She has said to me many times

own. Still, it annoys me when she allows men to take advantage. of her sexually, "He told me my thigh felt just like butter" was how she explained her latest encounter with a male friend, "and I let him take my clothes

"Did you want to have sex "No." But she allowed it: he

No. But she allowed it, he did not have to use force, nor a condom. She doesn't think enough of herself to stand up to a man, and I'm not sure she ever has said no with enough backbone to extricate herself from that kind of a situation. I think it would help her to role play that scenario, but she would need to do that with an expert, preferably a woman. An expe-rienced female therapist would be a great asset to Glenda for this and many other reasons but the only therapists we have for Medi-Cal patients are grad-uate students at U.C. Berkeley.

She has not explored this option recently, so l'Il suggest it the next time I see her; I could sure use the extra help for stuff like this.

I don't think Glenda has any notion of what it's like to have relationships with men on her terms. While walking down the street, she hallucinates about sexual encounters. "I see treesexual encounters. "I see trees-telephone poles, and the papers on the street having sex with me," she once told me. To me, this means she believes she's at the world's sexual mercy. Anyone or anything that wants to vio-late her can do so at any time. I allow myself to be optimistic about this problem because she once felt just as powerless about food. She now knows she can influence what goes into her mouth. I hope that next year can say she has seized control of her sex life. Besides safe guarding her health and giving her a chance to have male friends, it will give her more room to lose weight.

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# Down and Out in Marioland

nation of marijuana merriness and cool assessment, George could be closer to 30 than 18. I ask them if maybe they would tell me their stories since I can't find the kids I'm looking for. Linette looks

THEN THE RAIM MAKES ITS MOVE ON SAN DIEGO IN ANUARY,
the streets seem more inovice but an inder case, it is a broken promote.
On the south Imbarcaders on a Monday afternoon, it is a broken promote.
On the south Imbarcaders on a Monday afternoon, it is a broken promote of leavery heads, children buddle in the open gazebos. Surrounded by the dobing bulls and masts of yachts in blue canvas, the lay, the pasty color of
drowned men rolling uneasity. George and Linette cape a roach vrapped in
a matchbook and giggle, A third kid, a boy with a closely shawed scale and a
formin packer with a Y. Uncent Degrad Is laminated ID earl primed over his
dismin packer with his brack to them. He as silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to the silhousted against the bay, starting up at the larth his brack to them. He as silhousted against the bay, starting up at the larth his brack to the silhousted against the bay, starting up at the larth his brack to the silhousted against the bay, starting up at the larth his brack to the silhousted against the bay, starting up at the larth his brack to the silhousted against the bay, starting up at the larth his brack to the silhousted against the bay, starting up at the larth his brack to the silhousted against the silho Jeorge is 17 years old and looks older. Linette is 16 and seems more like 14. George has a home, such as 16 is, in East San Diego, where he stays with his mother, brother, and systers. Linette stays as a teen shelter called the Storefront downtown, near Cay College. The shelter's location needs to be vague because the staff and residents have an origining concern with pedophiles, drug dealers, and allower, noncastedful perent. calling us,
using this
If you could give us more than just their names,"
If you could give us more than just their names,"
sys Linete: "maybe we could help you find them. If think
we know some side by those names." She is talking about
ny inquiries as to four homeless lids between the ages
of the day of the counter has written to me about them,
on the
the country were getting hasked by cops and downtions security secretary flowers because of the
sellinar's recording to their theory, because of the
sellinar's recording to their theory, because of the
sellinar's recording to their theory, because of the

new ballpark to be installed in the Center City area. rner, "So

"All I've got is their names," I tell them.

"Well," Gorge inhales, pause, "They're probably
around". He gestures inland at the city. "Try Starbucks
at Hotton Plaza, Seport Village, or Marioland."

"In Marioland a video-game place?"
Gorge and Intertel look at each other and laugh. They
both nod, "Yesh, it's just like a video-game place." George
and for a light and then a cigaratte. "All I've got is their names," I tell them

HEN THE RAIN MAKES ITS MOVE ON SAN DIEGO IN JANUARY,

pedophiles

calling us.

phone here

corner, 'So

and so left

his books

the park."

both nod. "Yeah, it's just like a video-pame place." Gorge skis me for a light and then a cigarette, general skis me for a light and then a cigarette. "Are you a dealer!" I ask him indicating the joint. "Hell, no. I'm a disc jockey and I'm taking a course in public speaking. I'm just getting into it. I'm entering a speech omnets." Indeed Gorge you work is you lot in second and a speech omnet. "Indeed Gorge you work is not begin — at least ski feer—falses. Merewen his voice, his height—at least ski feer—falses. Merewen his voice, his height—at least ski feer—falses. Merewen his voice his height and the poise. You that take in his sucrounded yet fluid street poise. You that take in his sucround. bench in poise, eyes that take in his surroundings with a combi-

to George as if for approval. George puts it back on her "You're homeless, not me. It's up to you."

The girl, hugging her-self, pulls her windbreaker around her against the cold. She raises her hood, fram-ing a pretty girl's face that is becoming an exotic beauty's. With one hand she fondles the crucifixes around her neck. She wears two of them, one silver, the other with bits of turquoise and rhinestone: between them is a brooch, a hollow silver heart. "I've been in a lot of group homes. I've been at the torefront for about two weeks. See, I don't get alons weeks. See, I don't get along with my mom. We're fine if we don't live with each other and just call each other on the phone." "Uh-huh. So you ran away, or what?" I was already

losing interest in Linette's

josing interest in Linguista, statistically applications and interest in Linguista, so she spoiled, vain, too cool for school, Mom wouldn't let her spoiled, vain, too cool for sensor grass, and fuck, so she fades onto the street. I'm looking around the park for other lost voids in the rain. Some middle-aged men over other lost voids in the rain. Some middle-aged men over by the bathrooms. They go inside when the cops cruise the parking for in searching for Wendy and the Lost Boys the parking for in searching for Wendy and the Lost Boys the parking for in searching for Wendy and the Lost Boys the parking for in searching for Wendy and the Lost Boys the parking for in searching for Wendy and the Lost Boys the parking for in searching for Wendy and the Lost Boys the parking for its search parking for the lost Boys the search parking for the the pararing sol. Im searching for Wendy and the Lost Boys the woman wrote to me about Wendy, Tilo, Axel, Dopey, and Peter, they say their names are. "They pride them-selves on not looking homeless," the woman had said over the phone. But the only other kid out here is the denim jacket, crew-cut guy from St. Vinny's. Linette is

"...moved into my girlfriend's next door to my dad's.

My mom has custody of me but she lets me live with roy
dad but he's really violent and everything, so I went next
door to this lady's house that is my friend, I left his house last Thursday and she let me stay there and then I went



to a friend's house in L.A. I couldn't stay there forever so.... 'She was all over the place. Her happily pot-wrenched brain is trying to track moves from Escondido to Tijiana to L.A. and back, making it sound like a series of whitnessed turns of the freewy on the way to Dinnysham to L.A. and back, making it sound like a series of whitnessed the freewy on the way to Dinnysham to L.A. and being 'really violent and everything' is uttered distinguished to self. She appears okay, and the institution of the self-the self-the

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"I just want to survive.

"I just want to survive," she says without thinking too much and without smiling. "So, are you guys boyfriend and girlfriend?" I ask. Linette giggles and retreats further into her sweatshirt hood. George exposes his braces again; silver on white in ar amber face. This is the fi

amber face. "This is the first chance we've had to kick." he tells me. "Well, I'll leave you two alone," I say and give them my card. Lurge them to give me a call if they see Wendy and the boys. and the boys.
They'll be, like, the same

as anybody else," George shrugs again. "Everybody's gonna be crawled into some hole, a day like today." "Uh-huh. Thanks." From

there I walk to Seaport Village and give the popcorn guy and the security guards the same names. No one else is around. It's cold and the rain is getting insistent. The pop-corn guy directs me to the video arcade and that too is deserted. Pinball machines, Killer Instinct, Time Crisis II. and Virtual Cop screens wink, glitter, rattle, and jabber in a creepy parody of hostile fun.
Not a soul in sight, not even
an attendant with an apron
full of change. I don't see any
Mario. Beathar Mario Brothers games so maybe this isn't Marioland anyway. The security guys tell me they recognize the lost boys' names; they've seen them tagged on the bathroom walls,

YOUR EYES.

but they don't have a

of Planet Hollywood. His navyblue slicker bears the words of the slicker bears the words
"Alpha Outreach Project." He
doesn't give me his name, and
he isn't even sure if he can
talk to me. We go into Sam
Goody, where a half dozen
men with bedrolls and backpacks are killing time listen packs are killing time listen-ing to CD samples beneath headphones. Mr. Outreach asks his partner about talk-ing to the press and then calls in to headquarters. "I have some kind of reporter here," he says. After a few "uh-huhs" and "okays," he signs off and gives me the phone number for Alpha, "They'll answer for Alpha. They II answer your questions," he tells me. "Basically all the cops and security guys and store own-ers will try to move these [homeless] people along some-where else, anywhere else. Just

no one says so."
I find "The Place," the I find "The Place," the school where George and Linette attend, in a funky area of town. "The Place" is locked up. Classes are over for the day. Peering in the window I see some Xeroxed textbook pages about Leonardo DaVinci hanging on the wall.

hanging on the wall.

The Storefront is a few blocks away. No one is there cither. Through the window I can see a row of seven sin-gle beds that look like they fold into the wall, a pool table,

He has more determination than anyone in the gym.

HIS WORKOUT ROUTINE WOULD BRING TEARS TO

But he has a brother who thinks his own body is just

meant for transporting his head from the

YE'RE MORE INTERESTED IN HIM.

bedroom to the refrigerator.

description.
At Fourth and Broadway approach one of the guys arrying walkie-talkies in front

> a shelf full of paperback books and board games. On the door facing the street is a sign that reads PLEASE DON'T USE OUR DOORWAY FOR A TOILET.

TOILET.
After walking around between Fourth and Broadway, over to Market, up to 12th, and then back down Broadway, talking to a few kids in doorways who hit me for change and cigarettes but don't know or say they don't know Dopey, Axel, Wendy and the gang, I head back to the shelter where my car is parked. Someone is home this time.

sturdy, serious-looking black man, he takes the time to discuss the Storefront project.
"We get funding from the state, the county, the city, pristate, the county, the city, pri-vate funds. We have about 13 kids at the moment. All they have to do to qualify is basi cally say they're homeless or runaways; all they have to do runaways; all they have to do is come to the door and state that. If they're over 17 and don't say so, we'll find that out later. The Storefront is for kids 12 to 17 years of age.

"The average stay," 49-year-old Manson says, "depends on the kid. It depends on if

home or if the kid wants to be emancipated or we're try-ing to find other resources for him or her. Being emanci-pated means the kid doesn't need his parents in his life at this point. He wants to have

a job, to support himself. We normally help them do that." I ask Manson about the complaint from kids that they're being hassled more than usual because of the ballpark going in. "I don't think it's so much

because of the ballpark. The omeless people out of the

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irticular area and toward the inner city and residential areas. A lot of people were complaining about that, about them being in their backvard. them being in their backgard hanging out in the community But the police have alway harassed — well, I shouldn's say harassed because in some instances they help them. But you get some hard-no police officers, and sometr the kids get hasded - but it o'clock at night, maybe tr to find shelter, maybe sm ing marijuana or doing venous drugs or crystal — course the police will both

them.
"I know one location, it,
at First and Island, the kid
call it Marioland because it looks like the video gar Mario Brothers If you look you know what I'm savin It's one of the places when they come together, hang our You don't find them sleep there because it's pretty cold. They find places, someone's house, maybe a pedophile is out there, and they'll put them up in exchange for sex. Sur vival sex they call it.

"Sometimes the kids will sometimes the kids will even call these pedophiles and say, 'Hey, pick me up here. I don't want to spend the night in a shelter.' At one point we had pedophiles calling us. using this phone right her

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ing. So and so left his books ing. So and so left his books on the bench in the park. They want the kid to come out of the shelter so they can basically approach the kid. They'll have sex with that kid. We've had encounters with them, we've sent a few to sail them, we've sent a few to jail because of the seriousness of this crime. A couple of them were hangin' out too much, tryin' to see what's goin' on in the shelter. They cruise around here, downtown, Balboo Park, El Caion Boulevard, the breach areas, They're all. the beach areas. They're all over. You don't know exactly

over. You don't know exactly
who they are. All sorts of people. We work closely with the
police sex-crimes unit.
"We always try to get
license-plate numbers, for
example, and the police will
run a check. Sometimes they have priors for being pedophiles, sometimes not Sometimes it can be pretty hard to build a case against pedophiles because by the time we call in and give a description, whatever hap-pened has basically happened - it's over. The con try as best they can to help u

out, apprehend these persons."
"Ever." I ask, "catch anyone in the act?"
"Not exactly," he says.

Manson is leaning back in his chair, his hands folded. His manner is that of a tough uncle who will do difficult things for your own good. You will never thank him for it, and he doesn't expect you to. "We have had kids come in, iden-



tify the pedophile, and then we

have put them away."
"What's a common story you hear at the Storefront Any one thing more than

others?

"Trugs and alcoho!" Manson doesn't hesitate on this
one, not like he did on gettimp, kids, to identify a
pedophile. With the parents
of the kids themselves or both.
They may lave a steptather,
sav, the mother caters to the
stepfather, the kid runs away.
Abuse of the stepfather, the kid runs away.
Abuse of the stepfather, the side runs are
or mother. Gould be a financial situation, a parent loses a
iob, abuse russes come up. A job, abuse issues come up. A lot of families come here from

and can't find jobs. Hardship

going on with us."

I ask him about Linette: he knows who she is. "There must be some reason why she must be some reason why she can't go home with the mother. She may not be tellin' the whole story. I'm not sure what it is. We have case managers here who deal with the issues, check out the situation...the father, see what's goin' on there. It's not like she has a place to stay, and she chooses not to go there, she comes

of social services for the pas 22 years, working with fami says leaning toward

here, and then we find out

there must be a reason why

The Storefront has been

in existence \*...going on 10 years. Our agency, San Diego Youth and Community Services, has been in existence for 27 years. \* Manson has

been with the Storefront for

vears. He's been in the field

she's here.

extension #272. You'll talk to a person named Steve, who our volunteer coordinator We always need things for kids like blankets, hygiene products like toothpaste, tooth-brushes, deodorant, underclothing, socks, hairbrushes and combs, razor blades, things like that. There's a screening process for voluntees, you have to fill out an application, get fingesprinted, and the e department will check out. They're looking for any high crimes and especially high crimes and especially instances with kids.

The capacity for the shel-ter is 20. "Seventeen beds and three emergency beds. Most of the kids who come in here

are boys. The girls tend to be are hoys. The girls tend to be taken care of by pimps or pedophiles or a friend. Kids might find a squat somewhere, an abandoned building or car, under a bridge. Sometimes they don't want to come in because of their drug use and some just want to be on the street. After a kid has been out on the street for a year to 18 months, they become 'street kids. That is, they learn how to tend for themselves, how to hustle, turn tricks, or become perpetrators themselves. Some-times they'll come into the shelter looking to recruit kids nd turn them out. A new kic might come into town, and they show them how to make money with survival sex. The

into a shelte the bit of struct and some kids don't war come in here and h and regulation

In the daytime from 1 00 at five thirty. Wakne the squats are. We know when to find the kids." Manson i talking about the ground floo Starbucks at Horton Plaza and the bus station, the Four Avenue arcades, Mario and various abandoned b "One thing about homeiese kids," Manson says, "is the they're always moving. Ou main job is to locate them and maintain contact with the kids give them resources for services they can get, information and education on HIV—because they're out there having sex in high-risk situations. This is

have to know how to look for Twenty, thirty years ago, calling these kids runaways Aren't they the same kids, mean, with more or less the

sad because on any given night

you can find 1500 to 2000 homeless kids on the street in

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To an tibelieve I threw all that money away on rent for so long. If I had known it was the case I would have done it a long time ago. Brad and Jennifer, Pacific Beau

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know how to survive, how to handle themselves," Manson handle themselves. Manson is trying to explain the dif-ference between the juvenile delinquents of the '50s, the runaways of the '60s, and the children he deals with every day: the grandchildren of the Great Society. "Then there Great Society. "Then there are the 'system's kids. The system's kids are the ones who've been through the juvenile systems, the court systems, the foster-care programs, shelters, what have you. Then you have the 'hidden kids.' These are the ones who haven' hit the streets yet. They go to one friend's house and stay for the night, still could be in school up to that point, goes

"There are street kids who

to another friend's house unti

he burns all his bridges and becomes homeless."

As for rules and regula-tions at the Storefront, "Like I said," Manson continues "they just need to say that "they just need to say that they re homeless. They do go to school at The Place from 8:30 to 12:30. Some kids come in, and they afready have a school they go to, so we have a tendency to let them go back to their school as long as they come back here or the day come back here or the day program. The day program is a drop-in center for kids. It opens up at 8:30 in the morn-ing, but for the kids it's open from 12:30 to 5:30. They can take showers, wash their clothes, do their homework,



They cat at 7:00 p.m. Metro

. Once they leave there,

8:00 they have a group meet-ing on survival, education on HIV, or whatever the counselor thinks they need to hear. After Manson himself, he says

was never homeless. "I come from a dysfunctional family. I came up with no father fig-ure in the house and 11 brothers and sisters. My mother was the backbone of the famwas the backbone of the fam-ily. I got in trouble at a young age, got help from my pro-bation officer. That's where my vision, so to speak, came from: when I saw him actually helping me, and he didn't want anything from me. He wanted to show me that there was another way. I went into the service, and when I came

out I started working for social services. Family counseling, drugs and alcohol, about 13 years. After working with so many adults, so many fami-lies destroyed by drugs and alcohol, I was looking to see how I could make a change. I thought, 'If I could catch them at a young age

Does Manson feel as if he has been effective? "Oh yeah," he nods, "I feel there is always hope for a kid — for adults too, for that matter. I came up

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idn't really recognize it until came out of the Marine

Corps."

Manson is on his way to a Manion is on his way to a symposium on outreach pro-grams in Washington, D.C. He says neither he nor anyone at the Storefront is directly associated with the Alpha Pro-ject Outreach Organization. "No, they have a contract to basically feet home-deep the basically feet home-deep the Store of Store Store

ple out of the decrease of pic out of the doorways of businesses. They do a little clean-up downtown, but they don't do the outreach that we do I don't want to bad-mouth them; they're doing a good job. They're just not doing the kind of outreach that we're

doing."

Manson will ask kids if they want to talk to me but promises nothing I make arrangements to check back

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meantime I take a walk down to First and Island to the odd. manicured postage stamp of manicured postage stamp of an urban park called Chil-dren's Park, more popularly known as Mariound.

The block-squore ones or contrived green might resen-ble the landscape of a reper-tive children's game. In the

shadow of sterile, monolities

kids. Maybe it's Wendy and mine was, like, 'Let's go to San Diego. I was all, like, 'Why?' He said, 'We'll get an apartment and everything.' This was about five months ago. He decided to disappear. I haven't seen him since we Dopey and Peter. Close. Otter is the oldest at 21 and the only the name he goes by anyway. Friendly, not bashful, still healthy-looking, Otter is animated, parth with grass, and prises for a few shots. He is time with being interviewed got off the Greyhound, I've stayed with people off and as he rolls a soont

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"Yeah. Spare change. I'm yin' to get up the money to back there. I got a job waitie for me whenever I get back.
Cooking. See, I went to cultinary art school to be a chef, but I need to get ID out here in order to work as a cook.
But I can go back to Wisconin with the II can go back to Wisconin with the II. sin without ID and work as cook. That's what I plan on

Ofter keeps from getting busted "by luck. I just watch my ass. The most I've been busted for is just glass in the park. Glass container in the

park. I could have gotien so much more shit than that." The 19-year-old girl with Otter is from Nassau County, Long Island, New York. Her hair is red and straight. She wears a nose ring and dresses like girls I knew in the 1960s long paisley skirt and baggy, tie-dyed T-shirt. She has been in San Diego for two months. "I hitch-hiked," she says. "No job, no friends."

Otter pretends to cry. "I thought I was your friend."
"Well, I have one," she
allows. She got as far as Colcrado, stayed for a while until it got too cold. "I decided to like San Diego? "It's all right." She's been staying at St. Vin-cent's. "Unfortunately," she adds and has nothing more to say about that. "I'm just chillin' until summer."

Moving the tape recorder back in Otter's direction, since their companion has nothing to offer, the former cook says, "What was I sayin'? Oh yeah get away with a bunch of shit. Like the glass container was E&I brandy, and I was stoned off my ass in Balboa Park. I just got a ticket. They could have gotten me for drunkenness, possession o over an ounce, vagrancy.

His anonymous friend joins in now. "Good thing you weren't in San Ysidro. That close to the border and over an ounce is trafficking." "Yeah," Otter nods, he

knows. Long-term plans of Otter s are "...to continue life as I see it needs to be lived."

"How is that?" I ask.
"Smokin' pot, gettin'
drunk, goin' to work. Right
in that order. I love to cook
when I get a chance. In the meantime there is all this other shit I can do for money. Spange, run scams, everyone has their own scams. Like, ay, someone grabs a shirt from store and you return it. You get a profit off of that."
"Are you any good as a

"No, I do not thieve very well. I got caught stealing a radio when I was 17. Hey. here's the Alpha Project Offer announces the arriv of two bodybuilder types i navy windbreakers with Alpha Outreach on the back. One carries a walkie-talkie. Both wear matching blue baseball caps. There is something of the prison back about them







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posedly to help out the home less, give them information, says Otter.

One of the Alpha guys smiles at Otter, "Hey, you're pretty good."

pretty good."

"And they suggest you relo-cate to other areas." Ofter continues, "so they don't have all these calls coming in sav-ing," his voice goes up to a falsetto, "'Oh. We've got these vagrants out here."

As the Alpha duo passes, I comment, "They seem pretty mellow."

"Mostly they're as holes.

"Mostly they're a. holes. They're all ex-cons."
Ofter's companion points to the two men as they get into a late-model car. "Look, they're boossing a car right now." Everybody laughs with reefer joviality, and the subject changes to music, some band I never heard of. I say

good-bye, go home, and call Bob McEiroy, president of the Alpha Project at the corporate office.

Is it, in fact, the primary job

of Alpha employees to sim-ply shunt the problem down the street? "That's inst bullchit " cavi

McElroy. "That's a misun-derstanding. That's like the people sitting out in front of city hall for months saying

will come — they can come running to us. We'll pick 'em up in a van, and we'll take them to assistance. We've got statistics here; we've got over 4000 homeless assists. We've 4000 homeless assists. We've intervened, we've got video-tapes to prove it. There's facts and there's fiction. There are people who believe anybody who tries to have any kind of authority is bad. But they know that if they get in trouble, get

on hard times, the first peo-"Four of our outreach gus

Four of our outcach game of the property of th really want kids to hook back up with their families. We ca help them get those Grey-hound bus tickets back home. And if any of these kids just want to sit around and talk to our guys, that's what they're there for. These guys mentor probably 50 kids at a time, all the way up to San Diego State. Our ex-cons on patrol have been invited back for the sec-ond year to talk to the sociology department at San Diego State. They try to let these kids know what their experiences are and have been — what the end result is of doin' stupid stuff on the street.

"Yeah, businesses emplous to police the streets. You can't sit out there and pisson somebody's doorway. Busi-nesses have a right to do their thing. What we've found for the past 13 years, the people that are doing that kind of that are doing that kind of stuff, infringing on other per-ple's rights — blocking door-ways, defectating on doorways, etching windows — that just makes it to upper for us to get people to believe that home-less people have any kind of ability. We're the only group around town that schally pur-around town that schally pur-lies. If you look in the archives of the San Diego Union Tribuneyou'll find we win community-service and win community-enhancement awards because we transition people out of homeless situ-ations to jobs. We do the same thing with the kids, but they're

thing with the kids, but they're a tougher population to deal with: they're still full of piss and vinegar.
"You should know who Stand Up for Kids are," McElroy goes on. "Their head-quarters are in Denver They've met with us out here. Theye met with us out here. They we met with us we will not be a subject to the weak with the wea guys hit the streets, mostly women, in vans. They're seek-ing out kids, like in the park. We don't publicize it much other than saying that, because a crew from Channel 10 o time heard about it and to to follow us into the park, and it compromised the kids. The kids thought they were set up, and so it took us months to get that back. We have a de tor that goes with us to do medical triage. A lot of these kids have AIDS. With pedophiles, for \$20 extra they?!! have sex without a condom



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they represent the homeless. They don't. They don't speak for any of the 600 people we

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eventually when they get their

ass whipped - and their time

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the Storefront, they're down on so many programs that are established for kids - Youth estabished for kids — Youth and Community Services. They don't want that yet. They're not ready for that. But if they're doin' something like pissing in a fountain, smoking pot in the park, well,

we've got to do something about that too. We work under a community watch-type sit-uation. If the kids are doing that, what that does is reinforce that, what that does is reinforce what homeless kids and run-away kids are about. It rein-forces a negative."

**GUESS** 

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Manson at the Storefront invites me down to the day laughs. There's something program so I can try my luck funny between the two of then program so I can try my luck with any one of the kids there. He drives me the few blocks to the facility and introduces me to some of the staff. Only three or four residents are

tell me more of her story. We walk outside and sit on a sun-

hanging around at this time of day. One of them I recog-nize. Linette gives me a big smile and a wave. "How's it

warmed patch of concrete sur-rounded by chain-link fence. We're blocking the doorway, but no one seems to mind. She puils out her cigarettes and lights one. I light up one and lights one. I light up one of mine to show her I'm a reg-ular guy and everything. I sup-pose. Besides, I haven't had one yet today.

"It all started when I was

12," she laughs and squints against the smoke. She looks

marcolin

like she should be blowing

like she should be blowing pink, gummy bubbles instead of dragging on a coffin nail. "Uh-hub," say (she docsn't need much encouragement). "Igot taken away from my dad when I was 11. We lived in El Cajoon. I got taken away because I was molected by my dad. I was molected by my dad. I was molected by the ages of 7 and 11. I iddn't even know what was hap-pening; they told me what it was called at school, they said. "That's molectation," I was "That's molectation." I was That's molestation.' I was taken away and I stayed at the Polinsky Center for about two weeks — that's lock-down in there — and then I went with my mom, and everything was fine for about a year. Then my dad called me up one day and said, 'Hey, we're going to Mexico, why don't you come along?' He knows I have a weakness for going to Mexico.

I love going down there. I went with him, and all the

went with him, and all the problems started again.
"He wanted me to move in with him. He started to influ-ence me to move out of my mom's. I started fighting with my mom about just anything. She didn't like my clothes; she always wanted me wearing long skirts because she is Chris-tian. I used to be in the church back then so I didn't have any problem with long skirts, but then I go; with my dad and started wearing pants again and getting with my old friends and meeting new friends, friends that smoked weed, and then I started doing that. I started smoking weed when

"I went to group homes, and then I stayed with my dad for about a year, and then from there he started hitting me a lot. He's always been violent, He almost killed my mom. I seen him beat my mom. I saw bina peat his second wife and then his third wife. I haven't seen him hit his girlfriend that he has right now — I don't know if she's still with him. He drinks a lot. He used to do coke.

He used to do coke.

"Every time I went back
to my mom's I ended up one
to group homes and running
away a lot. I went from friend
to friend to friend. When I turned 14 in September o 97, that's the first time I came downtown and stayed at the Storefront. From there I went to TTC [Toussainc Teen Cen-ter]. It's a long-term home, but I got kicked out of there the first time because the the first time because they thought I was using drugs, but I wasn't. I came back to the Storefront, and then I started to talk to my dad again. He wanted me to come live He wanted me to come live with him. So I went back to my dad, but I ran away aga because he would keep hit ting me. He'd come home drunk and he'd make a big old deal about something lit-tle, like I left my makeup in the bathroom or something I'd mouth off like, 'You'r

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drunk, Go pass out or some thing! Then it would be all, like, 'Shot up!' whack whack

same incident. His mom didn't approve of me staying there, so she called the cops, they came and got me, took me to the station, and my more came the station, and my mom came and got me. I stayed there for two weeks, then two weeks at my boyfriend's again. After that I went to my grandma's in National City, but I didn't want to put a burden on her so I asked my aunt in L.A. if I could way with her and she

said yeah. I started getting in trouble at school in L.A. 'cause I ditched. My aunt told me to leave. My dad came and got

after the five months I was in L.A., but after a week reality Linette is puffine furiously struck. He was all dramk and on her second cigarette and narrating quickly as if trying to catch up with events in her mind. If she can just order the struck. He was all drunk and nothing had changed. Still drunk. I made a long-distance call from his house in Tijuana to L.A., and he got really furi series of moves over the past ous. He hit me really bad, I mean, really bad; my face was of it; she will be able to explain just...all...crazy. His girlfriend

would always be out of the room when it was happening, and then she'd hear me screaming and come in and separate him from me. She was the one who would look out for my who would look out for me.

If I had a big old fat lip, she would come in and put ice on it. She was like a mom to me. Finally, like January second

or third, I moved in right next door to my dad with this lady

for a week, then L.A. for

another week. My dad came and got me and beat me up in the car." Linette then stayed at a hotel in El Cajon for a

She is trying to get bac into TTC, but their beds a full and they have los in a move from Union Street. "Meanwhile," she says of the Storefront, "it's cool and every-thing, but what I don't like about it is the fact of living in a shelter."

"How do you feel about your father?" I ask her flitly. "He's my father, that's party much it. I don't really have any feelings for him." Linette is putting out her eigaretteon the concrete in front of her. She tilts her head as she hears a Jewel song coming from the radio of the parked Storefront van: My hands are small I inow, but they're not yours, they are my own... "He's my dad, that's all. I sometimes think, how can be do that? That's not father role. It totally sicken me. I mean, I was his daugh ter. I am his daughter. It make me feel lower but then I think well, he's low, he's nothin But he's my dad. That's all I think about him."

Task Linette if she coasid ers the world a good place o pick one word, good or bad what would it be

"Um. I'd say it's good " "Do you think life is long or short?"

"Do you feel 16?" "Heel like I'm right)

"I'd be a set person. I would

be taken care of or I'd be tak

be taken care of or I d be tak-ing care of myself where I don't have to depend on anybody, nobody, nothing. I'd have my

own place, my own job, a

middle of my life "An adult or a kid? "Right now! have to be at adult, but I know! I'm a kid!" "What would you be if you could be anything you

wanted?"

"It's really short, I just I a friend who died young I was depressed, and his frier gave him some happy pills— they're an upper— and le took too many of them. The said it was a sticide.

attention.

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somewhere," Linette gestur at San Diego's downtown sk line. I think about how my more of it there is than the

Wirecutter and Empire v Ho zon. In 1997 he received ! National Conference Med Award for Journalem.

free accessory.

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"Do you think you'd be a good parent?" "Yeah, not right now, but I think I'd know what not in

do. Hey, did you ever fin your friends, what's their "Wendy, Axel, Dopey, Tito.

more of it mo-used to be. "Yeah," Lagree. "Probably out there somewhere. • — John Brizzolda

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hich way?" asked the first man, calling back over his shoulder.
"Over there —!" Someone behind him pointed. The leader took a

-No, over there! Over there!" cried a third. The first man took a

hard right. What had the sight of six black men moving through the restaurant and taking loudly inspired! Warching the men throw their voices forward and speak loudly the diners smiled. The men threw their voices forward not just to convey information, but also to announce themselves. And people at the tables seemed to understand this, Beause the remarks were traded loudly, the diners were easily able to earth the feeling under the words. That feeling was to:

feeling was joy.

— Hey, man, which way you goin?"

— No! Straight ahead! Go straight ahead!"

At last they reached the table that had been reserved for them. Most of the men did not know one another and had drosed as if for different events. They had little! or common except for the color of their skin, the music of their works, and the fact that they had each chosen to live here in another them.

The restaurant was called La Barca de Oro. Cooks tended the burners

and overs in the two open-articlems are conscious tender the current and overs in the two open-articlems are disher end of the restaurant. My journey here had begun on "Juneteenth," or June 19, the day African-Americans celebrate their freedom from slavery. (On that date in 1865, two and a half years after Lincoln issued the Emancipation Procla-

them here and what prompted them to stay. Two guys said they were here to cool out for the day. One man had come over for the gambling and was heading back across the border that evening. A couple of young men said they were on leave from Camp Pendleton. They eyed so hungrily the young

hely wis con leave from Camp Pendleton. The greed so hungify the young women moving in the crowds that I guested why they were here. On he brother told me to get out of his face.

I came hask again in fully and a third time in August. At the pharmacies, the clothing and show stores, the markers is and around the tourist area from the funds show the property of the pharmacies. The clothing and show stores, the markers is and around the tourist area from the funds show the property of the pharmacies. The control the funds show the property of the property of the funds stores, and the property of the p

Pasted on the walls were pictures of Mexican bodybuilders, petite men by American standards. The gym manager was cordial and spoke English. Yes, he knew a black man who came to work out. He had not seen him in a while, which meant he was due for a visit any day. He took my card and promised that if the man came in, he'd pass the card on. As it turned out, nobody called, but it did not matter because that same afternoon I walked

# I'M DONE WITH THE STATES

mation, slaves in Texas learned they were free. Texas was the last state to officially hold slaves.) On Juneteenth 1998, while mothers were mixing potato said in Logan Heights, and fathers were letting the meat smoke through on the barbecue pass of National City, and kids in Valencia Park were eyeing the watermelons shilling in rulus filled with ic, a Lorosed the border into Mexico. I'd heard there might be some African-Americans liv-

ing there.

In Tijuana, everywhere I looked the grass needed cutting and weeds needed pulling; walls could do for some paint, and the cars and the streets they rumbled over could have stood repair. I'd discover in time that once past the traffic and tourists, in neighborhoods where Mexicans live and work (like Second Street between F and G, where La Barca de Oro sits) the

work (like Second Street between F and G, where La Barca de Ore sist) the city opens up like the ponnegrantses sold in the local markets — battered and brussel-looking on the outside, but inside ripe, their ruby pellers shimmed to be sold to

time. The only thing moving faster were the white-and-blue border buse. Churning past, hey seri up a chally dut hat blanked the sky and powdered the buildings; they exit up a chally considered the buildings; the grass and trees looked as if a fungas were caring them. Set on the table in trad of the men were small bows with radials-se the size of plums, slice of green lime, cucumbers, and carrosts. Chips were in books so was the thick hot stauce, et are for furious it blooked voic, anc. Of the other side of the table, a round-faced man with a gold toolt. We was writing. The man withing next to him had his wid camped light. The man out

my left radiated calm.

"Well, are we what you expected?

"Well are we what you expected?

This came from the man on my right. He was large but carried the weight well. He might have passed for a Mexican with his hight skin and black hair.

"What did you expect." he asked again, glancing around the table.
"Did you think we'd all be low-life burne?"

Actually, I had.

On that first visit in mid-June, every once in a while I would you a

brother on the street and explain that I was interested in meeting African-Americans living in Tijuana. I said I was hoping to learn what had brought

A fake-leather couch was at the entrance and beyond it, Mike Diaz. He

A fake-leather couch was at the entrance and beyond it. Mike I baz. He was kenning over the front doek watching me. Sure, he said, there were a couple of black gluws who worked out here. They came in regular, sure. One would probably he here to eday.

This looked to have "slick" written all over his handsome face. He plunged almost at once into an account of himself, beginning with how his mother was living in Ias Angeles and was about to undergo a major operation and that he warned to visit the at the hospital but his family had unged him to stay away. I'm going anyway, whatever happens, he said. I sensed that he thought I was a cop. I repeated that I was looking for African-Americans only to interview them

can solv to interview them.

Dar had a mustache and a buzz cut popular among L.A. gang members but rarely seen in Tijunan. His muscles had potten him noticed. He'd been invited to work as A. Chipperdales dancer, he wals, Calling for the image of him in a bow the and sequinted juck-trap. He's good money, he told me, temps, but that, chancing for dothe and in straight, man, play aptifricatly heigh post that A. Changing for the and in straight, man, play aptifricatly had been also also the problem is a need the muney, he added after a pause; got hills. The grown was a high part of a space. There was a masage room with a curtain and standing at the table a young woman. Her arms were crossed and her gaze patient. What kind of massage do the give; I saked Diaz. He strugged. What kind do you want?

Litting ed ne book across the counter. Jim so and to all to the black. But he can be a supported to the support of the

the alley, said Diaz. One or two of them were black, But he careful, he warred. They for publishy over there, shouting, up, not some probably should be the prob

We continued on our way with Diaz asking the locals about the black

"In the States, the landlord wants his money. Victor Sánchez, he told me not to worry."

a lot. At last we climbed the steps to a second-story apartment and rapped at a door. Whachoo doin'? A big-breasted middle-aged woman stood at the bottom of the stairs. Over the bantom of the stairs. Over the ban-ister, on the sidewalk, a ragtag group was looking up at us. Diaz, speaking in Spanish, explained that we'd heard that a black American lived here. He pointed to me saying I wanted to write about the man for a newspaper. It sounded fishs

No home! she said, com-ing up the stairs to join us on the landing. She knocked. There was no answer. See, she said, he no home. She had spoken in English for me. Now she rat-tled off to Diaz that the man, her tled off to Diaz that the man, her tenant, had gone to the United States to pick up his check. She said he always went there around the first of the month. Mike asked her to let him know that we were interested in speaking with him. I left my card.

Back down on the street, a man who had been listen a man who had been listening stepped forward. He knew a black American, he told Diaz, and would take us to see him. Our guide, in his 20s, was bone thin, with dirty hair and clothes. He had about him the ragged look of a junkie. We said okay



the corner, Okay, said Diaz, and the corner. Okay, said Diaz, and told me to stay where I was; then heleft with our guide. Five minutes later he was back. Come on! We startted walking, fast. Suddenly our guide was run-ning beside us. Could we not give him a little something, for his time! His mouth was a wretched.

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giving the guy shit because there was nobody at the place he'd led him to, but if I wanted to pay him that was my business. I glanced over, then thrust two bucks into his hand.

We moved back toward the center of town and I con-sidered my situation: After four months of searching, the closest l'd come to meeting African ricans living in Tijuana was

a guy who went across the border to pick up his monthly check and someone (maybe) living in and someone (maybe) living in a god-awful part of town and known to junkies. "Did you think we'd all be low-life burns?" the brother sitting next to me at La Barca de Oro asked. I would not have put it that way, but it was more or less what I'd

Diaz pointed up a scraggy hill covered with tall brush.

There's a dude who said he'd be

home late this afternoon. He lives up there, he said. I saw nothing resembling a house, and I might have been worried, but by now I'd come to trust

Diaz. Sure, he looked out for

numero uno, but he was also a

savvy street-smart guy who,

(And he was going to get paid if he found me someone to

ing a bone-white, abandoned

looking church, La Iglesia de Dios de la Profecia (Church of

Dios de la Profecia (Church of the Prophetic God). The walk-way of irregular stones was over-grown with weeds and littered with debris. Ahead I heard the

cries of children. Wait a minute, I said. Where in the heck are

erview.) We climbed the hill, pass-

lie Mingus, the man acclaimed as a musical genius, whose recordings and compositions shaped the jazz trends of three come to expect. Things, however, were "You think he's any relaabout to change.

tion to Charlie Mingus?"
Diaz looked back at me. "Who's that?"

we going? Who is this guy? Diaz dug into his pocket and then passed me a card. He gave me this, he said. The name on the

card was Eugene Mingus. Mingus. I thought of Char-

Eugene Mingus pushed side the screen door. I stepped up at the same time that I ducked my head to keep from bump-ing it against the door frame. "Have a seat." He motioned me to a broken-down sofa. There were two mismatched lamps, no windows, and a vague and unpleasant odor that might have been from the plumbing (or its lack). The floor was dirt, and there was no running water. Mingus collected rainwater, he explained. And when it did not rain, for six pesos he bought his water in five-gallon containers from trucks that moved through the city. The children outside were Mingus's grandchildrer (the children of his stepson)



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and followed him down half a

dozen blocks into a neighbor-hood seedier than any we'd seen that day. Abandoned cars lined

that day. Abandoned cars lined the streets, buildings had crum-bling foundations, and several dust-covered, mangy dogs barked at us. Finally Mike said





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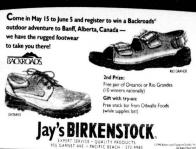
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Mingus, tall and still slim at 51, seemed untouched by the squalor. Soft-spoken with behop good looks and dreadlocked hair that fell far down his back. hair that fell far down his back, he moved slowly, stretching his long body. Yes, he said in answer to my question. Charles Min-gus was his father. "I was with him when he passed," he said. "He came to Mexico because he believed in spiritual healing He thought there were people who could cure him of his

In 1986, seven years after his father's death, Mingus returned to Mexico for good. He'd been on the road performing with Jimmy Cliff and was burned out. He crossed the border looking for a place to

relax.

"And there was this cham-bermaid in the hotel. She was a fat little old lady named Rosa, and she really cared about her work. It wasn't about the money, because how much could she be earning if I was paying four bucks for my room? She was coming from her heart, from a

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family feeling. I didn't know it at the time but she was show ing mc a lot of what Mexico is

"This is a Catholic coun-try. They believe in a higher power. That means the women accept the man as the head of the household. They believe in obeying the man. Folks are tra-ditional and very protective of their families."

their families."
He had a "kind of streetthing." he said, that made some
people nervous. But within four
years he felt fully accepted; he
felt he'd come home. Today he felt he'd come home. Today he does not regret leaving the United States. "We never got a fair shake, what they call our '40 acres and a mule.' After a while you get fed up."

In 1993, Mingus helped form the trio Exiled Genius.
Working with New York, born.

form the trio Exiled Genius. Working with New York-born poet Jesús Meléndez and Chicago-bred bassist Mchaka Uba, the group performed in the United States and Mexico. Each man, with strong ties to his African roots, had chosen to live in the same near-down. African roots, had chosen to live in the same near-down-town Tijuana neighborhood. Banding together, they created what the San Diego Union described as "a distinctive blend of music and poetry that is stir-ring, intense and unapologeti-



cally provocative."

Speaking for the group,
Jesús Melendez told the UnionTribune reporter that he loved
the idea of America, but "I hate

the political reality of it."

That first afternoon. That first afternoon, through the open front door of Eugene Mingus's living room, sunlight pooled on the reddish floor. The rest of the house was lost to shadow and darkness.

"Are you all set there? From his side of our table at the restaurant. Mingus was commanding the scene. We ing a dark suit and a close-fit. ing a dark suit and a close-fit-ting cap without a bill, he was, in the jazz-influenced parlance his father helped make popu-lar "a cat."

"I'm fine," I answered. Eugene had been the one

get this party together. The idea had come about that first afternoon we talked. He spoke of how he grew his own corn, tomatoes, beans, lettuce, and of course, he said, his greens. As he knew other African-Amercans living in Tijuana, he said, he'd get them to meet with me to discuss their reasons for liv ing outside the United States. "It'll be my excuse for making hotwater cornbread and doing my special thing with genes." (Mustard, Turni), and collard green torn up and cooked well, then thavored with a lintle vanilla and, last, flour added for j. asy). We d have tequila, he promised but the weeks passed and Mingus's sixter died and his wife, Allison, had heart trouble, and so intend of a down-horne, meal, the suggested a toward and heart of the control of

owner and was sure we'd be well treated.

And we were. Michael Thorton of the gold tooth was smiling, as pleased with the scene at the restaurant as he was with his girlfriend (and she her daughter). He also liked showing his gold tooth that gave his smile a rakish distinction. He was pleased that the tooth

Thorton's girlfriend was a knockout. The petite 24-yea old had long dark hair and a sweet smile, and because she spoke hardly any English, the to leave her untouched, iso lated, pure. On her lap, her daughter had the fine detailing of a doll. She had taken after her mother and was small. I

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leaned across the table asking for names. I did not catch the daughter's name, but I caught her mother's.

"Dionisia," she said.
The beers arrived. They were pale, the blond color of champagne. The men twisted off caps and drank. Dionisis had a Coke; I drank water.
The restaurant had been

had a Coke, I drank water.
The restaurant had been
painted pink and sky blue. Multicolored striped blankets were
tacked up against the windows.
Starfish and large esashelis hung
from the ceiling on string. Rendered on velvet in bright luminous paint was a cabin snuggled
within a forest glade. A waterfall cascaded nearby.
"Would you please pass

"Would you please pass the chips?" asked Robert, the man on my left. I'd earlier noticed him exuding an air of exquisite calm. I assumed he'd achieved this blissed-out state living outside the United States "I came here from Chicago

T came here from C.nicago three weeks ago," he said. He crunched down on some chips. He shook his head when I asked if he wanted a beer. He did not drink, he said. He told me that people

here were not the same as in the United States, that it was certainly calmer, that Mexicans seemed more concerned about

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the person and were not likely to get in each other's business. As for his blissful air? He shrugged and bit down on a chip that cracked loudly in two.

chip that cracked loudly in two.
The reason he looked at peace, I soon discovered, was the same reason the young man who'd entered Eugene Mingus's house that first afternoon had looked at peace. Both had God.

That other man (who wished to remain nameless)

wished to remain nameless) had come in Mingus's home carrying a towel. He had just come from a shower at the local bathhouse. His short hair had the soft look of dampness, his brown skin was a little ashy. Wrapped in an air of serenity, the young man described how the young man described how he'd graduated from high school in East San Diego, moved to

La Mesa when he got word that, across the border, Mingus might

have a room for him "I like to meditate and "I like to meditate and there was too much going on over there," he'd said, cocking his head as if San Diego were 20 feet away. "So I came here." He'd had no plans to leave Tijuana (although he'd disap-peared within six weeks, by the day of our lunch). "I'm done with the States," he'd said.

Roth that young man and
Robert had the same air. They
even looked alike, brown skinned with a lack of excess to the features that gave them an Asian asceticism. Mingus told me the asceticism. Mingus told me the youngster had tried to convert him to his form of evangelical Christianity. Robert was also

into religion.
"I spend my time review-ing churches. I practice a pure religion." Robert spoke so low that I had to lean close to hear

"My priesthood is the rebuilding of priesthood. Greed has corrupted the churches, so I am going to the people and finding there the new priests." Quoting John 8:31-32, he went on: "Then said Jesus to those on: "Then said Jesus to those Jews which believed on Him, if ye continue in my word, then are ye my disciples indeed; and ye shall know the truth and the truth shall make you free.

Robert accused priests and Robert accused priests and ministers of being thieves of biblical teachings. Those who attempt to teach about God do not know Him, he said. He explained, calmly, that those who were seeking the real truth would find him and they would

The 41-year-old had been celibate for many years. He had traveled with no money. He had no safety net. Across the table sat Mingus in conversa-tion with the unsmiling man. As quietly as Robert and I had kept our conversation, I knew that both men, as well as oth-ers at the table, had heard Robert quoting the Bible and testify-ing to his work of "rebuilding the priesthood." Yet no one seemed to mind. They had al stepped off the beaten track.

Markus Robinson, 34, har

Markus Robinson, 34, had none of Robert's easy grace. He had also traveled a lot. Born in Rochester, New York, he'd lived in many cities, including Man-hattan, Orlando, Houston, Galveston, and Las Vegas. But whereas Robert had a mystical approach to travel and his life's work, Robinson had fiercely held opinions about matters of uncertain consequence. "I wa in San Diego for a while, but was not used to being so laid back. I didn't like it." That city was noisier than he liked, and if people weren't into your business there, he said, it was because they were too busy trying to keep up with the Joneses.

worked in downtown San Diego traveling back and forth each



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day from Tijuana. As he spoke, a kind of frenzy nipped at his words. His sentences began to ound as if they were ending

"I love it! I pay \$250 for my share of a three-bedroom condo in the best part of town!" You should come by and visit!" he said. "Why don't you? You won't believe the view! Come by!"

by!"

I promised to try and looked around the table. Because Mingus had no phone, he had gathered these men together by stopping them in the street by stopping them in the street to explain that a reporter wanted to ask questions about their lives here. The one person whom Mingus introduced as his friend was the man sitting on his right. And while the others seemed eager to talk, he alone appeared unhance, even morross.

unhappy, even morose.
"You know how they me with you over there," he said. when I commented on his air I knew what it was like to be over there," he went on, "ther I knew what it was like to be messed with, but I was uncer-tain of his meaning. Could he be more exact? He shook his head. "I shouldn't even be here

talking to you," he said. "I've talking to you," he said. "I've got things happening in the State, things I can't talk about." "Is that why you're living here in Tijuana!" A clean-shaven man, light-skinned, and in his 50s, he said he really couldn't talk about why he was living there. "I trust you," he said. "you're a brother. But if anything gets out about me, even if it's innocent, it could blow the whole thing."

Mingus assured me that the man had a story to tell. The fellow concurred. "It's

The fellow concurred. "It's really big," he said.

He was, it seemed to me, someone who expects to suffer and be mistreated, who views each new encounter as another opportunity for betrayal and grief. He looked to bear grudges for the wounds he had suffered.

for the wounds he had suffered.
"That's all right," I said,
raising my hand. "I don't want
to press you. Just tell me, do
you like being here?"
"It's okay," he said, dismissively. "It's not much different. You know, it's always."

the same, the bottom line —"
Such men often seek support for
their unhappiness. "Am I right?
Am I right?" he asked. But the
question was rhetorical. He did not want an answer.
"But once it's all through

over there, in event on, into I've got a story for you that you won't believe. Be sure and give me your number. You'll be shocked. I'll call you up and we'll talk then."

The waiters were at last

The waiters were at last bringing our food.

The restaurant offered 12 specialties including a rice dish and a tripe dish, shrimp and seafood, and something called alböidigas con hierbabuena, meatballs with spearmint. Min-gus had ordered for us roasted



chicken. Two platters appeared, each with a large chicken set like a Thanksgiving turkey. Our you. I mean, the brother can cook!" hos began to cut into the plump birds. The meat fell away nicely ton nodded and said, yeah,

from the bone. He filled plates. Besides the chicken, there were "Are you pretty good around a kitchen?" rice and refried beans, lettuce and tomato.

The table got quiet as folks "Pretty good."
"How would you have cooked this meal?"
"Okay, first I'd make up

got serious over their food. "Pretty good," said Clay ton Ables on my right, the first some red rice using tomato sauce, onion, garlic, green pep-pers, and scallions. Then I'd have two chickens, one fried and the other baked, then to come up for air. "But my ing a chicken leg at gold-toothed Michael Thorton, "now he

deboned. The baked chicken, I'd prepare with guacamole, salsa, and chili peppers (with the skins burnt so that they were So you cook, I said. Thor

ious, just hearing him talk

She smiled and nodded at me. Very good, she said. See there!

"He makes his own gravy. said Ables, taking a swig of beer.
"Any good?" Lasked, even
though I had no doubts.
Thorton spoke in Spanish to Dionisia, who was feeding her daughter from her plate

he said, and laughed out loud.

Of medium height, the
40-year-old Thorton was well
built and nice looking, a happy
guy with a gift for friend:hip ind, with an excess of energy to burn, the need for occasion dissipation. He looked to like his food and a drink every once in a while; a good woman could probably keep him faithful; as for his music, he was a popu-lar neighborhood disc jockey ar neighborhood disc locke who played free for anyone who asked. Thorton was only dan gerous, and then mostly to him self, because he liked to gam ble. He spoke of it, bright eyec and smiling, saying he'd lived in Tijuana for the last sever years, first drawn here fo sports book": Caliente Gar

bling was legal in Mexico and that was wonderful. Mexico was not for every-one, he acknowledged. Its way of life was slow, relaxed, with nothing rushed. The rents we nothing rushed. The rents were cheaper and the people were nice. Thorton began a tale in which he described how he had been near-fatally injured on the job, how his American employers had attempted a get out of paying disability and he was required to hire a lawyer, but as his tale unwound, as he described how he couldn't work, couldn't even get out o bed, the point of his story wa the generosity shown by his landlord who carried him for three months without demand

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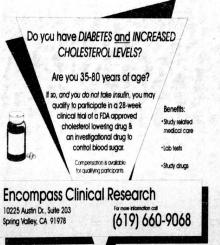




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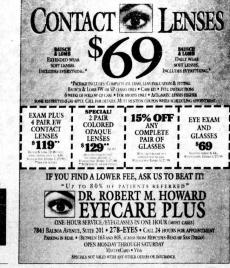
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Thorton acknowledged that there were problems living that there were problems living here. "You're going to find that everywhere, but here it's the human being first. That's what I like about living here." Just as we finished sating, a Mexican woman approached

our table. She was selling loaves of bread she had baked and

sprinkled with sugar. She zeroed in on me, asking five dollars, I got her to take four the others laughted and said I could have gotten it for a dollar. That's okay, I said, and thought why should not everyone feel as good as kee all did at that good as we all did at that

good as we all did at that moment? The woman pupped the bread into a brown paper bag that at once took on a greasy stain, like a biotter. We left the restaurant, ambing slowly, Several abreast, we made our way up the block and tumed right onto the avenue called Ginco de Mayo. Small

repair shop, a beauty shop, a corner, were a string of restaurants, each no larger than a gar-den shed. Outside, under two yellow umbrellas, street ven-dors served food from their carts. Cars had been doubleparked on the wide avenue; their owners were among the crowd who stood around the

Along the way. I glanced at plates of barbecue ribs and chicken and servings of rice and beans. I'd been taught it

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the shape of coffee canisters: impolite to study other peoimpolite to study other peo-ple's food, but Thorton stopped to speak in Spanish to those who were eating. He looked at their plates and said something to one of the wendors, who the shape of conee centaces, othershad trunks painted white. The trees appeared to be doing better than the smaller plants, the birds of paradise, especially the rose bushes. A single spigot sent water shooting 20 feet into proudly uncovered his bub-bling pot. Thorton eyed the contents of the pot, appeared to take in its rich odors, and gave a thumbs-up. The crowd of men and women laughed in Mingus stepped up to one

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pleasure. We crossed the street into

the Parque Temente Guerrero.

a park that took up an entire city block. Many of the trees were clipped so that they took on

Mingus stepped up to one of the shoeshine stands ring-ing the park. Raised three feet, the stand was painted black and had bunches of shoestrings-for-purchase hanging like clumps of grapes. He planted his feet firmly on the metal stays, and the young shoeshine man proceeded to give those

shoes his undivided attention shoes his undivided attention. The rest of us moved through the park, over the bridges, at the kiddy park vendors were selling sweets and bulloons, and one sleepy-eyed fellow had a big pot of boiling water, milk colored, in which floated small corns on the color. corns on the cob. Across the street from th

Across the street from the park stood a Catholic church dedicated to Saint Francis of Assisi. It was a tall structure, constructed to fit the demands of an exceedingly sarrow lot.] cut through street traffic and went up the steps into the

Church. The interior was mostly creamy white and bright gut. The statues were beautifully modeled. The air was a once restful and exultant -this last a result of the building: narrow walls and extreme ve tical lift that forced the eye sky ward. Six women were seated in pews near the back. Two for babies from bottles, one old woman napped, the others fin-gered rosanes. A seventh woman was at the from on a bare wood. kneeler. In her early 20s, we dressed and made up, her hair cut fashionable, she prayec hunched over and with her head bowed. There was a des



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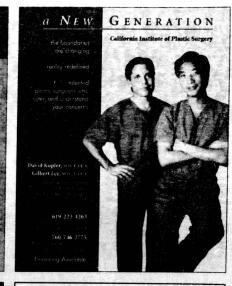
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California, he said, was the worst, "I'd rather be in Tupelo, Mississippi, personally." Hey' in here!" Mingus called to us as he cut across the street. The others were following from the park. By the time Ables and I caught up with him, Mingus had ducked into a small building, a home into a small building, a home converted into an art gallery. When we entered, Mingus was deep in conversation with the attendant, an old woman with

skinned ones. Now, as we stood in front

of the church. Ables talked

about how difficult it had been growing up in Texas with a father who was white and a mother who was African-

American.
"The U.S. has this line

going out about there being no more racism, or very little. But that's a lie. It's there, I've seen

Across the street, couples made their way in and out of

the park.
"Here, in Mexico, they're

not eating dogs and cats. That's not eating dogs and cats. That's part of the propaganda the U.S. puts out so that people figure their system is the best one, that nobody lives as well as Americans. And maybe that's true, but when I lived there. I was a second-class citizen. There, cating is leading of Whyeles is

racism is legalized. Why else is

the KKK still allowed to exist?

California, he said, was the

soft white hair and thick glasses She was the mother of Nina Moreno, a well-known artist and radio-show personartist and radio-show person-ality. Moreno had lived in the building until five years ago, when she moved out and turned the nine rooms into a gallery. Each room was small, the artwork appropriate to the size of the walls. Downstairs at the back of the house was an installation called "Dia de los Muer-

lation called "Dia de los Muer-tos" ("Day of the Dead"). The floor in this room was covered with eucalyptus leaves that gave the whole gallery a sweet, musky clock and an easy chair in the middle of the room with a remote control on the arm. On remote control on the arm. On a small table a cardiograph machine silently blinked. Out-side a window, tacked onto the building opposite, a bouquet of marigoids (a flower associ-ated in Mexico with the dead) rained down the white wall.

The sky was a deepening blue and the edges of things were going soft. All up and down Third Street, the bright

watt lanterns. The blue of the peration in her pose. Clayton Ables was standing at the base city buses took on an azure hue The taxis, loaded down with Ables was standing at the base of the steps.
Large and handsome, the 35-year-old truck driver had been living in Tijuans for the last five years. Unlike Thorson, his friend, Ables had not brought his wife to the dinner. "She doesn't speak English," he had passengers, hummed past like ancient scarab-beetles. The rain ancient scarab beetles. The ram-bow colors of the city's build-ings were fading slowly. It was still as warm as summertime, and we just stood there, saying little, and then nothing.

doesn't speak English, "he had said, "so what's the use? She wouldn't enjoy herself." He liked Mexicans, he said, but added that this was no par-adise, that the class structure had parallels to that of the United States, with the darker Mexicans doing less well than the lighter-If the women passing has clutched at their bags or ducked their heads, if the men had glared or pretended to blind-ness, if they had responded in any of the ways we all, black men, knew from elsewhere, the moment might have turned sour. But it did not. The Mexicans who passed might have paused a heartheat, but seeing o many black men together.

any black men together, a smiled as they went by nd was hushed. And then, suddenly, it was Markus, the waiter, had drifted away somewhere, per-haps in the park. Eugene Min-gus said he'd better take off. I lifted my loaf of bread, which I'd been carrying for the last half hour. It had grown intolerably heavy.

"Does anyone want —?"
"I do!" Robert, the

preacher in search of the true Christians, jumped forward and all but grabbed the brown

paper bag.

My hand free, I now extended it to Mingus. The others came in close. We'd had a meal together and then left th restaurant, walked a block, lit tle more: but then how to account for the feelings that

"Keep in touch —"
"We got to get together -- "You know where I

live —"
"Mi casa es su casa," Minand over. The mi casa es su casa, Min-gus said over and over. That place without running water, with its dirt floor, that was prob-ably at this moment as dark as a cave, was offered as a sanctuary for each of us. And we were

We were, after all, foreigners here.
"So was it like you

expected?"

Clayton Ables and I walked abreast, shoulder to shoulder.
Thorton and Dionisia
walked behind us, trading the tired little girl between them Mingus had gone off with the

"I don't know what t expected," I said, and then, because that seemed less than the truth, I admitted that I had not expected to have such a good time. Ables smiled As we got to Avenida Rev

As we got to Avenida Rev-olución, soul music — the Tempataions and the Supremes and the O'Jays — blared from the second floor of the build-ings. Ables said he thought the was going to hang out here for a while. Our small party came to shalt Ables waranged Temto a halt. Ables wrapped Thor-ton and Dionisia (with her

daughter) in a bear hug.
"I'm going to look at the
pretty girls," said Ables. Thor
ton laughed in deep-throated



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"I want to die as a human eing, not a black man. That's

The remark was nakedly spoken. I hear you, I replied. and wished that I could have

was walking away down the

Thorton and Dionisia lived on a hill not far from the bor-der. He liked living some distance from the center of the city; he enjoyed the quiet, he said.

said.
We walked through a plaza.
Women, tiny and brown, sat
at tables laden with stuff to sell
tourists. Only the leather-goods
stall, with its belts and wallets, seemed to offer something that one might actually need. We passed an open marketplace where people were eating and

where people were eating and where gambling results were posted. Thorton's eyes lit up. "You better be careful,"! said. I knew he expected to soon receive a large settlement for his injury. "You haven't even

The little girl had grown quiet. He shifted her from one arm to the other, her dark hair moving across his shoulders like a shadow.

"I get my money — first thing, I'm buying a house for Dionisia and me. Then I'm buy-ing a restaurant, maybe, so that we'll have money coming in. And then some of what's left over, sure, I'm going to play around with it a bit. But I'm not dumb, no way!" His gold mouth wide. Hooked at Dion-isia. I knew a little of what Thor-ton was about; I had seen his strengths and some of his weak-nesses; and I liked him.

already burning a hole in your pocket." tioned that he'd first come to Tijuana following the breakup of his marriage. At the time, he was broke and without a job. Soon, however, he had not one but two jobs. He had an inex-

but two jobs. He had an inex-pensive apartment and he had friends, a life. "God," he said, "must have been telling me I should keep doing what I was doing. So I stayed." Diomiss tooked at me. "Michael is a good man." The smoky undel of peauts roasting over charcoals wated

Thorton had earlier mentioned that he'd first come to

our way. We crossed over a huge aqueduct, wide and tall and massively molded in gray conmassively molded in gray con-crete. The faint odor of sewage tweaked the nose. "We're up there," said Thoron, standing over the aque-

duct and pointing to a hill spot-ted with lights just beginning to show. We made our way down to the flatland where the lanes of cars inched toward the border inspection terminals. Tomorrow was Sunday and Thorton would cross here by bus to worship at a church in La Jolla. Then he would return and he and Dionisia and her daughter would spend the after-noon at their Spanish-speak-

"That's a lot of church," I "God is good," he answered. They escorted me to the They escorted me to the pedestrian border crossing, a gateway into the United States. The building's dark, ragged stone façade was an example of the architectural movement

called Brutalism of 25 years ago. If you ran your hand over the wall, you scraped the skin off. "Let me know when you re

I promised I would.

"Be sure now."

"You bet." I said.

We hugged. Then Thorton took the child and they was already nighttime, the sky black when they reached the incline. There was a billboard I'd not paid attention to until, in a wink, they stepped behind it and were gone.

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# **What They Call Fishing**

Criminal Artifacts at Sheriff's Museum









page 83 Pop Music page 88

Guide

Movie Review and Guide page 120

> Restaurant Reviews and Guide

of crime, but retired deputy Don Van Hooser has been running the San Diego County Sheriff's Museum for 18 years without funding or grants. In that

collected a 127-year-old jail ledger, old LOCAL EVENTS

teager, oid photographs of local jails, more than 150 guns, and tools made by local inmates that include a rock-hard ball of masking tape, a toothbrush with a paper clip melted into the handle, an unusual t pipe, and an array of shanks.

A shank, for those who don't watch

A shank, for those who don't water many prison-break films, is an innocent tool turned into a kinit. "I have one made out of the paper holder off a typewrite that has the two little rabber rollers and the inch marks on it," Van Hooser says. The sharpened paper shallor which has infinited remixed from holder, which an inmate removed from a typewriter in the trustee's office at the Descanso Detention Facility, sits in a display case now, as does a shank made from the tod inside a percolator and the

ball of masking tape.
Van Hooset, who acquires the
prison paraphernalia after it's been
confiscated (and sometimes after the

inmate has been prosecuted for its use). says the ball of tape was mysterious to him at first because in his 28 years on

"I said, 'What, do they play catch with it?"

with M?"

The officer who was giving him the artifacts laughed and said, "No, they'll put that in a sock and give you an Excedrin headache."

The needle-tipped toothbrush may look like a shank, but that wasn't its noting you may be a supposed to the proper of the party of of th primary purpose. "They take a toothbrush handle." Van Hooser says. "and melt a paper clip into the end of it, and then they sharpen that paper clip on the cement, and they tattoo themselves with ink. That's how they make their

prisoners to come by, so more ingenuity is required. "One night," Van Hooser is required. "One night," van Hooser says. "I caught a gur melting a black checker."— as in the game piece.—"to get the black dye and mixing n vith water to tattoo himself." Also on display at the museum are two items that help an immate do something a little less aggressive. "I've

got a marijuana smoking pipe that was made out of the handle of a throwaway razor. Van Hooser says. The plastic handle is hollow, you know, and it was stuck into a little plastic shampoo bottle. with foil put in there so it wouldn't burn

The marijuana itself could be obtained with another tool that Van obtained with another tool that Van Hooser initially found baffling: a spool containing a long thread that looked like it came from an unraveled sock. "Well," he says a deputy told him, "the old iail that we just vacated

downtown — what we call the 1960
jail — had a heavy wire screen mesh on
it "An inmate could poke the string
through the screen and lower it down to paper tube containing cigarettes and narcotics. "That's what they call

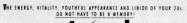
the museum offers a historical look at San Diego police work. "We have a small jail ledger that was used when San Diego County moved its main buildings from Old Town to New Town on Broadway where it is today." Van the basement of that new building on

Apoil 16, 1872."
The ledgers in Van Hooser's care record the name of the prisoner, the name of the judge who sentenced him, whether the prisoner was sent to San Quentin — the only state prison in the late-19th and early-20th Century - and late-19th and early-20th Century — ar stories about the journey to San Quentin aboard the Orizaba and the Santa Maria, steam-powered paddle boats that took prisoners up the coast.

The journey was faster by water than by land, but the prisoners still had plenty of time to make weapons. The 1872 ledger describes the Jeath of an officer named Deputy Ward, who officer named Deputy Ward, who was killed while taking a prisoner to San Ouentin aboard the Onzaba. The prisoner was subsequently apprehended and shipped to San Quentin anyway, Van Hooser says, where he was

The San Diego County Sheriff's The San Diego County Sheriff's Museum, which is housed in a single room that Van Homer sax is "chuck clear full to the ceiling" with hadges. European police hats, old blueprints, news Cuppings, and other arthacts, can be word inside the Sance sheriff's other, and if so open ever: Friday or by appointment for group tours. To join Doontoon Sam for a one-bour Doontoon Sam for a one-bour





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the museum, meet at the Gastamp Quarter trolley stop (Fifth Avenue and I Street) at 10:00 a.m. with money for fares and refreshments. - Laura McNeal

San Diego County Sheriff's Museum Santee Sheriff's Station 8811 Cuyamaca, Santee Open Fridays, 8:00 a.m. to 3:30 p.m. Info and special tours: 619-236-3100 Downtown Sam: 619-235-8561 Free

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### BAJA

Teacher's Day Run, a 3k race to c chrate all teachers is planned on Fri-day. May 14, starting in Tijuana at 9 a.m. For rotites and other infor-mation (in Spanish), call 011-52-66-85-97-72. (TULIANA)

Bullfights begin in Plaza Calafia on Sunday, May 16, at 2:30 p.m. Call 011-52-65-55-43-73 for information. (MIXICALI)

A Gathering for Grapes, the newscason in Valle de Guadalope starts with a bleasing of the plants and a Catholic mass at noon on Monday, May 17. The \$5 admission fee includes wine tasting and mone, Question? Call 011-52-61-74-08-29 for money. Call 011-52-61-74-08-29

"T-Rex" is now showing in the Om-mmax Theater at the Tijuana Cul-tural Center. Screenings begin at 3, 5, 2, and 9 µm. Tuesday through Fri-day, with additional screenings at 11 a.m. and 1 µm. on Saturday and Sounday.

### OUTDOORS

The Silk Oak Tree, a fast-growing

white). Highest Tides this month, measuring +6.7 feet, necur on Sairrday, May 15, at 19.8 m, and on Stunday, May 15, at 19.8 m, and on Stunday, May 16, at 19.8 m, and on Stunday, May 16, at 19.4 m, and the 
cet tides of the month, measuring 
19.4 sees seed on Stunday, May 16, and, and on Monday, 
May 17, at 542 am, Daring these 
inCeletrics of very ion tide, earlymorning head-placers can explore 
low-lying tidepools and perhaps 
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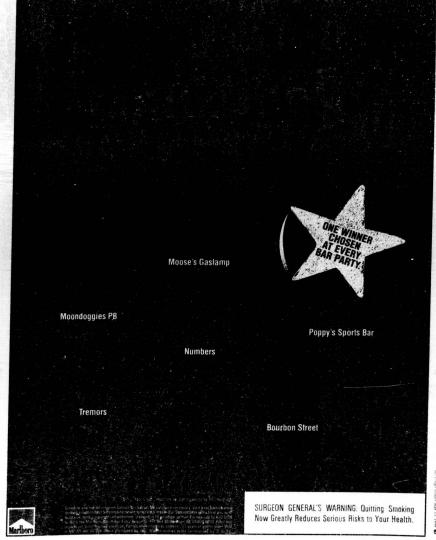
A Thin Waxing Crescent Moon re-turns to the evening sky on Sunday May 16, where it can be seen love in the west during early relight. On the following evening the thickening crescent appears below brilliant. Venus 87 Tuesday the moon lici to the left of Venus.

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New England-Style Contradance join San Diego Folk Heritage in its next dancefest, Friday, May 14, at 8 p.m. (beginners' instruction at 7:45 p.m.), at Trinity United Methedist Church, 3030 Thorn Street. Admission is \$6 Live music is by the Flies in the Ointment open community band, with calling by Steve Barlow and Harry Brauser 760-436-4030 (NORTH PARK)

bara Gibson, and the program rea-tures "modern, postmodern, and modern bailet works." Tickets range from \$12 to \$15. Sushi is located in the ReinCarnation Building, at 320 11th Avenue For information, call 619-484-6554, (DOWNTOWS)

Dance of Discovery, head to the Pa cific School of Tai Chi when Iren Nickels leads workshops — explor Neikels leads workshops — explor-ing internal feelings, sensations, and body wisdom through movement, meditation, and sound — May 14-16. No dance experience is necessary. For single day and drop-in rates, call 619-755-8209. Find the school at 130

The "Preludes and Poetry" with The "Prelindes and Poetry" series hosted by the San Deepo Balle promises works that "may be afrile to second or the promises works that "may be afrile to second on their Targer season." On Sarvida May 15, see the premier of Lintern based on the proposite Mexican poets gains, with their proposite Mexican probable on the popular Mexican poet larger, which their proposition of their proposition of their proposition of their proposition of their propositions of principles of their propositions of principles of their propositions of their presentation begins at 8 pains with the Science and presentation begins at 8 pains with the Science and presentation begins at 8 pains with the Science and presentation begins at 8 pains with the Science and proposition of the proposition of the second propo

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What Provoked This? What Provoked This year Paul's Cathedral Carter for the Arts yelan-ning an Anthony Quinn Islim Teal-al, starting with Requirem for a Henvyweight at 7:30 p.m. on Finday, May 14 Donations are encouraged. Find the Cathedral at 2728 Saith As-enue tat Fifth and Normegi. For in-formation, all 619-289-250. In-terface, and the Carter of the Carter of the Friday. Zerba the Greek INILCREST)

The Surf Video Marching C has its premiere on Friday, May 14 La Paloma Theatre (417 South Coa Highway 101). Screenings begin at and 9 p.m. Tickets. \$5. Questions Call 760-436-5774 for answers (ENCNETAS).

Spike and Mike's 1999 Festival or Spile and Mike's 1999 Featival of Animativa continues in Shervood Auditorium at the Museum of Contemporary An, San Drago through May 29, Each screening offers a spring of animation at 1962 and techniques, some of the films this variencide of life systricts Bannis Merts Gintalia and Balance, along with Pings, Taylance, Pinan Dram, Baney, Bings, and many others.
The section of a paperparts for all ages. Telecture 25 '50. Find the museum at 200 Propert street. The Festival Section 1979 of the Pinan and P

ages. Tickets are \$7.50. Find the in seum at 700 Prospect Street. The fe fival continues on Saturday, May 1 at 7 and 9.30 p.m. Call 619-454-02 for information. (LA 30), A)

for information: (A. 80.5.8)

The Bristling Showbis Satire Lepress Bonge—said to be "Bristain in
most always and entertaining
musse"— screens for the Sundas
Mattine Series at the Sun Diagobic Library on May 16, at 2 pm. in
the third-floor auditorium of the
library (RSQ E Street). The 1959 flick
stars Laurence Harsey, Cliff (Rindand Spissa Sim. 619-216-3800. Free
COMMONN.

I wo Indian Women Fall in Love

How About on Eeric Political

Reuben H. Fleet Science Center,

Mysterics of Egypt explores the tombs

# sharid. This National (cographic liftim includes depictions of the process involved in preparing, a plarach's body for circuit life is also the plarach's body for circuit life is and the Valley for the Nile and continues through Monday, September 5. Law rium has returned to the theater with. Pink Road Dark Sule of the Moson, continuing Thunday, through Sunday exeming, shrough Sunday exemined to should be should LECTURES

Showcase Lectures, in conjunction with the San Diego Historical Society's sents a lecture series continuing today. Thursday, May 13. Kathy Watkins will Talks start at 10 a.m., beginning with an informal coffce service. Admission is \$15. The white clapboard house is found at 2961 First Avenue (at Quince Street). For information. call 619-533-7355, (BANKERS HELL)

Pollution is a Cause of malform tion and death of infant porpoise fish, and invertebrates. Learn met coastal pollution when Clay Clifton speaks on Friday, May 14, for the American Cetacean Society, Clifton



Thursday, June 10. For ticket prices and showtimes, call 619-238-1233.

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### Dinner Evenings are \$50 per person

Includes dinner in the Turf Club, preferred seating, Fair admission and VIP parking. Availability of dinner packages is limited. There are also a limited number of reserved seats to these concerts available for \$11. All other seats to the Wynonna, Anne Murray, Gladys Knight, Hall & Oates, and Wayne Newton concerts are FREE with your paid Fair admission











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when Holley Witchey speaks at 5-30 pm. next Thursday, May 20, at the 5-in Diego Museum of Art. The fee is \$1.2 for non-members. 1-in tak-ets, dial 619-696-1966, (DA-BOA PARK, seniors and college students. The fee is \$45 for students, \$30 for adults

published Free For information, 619-727-1758. (CARMEL VALLEY)

peated on May 23, (BALBOA PARK

drama of Frida Kahlo's life and paintings still have the power to shork During "The Wounded Deer Frida Kahlo, Her Art, Her Life," art history professor Janet Brody Esser will explore Sacets of Kahlo's art and her personal life, "answering questions and raising many more." Hear the talk at 7 p.m. next Thursday, the talk at 7 p.m. next Thursday. the talk at 7 p.m. next Thursday, May 20, at the San Diego Museum of Man. Admission for non-mem-ben is \$7. Call 619-239-2001 to reg-

You Need Not Be a Buddhist to carn "The Art of Happiness" who Dr. Howard C. Cutler divulges "th

Write About It, the National Spe

Write About II, the National Speaker Association meets to "Learn the Se-crets of Centrug Your Book Published" from Nam to 12:190 prin next Thurs-day, May 20, at the Quality Resour (873 Hotel Circle Soush), Keynote Speaker John Kerners Shares Swich Secrets of Success in Marketing Your Book," and a guest of self-published authors will address all manner of publishmen seens. The for it 550 for obsolicition seens. The for it 550 for the publishmen seens.



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Calendar LOCAL EVENTS

Division.
The group meets at 7 p.m. in the

Otto Center Auditorium, just south of the main entrance gate to the San Diego Zoo. For more information, call 619-582-8945, Free. (BA, BOA PARK) "Images of Chine" mig, be seen when artist and photographer he-ence Main person and photographer he-ence Main presents a side-illustrated ketrure for the Chiremont Ar-Guild on Friday, May 14. The meet-ing begins at 9:30 a.m. at the Claire-mon Recreation Center (1300 & Chiremont Drive). Free, but more information, call 6:19-452-1376. [CLAIROMOST]

Rumi Is Alive! Can the mystical po-

the argument that Romin is Alise when he speek; at 6:30 pm. on Fri-day, May 14, at Bay Books, Crocitto is a "teacher of practical wisdom based on the teachings of Gurdjieff and Ouspensky." Bay Books, 1029 Orange Avenue; 619-435-6070. Free. (CORONADO)

Imagine, learn about "The Use of Active Imagination in the Time of Carl lung" and "its renavance to-day" when Chire Droughs speaks for the Friends of Jung at 7:30 p.m. on Friday, May 13: Hear the talk at the California School of Professional

Psychology (6166 Cernerstone Court East). Admission is \$12 for non-members. 619-587-4651. (MPA MESA) techniques for finding out "through the point in a natal chart known as the North Node of the Moon" when ian Spiller speaks for the San Diego As-trological Society at 7:15 p.m. on Fri-day, May 14, at the Joyce Beers Com-

Admission is \$12 for non-members

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Cet Talk, author Bob Walker plan Cat Talk, author Bob Walker plans a side ellustrated lecture on the Cats House and his new book, Can mic Everything, at 7 pm. on Firday, May 14, in the Hyde Gallery at Grossmont College, Free, For infor-mation, call 619-644-7000 x \$501. Find the campos at 8800 Grossmont College Drive, (\$L. CASON)

Micronesia" provide the subject for a lecture, slide show, and discussion of the reprigivery—outsider—on the peoples of Micronesia planned at 7 p.m. on Friday, May 14, in the

For more information, call 619-692-5773, DSD is found at 5998 Alcala Park, Free (UNDA VISTA)

The History of the Universe will be habitable by humans. Free, 619-420-8759. (SDSU)

Holidays and textivals Provide In-sights into the lives of a society's people. Learn about some of the 24 "Chinese Festivals" when SDSD his-tory professor Paochin Chu speaks for the U.S. China Peoples Iriend-ship Association at 2 p.m. on Satur-day, May 15, in the meeting isom of the Mira Mesa Library (8405 New

and the state of the state of

Become an Organized Traveler by at-tending in store travel demonstra-tions planned at the Container Store on May 15 and 16. Workshops di-

Wildlife Walkabout, learn about

"Gardens and Landscopes: What Does It Matter? The Cetty and Other fandscape architects Andrew Spur-lock and Martin Poirier speak for the Friends of San Diego Architecture at 9-30 a.m. on Saturgo Architecture at 9-30 a.m. on Saturgay, May 15 Meet-ings are held at the New School of Architecture, 1249 F Street, 619-287-0050. Admission as a suggested \$3 donation, (500/NTOWN)

"The Healing Power of Herbs: is There a Doctor in the Garden?" is the subject when Luna Rose speaks at 10 a.m. on Saturday. May 15, at Quail Botanical Gardens (230 Quail Gardens Drive). The event includes a lecture and herbal walk. To register. all 760-436-3036. The for is \$25 for

is \$40 at the door, Call 619-481-5650 tion. call 619-670-4159. Free.

Street, suite 113). The fee is \$30 for non-members. To register, call 619-669-1521. (E. CAZO)

Three Imaginary Round Tables of musical guists have been created by pannis and between Executive parts and between Executive Street, who will be register as the course of the street in the street of the street in the street of the street of

Medicine and Acupuncture? Fin-out when Vince Wang answers que-

"Ars long, vita brevis: The Brief and Enduring Artistry of Five Great Mu-siciam" is explored by educator and siciam "sexplored by educator and author Stanie Walens in a keture, wries at the Athenseum Music and Arts Library. The lectures examine the fives and personalities of cellist lacqueline Du Pre, ponisist Dino Li-potit and William Kapell, contribio Kathleen Ferrier, and tenor Fritz Wunderlich and samples their recorded lepacies

The Recent "Know Your Customer" proposals of the FDIC come under fire when Steve Currie speaks

What's the Deal with "Oriental

Countervity

Phiringuished Speakers, the stress at Congregation both Electrical deligners

for succession with Wy Good Wolfs,
cfell on Wednesday, May 19, at 29 gas wysfeld — a professor of political, acrite and communication
popies the quantum The Status of Certainer and a Palestinian State. Gan This Pace Lail "Speat to Just comments on the May 15 fusion (cation).

Takes pared 55 (1991) 952-1253 for reformation for the May 15 fusion (cation).

Takes pared 55 (1991) 952-1253 for reformation for the May 15 fusion (cation). All Writers Are Welcome to a "Fact

event — repeating once a mor through August — combines re-ing and critiquing of participa work, analysis and discussion

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6/9-461-8558. IL CADOV UCLA Lecturer in History and author Mary E. Cotey discusses her entically acclaimed book. The World through the Monote: The New Yorker at Mid-Century at 8 pm. on Friday, May 14, at D.G. Wills Books. Find the shop at 7461 Girard Avenue. 6/19-436-1800. The reading is free. It A FOLK.

A Humorous Account of his four A Humorous Account of his four-ver journs; through medical school is offered in Jeffrey Drayer's book The Cost-Effective Lise of Leecher Musing of Antifalia Shadent The good doctor will sign and discuss his book at Barnes and Noble Bookstore at 7.30 pm on Friday, May 14. Find the hop at 7.60 Fasaed Center Drives 619-220-0175. Free, IMSSIGN VALLEY,

-800-SKY-LOOI

Fresh Sound Times Two, the series at the Sproce Street Forum contin-ues when percussionist Vanessa Tomlinson and friends present an

Tombinoum and fiscands present in exclusion matter of performance, improvisation, and sound pretty exclusion matter and sound pretty of the performance of the perfor

lege Drive, 619-044-225, EL COON Estonian and Cacchoolovekian Folk Songs, madrigals, spirituals, and vocal jazz tunes may be heard when the San Diego Chamber Chorale joins the Mea Golge Vocal Ensemble and Women's Choir in concert at 730 p.m. on Saturday, May 15, at the University Chrolian May 15, at the University Chrolian

Basy on Standay: The groups gather again at 5 p.m. on Sunday. May 16, at the Church of the Good Samorican (4321 Eastgate Mall). Free For information, call 619-627, 2932 x2 onsLCRCST, UNIVERSITY CITY.

Patriotic Melodies and Unforget-table Music of the big-band cra may be heard when the Tex Beneke and in head where the Tes Benefer and This Officians general "Safeti to the Grean Willies As, Force I unit" at a pin. on Stratelly May 19; at the California Center for the Astr. In-condition. Center for the Astr. In-condition. Center for the Astr. In-condition of the Astr. Incondition. Center for Test Benefer, the thorse you stights referentiance by the Four Fereinres, congstress Fran Jeffres, the De-March, Solera, and thois California. Telesc range from \$18 to \$34 the Center of the Astr. Incondition of the Center of the Astr. Incondition of the Center of the Center of the Astr. Incondition.

Sing Into Spring, the MiraCosta College Chamber Chorale, the North Coast Concert Chorale, and the Camerata Singers plan a concert in a variety of styles and time periods for variety of styles and time periods for their annual. "Sing thio Spring Son cert on May 15 and 16. The San Elijo Chorale will join these ensembles in performances beginning at 7-30 p.m. on Saturday and at 2 p.m. on Sunday in the MiraCoux Gollege Theory of the San Son Son Son Son general For more information, call 760-795-6815 (OCENSOS).

Singathon '99, the annual fundrais-ing concert hosted by the 100 voice San Diego Master Chorale starts at

I p.m. on Saturday, May 15, on the upper level of Horion Plaza. The con-cert is free, but donors are encour-aged to give based on the number of songs performed. For information, dial of 9-234-SING, (principles).

"Mom's the Word" when Milbre "Momits the Word" when Mutter Boat J greates a support of the University of the J greates of Algorithm of the Boat J greates a support of the Boat J mation (BLANDY)
Pun Another Candle on the Birthday Cake for the Master Yogs
Academy, celebrations include two
concerts by Shanti Shanti on Sunday.
May 16: These two Western survey
for how with the power and
beauty of Sandiri' at a young age,
and they'll perform at 3 and 3 pm.
Anomac and 69-45-699 for reservations (IA-90-16).

Chilean Concentration Camp Surwww.juan.del Valle will sign and dis-cuss (en españo) his book Campos de Concentración: Chile 1973-1976 at 7 p.m. on Saturday, May 15, at Casa

Comedian Suzanne Westenhoeffer performs at 8 p.m. on Saturday, May 15, at 4th & B (345 B Street) Tickets are \$18 general at the door For information, call 619-231-4343 (DOW), TOWN)

What the Heck Is China Falun

the "five-set exercises," and more at 7:30 p.m. from Sunday, May 16, through Monday, May 24. Find the

Classes still open

Suggestible in Encinitas, hype Street; call 619-644-7255 for infor-

6400. Free (ENGINITAS)

Vietnamese, Ugandan, Filipino and Spanish choirs — along with tell ringers and bagpipers — are part of the 1999 Diocesan Youth Choir Fes-

Music 131 Students of George Lewi plan a concert at 8 p.m. on Sunda May 16, in Erickson Hali at UCSD jazz standards and experimenta

The Bold Are Welcome, open pros readings run from 8 to 11 p.m. on the first and third Monday of each tories and work, there's a 15-minute ime. limit. Sign-ups. begin. at 30 p.m. Free, Find Twiggs at 4590

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the become Avenue Klezmer Ensem the account Awenuer Kezmer Ensem-ble, Gilbert Castellanos and His Hammond B-3 Organ Trio, and the Amazing Golossai Bano ia UCSD student klermer band, Organizers promise a kith' comer and food and fudaica for sale. Admission in free for information, and fact Assaults.

60° 260-6616 motthe-sear Models from Schooling and Chile is on agricultural Chile is on agricultural Chile is on agricultural Chile is on agricultural from the Chile is on a Turcilia. Mai 18. In Academie Had 100. The song-sear surgicia Spanish, Cucchias, and 31 maist and the Turcilia Chile is on a surgicial Chile is on a surgicial Chile is on the Chile in the Chile in the Chile in the Chile is on the Chile in the Chile

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"New Writing Series: Spring 1999,

Tony Award-winning chrorography by Savion (Gover, Inst the stage at the San Dispo Cavic Theatre for a cun May 18-2. The show or discrete for going the stage of the Cavic Theatre for a cun for the cavic that the cavic that production).

Performances begin 47.70 µm. Touchas, it produces the cavic that the c

ing Arts Center (210 East Main S Tickets are \$14 and \$16. For re

The Prodigal Poet Returns! Chri

"Memoirs of a Confederate Sur

Officer are offered in author Evelin Sieburg's tale of her grandfather's Civil War experiences. Sieburg signs and discusses the book at 7:90 yan on Tuesday, May 18, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive, 619-20-0125). Free: MISSION VALLEY

Chicken Soup for the Four Seasons, enjoy live classical music, a light meal, and a motivational speech by Marci Shimoff, co-author of Chicken Soup for the Woman's Soul, at the Four Seasons Resort Aviara on

(CAM, SALO)

UCSD Literature Professor Stephen
Con will speak, answer questions,
and sign his book The Titanic Story:
Hand Choices, Divergenue Decisions
4 p.m. on Wednesday, May 19, in the
UCSD Bookstore. Find the slore in
Price Center on the UCSD campus,
619-534-3149. Free. ILA SQLA)

That Rings a Bell: High school and

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#### TV

terrait. The roys from bottom and serial class. Home, there Guttenberg went on to make four Police Academy mervies in three years, Cocom, Casper, Three Men and a Baby, and a mountain of cash. Howefur the Holishy— an attempt to regard something Three Men and a Baby are tonight. Thursday, May 13, at 7 p.m. on the Disney Chan nel, Cox Cable Channel 52.

Some Might Call It Hypocrisy and self-loathing to criticize trash while si-multaneously feeling a deep attraction to it, but us contrain:—d one had no sense of its seductive power, one might not recognize the magnitude of the danger. We recently rested most of the Howling series, plus Plauntam, Hellnier. Hallowers airs tonight. Thurs day, May 13, at 10 p.m. on the Sci-Fi

#### THE WORLD THROUGH A MONOCLE



Author: Mary F. Corey was born in New York in 1943 and lives now in Los Angeles. She moved from New York to

California, she said, "when I was very small. I went California, the said, "when I was very small. I veerit to elementary school here. Then Lewet back to New York when I was preteen and went to a progressive school, Dalton. It was an early biosastic person." Her fastier, George H. Gorey, was a blacklisted seressiviter, conviere of such films as the 1944 Mr. Windle Goe to War. He went on, Ms. Corey said, To invent a very doth, ar sect cover, which made thin soots efflored than he had been

which made him autor than be an about the mean that the mean of the friends thought that my father was the actor. Wendell Corey, She was also swanting to meet him and was recribly disappointed. My mother was a barly famous retailer. She was the first woman two president of May. " " You York he was with the My Company on there and then with May Go in New York." and then started an advertising agency out here."

Ms. Corey went to Brandeis and then UCLA, where she received her B.A.

her M.A., and the doctories. Here a successful arere as a reverse in the Archael M.A. and the doctories. Here a successful arerer as a writter and editor. Ms. Corey took her graduate degrees later in life, starting back to school when she was 42. "I am truly living proof," she said, "that there are second acts in American life. Truly."

The World Through a Monocle: The New Yorker at Midcentury; Harvard University Press, 1999; 251 pages; \$25.95

University Press, 1999; 251 pages, 253.95
When I leava a sumpater, proving up in Manhattan, all the adults I knew subsorbed to The New Yorker When, as a tempage, my mother moved us to unithers Brendla, all the adults I neet there subsorbed to The New Yorker, Beading Mary F. Corey's The World Though a Monode. I realized that my very does of what it meant to be an adult came from the pages of The New Yorker, What it meant to leave a duell of any and the meticulously described suburban homes in John Cheever's short stories; if you were a young swimar, you doth hoped and feared you do real as wife and miners of the suburban homes in John Cheever's short stories; if you were a young swimar, you doth hoped and feared you do real as wife and miners of the French of the New Yorker of the Cheever's Mort Stories; if you were a young swimar, you do this pade and feared you do real as wife and miners of the French of the New Yorker of the New Yorker of the Province of the New Yorker of the New Yorker of the Province of the Province of the Trind World and you laughted at the magazine's cacupied a Monosée often is the summary on the book's very attractive dust jacket, or I shameleasly quote it here:

The best explanation of what The World Through a Monosée often is the summary on the book's very attractive dust jacket, or I shameleasly quote it here:

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The best explanation of the pade of the Porton of the New York and the World Through a Monosée's dust jacket that the boundage of Biokin Alol, English moroes, and French women's. dust jacket that best described the book is that by Tomos Bender, surface of New York intellect.

best describes the book is that by Thomas Bender, author of New York intellect. best describes the book in that by Thomas Bender, author of Now York intellect.

A History of Intellectual Life in America: "Mary Comp's Jaccinating history reveals past how much of the life of America at middentrary showed up in the pages of The Now Porker, Her lively arrataire recovers this lost world. She offers not toostalge, but rather wis, literary gase, and a full command of the historical instance... Curely "sleaded priors, spiced with intory, makes a very serious history amusing as well as edilying."

Ms. Corey ladd told me that as a historian, her principal interest was

postwar America. I said, on the afternoon that see talked, that her study of The New Yorker in the postwar period was

such a smart choice.

"And a choice," she said, "that had not been made by anyone else. Oddiy enough, You have all the application for been mude by you have all for a populgrass for The New Yorker, you have all for a populgrass for The New Yorker, you have all of these disby, unfortunate descriptions of Bill Shawn and Lillian Rosi's cavorting in the sake. But there is actually nobody who's looking at the magazine from outside.

more automing in the same that meter is assume processly within assuming the magnitude from obstitution with very goad does alone how I was guing to write the Control of t

"Well, what I did was this. A friend in Boston found me hundreds of old ones. And I searched them out everywhere. It became my mission, I was in Bozeman, Montana, on vacation. In an old barn I came upon an entire volume of the magazines from 1953. I was beside myself! They were seiling it for \$2. I of the magazines from 1951.1 was beside mostl? They were steining it for \$2.1 tigged that borne in my arm on the plants: if also Xerousd massive amount encountries a support of the plants of the pla page of The New Yorker.

page of The New Yorker."

M. Corey divides her book into nine chapters. One chapters is titled "The War between Men and Women." She said that it was one of her favorites. "That chapter," the said, 'was my surprise. It was my real "ah-ha." That this sweet, sensitive, docum ranguone written by these civilized, docum people— and I'm not

sensitive, decent magazine written by these civilized, decent people—and I'm not being uronic—bould ep pass without comment this actionary between men and women. In terms of the relationship between men and women has teached in the protosome and the sensitive of the relationship between men and women has easier than the protosome and the sensitive protosome and the magazine than men, and the sensitive and the magazine than men, and the sensitive than the protosome and the sensitive than the sensitive that the sensitive than the sensitive that the sensitive than the sensitive than the sensitive that the sensitive than the sensitive than the sensitive than the sensitive that the sensitive than the sensitive that the sensitive t profound function for them. But it was an incredibly sexist enterprise

Ms.Corev described an advertisement in the magazine for Angostura Bitters. "A guy has just pushed a woman through a plate glass window. You don't see the woman. You see only the shape of the woman in the glass. He says. 'I told you not to forget the Angostura.' It was pretty wild:"

\*\*Told You wild Moore to the Angostura.' It was pretty wild:

\*\*Told You wild Moore to the Angostura.' It was pretty wild:

\*\*Told You wild Moore to the Angostura.' It was pretty wild:

On Friday, May 14, at 8.00 p.m., Mary Corey discusses her new book at D.G. Wills

Books, 7461 Grand Avenue, La Jolla (619-456, 1800)

nobility to money. Airs Friday, May 15. dot and her (until recently) ailicon

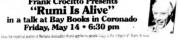
at 8 p.m., on KTLA, Channel 5

Someday, When They Write the definitive comparison between quintessential sex kitten Brigitte Bar-

with Big Guns motif in each. Viva Maria airs Friday, May 14, at 11 p.m. on TCM, Cox Cable Channel 74. Maria and Barb Wire to Hawks and Doves, remember the Cold Wart Remember mutually as-

**Frank Crocitto Presents** 

with — say that it's okay that it's "un-realistic" because it's a fairy tale. It's



Mr. Cevitto, a teacher of practical wordow based on the teachings of Gurdiell and Overendo will both you and finance in more over I clear enter and renders and English intentions. Me Circuitto in the founder of the Discovery Institute in New Holz. New York 2007. of practical wasdom now in its 20th year. The institute has finitered and supported a sportful blockstone, accordingly whose and service high

schools, an art center a monthly madgeme, and a community called humpholi In addition, Mr. Crocito han established Discovery West in Santa Fo. New Mexico, and a group in the San Diego, are than here a tri

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ernment that want to make so doesn't. Airi Saturday. May 1 4 a.m. on A&E. Cox Cable, Cha

What Exactly Is the Danger of What Exactly is the Danger of Trank, you saker reading the last sign for Hallowern. Bent the DeNiro/Note Cape Fan, then their the Matchum/Feck original Showing a too mark, wallowing in fifth and comer-tor mark, wallowing in fifth and comer-tor mark, wallowing in fifth and supervising end into loony insuring showly, surely, the human becomes the cartison, DeSiric is overbisens. Matcham is creepy. The original Cape Foer as in Saturday, May 15, as 7 p.m. on TCM. Cor Cabir Channe

So You're Ready to Step Up From So You're Ready to Map Up From The Matrix and Seream into the realm of moves that exit specially on one "film" Start with Hitchicok, movies that work on overall levels, movies that grow with you. Avoida Francis Ford Coppelia's Communities—though good, it's too all struct too illow, too character drives. Airs Naturday, May 15, at 9 p.m. on TCM, Cox Cabic Channe

boylated. It must be constituted that TV symptomes curpasses Holly wood. Compare the Talking Tabors in Look Who i Talking and Family Goy—the Letter, though brilliant.

Sympathy for Ken Starr, it's not all fun and games going after wrongste-ers. The crusader feels tempted to la-the world have the dreck in clamos-after. But as long as ostensibly intel-ligent playwright. New Yorker colum-tist Steve Martin makes slop like I w ther of the Bride II, we Viceop fighting. Airs Sunday, May 16. on KGTV, Channel 10. Check local listings for

saons of Annu Karenna can be seen Sonday, just in case you're so sick of The X-Files that you're willing to miss the season finish. First, the Greta Carbo 1927 silent version, then the Vivian Leigh 1948 version, then the May 16, starting at 9 p.m. on TCM, Cox Cable Channel 74.

#### SPORTS

Padre Baseball, the San Dies Padres are in Cinsionart for games against the Rod May 14-16, with games at 4-95, 4-95 p.m., and 10-15 a.m., espectivity. Then it's home to Qualcomen Stadium to host the 5t. Louis Landinath May 16-20, games start at 7-95, 7-25, and 2-50 p.m. All of the games are bread cast on KFMR-AM. (5-60) and in Spanish on station XEXX. M. (14-20). For details, dail 619-289. INTO MESSION VALLEY

Rev Jt Up and Go to Cajon Speed

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#### BRIEF HISTORY OF A RIVER

The O'toy woman slipped off her willow tree skirt & slides nto the river. They say you can love a river but the river was oving her — loosening her limbs, loosening her straight black hair, darkening her soot tattoos as she opened her leg-& let her body sip the sweet sweet water. The white bird &

Be let her boely sig the sweet sweet water. The white hird & the salven film most have migrated a thousand times while she lay there in the shallows for when she stood up the horse of Padre Junipero Serra was tepping lightly entre his scraler came at Asym Lode: The Padre was supring locations even the light was rich in this new land. A O very of ducks quacked & lifted their heavy bodies not of the rever. There was sum constaunn. Did the dusk is belong to tool or the Kingf. Dipharlo he command, the firm and both his duck. B by the time the last feather and rest.

His train slock his duck & by the time the last feather sawkins, the water.

In did not feel approaching sugarous could be seen, in his Diops, the city across the river, cow hides were being stacked—along the banks of the Agua Duck is supporte were watering the castle. As the cattle bowered their heads to drain they saw nothing but their own pind faces—even in their widest cow directors they could not see themselves as those widest cow directors. Sky colored water, cloud-colored birds, lo: vaque new flag Squatters on squatter's land turned Kancho de la Sauson

to Vitional Ranch, Agus Indic into Sweetsvater River, & was into fruittrees. Drought then flood. The unquenchable some unit furthere. Proughe than fixed. The unspensibility future of undistand, NASE years cannot contribute on center down. Less the allocational statistical panage, of the sterchest front creation forwards that the fixed than the state of the statistic beginning to whether them to the word allowed the contribution of the statistic beginning to whether them for the statistic beginning to whether the statistic beginning that the statistic best statistic beginning to the statistic best statistic beginning to the statistic best statistic beginning to the statistic best statistic best statistics. The boy with the gold query point of the statistic best page and proposed to statistic best statistics.

spray point on the blue heat pank is going to scand I row lattice are before than own on the freeway underpass. The stalled water looks and to him, like goesn variet. How done the unasys water from Armona, water from Gologado, water from the Sweetwater riseer. Late in the 20th century a woman from Armona, water from the done that the state of the containty and alternative action. The state is the 20th century a woman water water intell on her. If the way young is she drink the water water health on her. If the way young is she drink the water all the right missacray. If she way old, has drunk the water all we with all the state problems. her life she might shrivel in her bed like the river. If she ands too long in the stream of water her pores will open



from San Diego State in 1991 and now teaches. English full-time at outhwestern College. She has been Southwesters (ollegs, She has been sworted the Lan Angies Arts Council Award, the AWP Intro Award, and AWP Intro Award, and have been published in the American Bears; Bearson, The lown Bears and the Somma Review, and he book. Plain Envelope, was published by West End Persa in 1998. Right History of River' was awarded from place in this article of the River and Awarded from place in this second seco

year's Santa Cruz National Writers Union contest.

The Monthly Walk/Run/Skate/

May 17 (and the total of the every month), starting at 8:30 a.m. in Fanuel Park (located on Pacific Beach Drive, at the south end of Fanuel Street, on Sail Bay), Participated Street, on Sail Bay), Participated Street, on Sail Bay), Participated Street, on Sail Bay).

Falling for (not in) Fallbrook.

The Rolling Hills of EastLake provide the backdrop for Cycle EastLak

Champagne Loop 1, join the hierar Club bicyclists for a socially paced 30-mile scenic loop around the San Marcor Mountains on Sunday. Astron Mountains on Sunday. May 16. The just internal 9 am in the parking for behind the administration of the particular state of the particular stat

Walk for the Environment, the se-rand annual Sk walk mosted by the Sierre Club starts and exist on Sun-day May 16, at Sieth Averare and Laurel Street, with a result winding through Ballion Park. For informa-tion, did 155 (19) 1741 "Bulgar evo-

The "Famous" El Monte County Park ride led by John for the San

#### SPECIAL

What's a Cask-Conditioned Ale

Ale Festival takes place on May 18 and 15, at Pizza. Port Carisbad. Over 40 cask conditioned ales from 12 to cal breweries and many national breweries will be featured. Hours are 5 to 11 p.m. on Friday, 11 a.m. to 11 p.m. on Saturday. The \$10 ad-

It's "Luau Time '99" when the 46th H's "Laws Time" 99" when the 60sts annual Cajon Valley Junisone 166sts piace from May 14-16 at 1961y Trillard Stevet, Look for continuous enter-tainment, cards, brings, acutero, 50od, and carriaval games Adminisons fore, 619-444-9425. Festival hours are 5 to 10 pm. on Friday, 9 a. n. to 10 pm. on Saturday, 9 am to 8 pm. on Sunday, 81, 65-696.

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"Arch in the Park," head to Los Penasquitos Canyon Preserve on Sat-urday. May 15, when the San Diego County Archaeological Society hosts events between 10 a.m. and 3 p.m. The theme this year is "Preserving. California" Soliden Herriage": and activities include a nature walk and activities include a mature walk and tracking demonstrations (10 a.m.); guided fours of the Ranch House and the ongoing archaeological excava-tions of a prehistoric Kumeyasy site (throughout the day); lectures on "Excavations at the Ranch House" and "Historians and Spanish Occu-pation of San Diego" (12:30 to 1):30 pm.); fillsinkapping demon-strations, storytelling, and more.

Admission is free. For more infor-mation, call 619-694-2981; dial

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'Neurons or Neurosis? The Etiology of Anorexia Nervosa"

Roam-O-Rama

#### A Guide to Unexpected San Diego • By Jerry Schad

A guide to Unexpected 3 an Diego \* by 
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0.0 at Mazle View und Astwood Streets in Lakeside. Astwood becomes Wildcat Caryon Road north of Lakeside). For your first visit, plan to attend the guided nature walk (Sundays at 10 am. and 130 pm. through June. and again after August) to familiarize yourself with the area's natural history, interpretive themes include plant dentification, chaparral ecolo-

area's natural history, interprete themse include plant denderation, chapean scole by genote, between the control of the contr

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AMORE BALLROOM

k.: rides, and more, but not an as show. Head to MCAS on Saturday May 15, from 10 a.m. to 4 p.m.; ad-mission is free: 619-577-1000

Mode's Blooms, the floral firsts in Bulbox Park continues through May, with over \$5000 seasonal blooms, which over \$5000 seasonal blooms with the state of the st tages. It's all free. For information call 619-239-0512. BALBOA PARK.

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kids from the county's 4-H and FFA clubs participate in the East-orn San Diego County Junior Fair and Livestock. Competition, continuing through Saturday, May 15, at the Lakeside Rodeo and Fairgrounds (at the corner of Highway 67 and Mapleview). Displays include floral dataset above the corner of the County County of the C

call 619-239-0512. IMBADS 14900-Captivated by Cats, Bob Walker and Francic Mooney share their lores with nine cats and one dog, and they've constructed more then 100 feet of devated causality and other areas for frien frobloing must here home. Four the Cats House — in cated at 5010 Northware Nevine: on May 15 and 16. Hours on share day are 700 by jun; 1551 and nooth 14 4 p.m. on Sunday 1551. Donations

A

benefit the National Cat Protection Society. For information, call 619-469-8771 or 619-644-7000

ment, amusement games and rides. For details, dial 619-296-8731. Free.

Bead There, the first annual Bead Bazair hosted by the Bead Society is set for Saturday, May 15, from 10 a.m. to 4 p.m., at the Handlery Hotel and Resort. Organizers expect over 40 vendors to offer "head trea-sures and fanciful finished merchan-tic." Admission is 33. For informadise." Admission is \$3. For informa-tion, call 760-966-9715. Find the Handlery at 950 Hotel Circle North.

Oro Drive, at Highway 76). The event includes obstacle course demonstrations and presentations Free. For information, call 760-754-3300. (OCEANSIDE)

"A Neighborhood Renaissance" the theme for the third annual Nor Park Spring Fessival, set for Sundi May 16, from 10 cm. to 6 p.n. long five blocks near the North Pa ign (at 29th Street and Universi-venue). The festival promises 1: endor and food booths, live ente

Bring in de Bergains, it's "pay what you can afford" ticket day on Wednesday, May 19, at the Arts Tix booth in Horton Plaza. Bergain Arts Day allows you to choose what you want to pay for tickets to upcoming events throughout the county. Tickets go on sale at 10 a.m., with the windows closing at 6 p.m. for more information. Sail 19-497-2005. Sales are cash only, on a first-come, first

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ses: Buy 1 pair, get 2nd free O Body Sculpting Free vitamin C facial wrap

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gional interior and landscape de-signers, working in 16 design spa.es. The showcase is open through Monday, May 31. Hours are 10 a.m. to 4 p.m. Tuesday through Thurs-day, 10 a.m. to 8 p.m. Friday, 11 a.m. to 4 p.m. Saturday and Sunday. Tick-ets are \$15. For more information, call 619-533-7355.

der eight years old will be admitted, no photographs may be taken, and your shoes must be flat. (BANKERS NLL.)

unset over the Park, the fifth aninformation, call 619-277-6090. HILLCREST

FOR KIDS

Pupper Shows, the Buds 'n Blooms

insy and The Tortoise and the Hare at the Marie Hitchcock Pupper Theater at 10 and 11:50 a.m. on Thursday and Friday, May 13 and 14; and at 11 a.m., 1, and 2:50 p.m. on Saturday and Sunday, May 15 and 16. Two flower friends dig, up trou-ble, laughter, and fun in the garden in Ritty Rosey and thirty Blosson! Turn

Over a New Leaf, performed by Lynn Trimble at 10 and 11:30 a.m. on

Trimble at 10 and 11:30 a.m. on Wednesday and Thursday, May 19 and 20 (with shows continuing through May 23).

Find the theater near the Acrospace Center. For more information, call 619-683-5045. Regular admission 1s 25 for adults, \$1.50 for children, free for those under two.

Firstbook Story Time, hear Pete's a Prized by William Steig and do a col-oring activity and play games at Barnes and Noble Bookstore at 11 a.m. on Saturday, May 15. Find the store at 1040 North El Camino Real; 760-943-6400. Free. (ENCIPATAS) Two Tales are on tap when the chil-

dren's story hour hosted by the 1800N Works mart's at 10 a.m. on Saturday, May 15. Listen to the Dr. Seuss clas-sics The Lanax and Hop on Pop. Free. Find the shop in Flower Hill Mall, at 2670 Via de la Valle; 619-755-3735. (DEL MAR)

Makin' Music, it's the theme for the Saturday Story Time starting at 11 a.m. on May 15, at Borders Books and Music (1072 Camino del Rio North). 619-295-2201. Free (MISSION VALLEY) Carnival Concerts hosted by the San Diego Chamber Orchestra continue at 4 pm. on Saturday, May 15, in the indoor activity center at the Del Mar Fairgrounds. The theme this week: "Sea Songs and Shartties, Music in Motion." Tickets for the one-hour Motion." Tickets for the one-hour program are \$10 for adults, \$5 for chi-dren. Bring blankets or beach chairs, or use the bleachers. For information and reservations, call 888-848-7326 or 760-753-6402. (OEL MAR)

Too 75-602, Ook 8999
Treasure Hun, the Hirboriside School is hoating its Discover San Diego Trassure Hun on Sattandy, May 15' Starting, at 1 p. or, Tamilies must see public transportation to complete the treasure hun (travel societies are provided); cach humily acceives one illustrate, dreamer book with maps and intentable. Tahiri, dutine and entertainment. The fees 51.5' for two pariner families, 57' for single parent families, 57' or register, and enter 52'-55' for, (Committon).

Musician Kevin Roth plans a kid's music party to showcase his newest release, Now I Lay Me Down to Sleep, at 1 pan, on Saturday, May 15, at Bor-ders Books and Music (1072 Camino del Rio North). Free, For information, call 619-295-2201, DMSSION VALLEY)

Take a Nature Hike around Lake Jennings with ranger Mary Ramsey 2 p.m. on Saturday, May 15, starting at the playground. Wear closed-toe shoes. Find the park at 10108 Bacs Road. 619-694-3049. (LAKESIDE)

Learn About Crabs and their rela-tives at the Birch Aquarium-Mu-

seum on Saturday, M2; 15, at 9:30 a.m. (Julidren (grades 1-3) will interest with live animals and make crafts. The fee is 15. The aquarium is located at 2000 Expedition Way off North Torrey Pines Road, south of La Jolla Shores Drive; For the re-quired reservations, call 6:19-534-7336-04-88448

tle, magic mirror, mini-city, and chil-dren's marketplace. Find the mu-seum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD) That Belletic Rodent Angelina visits White Rabbit Children's Books during the story time at 2 p.m. on Sunday, May 16, Find the shop at 7755 Girard Avenue: 619-454-3518 Free. sain 103/260/20/037 Consistent Children's Manusum of San Disgo, the merceat cithini is "Design worlds/facility Minds." as soort-ing coloring means fifting the entree means of the embission mixed in means of the embission mixed in installation by miss and designers, senting patient per and will change the embission mixed to be petitic origin principles and will change of the embission mixed the period of the embission mixed to be a sent or an embission of the embigate of the embiga-tion of the embigate of the embiga-tion of the embigate of the embiga-tion of the embigate of the emb (LA JOLLA)

design theme, focusing on the roles and functions of common objects. Fun with Rights, kids are invited to show is cruited "Fashrom Is," orga-nized by international designer Zam-das thiode. The mostillation begins remark a street of the control of the com-trol of the components of serving zero from they look in historical gards, handle the components of serving zero from the components of serving zero from the look of the components of the components of the Kish plays house with children in Mexico via the networked virtual re-striction of the most of the con-trol of the musicom and the Na-tional Center for the Arts in Mexico City by artist Sheldon Brown. Through interaction and on screen show — celebrating the 50th an-niversary of UNICEF — includes photography, artwork, sponsor dis-plays, and information about chil-dren's issues throughout the world. Admission is free. Hours are 10 a.m. to 4:30 p.m. daily, with hours ex-tended to 8 p.m. Friday through Sun-day, Questions? Call 619-268-7787 for answers. (BALBOA PARK)

ADVANCE

Children's Discovery Museum of North County (the new name for the Carlsbad Children's Museum) is de-signed as an educational environ-ment through art, science, and social activities targeted for children. 2 through 12. Look for a medievoir as-tle, magic merror, mini-city, and chil-

Continues through May.

Continuing exhibits include
"The Book Stop," "Improv Theater."
"Cora's Rainhouse." Find the museum at 200 West Island Avenue Dial 619-233-8792 for additional de tails. (DOWNTOWN)

#### MUSEUMS

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

Antique Gas and Steam Engine Antique Gas and Steam Bagins Museum, the museum's activities in cloude locating; collecting, docu-menting, and preserving historical gas, steam; and horse-powered equipment related not only to agri-culture, but to the general develop-ment of America. The collection is made up of equipment used in lum-bering, mining, oil drilling, and con-struction modulaties. In addition, the

museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Av-enue. For further details, call 760-941-1791. (vi514)

Bonita Historical Museum, the mu-seum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs: artifacts, tools, and farming imple-ments; the district's 1953 fire engine.

and bound copies back to the 1930s of the Chula Visia Star News. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional in-formation (BONITA)

Chinese Historical Mus Chinese Historical Museum, cur-reat exhibits include "In Search of Gold Mountain: The Photographic Gold Mountain The Protographic Husery of the Pinnes in San Diego," and others focusing on Chinese American vectors, the Chinese let-tery, archaeological antacts from old Chination sites, and other objects re-tating to Chinese bistory and other The museum is located in a building originally hould in 1927 for the Chinese Mission, adjacent to the

the Chinese Mission; adjacent to the building is an Asian garden, includ-ing a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 404 Third Avenue (at 1 Street): 619-338-9888.

Chula Vista Heritage Museum arti-facts made in a relocation camp, fish-ing rigs developed by local Japanese fishermen, and military decorations awarded in World War II are all part of an exhibit at the museum markin apanese American contributions t the South Bay during the past 100 day, June 30.

day, June 30.

The museum features glimpses of Chula Vista's past; the opening exhibits include lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Sur newspaper building, and relics from the Oray Watch Company. Find the museum at 360 Third

Avenue. For further information, call 619-420-6916. (CHULA VISTA)

Command Museum of MCRD, arti-facts from the beginning of the Ma rine Corps to the present are dis-played, with special rooms dedicated to ribbons and medals and to the Boxer Rehelion. The museum is located in Building 20. just inside Gate 4, off Pacific Highway, 619-524

Creatio: Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North, For more infor-mation, call 619-448-0909 x231. George White and Anna Gunn

George White and Anna Gunn Marston House, this bistoric home sits on five acres of landscaped grounds with a formal English Romantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architects William Hebbard and Irving Gill, the Marston house design in in keeping with the early 20th Century American Arts. and Conference above the property of the control early 20th-Century American Arts and Crafts period, which emphasizes simplicity, function, and natural ma-terials. The museum is located at 3525 Seventh Avenue; 619-298-3142. URLIGREST)

House of Pacific Relations, Inter-national Cottages are open every Sunday from 200n to 4 p.m. to pre-sent the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and

Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-4069. (BALBOA PARK)

Museum of San Diego History, in celebration of California's Sesquicentennial, the museum hosts "Gold Fever! Untold Stories of the Califor-Foret United Stories of the Californic Gold Rush Prough Friday, June 1.1. The touring children of photographs. Into marine published on photographs, included the oney of the his office of the properties of the Party Miners' had on Man Degas and the Pallon pold or that for the Party American Conference on the properties of the properti

Diego Historical Society's photograph archives, continues through Saturday, August 14, with San Diegans at work throughout the past 100 years. Ongoing exhibits include "Eden in the Desert's San Diego's Quest for Water," The museum is located in the Casa de Balbao building; 1619-232-6203. (BALBOA PARH)

609-225-2020. HANDON PARIO Fleeber B. Feet Science Center, continuing exhibitions include "Sym-netty." Fleeto Tech." About Face. "Signals," and "Ssyscapes." The per-manent exhibitions person a said," see "Signals," and "Ssyscapes." The per-centific principles. Explore the various methods of transmission and storage and retrieval of information, such as lacers, flashing lights, sweeforms, and more. For further information, call off-226-1223, Suckent Person.

San Diego Automotive Museum, through Sunday, May 30, see "Off-Road Vehicles: Forging a Legacy of Hardiness and Determination," of-fering a look back at the history of the sport utility vehicle (SUV). Vehi-cles featured include a 1942 Ford GPW, the predecessor of the Jeep; a Kubebaseen, and M-42 Milithy Milite.

GPW. the predecessor of the feety a Kubelwagen, and 442 Mighty Mite; a Chenoveth Fast, Attack Vehicle; and several off road race champtons. More than 80 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Starfight Bowl; 619-231-2886. (BALBOA PAIK)

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark Star of India, the 1898 San Francisco Geryboat Berkeley, and the

1904 Scottish steam yacht Meder. There are also matirol exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library. The museum is located at 1306 North Harbor Drive, along the Em-barcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153, (DOWNOOM) 1904 Scottish steam yacht Meder

San Diego Museum of Man, unravel

San Pasqual Battlefield State His-toric Park commemorates the class San Pasqual Bartiefield State Historic Park commonents the clash ton December 6, 1866) Jauring the Hecknan War between the U.S. Dras goons, loblered by salves a role of the pasquare of the p

Villa Montezuma, built in 1887 for 619-239-2211 for more information

boat around Cape Horn in 1850. Find the museum at 410 Island Avenue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

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hibit "Mysteries of the Mummies."

Among the treasures featured in the exhibit are a multitude of mummified bodies and hundreds of related artifacts such as caskets, tombs, sacred skulls, and shrunken heads. Egyptian, Peruvian, and Mexican mumraies are part of the exhibition, taketh handless around and human casheds handless around and human cashed handless around a second cashed handless around cashed h

Egyptian Vertwine, and Metrican which includes servined and human relicts, as well as two life-sized tolerants, earlier and the servine desired to the servine and the tolerants and the servine and panings from the Vertextels states of Metrica and Trainible are desired to the servine and panings and panings from the Vertextels states of Metrica and Trainible and panings and panings desired word are life to the servine and desired to the servine and desired to the servine and the servine and proposed to the life political life, and consequent consequence to the servine and t

tributed their talents to the mu-cuou's amund Southest Indian Arts. Colloquium. Espect to see a diverse collection of carrison, figurines, jewedry, Islom glass, and pottery by Na-tive American artisans. The show closes on April 30, 3000. Life in Egypt 3500 years ago is dejected in the museum's new Chil-dres's Discovery Center. Time Travet to Ancient Egypt' features a walk-through rentimon of a noble-tural's home, and organizers yomine a specific them each month.

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an Diego Opera ended its season with a bang.
I refer not only to the consistently high
musical and theatrical quality of their
Maskal Ball production, but also to the gun which

Maskaf Rall production, that lasts to the gamwines were decided to the state of the gamwines. Traditionally, the bartoner—jest our beautiful to the state of the gammines of of the That is certainly the way things

That is certainly the way things happen in the version (a response to the censorship in Naples, where the opera was commissioned) that takes place in Boston during the colonial period. Repeating his Colonge Opera production, and following a trend that has become more widespread in the last 30 years, stagedirector Michael Hampe chose to return to describe the commence of the control of the colonial period. the original concept of composer Verdi, his li the original concept of composer Verdit, his li-bretist Somma, and French dramanti Scribe (on whose play about the Swedish King Gustav III the opera's based), Assassination by firearm is no doubt more appropriate to the Sweden of 1792, where these revisionist productions are located, since the historical Gustav III was in fact shot dead at a masked ball.

But neither the owner's libration on the ma-

dead at a masked ball.

But neither the opera's libretto nor the music suggests a gunshot, and at San Diego's Civic Theatre, the shock of that sudden bang (even

titters, rather than with the exalted awe and com-passion intended by the melodrama and the composer. Dying of a stab wound, tenor Richard Leech might have been able to capture more of

This was the only point or which I found myself taking issue with Hampe's deft, tasteful, id-iomatic, and unobtrusively authoritative direction of an opera which, for all the middle-Verdu grandeur of much of its music, is impossible to bring off as an effective piece of drama. The bring off as an effective piece of drama. The Swedish version is perhaps, just a bit less prepos-terous than the New England one, but aside from Sweden's offering the design team (in the Cologne and San Diego production Ezio Frigero and Mauro Pagamo; the opportunity for some hand-some and grandies of di-world artistoratis ests and costumes, there is not much to choose between the two venues.

The tenor still has to combine the roles of pas The tenor still has to combine the roles of pas-sionate potential adulter, adored and hated political figure (though the opera hopelessly mud-dles the political issues), heroic fool, and whimsical jokester, and not even as fine a singer as Leech un-der as carny a director as Hampe can make such der as canny a director as Hampe can make such a character seem plausible. The Scribean theatr-cal spectacles — the den of the fortune teller Ulrica, the midnight gallows where the soprano is terrified by imagined spectres, the masked ball

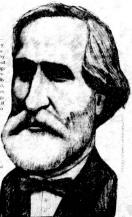
For tickets call 619.696.1966

incli (sherethe assistantion takes place) ofter to wird camples of 19th century melodramatic tastes, but only when the modern audience is utterly hypotoxed by great straign can they awould that how a training comic operators is often assistantially superfluous and inclination of the control of the control operators over all charming comic operators and interferen-tion of the control operators and interferen-tion operators and interferent operators and interferen-tion operators and interference of the control operators and interference operators and interference of the control operators and interference operators and interference and interference op reelf (where the assassination takes place) doubt intended).

Only in the first part of the third act. in the "obligatory-scene" confronta-tion between the baritone and the wife tion between the baritone and the wite be accuses (falsely) of adultery, does the libretto enable Verdi to rise to the height of music-drama he had already mastered in Rigoletto, La Travinta, and Il Trovatore. The soprano's great aria in which she pleads for her life ("Morro which she pleads for her life ("Moria, no prima in grazia"), and the barrione's stu-pendous scena in which he laments the lost joys of martial fidelity ("Extin") are Verd'at his best, integrating char-acter, situation, musical form, and world expressiveness in a way no other opera composer except Muraart has matched. It is a tribute to the quality matched. It is a tribute to the quality of the San Diego Opera production that both the singing and the vocal acting (if we can distinguish the two) of Jeanne-Michele Charbonner and Mark Rucker were so compelling in this demanding scene, conveying with heart-touching beauty the human

truth of the emotions involved.

Stylistically, Charbonnet and



Verdi, A Masked Ball Clvlc Theatre (San Diego Opera) Conductor: Islanda Miller: director: Michael Hampe; Gass Richard Leech, Amelia: Jeanne Michel: Charbonner: Renator N Rucker, Ultrav. Barbara Dever, Oscar: Eisabeth Comonius.

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website: www.sdmart.com

CONCERTS

May 20, 7:30pm MARK O'CONNOR

San Diego welcomes Grammy Award-winning violinist Mark O'Connor, whose string technique bridges genres from classical to country. A recent transplant to San Diego, O'Connor has been featured on PBS' "Great Performances" series and "The Kennedy Center Honors," and has performed with the likes of Yo-Yo Ma and Itzhak Perlman. Don't miss this chance to hear the artist the Baltimore Sun says, "... has earned the

Tickets are only \$20. Seating is limited. For tickets, call (619) 696-1966, or come to the museum Box Office in Balboa Park



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production — were neither American-colonial nor Swedish, but (as they ought to be) completely Italian. The castbe; completely fullan. The cast-ing (which in this opera counts for more than everything else put together) was altogether admirable. Leech, effer some warning up in his first scene, proved once again what a splen-did Verdi tenor he is: I have never heard him sing better. Charbonnet has some prob-lems in producing the high range at full volume (losing timbre and sometimes scream-ing), but the voice is otherwise a luscious instrument, and her dramatic understanding gave dramatic understanding gave her phrasing a wonderful poignance, Rucker is a noble Verdi baritone: Comeaux a scridi baritone: Comeaux a scridibaritismic gind soprano: even David Downing and Alexander Anisimov, in the thankless roles of the conspirators Ribbing and Horn (whom old-fashioned Verdians know as Sam and m), produced an impressiv

Tom), produced an impressive effect of dark lyricism. Most impressive of all was Barbara Dever, the magnificent Verdi mezzo who sang Ulrica with such dazzling power that even though the fortune teller appears in only one scene, the memory of that vast, plummy voice and that consuming dramatic presence remained throughout the rest of the production, like a background eche I can't wait to see and hear De ver (a singer at the Met for the last balf-decade) as Amneris,

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No. 14 in E-flat Major, K.449 and Mahler's Das Lied von

der Erde (Song of the Earth),

orchestrated by Schoenberg.

David Atherton, Conductor; Lee Luvisi, Piano;

Gordon Gietz,

and Stephen Roberts,

Tenor

Baritone

Buckwheat Zydeco

White Dak Donce Project

Soloists include John McLaren and Torsen Wiemann on requinto guitars, instruments that are smaller and tuned higher than "normal" guitars. Tickets are \$7 general. For more information, call 760-795-6815, IOCEMISEC. superbly melodramatic Verdian roles; but apparently she has also taken on Dalila, Fricka, and Klytemnestra, which indicates

Nytermestra, which indicates a singer of amazing breadth. What a privilege to encounter her on our local opera stage. That local opera company can equally boast of its own contributions, notably the ex-Masks, Formal Wear, and Period Attire are optional but encouraged when the San Diego Young Artists Symphony Orchestre hosts a Viensymphonic Orchester, house a Viern-new Ball on Fraigs, This 14, from 8 year until midnight, at the Tolkics Park Clink, Literio for performance control of the Park Clink, Literio for volters and yolika by Straius, Suppen, Lebiz, and orbites. The admission price — 580 per person, or 350 per couple—includes hash of coverse and a hexitize, Continue and dange con-tests are promised, For information, call 619-445-5284, instance. emplary playing and singing of the orchestra and chorus, under the strong and stylish direction of Edoardo Müller, so frequent a visitor that this exceptional opera conductor seems almost like a permanen member of the troupe. All in all, San Diego Opera's Un Ballo in Maschera provided a mem-orable conclusion to one of Senior Recital II, flutist festic Huang, plans a recital at 8 p.m. on Friday, May 14, in the French Parlor at the University of San Diego (5998 Alcalá Park), Free, Call 619-260-2280 for

#### CLASSICAL LISTINGS

Contributions to the Reader's Conde to Classical Music must be received by 5 pm. Fully the work prior to publication for consideration. Its roat planes, Send a complete idea reption of the event, including the date, may, out, the present address where it is in be held turbuling, register land, is contact phose analyse intelligent contact phose analyse intelligen-paths information to Reader. public information to Reaster Classical Music, P.O. Box 85803, Sen Phego CA 9218t-5803, Or fax information to 619-881-2401.

Vivaldi's "Concerto in G" and other Vivald's "Concerto in G" and other classical favorites will be featured when the MiraCosta College Guitar Orches tra presents a corecert at 7:30 p.m. on Friday, May 14, in the MiraCosta Cel-lege Theatre (One Barnard Drive).

will sing arias and show tunes from operas by Verdi, Mozart, Rossin, and Gershwin during a concert at 2 p.m. on Saturday, May 15, at the Carmed Valley library (3919) Townsgate Drivey, Free, 619-792-2492. [CARME: VALLEY] Choir and the choir of the Luther Church of the Incarnation will jo

Story by Leonard Bernstein, Ellio Story in Leonard Bernstein, Eliost Carter's "Musicians Wrestle Every where" (based on an Earthy Dickin-son peem), "Three Pasims by Lukas Foss, Henry Cowell's "Symphony Net 11, Seven Brauds of Music," and other selections. Cancerts begin at 8 p.m. on 5st-arday and at 3 pm. on Sunday in UCSD's Mandeville Center, Pre-con-

cert lectures begin one from prior to each performance. Tickets are \$15 general, Call 619-534-4637 for reser-vations. (LA 2014)

Coloratura Soprano Teresa May

Music for Musicians, a "Most Mozart" concert is planned on Sur day, May 16, when the La Jolla Preday. Ms. 16, shen the la foll Per-byterin Church concert series occi-tionics at 7 pm. The Chimed Choi-end Orchestra will perform Mouart's "most celebrated Subburg exiting," the "Coronation Massa," and "Vesperre-solemes de confessore," safe to le out-of his mest enfouring church compu-sations, Solosis, Namin Alter (harp) and Dianet see (flute) join the orches-tra for Mosser's "Concerto for Flots, Harty, and Orchestra in C. Masor

Draper Avenue. An offering will be accepted. Call 619-454 9713 for

Old Masters Music Series, head to

performs at 2 p.m. The recital hosted by the San Diego Early Music Society — is included in regular mu-seum admission. For information, call 619-696-1966. (BALBON PARK)

When the World Was Flat" is if when the work was read in the theme for a concert of muets and maingais from Renaissonce England by Byrd, Dowland, Dunstable, Giblions, and Tallis table presented by the Nar. Deepo Early Music Ensemble on Sunday, May, 16, at the Fers United Methodist Church of San Diego, Hear the music at 7 p.m. at 2111 Camino del Rio South: Child care is available by reservation; an offering will be re-ceived. Questions/ Call 619-297-43/6 for inswers, (MISSION VALLEY)

information: (USDA VSTA)

An All-American Weekend is promised by the La Jolla Symphony and Chortys, during concerts on May 15 and 16. The American favorites include Samuel Barber's Knoaville summer of 1915," the "Symphonic Dances from West Side State 18 to Execute Bereichen Ullicit. 619-644-7255 (EL CAION)

for insects, 095500 VALID.

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SEAL

UCSD Regents' Lecturer Concert Rubard Adams is joined by UCSD musicians including Anthony Davis (piano) and George Lewis (frombone) in concert at 8 p.m. on Monday, May 17, in Mandeville Auditorium at UCSD, 619-534-5404. Tickets are \$8 general, it & SOLA)

Indian Classical Music is on tap when students of starts Rartik She-shadri present a concert using tradi-tional Indian instruments at 8 p.m. on Tuesday, May 18, in UCSD's Mandeville Auditorium Tickets are 55 general, 619-534-5404, (LA JOLIA)

55 general, 619-534-5401; LLA 20LM Madrigals Are Short Compositions for three of more vinces that are usually smoce mparaled, typically fight-learted, they sitted on ago for ear a restant. Physical Spring Madri-gally where the La fold Kennanuers Sings Association of the Surpey Madri-ard States of the Surpey Madrian States of the Surpey Madrian Kanal Liflers; 1000 Strapp Lade Drivel: The suggested demantian is 52; for information, call 619-538-8158, 1205-1209, Wilson, 2009.

"Masterpieces for Piano Trio" may

Cynthia Darby (piano) present concert at 7 p.m. on Tuesday May 18, in Smith Recital Hall at Sar May 18, in Smain rectual mainet and Diego State University. The program includes Haydn's Trio in A Major. Beethoven's Trio in E Hat Major, and the Trio in D Minor by Mendelssohn, Free, Call 619-594-6039 for information, (SDSU)

Those Busy Guiterists Fred Benedetti and George Svoboda plan a classical guitar concert at 7 p.m. next Thursday, May 20, at the Earl and Birdie Taylor Library (Pacific Beach Library, 4275 Cass Street). For information. call 619-581-9934. Free. (PACIFIC BEACH)

Skip the Gridlock and head to Cop ley Symphony Hall next Thursda May 20, for the Rush Hour conce starting at 6:15 p.m. The San Diego Symphony led by Jung-Ho Pak pre



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Sandis, June 21, (SASSACIO).

Througophy, Sidphers, and Palining archon-cased in "A Cathering of the "Arts", "engine 2 Galler, Sagolon – found at the San Dego-Center for the Moving Arts — Our logs reception at Junn on Standay, May 15. The goal of the show is to bring a group of approximately for artists and their works together force with the property of the sagonate of the contract and standard of the contract and standard of the contract and STATISM Avenue. Tee: 619-290-2007, DRLCMSTS.

Bronze Sculptures by Frank Dispotlare featured at the San Disgo Sculptors' Guild through Sunday, June 11, along with work in bronze, neon, terracotta.

rise.cock PAPPI. Wildlife Artiss low Carcia grew up on a small ranch in San Marcos and currently leves in Julian, where the Gora and fraus in his surroundings provide models for his paintings, because crooks, oils, sketches, prints, and pelin-air paintings in an exhibit of his south opening at the Sania Yasak. At Strudy, May 15. The show continues through Sunday, 10ne 20.

with work in bronze, neon, terracotta, and wood by other guild members. You're invited to a reception for the aritist at \$11.2 m. on Saturday, May 15. Find the guild in studio #36 of the Spanish Village: 619-238-0522. Regular galley hours are \$11.2 m. to \$4.2 m. daily (BALOGA PAPR)

Regular galley hours are 10 a.m. to 5 p.m. Wedneday through Sunday. The gallery is found at 30032 Highway 78 (at the proction with Highway 79); 703-765-1676 (SMTA YSARE). and noon to 4 p.m. on Sunday. For more information, call 619-236-0011. Regular admission is \$3, mai.noa PARS. Old Images to a New World" - an shibit featuring clay relief sculpture and oil paintings by Brad Burkhart

PRO-TO-1676 - 1676 - 1688 TA SHEEL |
Recent Workship oil, watersolor, acrylia, and pasted by Dorine Lantz, rune Biles, and George Wathalia and Callery through Smiday, Myy 23, with an opening reception set for 3 pm on Sunday, May 16. The gallery is found at 7,917 Girard Avenue, 1694-599-1601, Gallary hours are moon to 5 p.m. daily n.A.OLEA. and oil paintings by Brad Burshari and Anna Zappoli-Jenkins — open-atthe BEC Gallery with a reception at ioon on Saturday, May 15. Find the gallery at 4709 Bonn Drive 619-521 0403. Regular gallery, hours are 10 a.m. to 5 p.m. Monday through Friday, The show continues through Sunday, June 27. WENSHASTON,

Wildlife Photographer Thomas Man-gelsen will be present at a reception ed-chrating the release of new photographs from his expeditions on Wednesday. May 19, at 5 p.m., at the Images of Na-ture Gallery (7916 Girard Avenue, 519-551-9553), ttA DUA)

#### ART MUSEUMS

Mingel International Museum of Folk Art, in Ethiopian culture, art is journal specifically for them, the length of the scorel feelectable guiners beight and the design their allment. Historically, these personalized scrolls were destroyed when the patient had no more out for them, but many have survived, and some are included in this exhibition. The show — concluding on similary May 10 — this includes coalies, tomas and crosses related to this aim of healing and coalies. Them, and crosses related to this aim of healing in the conclusion of the coaling of the coalin

Mungeikan Collection, Selections by Soctau Yanage"—the world's first massum dedicated to the arts of the people—are currently on exhibit. In the 1920s, scholar and aesthetician Soctau Yanagi recognized the heatity of objects created for daily use and

of objects created for daily was and concedible used impacts o combining the laptance words men fall people) and get eart. The mouseum's direction tools is 5 mil variety Section 5 mil value (Section 5 mil value) and the section of the section of

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Long Contempo

rando, a puri on the Spanish words central (armos-pared) and common (heart). In his related installation in-doors, ERRE presents several other prices related to the themes of fan-guage and love. This show concludes on Sunday, July 18. Find the museum at 1601 Ketuner Boulevard (at Roadway, directly sexous from the Sonta le Radroad De-

pet, advacent to st. America Plaza troller transfer station, 619-234-1001, (50x)(70xn)

Museum of Contemporary Art, La Jolla, religious seachings of both the East and the West are integrated in Sacred Mirrors. The Visionary Art of Alext new, Carry uses the body to explore the boundaries of spirituality and the human music, with images; aranging from depictions of the earthly

cargo from Agolation of the careful-body in matter for terrocordiomal body in a spiritual force. The above considers on Standay, May 39. Bornha arrist Lucina Freid re-turned to exclude just 1922 after a 30-year beack from his earliest etc. In the consideration of the con-traction of the control of the con-traction of the control of the con-trol of the c

Sindin, May 22
Sindin, May 23
Sinding was a challenger Collection XIV
sin a challenge Monaging the seletion of worth a hist may be chosen for
the group's 1999 acquisition. The
Committee Collection of the conscience 1985—which pare will
make the cut files and Check the gosabilities through birdin, May 23
(he massive) record collecting Sunday, May 23

1990. The exhibition features as wunging eneration of artists who are considered defining figures in the art of the 1990s, including Mathew Barney, Ismes Luna, Franci, Alys, Kiki, Humit, Dovis Sakedo, and others. This show Goses on Wedneday, June 2. Incl. the magging at 700 Prospect. Service, 619–454-3541, Ital 2020.

Oceamide Museum of Art, a group of 30 artists associated with San Diego.

are suot to be at the core of the su-are furniture" movement. This for-mure design, often combining color and sculptural elements, is highlighted in "Furniture Raid-fined," continuing at the museum through Sunday, June 6. The museum is located at 701 Pier View Way, 760-721-2287 (OCENSOR)

San Diego Historical Museum. over the cemetery in Belgium hisnor-ing American soldiers who died dur-ing the Battle of the Bulge. Hord's sculptures continue to be prominent

seum's permanent collection includes fration Renaissance pointings, Spin-ols old masters pointings. American art, 19th-Century European paintings and acolphare, and the Wessmin Collecy of Contemporary (California Art. 619-232-7931 (Bach008-PARK)

Timken Museum of Art, the mu

Calendar THEATER **Boogie Nightmares** 

Friends of mine swear that the '70s were a CIA plot to squash the '60s.

In received to copet making the steet where in a seedy lounge act in a Ginter Gulch back all levels and seedy lounge act in a Ginter Gulch back all levels and seedy lounge act in a Ginter Gulch back and seed to be seed to seed the seed of the see

the F-Blevin, sou're three doors too far moth. I specify decision because I recommend the show highly. It fine is a polished as say. I never Find full it spokes at it show serve, and it cap-tures the spirit of that binarre-decode. Frends of mine sware that the 70s ware as CIA plot to quinch the 40.C always believed that the 70s were dominated by the people who sinced the 60s and sweed forcer to be left but again. the 60s and sowed never to be left not again.

Nowaday, people who were hom during the

decade and after don't remember Vicinam or

Wargage, they remember those crisic styles,
many and many-fairts, polyster lessure with,
many floppy collars—and the colors, and gatterm, like dramken DNA.

At the Faulthing you is on white plante gar
decades of the collars with limits.

den chairs and face a small stage with long-spangied frills behind it. The music is piped in When the Master of Ceremomos arrives — wearing a leisure suit, flared pants, gold chains, and his shirt open three buttons down — you think you're

tion of Wild Cherry: "Pier That Funky Music

tion of Widd Chern. "Fig. That Fucks shows together the wise. The 90 minute evening s per hormage and pursuits of The 90 minute evening s per hormage and pursuits." The 90 minute evening s per hormage and the women—do Stuter Sidings. "We Are Lemily an antident. As another extreme Kende Short and Chernese infrasson per from ARB AS. "Discours Legisla. In Fellighe's shalirous, harborers and willow the state of the person of the 100 minutes and willow as wide as Miss America contribution." The case of the 70 minutes and willow as wide as Miss America contribution to the decade. —The thing Brook. The Lore that Grant per Field Study. The Lore that the person of the 100 minutes are supported as the person of the 100 minutes and the 100 minutes and the 100 minutes are supported as a supported as a

otheatre & dance

Boogle Nights, concered and arranged by Ohalo Phillips Faultline Theatre, 312 light-torons, aptoon Directed and Choreographed by Ohalo Phillips; var. Phillips. Chr. Acchs. Chriss Johnson, Kendra Playing through May 30; Welnesday through Setsman in 8.00 p.m. Sunday at 6.30 p.m. For information

Opheus Ros, by felort Nation, visible and rote, 210 Facts to breach, miledo Part.
Vartage Theater, which fact rote, 210 Facts to breach, miledo Part.
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San Diego Reader

San Diego, CA 92101-5083

needs augeon general's warning — Caution: the show encourages audience partici-pation. The cast invites people to do small bits in scenes, to sing along, and to dance. The gan slowly and didn't get going gan slowly and didn't get going until the audience got going. If you're allergic to performing in public, stay away. The cast won't force you to dance, but the music might.

In Robert Salerno's "epic drama," Orpheus Rox, the Condense was report of the property of the pr

Greek gods are part of the au dience. They sit high behind the stage, eat popcorn, make comments, and prove once again they're the dysfunctional family. Now that the 1940s and 1950s have wound down, Apollo proposes a new "Golden Age Project" for the 1960s. He'll give Orpheus, a budding rock



tell the story of Orpheus and truth. The star's group, the Arg-onauts, will usher in a new age. Zeus and most of the gods as

Zeus and most of the gods as-sent, though Dionysus thinks the idea's a crock. The '70s and '80s await the dreams of the '60s, and Or-pheus, allegedly Everyman, stumbles on his climb to higher consciousness. The two-anda-half-hour play becomes a cautionary tale about the "three-ring circus of sex, drugs, and rock and roll." It concludes with an upbeat, albeit tacked-

on, ending. Vantage Theatre calls Orpheus Rox a "workshop" production. If so, it's the most ambitious I've ever seen. And it needs a ton of work. Four video screens depict historical events, from Hiroshima forward, and

MYSTERY CAFE, SAN DIEGOS #1 DINNER THEATER T 7 FOR NINE YEARS 4

Vendetta at

Eurydice, culled from movies. Loudspeakers belt out music from the period (and any show that plays Hendrix doing "All Along the Watchtower" and the Stones' "Gimme Shelter" back-Stones' "Gimme Shelter" back-to-back can't be all bad). And the set, at the World Beat Cen-ter, is a grand sprawl of '60s

iconography. Orpheus is environmentally Orpheus is environmentally rich. The atmosphere has the feel of a '60s' 'be-in.' But the play is dramatically predictable and thematically impoverished. It's like we're auditing a mythology class. Everyone from Zeus down talks like a teacher, and importance of the control of the resolutions of the properties.

explaining everything who they are, where we are, what we should know (after a while you'd swear the show was writ-ten for preliterates). And they

do go on. It's the opposite of spontaneous, character-reveal-ing speech and leaves nothing to the imagination. The script's a catalogue of stock lines. Some scraps to sa-

stock lines. Some scraps to sa-vor: "She's up to something, I just know it!"; "Oh, it always has to be about you, doesn'it!"; or, when Orpheus enters detox, the doc warns him, "You'll get a real good look at your demons, up close and per-sonal." The "poetry" gets scarier: "It's harder and harder to get erect/When you've got to be politically correct." A note says the actors play

their character's archetype, an odd choice since archetypes are fixed entities. And most of the acting is as stiff as the dialogue. The exceptions are few: McK

comic lightness and dignity-Vincent Bacca's appropriately villainous as Dionysus; and Erin Rhodes works a small miracle as Eurydice, giving a nondi-mensional role depth and believability. Adam Weiner's believability. Adam Weiner's Orpheus would improve in a jiff if he wouldn't SHOUT EVERY SPEECH LIKE A HEADLINE. Orpheus Rox could have po-tential if it switched from

s rejentles ly linear, revealing

where to start. So I'll just quote the poet of the '60s: "He said

THEATER

It's hard to see why Beth Henley's

It's hard to see why Beth Hersley's activity were two as a smash into on Broad away. It got lakes to lakewarm reviews. But them again, 50 pilo again, 50 pilo act to lake the lakewarm reviews. But the distribution of New York; the destruction as to make, and distribution of New York; the view of the Wildle West to 1806. Beso planton and Maxon Hall, mail order brides, have come to the Wildle West to 1806. Beso planton and Maxon Hall, mail order brides, have come to the Wymmig Territory to well, "see the Eighphant", and live their determin, Imagine the repopulation of a herois; condox moves one compts chooses, harddip, be enter empty-thouses, harddip, be a

Johnston, Tom Liles, and Russell Copples had stong moments. And the design work's outstanding. Marry Burnett's set, which takes its our from the play's first line, cre-stes a parajire wista on NCRT's small stage; Peter Smith's lighting and Lorrie Blackard's GM West co-turnes enhance. And Michael Roth's Norse (featy fiddles and sagacious violims) is first-rate. Worth a try. exposition to action. The script is relenteesly linear, revealing the '60s, it would seem minute by minute. The author could cut an hour from the show. As for eradicating the preachy, moral tone that drones throughout, I wouldn't know

#### All-Male Importance of Being

Johnston, Tom Liles, and Russell

DAY AT 8:00 P.M. FOR INFORMATION

LISTINGS Theater listings and commentary are by Jeff Smith. Information is

This is a good news, had newser.

Angels in America is the best American play in at least two decades.

It's a two-part epic about the mid1980s, in the 'melting pot where nothing melted.' In part one, currently at Diversionary Theatre, hismelle de Diversionary Theatre, his topy began to "cata". Republican turns against Republican, par against gap, havind against sife in part two, Kushnei imagainst ne-gram tags, havinde against sife pet toria is alterne ast enalgam to pet toria is alterne ast enalgam of pethoding motodrama, high regardy, and two comedy. The torial torial torial significant had it solved these tricks romal shifts. The actions gave them roles like del the dimensions and versatil-lise del the dimensions and versatil-ity the play demands. They got 'ten yet play demands. They got 'ten yet play demands. They got 'ten to the play of the play of the play of the significant significant to the play of play ity the play demands. They got the jokes right, but not the drama jokes right, but not the drama there were even times when some actors hadn't a clue what their characters were asying!. If you don't count the cound of revolves reaking into place, or the occusional thump of objects collidary backstage. Diversionary gris secidible look for Ampel. The play shrines, but the acting fall file. DIVERSIONARY TREATMENT THEOLOGIE

DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Annie Get Your Gun
The I\*Company of the Lawrence
Family lewish Community Cente
presents Irving Berlin's popular Annie Oakley, Becky Cherlin di-

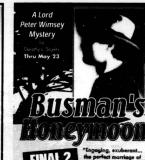
A Lord Peter Wimsey Mystery Thru May 23

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of a baffling murder. A classic and classy put-all-the-clues-together mystery by one of Britain's best.

the honeymoon of Lord Peter

Wimsey and Harriet Vane is

interrupted by the discovery



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#### Boogie Nights

#### Bring in 'De Noise, Bring in 'De Funk

Wolfe
SAL DIEGO DIVIC THEATHE, FLESDAY
MAY 18, FLESCHON MAY 23, TUESCHAY
THEOLOGY THURSCHAI AT 7 30, P.M. TRI
CAY AND SAYURDAY AT 8:00 F.M. SUN

sance, and get on with their irre-pressible giddiness. Ah, but this issakes, and get on with the other shades, and get on with the other through the other shades of the sake of the sak thetic, Busman's Honrymoon is an ensemble show. Several performers stand out, however. David Cochran Heath and Cynthia Gerber excel as the newlyweds, suave and smart and living a life us mere mortals can only dream about. Doren Elias as Bunter, Christopher Reber as an irate Scot, and Mary Miller also merit mention. Especially Miller.

Worth a try. Worth a try.

LAMB'S PLAYERS THEATRE, THROUGH
MAY 23, TUESDAY THROUGH THURSDAY
AT 7:30 P.M. FRIGAY AND SATURDAY AT
8:00 P.M. MATINEE SATURDAY AT 4:30

#### AND SUNDAY AT 2:00 P.M.

The Improv comedy troupe per-forms the first Friday of every month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4716–32ND STREET JUST VOICH OF ADMIS AV ENGES, NORMAC, HEIGHTS, FIRST FRIGAY FORMATION CALL 619/280/517

#### Comedy Nite Fundraiser

The Dresser Octad-One Products Rosard Harristod's d ild actor and his valet. Wavne Alae

#### First Fridays

#### Forever Plaid

The four harmonizers in search of plad sport coats are in their third year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the tight harmonies of "50s" guy groups" aren't your particular bliss (I needed a quick fix of Otis and Nendria Afre harmonies them). Hendrix after hearing them), you've got to admit the Plaids folwerking directed the Old Town-production with the aim of endage-ing excepting to express. The two exceptions to express. The two exceptions to express. The two exceptions are also also as the expression of Pikids minor grays the opping right uses crip but made no distinction between where the expension grid the office of the "synthesis of the expression of the "synthesis of the expression of the "synthesis of the expression of the ex-pression of the ex-pression of the expression of the ex-pression of the expression of the ex-pression of the ex-pression of the ex-tension of the ex-tensio bers). Terry O'Donnell plays an in-defatigable pina and permits himself the occasional piece of al-ways funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plaids gost ruck, is awfully drab for such a perky show, though lame fearman's anyy lighting knows when to tweak the brightneres.

WARTH A TRY.
THEATRE IN OLD TOWN, OPENENDED
PLIN, TUESDAY THROUGH FRIDAY AT
8:00 P.M. SATURDAY AT 5:00 P.M. AND
8:00 P.M. SUNDAY AT 3:00 P.M. AND 7.00 P.M.

DAY AT 8:00 P.M. MATINEE SUNDAY AT

Grace and Glorie Onstage Playhouse presents Tom Ziegler's drama about a city woman who helps a 90-year-old

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The Laguna Playhouse presents Eugene O'Neill's last play, a bittersweet tribute to his drunken
brother.
MADINA PAMPOUSE, THROUGH
MAY 16, FHURSDAY THROUGH SATUR
ON AT 8 00 PM, SURGAY AT 700 PM,
MATINES SATURDAY MO SURGAY AT
200 PM.





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"The Wild West was never this
wild," in a new dinner-theater
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ENDED RUN: SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619:561:8673

The Norman Conquests South Coast Repertory Theatre stages Alan Ayckbourn's comedy about an assistant librarian whom, for unaccountable reasons, three women find attractive. Martin Ben-

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Angels in America

Playing Doctor
The Pine Hills Players present
William Van Zandt and Jane Ma
more's slapstick cornedy aioust
struggling writer who duped his
millionaire father into believing AND SUNDAY AT 2:30 P.M.

RITZ THEATER, THROUGH JUNE 6:

8:00 P.M. SUNDAY AT 7:00 P.M.

Picases at the Lapis Agile The San Diego Repertory Theatre stages Steve Martin's "comedic toast to the 20th Century," in which Pablo Picasso and Albert Einstein have a chat. Joan Schirle directed. ICEUM THEATRE, 79 HORTON PLAZA, LYCELM HEATRE, 79 HORTON PLAZA, DOWNTOWN FRODAY, MAY 24. THROUGH JUNE 13. TURSDAY AND SUNDAY AT 700 P.M. WIDMSDAY THROUGH SAT, URDAY AT 8:00 P.M. MATHEL SUNDAY (AND WIDMSDAY, MAY 19. MAY 26, AND JUNE 2; AT 2:00 P.M.

Polyester
The La Jolla Stage Company stages a musical revue based on the 1970s, "where big hair, big sideburns, and big lapels dominated the decade." LA KOLLA STAGE COMPANY, FRIDAY, MAY 14, THROUGH MAY 30: FRIDAY

school. Now the father wants to see his son the doctor. Scott Kinney di-

Picasso at the Lapin Agile

Sexual Perversity in Chicago

San Diego's newest theater, th Culy (; ronounced "Kull-lee") San Diego a newest theater, on Cally ; romonant of Norther's and the Cally ; romonant of Norther's proposed through the Cally ; most popular throws in local this-tory, David Martine's gain to make joint on the part of the Pitti it which one engine florated in the Cally of the C

design catch the period (Chicago

1976) and cause cringing musical memories. The acting is often most cloquent when no one spears. That ing these moments we see how two angry single soloists — and this is one angry play — destroy some-thing that might have turned out great. Worth a try.

The Shop at Sly Corner The Shop at Sty Corner
Lamplighter's Community Theatre
presents Edward Percy's stage
thriller. Joe Nennow, who was terrife in the North Coast Rep's recent Elephant Man, directed
LIMPLIANTERS COMMUNITY HIATBE,
THEODOH MAY 10, HEIDAY AND SATING
DAY AT 800 P.M. MATINET SURGAY AT
200 P.M.

8.00 P.M. FOR INFORMATION CALL

The Taming of the Shrew Torrey Pines Theater preser

Teatro Meta Festivel Teatro Meta Festivel
The Old Globe Theatre's bilingual
education outcach program boots
its 12th annual Teatro Meta Festi
val in which 10 participating
schools perform original startent

LOWELL DAVIES FESTIVAL THEATRE. SE MON EDISON CENTRE FOR THE PER FORMING ARTS, BALBOX FORK, THURS DAY, MAY 13, AT 10:00 A.M.

Theatresports
A cross between improvisational coincely and Family Fread Improv. making up a family Fread Improv. making up a family seem as you go along, is tough enough. Add competitive scene making, with the audience awarding points to the win ning team. Purnits might halk at the edioastness of comparisons, but Theatresports' "game show" is a hoot. The 90 minute evening Theories of the second of the one of the few brilliant books (Im pre) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remem-ber, when it's not funny, it's art." Worth a try.

Trailer Park Queen 6⊕ Penn Studio hosts Juanita La Rue's one-woman musical about

the adventures of trader park roy

Triple Espressor. A Highly Caffeinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise this Automat treasure retours a spring systems. Fig. Big. Littlemant's done his lowing e. x at he Triple Enginese Goalcheour 20 years to the day. While persons up one of the day. While persons up one of Markoto Go. ox Mechi = - Lugh play. "To rares on the parto. He are the superioristic persons of the person. He is 100 temperature. In the Sean's control years of the reto- early the con-trol of the superioristic persons of the super-ture of the superioristic persons of the super-rority person filter freely want that the first person of the superioristic persons of the super-rority person filter freely want that the first person of the superioristic persons of the super-rority person filter freely want that the first person of the superioristic persons of the super-rority persons of the super-rority persons of the super-rority persons of the super-rority persons of the super-person of the super-son of the su

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One's a whiz at the piano. An-other's a first-rate mime, and th third's a crackerjack magician. I trio's so talented, when the plot

overcome, you wish they'd qu lightweight show (note: the original cast members have been re-

them complain of difficult

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South Cosst Repertory Theatre
stages Nilo Cruz's drama about
two Cuban sisters under house a
rest. Loretta Green directed.
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"A literate kaleidoscope!" — Village News Join the Be-In! Fridays & Saturdays

for Elektra to meet him. She is now nineteen. This is not about a paternity suit. it's about her life. He is from San Diego and I'm hoping that this will help me

**Looking for father** of "Love Child"

lived in San Diego (Ocean Beach) for twelve years from 1973 to 1985 and gave birth to a "Love Child" in 1979. Her name is Elektra. I found the man who I thought was her biological father in 1996 and had paternity tests done. The tests were negative, which proved that the man I was with before him must be the biological father.

I have searched high and low for this man and I can't find him. It is important

All I remember about him was his first name, Greg, but I'm not sure about the last name (it was the Seventiest). I think it might be Smith, my last name too. but I'm not sure. He was a hairdresser with black curly hair, light blue eyes, and

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#### Calendar MUSIC SCENE

A bunch of dead Sands' gift upon arriving in San Diego for his new job as program director of Star 100.7 He feels certain they were sent

Clear Channel group.
Another reason dirty
tricks are history, say
observers, is because of the
chairman/CEO of Clear
Channel, Lowry Mays.
"Unlike Jacor, there is
nothing controversial about

# THE INSIDE TRACK

lacor [the owner of many "Jacor (the owner of many San Diego stations) is famous for its guerrilla tactics. Sending those flowers was the tamest thing. To be honest with you, I expected a lot more." In the three years Jacor has owned radio stations in town, their "guerrilla tactics" have included the creation of "SLITT" have residence that

"SHIT" bumper stickers that closely resemble the "STAR" stickers put out by Star 100.7; stickers put out by Star 100.7; giving a cash reward to listeners for turning in torn-off STAR stickers; calling STAR employees names on the air; and most recently the tearing down of STAR banners at the AMC 20

theater complex.

But insiders say the days of Jacor guerrilla tactics are

Over.
There is no more Jacor.
As of last Tuesday, the
300-plus Jacor station group was officially swallow the even larger Clear Channe tonio Texas Nov Channel 9-3-3, KGB, 91X, KOGO, Magic 92.5, and the other six San Diego stations owned or operated by Jacor are part of the 450-station

Mays or Clear Channel," said another local broadcaster.
"Clear Channel is one of the radio companies Wall Stree loves because of their outstanding bottom line. But they are known as vanilla radio, Whereas Jacor was in your face, Clear Channel goes out of its way to avoid controversy. Lowry says you don't have to go on the air and badmouth your competition. All you have to do is beat them and put them out of business [Jacor chief] Randy Michaels Jacor chief Randy Michaels wanted to create as much smoke and turmoil and commotion as possible. Randy was getting in legal trouble all the time. He's gotten sued for sex harassment. Those days

are over."

But what does the change in ownership mean for the local stations? Employees of Jacor/Clea Channel say everything will remain the same. Others

aren't so sure. "Anytime there's a big "Anytime there's a big merger like this, they say there aren't going to be changes. That's what corporations always say in situations like this," said one local insider. "But you can't go through something like this without a change. I think Mays will clean house."
"The only reason they would get rid of Michaels is if

[the stations] stop making money in radio," said one Jacor/Clear Channel staffer "If you're winning, you've earned the right to call the shots."

The skeptics point to the fact that there was a "change of control" clause built into the contracts of Michaels and 14 other key Jacor employees If Jacor was sold, these employees get lump-sum golden parachutes totaling \$100 million dollars. Three execs have already left, including one that walked with \$15 million. If Michaels leaves he gets \$45 million, Last week it was reported that a

third of Jacor's staff of 60 at its third of Jacor's staff of 60 at its headquarters near Cincinnati were fired, less than six months after Michaels said no positions would be lost. To add to speculation that Michaels may be exiting Michaels will stay in the Cincinnati area and not relocate to the Clear Chann headquarters in San Antoni "When Jacor took over they said they were a

company run by broadcasters, which was a complete load of crap. A few ears later the true story is Randy Michaels and his henchmen were just in it for the money. Why don't they take just one million from each of these executives getting parachutes and help all the people they put out of work when they were going through their acquisitions. The airwaves belong to the people, not to the guys who line their pockets."

1SUNAMI beach club

Thursdays 99(U-Call-It Drin

-K.L.

S '80s Music - 80c Drinks

"It was the best place to see a show of that size anywhere," said the Casbah's Tim Mays about the rock Tim Mays about the rock glory years of the Adams Avenue Theater. "With the two balconies and the pit in the middle, everyone had a good view of the stage, even when it was packed with 900 people. Some of my favorus hows... [were] Gang of Four, Bow Wow Wow, the Stray

Starting in 1982 Mays an his then-concert promoting partner Harlan Schiffman used the historic theater in Normal Heights to host such '80s rockers as the Circle Jerks, Social Distortion, Anthrax, and the Cramps. But Mays said it all ended

huge marquee, and you can't put up any new marquees The owner of the

the Adams Avenue Roots

Festival and the Adams Avenue Street Fair. "It has

Flavio, one of my students

telling me about a free punk show at an outdoor venue in

"No, I left before they

could get me," he says, "But I forgot my suitcase. It had everything in it. ..my nail polish, my eyeliner. ..and my

résumés. "Green Midgets and No

playing...and they had these, like, ramps where skaters could skate while the bands

played. There was a mosh pit, in the dirt, and a lotta people

were in it. I don't know

maybe a hundred people

Dirt was flying so much that

pretty soon, we couldn't see

Dirt was everywhere, and we all got covered. Pretty soon, everybody in the pit looked like...homeless people.

"I wasn't expecting the

police to come, and when

arresting people. I don't think they knew anything about the concert, or the mosh pit. I think they thought it was a big fight or

thought it was a big fight or something. It got pretty bad, and some people got hurt. I saw one guy with a cut on his face," he draws a line with his finger from his eyebrow to his chin, "and I saw two cops are willed into the mosh pit.

get pulled into the mosh pit

and get stomped. It was chaotic. It was like bumper

"Is there a pretty big punk scene in Mexico?" "Yeah...a lot of people come down there from all

over, especially L.A. and San Francisco.... Sometimes they

have punk shows downtown

they did, they started

Use for a Name were

The owner of the building, Lewis Futterman, 43, died this year of a heart attack. His family has retained a commercial real estate broker to aggressively market the theater as a live venue once it is out of abric store. Kessler admits that its use

as an all-ages live music venue was "problematic for some segments of the "I don't think it will eve

be used again for live shows,



over a canceled Motorhead

show in 1986. show in 1986.
"The permits were not approved in time and the show was canceled. People came in that night and trashed the theater. That was the end of my involvement with the theater." There hasn't been any live music a Adams Avenue this decade But all that could chang

"That old theater has a lot of advantages [for live music]," said Scott Kessler, executive director of the Adams Avenue Busines Association, which produces

ONE OF THE LAST MARQUEES

problem is people were living ten feet from the theater directly across the alley. It's in the heart of a residentia area. There's no place to part so people ended up parking directly in front of houses. Neighbors would get upset when people would urinate on their lawns or leave

\_KI

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"The cops were arresting people, handcuffing them, and putting them in their cars.

a woman tells me in broken English. "We have one concert. A special one.

"A punk show?"
"I don't know...see, the problem is, I don't really work here."
"Could you ask around there and see if anybody

Tijuana. I ask about the punk

knows anything about punk shows at the bullring?" "Why, you wanna rent this place or what?"

"I don't know about no shows." -DG

"I've never courted the true karaoke circuit," says Mark L about his Tuesday night urfer singalong at th Kraken in Cardiff, "I don't



meet the needs of the fanatical karaoke stars w need their egos stroked." Instead Lee, a former air truffic mechanic, has choreographed what could be the next Southern Californiathe next Southern California-borne rage: local surf celebrities who will sing and dance and withe on the floor bands like Air Supply, Asia. and Journey.

have punk shows downtown, at the bullring. To find out about 'em, you gotta look for posters...on the telephone poles."

I call the bullring in "I go around slapping my friends, I grab girls, jump in the air," said Chris Cote former pro surfer and an editor of Transworld Sur magazine — who serves as the unofficial ringleader of the karaoke fest. Cote said h and his buddles became regulars about six months

regulars about six months ago, though Tim Swart — known for marketing Spy sunglasses — started the trend about a year ago. So far Cote's Tuesday expression session has attracted Sal Masekela, a regular no MTV and ESPN regular on MTV and ESPN, and Blink-182 guitarist Ton Delong.

"It was met ridicaless said Cote. "Blair Marlin [DeLong's roommate and surf magazine executive] embarrassed him by ruining is song. He was screaming and squawking.

approach," said Lee, "You never know where you're going to go on any given night. It's partially due to my attention deficit disorder." -K.I

"People were screaming and

screaming and asking for refunds," says one patron recalling the April 17 show at Brick By Brick. Latin hip-hop band Funkdoobiest was scheduled to play, but at 1 a.m. an announcement wa a.m. an announcement was made from the stage that the group's car had broken down A Brick By Brick employee wrote up 'free passes' on the back of business cards ("2 comps, does not include special events"), but no cash funds were given and this is what angered the crowd of

"There was a guy there who claimed he had given Funkdoobiest a \$1000 deposi which they still had, and so he said he was out the money. That's why he couldn't give out refunds." The same patron

lamented in an e-mail, "I

don't know how a club can

"I have a free-form

before the show."

I talked to someone involved with the band's involved with the band's promotion. "They [Funkdoobiest] called here yesterday and they said that the guy [Dave, Brick By Brick's owner] wrote them a check that was no good and it between the said of the said o

cancellation Dave said he was themed piece for the "still looking into it. I'm talking to the promoter. Call

advertise a show in the newspaper and sell tickets through Ticketmaster then not issue a refund when the and does not show up. I think there's a word for that ... it's fraud." Asked about the

Asked about the cancellation, Brick By Brick owner Dave said, "That's something I have to get back to you on. That's something that has to do with the promoter.... I'm pretty aggravated about it myself.

I called SRH Promotions to see if their Funkdoobies show at Plan B on May 13 wa still on, and it turned out to be the first they'd heard of the no-show at Brick By Brick. "That's really between m and whoever I deal with, really nobody's business." I mention being told that Kevin at SRH said, "When I talked to Ralph M [band D]] when I was booking this when I was booking this show, he told me that [Brick By Brick] wasn't even booked... He said, 'Well, somebody called me on it, but we never confirmed that...' That was a week and a half

OVERHEARD IN SAN DIESO: PB BLOCK PARTY 5/8

-LAS "I'm very practical," said choreographer Jean Isaacs. "The trolley needs riders, and I'm looking for a new audience. I see the same

nce concerts...I want others to see my work too The answer? Take the Twelve days after the dance to the people. Isaacs

"Did the band's car break down, as the patrons were told?"
"I don't really know the story, I wasn't here. I just heard they didn't show. I

me tomorrow." The next day

he said, "It was just a fuckup

that's why. I can't really give

you any reason. It was just a

fuckup, that's all there is to it

don't know what the reason was or whatnot."
"Was there \$1000 deposit

a bounced check may have been behind the no-show "Huh? No. I don't hav

any reply to that. That's not right. At least, that's not right as far as the check goes." And then he hung up on

people all the time at my

project," said project director/choreograph Alison Cutri. "The preceden may have been set elsewhere out the fact is, the idea come here to Southern California, where people have not exactl managed to nourish a love affair with public transit. Isaacs, who raised the

is a very bold kind of

dances to be performed by 50 Qualcomm stop using wheelchair artist Michelle dancers at or near seven trolley stops, from the Park Caputo, a skateboarder, a bicyclist, and a woman with baby stroller. They move to the music of Keeley Smith and Louis Prima. and Ride at Qualcom Stadium to the Gaslamp "I think 'Trolley Dances

JAY ALLEN SANFORD, JOE PARADISE

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Contributors: Charlene Baldridge, Dave Good, Ken Leighton, Jay Allen Sanford

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POP MUSIC EDITOR

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sixties survivor" Billy "fimbo" James has spent a great deal of time studying the effects of music on human hearing and perception. Currently a mechanic at a North Park auto shop, he traces his audio research back to his

auto snop, he traces his autor research back to his days as a concert engineer for the Grateful Dead in the late '60s and early '70s, limbo helped sonic pioneers like Augustus Owsley Stanley III design the Dead's wraparound psychedelic sound system. "Yesh, Owsley," he tells me, "The one who made all the acid for searching in Watte, available of the searching in Watte, available

made all the acid. He was living in Watts, around 66 or '67, and the Dead came down from Sar Francisco to stay with him. He'd collected all this Francisco to stay with him. He d collected all this electronic equipment, and he'd hook things up together in these strange configurations. He'd have, like, sonar vcreens and all this stuff, and the goal was to create this holophonic wall of sound. The engineer would be able to sculpt the sound

The engineer would be able to scalpt the sound and end in any direction he want or out and send in any direction he want or out of Intide to get limb to explain how sonar oud be used for sound, not to mention what "holophomic" sound is, but it was as the was the keeper of the Dad's Sex (rolls.)

Jimbor reports that Orselt railed about using mixtowares to beam the rhythm directly into people's brains or something. He studied how the percussion might affect the admiracts blood weeks harden. He figured, "you could connect to week! harden, he figured," you could connect to week! harden he figured, "you could connect to week! harden he figured," you could connect to week! harden he figured, "you could connect to week! harden he figured," you could connect to week! pulse with musical notes. Like the music of the

from speaker to speaker]. This was back before computers... I mean, nowadays that's not hard computers... I mean, nowadays that's not hard to do, but back then it was like magic. To be able to build a solid sonic atmosphere like that in an outdoor setting, it was like space age technology when most bands were working with stone age equipment. When Bear (the Dead's longtime engineer took over the sound, things got more echnical and less, I don't know, metaphysical.

"For a perfect sonic environment, you have to consider low-frequency noise that comes from sources other than the amplifiers. Ambient back ground noise, for instance. At an outdoor shore

LOCALS

JAY ALLEN SANFORD

Local State of the state of th this into the sound rather than simply drown it out. Indoors, you have to work

in the low-frequency hums that are caused by plumbing, electrical systems, machines, air con

in the tops drapingly infinite that are caused by distinging and one of the caused by the distinging and of the caused by the paper limit of human hearing a round 20MHz. Anything higher than that is considered ultrasound, But just because you can't technically hear ultrasound doesn't mean that it can't affect you somehow. It's in the background all the time, affecting out moods and the way we hear adulble sounds. When the wind goes through pains and between buildings, it is centing ultra-limit and the case to be used to the can't have to deal of the cancel by part of the sound that to consider infrasound, which is at the other end of the sound show to consider infrasound, which is at the other end of the sound flow of the

is at the other end of the sound spectrum. That coccurs at low frequencies. Our subconscious is aware of a much wider spectrum of sound than what we literally heart. Much amplified sound what we literally heart. Much amplified sound what we literally heart. Much amplified sound with the spectrum of th is at the other end of the sound spectrum. That



drop their clothes and everyone w they were having group...sex. By running the sound, we were really running the scene."

eff Kelley, drummer for the Price of Dope, is one of the owners of Audio Design, an equipment rental center. He started operating sound sys-tems for bands ten years ago, while still a teenager in the Midwest. in the Midwest.

"Everybody else was out partying. I was at

home soldering mike cables." Moving to California, he met up with partner

Solving for Cattlorina, he met up with partner [47]. I locabon and began investing in equipment Fentually, they both quit their day lobs and opened their, own store, running sound in the exenting at places like downtown. Worldheat Center Kelley feels that Audio Design is presently just as log if not bigger than [our competition]. They must be suggest than [our competition].

mikes and break the mikes... people break mike

He says that people don't realize that some rice says that people don't realize that some-body has to haul the sound equipment all in, oet it up, and tear it down, often several times a week. Large cabinets such as "stadium boxes" can be four feet tall, two feet wide and weigh 260 pounds

Besides the storefront on Rosson Road in Besides the storetront on Ronson Road in Keatry Meas, Audio Design has also expanded into a second atore on 11 Capin Boulevark Kel-tes assective to the store of the second pit tiest to , our competitor (Music Power) that we used to work for. They give us a lot of grief (when we moved next door), got in our face and told us fuck your and all lends of crays staff.

Fric Dentin, owner of Music Power (as well as Gusta Trader), differs. I mever said fluck you to them, it's kind of funny. I took really pood care of them. I mean, both those guys Jacobson and Kelley, José them out to dinner. I used to let them, for no charge, take the gear out of Music Jacobson. st. Power and they'd run off and do their shows

He says he's disappointed in the way things have gone. It's extremely uncool to ... steal some-one else's customers."







2241 SHELTER ISLAND DRIVE # 224-3577

#### Calendar MUSIC SCENE

Denton tells me a story. "I don't know if you know about 'pawn detail...' whenever we buy anything used we have to hold on to it for 30 days. Take fingerprints, all that." (Pawn fingerprints, all that." (Pawn detail, a division of the police department, does spot checks at stores in order to inspect equipment, serial number records, and receipts. In the SDSU area, there are several pawn shops and music stores that buy and sell used equipment all either the series of the ment, all within a few miles of

"They [the inspectors] went into Guitar Center, they went into our store, then they went into J.J.'s place [Audio Design]. About an hour later, I get this phone call, just irate, from I.I. Goddammi, what are you do-ring, you're pulling all this shir, you're sealing the cops my way, what are you doing that for? And Tinjus like, Whoa, no, 1,1... you know better than

that, they're making the rounds. 'No, they came out of your place, you sent them over here.' Denton says that he's not

Denton says that he's not interested in sparring with Au dio Design and that his unwelcome new neighbor doesn't really pose a competitive threat. "Every time I walk by there, they have no customers."

Pete Pisaturo, who runs good for Andie Design.

Pete Pisaturo, who runs sound for Audio Design sev-cal nights a week, says he has no problem with anyone at Music Power himself and that he even worked there briefly. For a few days. It was like a menial-amount-an hour kind of job. Then when they found of job. Then when they found out I was working mights for Audio Design, they canned me. I asked them, I's this because I'm working for Audio Design or is if just because I'm not cut-ting it here? And they were, like, II's a little of both."

Asked Jaban Bestungscheid

Asked about Pisaturo's brief

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own rental place. And then one of my guys said. You know, he works for I.J. And I said, Well, then this isn't cool.' So I won't contest that. For those undaunted by

the prospect of permanent hearing loss—physicians sug-gest that rock musicians like volume-inclined guitarist Pete Townshend (whose tinnitus Townshend (whose timitus was much publicized), and others who spend a lot of time at concerts, suffer hearing problems — there are plenty of schools that offer courses geared toward long and noisy careers in sound technology. A good list of recommended colleges, internships, and more of the second library and the second library was a support of the second library and the second library was the second library w apprenticeships is available from the Audio Engineering

audio theory and engineering can be found at San Diego City College. The single-semester course includes access to fa cilities at radio station KSDS-FM.

Lask Pisaturo, "Do audi-ence members ever complain about the sound levels?"

about the sound levels?
"Sure, sometime I see them
with their cars, covered up, or
they come up to ask mell can
turn it down. But there's really
nothing I can do in most situ-ations. The band decides how
they want the levels set, and
that's what I have to go by,
sometimes people in the from
will actually leave if it's two load.
Lean't before the V. Y. I can't help that. You go to a concert and you should expect a little volume, especially if you're sitting on top of a speaker cabinet."







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You are moted in the earth, eachew chains of command and are very individualistic onight/5763, join us and Carnel for Sylvain Sylvain of the New Jork Dob. Plus the nightly acclaimed Street Walkin' Cheetas. You need a place where the freshes here 71.8 over

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Wednesday, 5/19, Camel with be present as Pauli P & Vidana, pior Corey Biggs, feature DJ Sasha at his first SD appearance. Also performing will be Jimmy Van M. and Bioric Dis Jon-E-Thin, Greg Cook, PAL and Akron Spm to 4am 21-up. YIN

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poal and boastful conster-these are the courures who will occupy the realm of

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ou wish to slink into the residn of spiritual intellect and two sured lewels of though Starr your quest for freedom early and stop in at the Tewer Box for Happy Hour I fair o 7pm. Most food is half-price, and well, domestic and oraft drinks are only \$1.7

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he would around you is crumbling. You are closed, provide, in everall, it field of it and and progression of typical dive bars. This alehouse has the exotic freshning su've been roaming for. 21 & over











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### Calendar MUSIC SCENE

## How Much Feeling Can One Man with a Guitar Generate?

He sings and plays as if his redemption and ours depends on the ferocity and skill of his performance.

be slide or bottleneck guitar came into broad use among blues musicians about a century ago. Its roots would appear to be in the Hawaiian steel guitar and assorted African models. It was commonplace in Africa to alter instruments to enhance their percussive nature attaching goards severanture, adding buzers and REVISTRY US.

models. It was commonplace in Africa to after amount interments to enhance their percussive nature attaching pourds are resonators, adding buzzers and 
rattles. The slide has a very distinct effect, W.C. Handy records 
his first encounter with the slide in 1903: he sings and p

A lem, loose jointed Nego had commenced plunking a guitar lesids me while I slight. His clothes were regit, his feet peeped out of his shoes. His face had on it wome of the admess of the ages, she he played, he pressed a knife on the strings of the guitar in amanter populating the Hawaiian guitarists who used used hars. The clette was unforgertable. His song, loos struck her instantly.

The first blues slide guitar recording was in 1923 by Sylvetor Wiewer, a piece salled "Gouar Blues Region by region arous the South, blues guitegon by region arous the South, blues guitegon by region arous the Professor of the

How would feeling can one man with a suntar and a wise sometime contributing backup would generate Blind Willie foltoness green yet no cotton country between Dalla and Austo. He began plaving guitar when he was five. At seen, it is stepmost there be wan five and blinded limit for life. These sides were recorded between 1927 and 1930, when Johnson was in his 30s. They are probably the most powerful blues, religious or sceledly, ever recorded. He makes use of an extreme, gruff, low vibrato in his singing voice. He used a pockerknife in lieu of a bottleneck to achieve his intense, tart, keening sound. It's a driving sound, alternating between high and low notes, pulling a lot of vibrato out of his

AUGUST KLEINZAHLER

August

artists of the century.

In the lite 490, obrison is louse burried down in Beamont. Texas. Where he'd settled after his final recordings for Colombias "sex" label. He and his second wife speet the night sleeping on wet, charred nexosppers. Willer following died a few days blet of pseumona after being refused admittance to the local biospital.

Lineage is in interesting thing where the blues in concerned. Along of the radiformal artists are

Lineage in an interesting thing where the bluese to concerned. Many of the traditional artists are playing their own versions of a song they heard and defining play, who in turn was using the state on what he heard not day at fails if yor church as the playing the state of the state of the playing six at the feet of the older one and wash, there pick their guitars, try to see how it was done. You and draw a line between 50m House. — Sho was born in 1992, the same year at Wille Johnson all the way to lim! Heardin; who feared plenty

all the way to Inm Hendrix, who learned plenty of his lick Strom Insternity to Muddy Waters.

Son House is one of the fathers of the Delta Blues, along with his youthful sidekick, Chraire Patton. His protegis included Robert Johnson and Muddy Waters. Bytha age of 15, Eddie lames House, 11, was going irom plantation to plantation preaching the googel. He also liked corn liquor and wound up on Parchiment Farm in his Yol. for Monthly worther Parks in his Yol. for Monthly worther Parks His summer to the Pattern Christian Chr

and playing is filled with the furr of the argument inside him between the sacretis and the produce of the sacretis and the produce of the pr

What happens next comes under the heading "I You Live Long Enough." During the folk management of the properties of the properties of across America with the wold Library of Congress and "race" recordings in their cast and sought out whatever artists were still around. Buskla-White, Sky lames, and Mississypp flom Hurt were rediscovered, so was Son House — by a number of the soung-Basisseringed from Egonomies stace. Son House had picked up his guster that stace. Son House had picked up his guster that will be son House again. This recording on Columbia is ronce of lest each the old man to play like Son House gain. This recording on Columbia is ronce of lest such the old man to play like Son House gain. This recording on Columbia is ronce of lest such don'd not doubt lost sumething of his legendary force, especially don't. It's a starting, overgowering set. Houseplays on a steel-bodied National guitar, often with a siled, and he pulls a Hunderous sound from it. Those here performances throth. When Alan Lonnaw was combing the South

When Alan Lomas was combing the South in the early 50s, another gam the found was the young Muddy Waters, in his mid 20s, on 50s—2018 plantation, in Messsupp This is a great treat, specially for those who have only heard free treats as an electric Messman, the greaterst extensive the same of the same and the same treats as an electric Messman, the greaterst extensive the same and the same and



Blind Willie Johnson, Dark Was the Night (Columbia CK 65516)

Controls (S. 65316)
Son House, The Original Delta Blues
(Columbia CK 65515)
Muddy Waters, The Complete Plantats
Recordings (Chess/MCA CHD-5344)
Fred McDowell, You Gotta Move

mind, and it come to me just like that song."
Alan Lomax also found Fred McDowell on a later sweep through the South in 1999. McDowell had been playing guitar since the age of it work of the south of the south of the playing guitar since the age of it work of down to Mississoppio for condition and in 1994 and 65. even brimping him to California for a vession. These 19 songs, reissued from two Arhondle IPs of the '66s, were, along with the music of Robert Peter Walliams, among the most damants. 'India' of the folk reival and put the threat of the South Mossay proceedings of the south of the south





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Avenue, downtown, 619-236-1516.

Pedro the Lion, Sterling Silver, Lift to Experience, and the And/Ors: Chi Cite, Thursday, May 20, 8 p.m. UCSD (ampus, La Iolia, 619-534-2311)

Rey Rogers and the Delta Rhythm Kings: Bind Molons, Thursday, May 20, 9 p.m., 710 Gamert Avenue, Pacific Beach. 619483-7844

Kevyn Lettou, Peter Sprogue (709), and Bob Magnussen (710): Iwiggs Tea and Coffee, Enday, May 14,

Agent Oronge (110) Los Infernos, Hipple, and the New American Mobi Biok by Brix, Friday, May 14, 8 p.m., 1130 Buesa Avenue, Bay Park 619-275-5483 or 619-220-8497.

Kondro Shank: Juke Joint Cate, Friday, May 14, 8 p.m. and 10 p.m., 327 Fourth Avenue, downtown. 619-232-7685. Richard Leo Johnson: Blind Melons Friday, May 14, 8 p.m., 710 Garnet Avenue, Paofic Beach, 619-483-7844.

The Black Heart Procession (179), Devices, Orse, and Cestem Floor: Che Cafe, Saturday, May 15, 8 p.m., UCSD Cempus, to Jolic, 619-534-2311.

Julian Coryell (409), Serahtonic, and Fivecrown: Brick By Brick, Schud May 15, 8 p.m., 1130 Bueros Avenue, Boy Park. p.19-275-5483 or 619-229-8497.

Kendra Shouk: Juke Joint Cafe, Saturday, May 15, 8 p.m. and 10 p.m., 327 Fourth Avenue, downtown, 619-2327685.

Skydiver, Smile, Space Twin, and the Pressure: Casbah, Saharday, May 15, 8:30 p.m., 2501 Kather Boulevard, midrown. 619-232-4355.

Gregory Page and the Troubled Sleepers and Andras Jones: Java Joe's Coffeehouse, Saturday, May 15, 9 p.m., 4994 Newport Avenue, Ocean Beach, 619-523-0356.

Girl Trouble, the Neurotones, the Woggles, and Excel 4: (astath, Friday May 14, 8:30 p.m., 2501 Kemner Boulevard, midtown. 619-237-4355.

Betty Blowtorch / 1.39), Estabrooks Hurt, and Pitch Factor / 168); Cosbeh, hunday, May 18, 8:30 pm, 2501 Kettee Boulevard, midtown. 619-232-4355 at 619-220-8497.

EXTENSION 4001

Dreed Zeppelin /744 h Belly Up Town, Schröty, May 15, 9 15 p.m., South Cedror Avenue, Solano Beach. 619481-8140

The Block Heart Procession (179), Orso, and Mappilladors: (astah, Sunday, May 16, 8:30 p.m., 2501 Kether Boxleverf, midrown 619:2324355.

Andres Jones and Anyo Marine: Jore Isa's Collections Synthesis May 16

Muhal Richard Abrams and George Lewis: Mondeville Auditorium, Monday, May 17, 8 p.m., UCSD Campus, to Jolic 619-534-3230.

Starship /116/z Combol Box, Friday, May 21, 3999 Messon Boxlevard, Messon Beach, 619-539-8650. FYP, the Beatralk Termites, Mapkin, Ne Glass /391 L and the Dissecrats: The Epsentre, Friday, May 21, 7:30 p.m., 8450 Mara Mesa Boulevard, Mara Mesa 619:771-4000.

Hat Water Music, Discount, and Leatherface: Chir Cate, Friday, May 21, 8 p.m., UCSD Compus, la Jolia 619534-2311.

Adrian Legg /833/ and Gregory Page /1865: love los's Ceffeebouse, Endey, May 21, 9 p.m., 4994 Newpor Avenue, Ocean Beach, 619-573-0356.

"Son Diege Felk Heritage Festival" with the Lynn Merris Bond, New West (803), 2nd Avenue Klezmer Band, Jim E He New Lost Melody Boys (8 Deborah Liv Johnson (811).

Rendy Groves, Down by the Road

Marcin Ball /934 it Belly Up Town Schadoy, May 22, 9.15 p.m., 143 Sc Codes Avenue, Solona Beach 619 481-8140

Buckwheet Zydece |919;t (siloma Center for the Arh, Schurday, May 17, 8 p.m., 340 North Escendide Boulevard, Escendide 800 988 4753.

Barrington Levy and Detour Posse Tanes for and Gell, Sunday, May 23, 4 p.m., 3105 Ocean Front Welk, Mission Books 619-230-1190, ext. 2

8 Stops 7, Five Crown, and Deathray: Cashoh, Sunday, May 23 8:30 p.m., 2501 Eather Bockward, micrown 619-737-4355 or 619-220-8497.

SFX

The Everly Brothers (413) and Rockola: Humphrey's Concern by the Boy, Turoday, May 25, 8 p.m., 7241 Shelter Island Dave, Shelter Island 619-523-1010 or 619-220-8497

HiFi and the Readherners and Hellboard Hayride: Cashch, Tuesd May 25, 8:30 p.m., 2501 Ketner Boulevard, midtown. 619-232-4355.

Wilco (405): Belly Up Tovern, Wednesday, May 26, 8 p.m., 143 South Cedos Avenue, Solono Beoch. 619-481-8140 or 619-220-8497.

The Deoble Brathers (415) and the Derek Trucks Basel (958): Humphrey's Concert by the Boy, Werdensdoy, May 26, 7:30 p.m., 2241 Skelber Island Drive, Shellar Island. 619-523-1010 or 619-220-8497.

Gelectic: Belly Up Tovern, Thursday, Ma 27, 8:30 p.m., 143 South Cedror, Avenue Solomo Beach. 619-481-8140. Seel /607): Open Air Theatre, Thursdon May 27, SBSU compus, College Area. 619-720-8497.

Bryan White (778) and Joel Reese: Murphey's Concerts by the Boy, Thurshy May 27, 8 p.m., 2241 Shelter bland Drive, Shelter bland. 619-523 1010 or 619-229-8497.

Serum /138), the Giving Tree, and Forsiktig: Brick by Brick, thundry, May 77, 3 p.m., 1130 Busnar Avenue, Boy Park, 619-275-5483 or 619-2208497.

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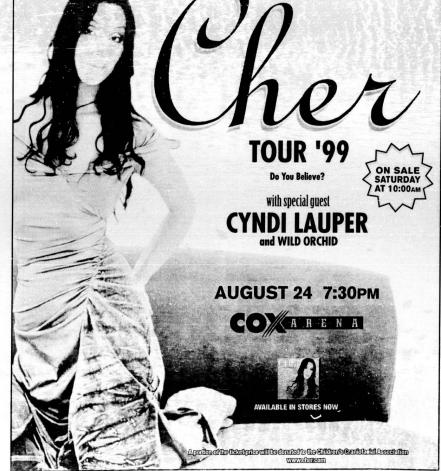


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"The Broaze 98.1 Smooth Jezz Festival" will know J zmes, Gabrielle Anders, Waymen Tindele (681), or Left Golde on Avenue Blue: forking Durie: Saudoy, May 29, countries. 619

Blendie (599) and Marvelous 3: Open Air Theatre, Saturday, May 29,

The Specials (745) and Neville Staple: Brok By Brok, Sarudov, May 7 8 p.m., 1130 Buero: Avenue, Boy Park, 619:275-5483 or 619:220-8497 Link Wray (471), the Chasers, and Sard Report: Cabah. Saturbay, May

Bvis Costello (444) and Steve Nievec Copies Symphony Holl, Sunda May 30, 750 B Sheet, downtown, 61

à 30 p.m., 2501 termer boulevant micrown, 619-737-4355.

Separanders (367), Looked, and Tithebool (177); Castel, Monday, May 31, 8:30 pm., 2501 Ketter Boulevard, micrown, 619-232-4355

Codin and Reports (994): humpirey's Concert by the Boy, Tuesday, Jane 1, 6 p.m., 2741 Switter biand Drive, Select Island, 619-573-1010 or 619-270-8497

Weyne Hancock (760: No Leo's, Wednesdry, June 2, 9 p.m., 5307 Nopo Smer. Boy Fark. 619-542-0562

R. Kelly, Boste Rhymes, Nos, Fazy Brown, Deborah Caz, and Sparkle and Kelley Price: San Diego Spark Aren, Friday, June 4, 2500 Spark Aren Boulevart, 888-386-8497.

The Old "97"s: Casbah, Friday, June 4, 8:30 p.m., 2501 Kettner Boulevard, madroom, 619-232-4355 or 619-220-8497

The Sew Dectors: Belly Up Tovers, Friday, June 4, 143 South Cedros Avenue, Solono Bugot, 619-481-8140.

Kendre Shonk, May 14 and 15, Julie toint Cafe The Michael Vierkovich Trie: Space

Econoline Crustic Belly Up Town, Trustiny, June 3, 143 South Cedros Avenue, Soione Beach, 619:481-8140

Deve Mason: Brick By Brick, Thursday, June 3, 8 p.m., 1130 Bueno: Avenue, Boy Park, 619-275-5483 or 619-220-8497

The Real McKenzies, Greater Than Less Than, the Weakerthans, and MacTherson Stratts (aboh, Sanday, June 6, 8:30 p.m., 2501 Kenner Boulevard, midrown, 619-237-4355 The Asylum Street Speakers /419;t Tio Leo's, Sunday, June 6, 9 p.m. 5302 Nape Smeet, Boy Park, 619-542-0562.

Shown Calvin (831) and Catie Cartis (832): Humphrey's Concert by the Boy, Monday, Jure 7, 7:30 p.m., 224) Shelter Island Drive, Shelter Island 619-523-1010 or 619-729-8497.

Loodmouth: Brick By Brick, Wednesday, June 9, 8 p.m., 1130 Boenos Avenue, Bo Park, 619-275-5483 or 619-220-8497

The Gipsy Kings (473 à Coop

Alice Crime Syndicate, Corregated, and Bell: Casbat, Wednesday, June 9, 8:30 p.m., 7501 Kemer Boulevard, midrown, 619-232-4355.

Richard Elliot (641) and the Brextoe Brothers (703); thumphrey's Concern by the Boy, Thundon, Jan 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497

Cheep Trick (450) and Devertall Joint (484): "Cones Bor and Grill, Monday, June 14, 8 p.m., 3105 Dread-front Walk, Mousen Serat, 619-488-17 or 519-270-8497

John's Children and the Lease: Cooker, Friday, June 11, 8:30 p.m., 2 Ketter Boulevard, midrown, 6:19 232-4355.

The Congnerors: Frach, frundo kine 10, 8:30 p.m., 7501 Ketter Fraderich metroen A19-230-4355

The Nick Rossi Set: Crobch, Sunday June 13, 8:30 p.m., 2501 Kettner Boulevard, midtoun, 619-237-4355

David Sanhers (646 t Humphrey t Concert by the Boy, Thumboy, June 17, 8 p.m., 2241 Steller Island Drive, Stelle Island: 619-523-1010 or 619-220-849; "Son Diogo Bloos Festival" with Evin Bishop, the Simple Singers, Eric Sordines, Little Charlie and the Nightcuts, the Mississippi Modsbarks (917), and Youmay Castre: Embarcolous Pari, Sanadov, Anna Marray (618): Del Mor Forground: Grandstand Streen For 1, 7260 Jimmy Durone Boolevard, De 1: 619 270 8497

The Bobby Caldwell Big Band (605): Humpfrey's Loncert; by the Box, Fridox, June 18, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497. "91X-Fest" with Bea Folds Five on blink-182 /158:: Open Ar Therms.

The Price of Dope and Robert Waiters 20th Congress: Cash

June 19, 8:30 p.m., 2501 Ketting Boulevard, micrown, 519-237-4355

Gordon Lightfoot (855): humphrey Coxent by the Boy, Sunday, June 20, 7:30; m., 7241 Skelter Librat Brive, Skelter Island: 619-573-1010 × 519-270-8497

Je Der Messine (791): bei dur Forgrundt Geschland Stage, Monfay, June 71, 2260 Jermy Despris Boslevan Dei Wor 619/20-8497

Glodys Kalght (#57 ž. Del Nor Fregrand: Sendoteni Stage, Tundry-104 27, 7780 senny Busarte Business De Nov. 619720-8497

Had and Oates (595 t Del Wo Line 23, 7760 Jenny Durante Boulevan Line 23, 7760 Jenny Durante Boulevan Line Mar. 619-220-8497

Tracy Lawrence | 799 to No. Feingrounds Grandstand Stage, Thanday, June 74, 2260 Jimmy Burunte Boulevand, Del Not. 6 19 220 8497 Guiet Riot /542 h 4th 8 8 Truckley June 24, 345 8 Street, downtown

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Jewel |826| and Steve Paltz |815

Jim Brickman /835;t Humphrey's Concert by the Boy, Sondoy, June 77 7:30 p.m. 7241 Shelter Island Drive, Shelter Island: 619:523-1010 or 619:270-8497.

Better Than Ezra /127 to Del Mor Billy Rey Cyrus and Allison Moorer (805): Del Mar Forground







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168 / 121, Slack Eyed Pees, Less
168 / 121, Slack Eyed
168 / 121, Lest Eyed
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Joy Eden Harrison (719): Claire de Lune Coffeihouse, Friday, July 9, 8 p.m., 2706 University Avenue, North Park. 619-688-9845. The Bomboros, the Chasers, Bantom Roester, and the Gimmic Casbot, Saturday, July 10, 8:30 p.m., 2501 Earther Bouleverd, midrown. 619-232-4355.

Diamond Rio (800): Del Mar John Lee Hooker (946) and Eric Burdoa: Humphey's Consent by the Bay, Sunday, July 11, 7:30 p.m., 2241 Shelter Island Dave, Shelter Island, 619-523-1010 or 619-720-8497.

rungrounds Grandstand Stage, Wednesday, June 30, 2260 Jimmy Dynante Boulevard, Del Mar. 619-220-8497.

JULY Sixpence None the Richer: Del Mar Forgrounds Grandstand Stage, Thursday, July 1, 7260 Jimmy Durante Boulevard, Del Mar. 619-220-8497.

Vince Gill /792:: Humphrey's Concerts by the Boy, Tuesdoy, July 13, 7 p.m. and 9 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497. The Harry Pickens Trio with Yve Evans: The Athenseum Music and Arts Library, Thursday, July 15, 7:30 p.m., 1008 Well Sheet, to Jollo. 619-454-5872. Looper, IQU, and DJ Lotus: Cesboh, Enday, July 2, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355 The Boredoms: Brick By Brick

The Royal Crown Revoe (942): Del

Peter Frampton /568); Del Mar Fungrounds Grandstand Stage, Monday, July 5, 2260 Immry Dusante Boulevand, Del Mar. 619-220-6497

No Knife (309), Orbit, and the U.K. Wongs: Castati, Monday, July 5. 8:30 p.m., 2501 Kether Boulevard, midtown, 619-232-4355.

Chris Isoek (585): Humphrey's Concett by the Bay, Monday, July 5, and Tuesday, July 6, 8 p.m., 2241 Sheher Island Dive, Sheller Island: 619-523-1010 or 619-220-8497.

The Robert Cray Boad /941/ and Keb' Mo' /944): Humphrey's Concert by the Boy, Wednesday, July 7, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497.

The Dave Matthews Band /128/ and Jamey Cliff /757± (cors Amphilherie, Wednesday, July 7, 2050 Otoy Voley Road, Chule Vota 619-220-8497 or 619-671-3600.

The Rob Schneiderman Tria: The Athenoum Music and Art, Library, Thursday, July 8, 7:30 p.m., 1008 Wall Street, La Jolio. 619-454-5872.

Diana Krall /655): Humphrey's Concerts by the Boy, Thursday, July 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:523-1010 or 619:220:8497.

Olivia Newton-John: Humphrey's Concert by the Bay, Thursday, July 22, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497.

Michael McDonald (428) and Jamis Iam (609): Humphrey's Concern by the Boy, Friday, July 23, 7:30 p.m., 7241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-720-8497

Don Fagelberg /432: Humphrey's Concerts by the Boy, Sunday, July 25, 7:30 p.m. 2241 Shelher Island Drive, Shelher Island: 619-523-1010 or 619-220-8497.

The Cowboy Junkles (425) and Leo Kettke (837:6 Humphrey's Coxects by the Boy, Sunday, July 18, 7 p.m., 2721 Shelhir Island Brive, Shelter Island, 619-523-1010 or 619-720-8497

The Monhatton Transfer (427): Humphrey's Concerts by the Boy, Monday, July 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-849"

Southside Johnny and the Asbury Jukes: Humphrey's Corcents by the Boy, Tuesday, July 20, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619-523-1010 or 619-220-8497.

The B-52's /434/t Humphrey's Concerts by the Boy, Monday, July 26, 8 p.m., 2241 Shelter Island Drive, Shelher Island, 619-523-1010 or 619-220-8497.

Dwight Yookem /793:: Humphrey's Concerts by the Boy, Tuesday, July 27, 8 p.m., 2241 Sheher bland Breus, Studter Island. 619-523-1010 or 619-220-8497.

Joon Armotroding (435): Humphrey's Concerts by the Boy, Wednesday, July 28, 7:30 p.m., 2241 Shelter Island Drue, Shelter Island, 619-523-1010 or 619-220-8497.

Arthur Blythe and Nate Morgan The Athenaeum Music and Arts Library, Thursday, July 29, 7:30 p.m., 1008 Wall Street, La Jolio, 619-454-5872.

Ambrosia (456), Gary Wright, and Colin Hay: Humphrey's Concerts by the Boy, Fretzy, August 13, 7 p.m., 2241 Shelher Island Drive, Shelher Island, 619-523 1010 or 619-220-8497 Peter, Poul and Mary /847/:

Neil Diemond /620 t Son Neg: Sports Area, Saturday, July 31, 3500 Sports Area Boulevert, 838-386-P497

The Movericks (790 t Humphrey's Concern by the Bay, Monday, August 2 7.30 p.m., 2241 Shelher Island Sines, Shelher Island, 619-523-1010 or 619-220-8497.

Boz Scoggs (436): Humphrey's Concerts by the Boy, Tuesday, August 3, and Wednesday, August 4, 7:30 p.m., 2241 Shelter bland Drive, Shelter bland. 619:573-1010 or 619:220-8497.

Mascy Griffith: Humphey's Concerts by the Bay, Wednesday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-523-1010 or 619-220-8497. Al Jarreou (437) and Chris Betti (689): Humphrey's Concert, by the Boy, Thursday, August 5, 7,30 p.m., 2741 Shelter Island Drive, Shelter Island 619-523-1010 ar 619-720-8497.

Spyre Gyra (664) ont Chuck Mangione (675): Humphrey's Core, by the Bay, Wedneday, August 11, 7:30 p.m., 2741 Shelter bland Drive, Shelter bland, 619-523-1010 or 619-220-6497.

Americe (438): Humphrey's Concerts by the Boy, Friday, August 6, 7,30 p.m., 2741: Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497.

Mötley Crie, the Scorpions (443), and Noise Therapy: (son Ansphitheetie, Fridoy, August 6, 2050 Ottoy Volkey Road, Chale Vista, 619-220-8497 or 619-671-3600. Santone, Mena, and Ozometii: Coors Amphiteche, Saturday, August 7 and Sunday, August 8, 2050 Ottoy Valley Road, Chale Vate, 619-720-8497 or 619-671-3600.

Donne Summer (615): Humphrey's Concerts by the Boy, Tuesday, August 31, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-720-8497

619-6713400.

David Benoit (440 / and Rick Brown (658): htmphrwy's Concert by the Bay, Sunday, Agyort 8, 7:30 μ.m., 2241 Shelber Island Drus, Shelber Island 619-523-1010 α: 619-220-8497. Lyle Lovett /801 h Humphrey's Concern by the Boy, Tuesday, August 10 8 p.m., 2241 Shelter Island Drive, Shelt Island, 619-523-1010 or 619-220-849

Martina McBride (796): Humphrey's Concern by the Boy, Wednesday, September 1, 8 p.m., 2241 Sheiter Island Divis, Sheiter Island, 619-523-1010 or 619-220-8497.

The Dave Brubeck Quartet | 488 :

George Benson /613; Humphrey's Concerts by the Boy, Sundoy, September 12, 8 µ m., 7241 Sheher Island Drive, Shelter Island: 619-523-1010 or 619-220-8497.

Cesario Evore (834): East County Performing Arts Center, Wednesday, September 15, 210 East Mari Street, El-Coon, 519-440-2277.

"Mariacki Festival '99" with Pepe Aguilor, Mariacki Sol de Mexico, Mariacki Reyno de Los Angeles, Bellet folklicico Tenantzia, and Culture Clash: Coox Angelmente, Ihunday, Septembe 16, 2050 Day Volley Kood, Chaul Vata. 619-220-847 as 619-671-3660.

Kenny Regers: East County Performing Arts Center, Thursday, September 16, 210 East Main Street, El Cojon, 619-440-2277

Dove Koz /674): Humphrey's Concerts by the Boy, Sunday, September 26, 8 p.m., 2741: Shelter Island Drive, Shelter Island, 619-573-1010 or 619-720-8497.

The Branford Marsalis Quartet (676): Humphrey's Concerts by the Boy, Fidey, October 1, 8 p.m., 2741 Shelter kland Drive, Shelter Island, 619-523-1010 or 619-220-8497

Engelbert Humperdinck /981 h fost County Performing Art: Center, Friday, October B, 210 East Main Street, El Capin, 619:446:2277.

Hiroshimo (491): Humphrey's Co by the Boy, Fidoy, October 8, 8 p.m. 2741 Shelter Island Dive, Shelter Isla 619-523-1010 or 619-220-8497

Terri Clork / 798 t Humphrey's Concern by the Boy, Sandoy, October 7.30 p.m.; 2241 Shelter blood Drive, Shelter blood 619-523-1010 or 519-720-8497.

George Winston (987): East County Performing Arts Center, Sunday, October 10, 210 East Main Street, El Cajon, 619

Tom Petty and the Heartbreakers /502 t Coots Amphilhedhe, Wednesdoy, August 18, 2050 Ottoy Volkey Road, Cholo Vide. 619 2208497 or 619 671 3400.

Vondo Shepard (610): Humphrey Concert by the Boy, Fidory, Aegust 20 7:30 p.m., 2241 Shelter Island Drive. Shelter Island. 619-523-1010 or 619-220-8497.

Strunz and Forch (695): Humphrey's Concerts by the Boy, Sunday, August 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-229-8497

Fourplay (665): Humphrey's Concerts by the Boy, Wednesdoy, August 25, 8 p.m., 2741 Shalter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497.

Stere Wilawood /59 1; Humpfrey's Crocets by the Boy, Thundoy, August 26, 7:30 p.m., 2241 Shelter Island Disse, Shelter Island: 619:523-1010 or 619:220.8497

Rick Springfield /485/: Humphrey's Concerts by the Boy, Finday, August 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island: 619-523-1010 or 619-720-8497.

Tom Jones /487 t humphray's Concerts by the Boy, Sundoy, August 29, 8 p.m., 2741 Shelter Island Drive, Shelter Island, 619-573-1010 or 619-270-8497

The David Grisman Quintet 838: Asleep at the Wheel (802): East County Performing Arts Center, Enday, October 29, 210 East Main Street, El Capor, 619-440-2277.

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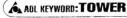
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Big Stone Lodge, 12237 Old Portnerado Resad, Powny, 619-748 1617, All must is country. Thursd 8 pm, Friday and Saturday, the Working Cowboy Basid, country.

Boar Cross'n, 391 Grand Avenue, Carlstad, 760-729, 2989. Thirsday, Snafa, '81n rock Friday and Saturda the Hot Heads, rock Sunday, Whate

The Book Works/Pannikin Cafe, Flower Hill Mall, 1-5 at Via de la Valle, Del Mar. 619-735-3735. Friday, 8 pin. 1009. Watson, blues.

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By William Crain

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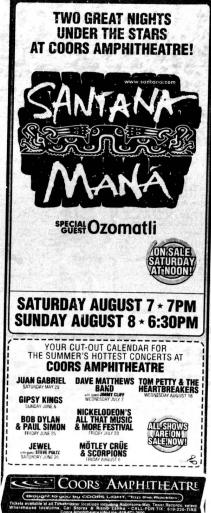
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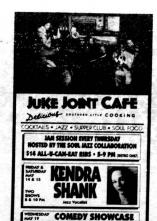
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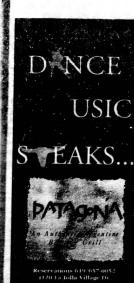




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ano.
Crown Soom: Friday, 6 pm, standay, 6 50 pm, ferry Melnick, outemporary piano. Sunday, 6 pr 50 pm, the Variation, bg band. Prince of Wales Thursday and Sunday, and Wednesday

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BG Suddlereck, 1340 Broadway, El Cajon, 619-593-6096, Thursday and Friday, country music. Saturday, live band. Tuesday and Wednesday, swing

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The German-American Societies, 1017 South Mollison Avenue, El Cajon, 619-273-7283. Friday, 7:50 pm the Ray Barrie 12 Piece Big Band featuring Jo Dark.

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Ghostspeer: Cone Bor and Grill
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and Grill

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der Coronado Heartland: Rockin' Baja Labster (San Marcos) Hick 454: The Blvd 478 The Hot Heads: Bo

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Richard Sommerly: The Four
Segger Record Javans
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# A Fest

#### The film is at no great pains to be informative.

t was a slightly tight squeeze to get from the airport to the hotel, to the deli, to the AMC Kabuki 8 mul-tiplex in Japantown — the central venue of the 42nd San Francisco In-

ternational Film Festival — for the scheduled screening of Flowers of Shanghai at 7:15. The festival did

7:13. The festival did not take long to feel like a festival. The only existing English subtiled print of the film, mistakenly diverted to and tracked down in some place I had me to fit in a feel of the film.

never heard of at the foot of the Hima never heard of at the foot of the Hima-layas, was not due to arrive at the airport until 7:00. Even without a stop to drop off its luggage or to stoke up on a sandwich, it very evidently would not be presenting itself to the sell-out audience on time. Thanks, however, to the nimbleness of the programmers and the flexibility of eight movie screens, it had already been reschedscreens, it had already been resched-uled for 10:45 the same evening, which, with festival-like allowances for audi-torium-clearance, latecomers, official announcements, etc., would mean more like 11:00.

This gave me time to look over the theater, a triple-decker affair with a steeply slanting glass roof, almost churchly, above the lobby, and snack bars situated on all three levels, or-of them a sit-down cafe with coffees, teas, and pastries, handy for between-

film restoratives (why are there no muffins in San Diego theaters?),
especially in a neighborhood in which
there is precisely one
pasta spot among rows
and rows of sushi and REVIEW

> The postponement also enabled me to fit in a previously conflicting film by Arturo Ripstein, who was befilm by Arturo Ripstein, who was be-ing accorded a limited retrospective in conjunction with this year's Akira Kurosawa Award for lifetime achieve-ment in film directing. (Well-deserved, too.) The convenient film, The Realm of Fortune, dates from the mid-Eightof fortune dates from the mid-Eight-ies when I was losing track of him, and marks his first collaboration with his scriptwire-wife, Pa-Alicia Garciadiego. A schematic rise-and-fall story set'in provincial Mexico among the walking wounded — a town crier with a withered hand, his crippled mother, a broken-winged fighting to the province of the province of the log-and the latter's captive mistress, a carnival songbird framed under a neon

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rainbow — it has a potent first half, reaching the depths of squalidness on a bare mattress in a pulqueria store-froom. The accelerated narraive of the second half (suddenly there's a child, suddenly she's a tenager, suddenly she's a carnival songbird herself), as the storyline hasters to come full cir-cle, is less convincing, if not without

tons of flavor.

Carne 10-45. Carne 11:00. Carne:
no sell-out crowd, it having been decimated by the spur-of-the-moment
rescheduling and possibly by the lateness of the hour. Forget the fewness of
the filmmakers for whom 1 would thing from the inveltest and most en-ergetic of filmmakers, he is the calmest and most pensive of them. It says a great deal for his Flowers of Shanghai simply that it kept me awake. At first I thought I might have been travel as far as San Francisco. There

out as late as one in the morning, even if I had only to walk across the street. And Hou Hsiao-hsien is the furthest thing from the liveliest and most en-

tiously, ritualistically, with tea, wine, opium, the hookah, mahijong, and of course conversation, often gossip. To describe it like that might make it sound stagy if not for the fragmentary nature of many of the scenes, the frequent switches to different brothels, and above all the roving camera (very secure in its movement, never any securic in its movement, never any sending more disease). Steadicam rockiness), with its con stantly shifting field of view. The thing stantly shifting field of view. The thing feels like a movie, not like a play. Some of the chasteness of the drama, the abstention from any ac-tual sex, is apparently true to the historical facts: the rigorous etiquette and decorum in the courting of cour-tesans in the British part of Shanghai public lives of the men. We continue to have trouble keeping available the names of the women. (There are new ones to learn. Pearl and Jade and Emerald and Treasure.) But clearly enough we are in aworld as enclosed and regulated and strictly stylized as that of Henry James or lay Compton-Burnett. a couple of non-cinematic artists who come to mind for their comparable attainment of a moral one without any over moralizing, with white the comparable attainment of a moral one without any over moralizing, with the comparable attainment of a moral one that drifting dispassionate camera of his, treading 8 fine line of detachment and attentiveness, allowing ample space and time for contemplation chains on sales, finding no object of shang no sales, finding no object of public lives of the men. We continu

in trouble. We are looking at a large

group of mostly men arranged around a circular banquet table. They are talk-ing of mostly — or maybe entirely — absent women with names such as

Jasmin and Crimson and Crystal and Cinnamon. (Hard to keep straight

who's who when we haven't me

who is who when we haven't meet them. The standoffs camera; drifting back and forth without cuts, paying no special attention to whoever happens to be talking at any moment, and asking no special attents in anybody in particular. The soulful Tony Leung, of Hard-Boiled, Chungking Express, Cyclo, etc., is recognizable not saving anything, and party through the shot he gets up and leaves. Then, somewhere around seven minutes into the film, the first that the shot the gets up and the shot paying and the second seven minutes into the film, the first that the shot he gets up and the credits began. All the credits began. All the credits began.

shot ends and the credits begin. Al-though we still don't know who's who who's central, much has been re

or who's central, much has been re-vealed. Much, that is, about the filmmaker if not about his characters. It is easy enough to say what's un-usual about the film. Imagine, if you will, a movie about the brothels of

Shanghai in the late 19th Century Shanghai in the late 19th Century. Whatever you might imagine, whatever you might magine, whatever you might expect, whatever you
might hope for, I venture to guess it
would be nothing remotely like
Howers of Shanghai. For that, you
would have had to imagine a movie
restricted to the parlors and the
vestibules of the brothels, one that

stays out of the boudoirs (a late scen

stays out of the boudons (a late scene does take place in the vicinity of a bed. but the business of the scene is an at-tempted murder-suicide, not sex), one that never takes a peck outdoors, one that occupies itself endlessly, repeti-tiously, ritualistically, with tea, wine,

over a hundred years ago. But we would learn this from the publicity

material, not from the film itself, which

taking no sides, finding no object of taking no sides, finding no object of identification, yet always completely human-centered. [For all the ravishing attractions of the decor, if tremains always a background or a frame, never the primary focus.) The inherent drawback to this disengaged camera is a certain vagueness and uncompellingness in the individual plotlines. But ness in the individual plotlines. But the rebuttal to that, if I may repeat myself, is how wide-awake I was kept until one o'clock in the morning, host totally transfixed. The individual plot-lines do not amount to hills of beans. It would not be too much to find in the camerawork something more

in the camerawork something more than moral, something all the way to than moral, something all the way to spiritual. It would not be too much to mention Hou in the same breath with card Dreyer or Robert Bresson. That's quite a mouthful for a film that could sound in synopsis like a demirmonde cardio from the same than the same to jealousies and betrayals around a circle of prostitutes and their clients. But there it is. Howers of Shanghai is not the most imposing of the Hou films I have seen. It may be the least that the same than the same than the same laternately effocis red, and roe light, however historically accurate it might have been to the interior lighting of have been to the interior lighting of 19th-century Shanghai brothels; and Hou's matchless camera-eve is some what blinkered by the closeness of the what blinkered by the closeness of the quarters.) But it gave me no reason to whittle down the pedestal on which I have placed the director. To see it was—and how often can this be said about a movie!—a privilege. Heaven knows it's not my inalienable right as a citizen of San Diego and the United

States of America

and the one I was holding my breath for, the Renais. Which meart that a relax a couple of others could be slipped in, including one, or part of the slipped in, including one, or part of the slipped in, including one, or part of the slipped in, including content of the slipped in slipped i for, the Resnais. Which meant that at

It would be easy enough, here too

usual about Alain Resnais's Same Old usual about Alain Resnais's Same Old Song, Just this that the characters, in openly acknowledged hommage to the late british screenwriter Dennis Pot-ter (Pennie from Heesen and The Sunging Detective, most pertunently), will persodically the synt of reguents of French pop songs from a wide range of vintages. Josephine Biker, Maurice Chevaller, Charles Amprous, Gilbert Bécaud, Johnny Hallyday, Sylvie Van tan, et al.

Some of the songs function as

interior monologue, unheard by out-siders; some as audible dialogue, to be answered in casual conversation. Mer will sometimes lip-sync to female vo calists, and women to male. Songs are ometimes repeated, some omeone new. And on one

"SHAKESPEARE'S GOT

a small role, she lip-syncs to a vocal by Jane Birkin! The mouthers of the songs never strive to imitate the gestures and gyration, of singers, much less the gesttures and gyrations of dancers (as they do in Pennies from Heaven, for examdo in Pennies from Heaven, for exam-ple), but instead they incorporate the lip movements into their normal mode of speech fin rare instances, at least lins far as I was able to tell, the ac-tors themselves will resite song lyrics without the assistance of background music ("Non, rien, rien, Non, ig no, regetter nen"), Presumably for French-collers. audiences the songs would have instant recognizability and extra res-onance, and one wonders whether the airtight Frenchness of it all is presumed to be a barrier to a foreigner's under-standing and enjoyment, a barrier to







# INSTINCT

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as you can readily imagine, is one of high incongruity (with the major ex-ception of Jane Birkin) and high ception or lane birtain, and man hilarity, never more so than during Andre Dussolier's devdream of him-self on horseback in guardsman's regalls. I am sure that, in addition to hilarious, the song quotations say cornething serious about the shaping of modern consciousness by popular culture. But either way, it seems a little surprising that Resnais, so averse to repetition, so adventurous in mat-ters of form, would elect to borrow patently - so patentedly - to s body else. Is he getting a little tired in his seventies? Is he relaxing a little? The great trailblazer of old is still capable of a risk or two: the Hitch-cockian descent down a staircase that leads all the way to the Middle Ages, or the images of jellyfish poetically superimposed over the climactic apartment-warming party. But these are passing fancies. The song quotations

passing tances. The song quotation run throughout.
Resnais's use of mere fragments of songs and his avoidance of choreo-graphed production numbers make

the idea arguably into something of his own, and at the same time preven any individual gag from growing old before our eyes (a problem with Pot-ter). It is worth recalling that he, with no need to pay homage to anybody, made an earlier sortic into musical territory in Life Is a Bed of Roses, where the actors - some of the same actors as a matter of fact - also would be as a matter of fact—who would typ-springly feither. (Excelled as ye, Vazale-Wood and Richard Beymer did th Wor-Side Storp). On that outnot, Resman-had musch more to say about the genre—about the horman poet misl-tines undeathed therein and about the occult powers of wing—in him he has occult powers of wing—in him he is o say here. Some Old Sony, though it

EXQUISITE!

Restais' tworks one of the less stordy in construction. The bubbling-up-tongs are only one element—but a disproportionately weighted climent—in the total portrait of life below the surface. He down in the mind And the movie, even were the songs deleted, is riddled with Resnait's long established increase in for addcontains more music, is less of a musical.

And the triggering of old songs in the brain is not dissimilar to the device in Mon Oncle d'Amerique of dredged-up bits of old movies. I remember objecting at the time to long-established interests in facades and what lies behind them, in the unremember objecting at the time to the constraining idea of tying each principal character to one corre-sponding movie star. Same Old Song does better in this regard, permitting the characters to filt between singers of any period and any gender. The remaining bone of contention, how-ever, would be the unerrine releason. and what lies behind them, in the un-seen and the concealed, in the power and reality of the intangible. Carried off with supreme suavity and serenity, it is a perceptive, witry, civilized, cere-bral, and stubbornly "unsexy" comedy on some of the fundamentals of human existence: love, health, em-ployment, habitation. It is not a movie ever, would be the unerring relevance ever, would be the unerring relevance of the excerpted song to the dramatic situation, the pithy revelation of char-acter through song lyrics. My own experience is that when a song pops into mind I often can't think how or why it got there. (Only the other mornployment, habitation. It is not a move about the songs that get embedded in people's minds throughout the course of life. It is a movie about people, about minds, about life, about everything. The songs that get embedded are only one thing. And there are plenty of

laughs outside the songs. Resnais's sense of humor has long

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Carlos (A)

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ing, to my horror, it was "A Spoonful tended to be underestimated, though ing, to my horror, it was "A Spoonful of Sugar" from Mary Poppins.) But maybe the device is complicated enough already, Incongruous enough. Disrupting enough. Perhaps the oddest thing about this device is that it could easily have been eliminated althere can be little excuse for that since there can be little excuse for that since Providence, Mon Oncle d'Amerique, and Life Is a Bed of Roses, even putting aside the gaps in our knowledge of recent developin, at a Une unreleased I Want to Go Home has a script by Jules together if we were willing to sacrifice Feiffer. Smoking/No Smoking is an together five were willing to sacrifice the laughs that it brings.
But why would we want to do that Hilberthy is stown best defence, and a perfectly adequate one. The detachability of the desic the inscentializes of it may mark the move, even ob, as once of the more minor armong Resnair works, one of the less storals. Feiffer: Smoking/No Smoking is an adoptation of a play cycle by Alan Ayckbourn. Humorists, both.) The present script is an original work by the comedy-team of Agnie-I axin and Jean-Berre Bacch, whose stage piece. Un Arie Emille was brought to the screen, by Cestic Klapisch, Owbere et had the homest one entre this Association.

by Cedic Klapisch (where it had the the tripact on rearlier this ward, and who also take two of the main rules alongside Resnai's superlative late-period 'repertory' troope of Sabine Azema, Pietre Arditi, and Andre Dussollier. Janus makes an especially sympa Janu makes an especially sympu-thetic impression as a part time four-guide afflicted with pain; attacks be-fore and after the completion of her graduate thesis on the subject of, as we are fold repeatedly, the Youmen of the Year 1000 at Palladru Jake. "Seven yours," ale lammers at the end of her yours, "ale lammers at the end of her yours," ale lammers at the office titleen people." — a line that ought to have particular reverberation for Resnais, who has now made fourteen features in forty years, and who, in Europe at any rate, is unexpectedly enjoying the greatest commercial suc-ceiving the greatest commercial sucenjoying the greatest commercial suc-cess of his career. One would hate to think that the American buyers of for eign films would pass up something as "too good" for the general public. But one sometimes entertains dark

thoughts. Even in the lightest, bright est, most sparkling of movies

Meanwhile, back in the real world. non is worth seeing, and I will try to have something to say about it soon. And no. I do not need to be reminded that Star Wars. (etc., etc.) opens next Wednesday I have my priorities

#### MOVIE LISTINGS

All tersons are by Duncan Shepherd Priorities are indirated by one to free stars and arithmitis by the black spot. Unrated moving are for now unexpressed.

Analyze Tala — One thing to be said for the conodiscs of Serold Kamas is that they admiss have conogen the better conogen. Granually Day Maltiplicity have a stone Granually Day Maltiplicity have a stone complicated one. The conogen that time— a Malinos on therapy for ensisty—is part ample and the inches perits predicted Psychiatrist. When I per time family ther-apy thin was not the family I had in most." I Robert De Nove Sends it studie I most." I Robert De Nove Sends it studies I mond.1 Foobert De Nino leads it audule is gottime; is the part of the moistore fails be moment breaking down in lean at a TV oper for Merral II shoult, and Relly Crystal process of the Merral II shoult and Rell better enter. With Lise Kallows for Vincelli, Chan Palmissone. 1999.

\* CAMOUSE, DENIAL & CORNAS STAN & DEL MAN HERMAND, TRANSIN VILLEY IS DELLEY WITH THE STAND VILLEY IS DELLEY WITH THE STAND VILLEY STAND DELLEY WITH THE STAND DELLEY WITH THE STAND VILLEY STAND DELLEY STAND VILLEY STAND DELLEY WITH THE STAND VILLEY STAND DELLEY STAND VILLEY STAND DELLEY STAND VILLEY STAND VILLEY DELLEY STAND VILLEY STAND VILLEY DELLEY STAND VILLEY STAND VILLEY DELLEY DELLEY STAND VILLEY DELLEY DELLEY

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bureaucracy comedy, with Michael Cator and Anna Tenney, directed by Rob Sitch (HLLCHEST CINEMA), FROM 5/14

Cookie's Fortune - Robert Altman t

ing boundary Engles of Province Anthony Elec-tric Anniel (Engles and Electric Anniel), and the log action for the only since or, the Norman's Rode of Indiana, fooding years, and a condense of the Anniel Quality and acting well in one office and get in one of the anniel of the Anniel Anniel (Indiana) and Anniel Anniel (Indiana). A comment of the Anniel Anniel (Indiana) and the Anniel Anniel (Indiana) and the Anniel (Indiana) and the Anniel (Indiana) and Indiana and Indi

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 (LA JOLLA 12: MISSION VALLEY 20: SANTEF VILLAGE N: SPORTS ARENA 6: UA
GLASSHOUSE 6: UA HORTON PLAZA 14)

Gods and Monstors — Fictional specu-lation, from the Christopher Bram movel Failer of Finalmenters. on the final days of the otrectived Hollywood director James Whale, his incomplete recovery from Whale, his hausted memories of Wood Ware, his hausted memories of Wood denre ("You have the most architectural skull"), his suicide in his swimming pool. If rehabits in sword and in picture he hamble rehains in word and in picture his humble beginning and his career highlights (Frankenstein, Bride of Frankenstein — "I much prefer," he is made to say, "The Invari-ble Man and Show Boat"), and in doing so it spearheads a commendable campaign for nic reased name recognition. The campaign

had it been less talky, static, lethargic, With lan McKellen, Brendan Fraser, Lynn Red-grave; written and directed by Bill Condon. # (HAZARD CENTER 7)

County Zee — Autralian anti-make thriller builds up a high moral dudgeon built, depite the assurances of the busk-ground music, built eral suspense: the governmental cover-up comes autorover but too much help from durine intervention of colon friels. Jee Mrompson, Donald Pleasners; directed by Michael Patrinson and Broze Myles, 1998.

2 (SAN DESO PUBLIC LIBRARY, 5/17, 6 P. M.)

Mideous Kinky — Time-capsule exoti-cism centering around a free thinking En-glishwoman in search of Sufi wisdom in Morocco, 1972, with her two young daughters in tow. More travelogue than narrative — an effect heightened by the

montage v brevity of most of the scenes-but nice bright color. And director (siles MacKinnon, who handled children well in Small Faire, coaxes lifelike potriants out of the two girls. Carrie Mullan and Bella Rick. With Kate Winslet and Said Taghmaoui.

1999. ★ ILA COSTA 6, TOWN AND COUNTRY: UA HOR-TON PLAZA 14)

LNo — Overserious, underfunny prison comedy about a pair of bickersome New York blacks who are railroaded on a murder charge in Mississippi in the early Thirties. (Director Ted Demme, who made the ties. (Director Ted Demme, who made the independent Monument Aerone, will not have to turn in his Concerned Citizen card i Eddir Murphy and Marin Lawrence begin to be a bit mor reliably comical when they height in wear old-age makeup. Murphy at all times has the edge. With Ned Boatty and Bodeem Woodling, 1699. See CHAMS 5748-15, CONCERNENT, CONCERN LEV 18: GASLAMP 15: GROSSMONT TROLLEY, LA JOLLA 12: MIRA MESA 7, MISSION VALLEY 20: OCEANSIDE 8: POWAY 10: RANCHO SAN DIEGO 15: SAN MARCOS 6: SAN MARCOS 18: SANTEF VILLAGE 8: SOUTH BAY DRIVE IN: STU-DIO 3 CINEMAS, SWEETWATER 9, UA GLASSHOUSE 6, WIEGAND PLAZA

Consequent to Metado Parka.

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schmaltz, for travialization, for soligision-trarrowness, for improbability — the sec-ond half it in dobbious taste. Both halves, are rediantly photographed by the masterior Tonino Dellis Collis. With Marias Paredes. Horst Büchhelz, Gooppo Cantaria. 1998. — discissional civities materials con-difficulties of the property of the con-traction of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the c MARCOS 18. SWEETWATER 9: UA ESCONDIDO 8 UA GLASSHOUSE 6)

Hitchcock's remake of his own 1934 thriller. Many people claim to prefer the carbier version. But Hitchcock did not go to all the trouble to do it again because it had gone so well the first time, and he go it bet-ter, if still not perfect, the second time. (He

EACH SCREENING. FOR ALL AGES!!

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done that; and foolishty.) James Stewart Done Day, 1956 \*\*\* #84, 5/19

COS 18, UA HORTON PLAZA 14, WIEGAND PLAZA, FROM 5/14,

The Munmy — Gagged-tip resurrection of the ancient Ligotian mounter mased fore with indicate Josephan mounter mased fore with indicate Josephan Mission like of Comnell. He announce this mission like of "Rescue the damked in distress, till the had got, save the world." So contempts us of their material are the filmmakers, they left compelled to Spend a tillion dollars, they left compelled to Spend a tillion dollars on computer amounted areas affects and

Maryla — Veneral) magazine Frequiti-riograph dram, alcivil an ey'i spereno bende varh auchier at sey i spereno bende varh auchier stage collection of oth-sealers. — Expringuish except and steps at and one see this, surf for end one equal to the light or destines and feet seed as a delaylate Coulder Long. — one of the above, although the long of the content pulmer stables, therase risks, as an exception, speared before one of the season of the long of the long of the long of the season of the season

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Sound of their material are the filtermouses, before the control of the control prising in a Bottle — The screen spiration of the Kickolas Spira is commen-ved—about a disillusioned shiften even when in actions a hold harmed bott. I may a jug-the brankle tracks down; and bottle and a Love insude, tracks down; and bottle and some control around recognition of the proposal section of the second policy of the second wife. Common on a second wife second wife. Common on a load second with a second what is wishfully labor of the second what is wishfully labor of the second when the second policy is a second when it wishfully labor of the second with its wishfully labor of the second with the second policy is a second with its wishfully labor of the second with its wishfully labor of the second with the second policy labor with second policy laboration.

A Midsummer Night's Dream

Shake quare a supernatural see roung re-lation in the age of the big yell and the sattrola, well aftered as discool and in-ording (Vel), would Turnals here name she The size (seemin, Demorrass and onser Ver, problem would they will be taking like that it if doesn't help that the taking tike that? It doesn't help that the major roses are splft among the slashing, singues of Americans, Englishmen, one from historians, and no Italians. The discounted prehips should beare once the action misses out of town and into the woods lift it increases anyways from sheer redisting. The rumbactions play swithin the play comes tow late to provide relief. With Kevin Filin Calinta Flockhart, Christian Bale.



CINEMS STAR GALLY: DINEMS STAR 10: ON MAS STAR 13.0 (MM HOHLANDS SARHON VALLY: BIG GROSSMONT TROLLEY: LI JOLLA 12: MPS MAS LA HORLEY: LI JOLLA 12: LIY 20: POWN 10: MACCO SM, DUTG 15: MACCO S. SAN MIGGO ST. SHORT MICHAEL SWETTMATER 9: TOWN AND COUNTEY HONA! PLACE 1: WE CAN SWETTMATER 9: WE C

October Sky — From the first images to the late — the opening-series of securitid black and that of sider, dismuch backsord to denied of sider, dismuch backsord to denied of sider, dismuch backsord to denied of sider of moves in its valuation of brain over brain and work over prices and work over pairs at tell, the first story of the sidening horizons of a bright lost un motivated West Verginia sligh, who taked to hard the propositionization for big price blood (reader? I bright?) have the che entire the propositionization for his price blood (reader? I' bright?) have the che entire a scholars ship to a slicing-fifty faith on the idea that it university might tender a suchiast-ship to a slicing-fifty thangeous and medical to a slicing-fifty thangeous and medical to a first first first ship in the chest and personal test side, has sign brether, and personal test side.

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launching pad are genumely forms, the farzer sethlecks throuble with the law also tage at the salence fair, are never too source some and the plentide pay once, if the period of left em have outer your dirigin an average American additionent. They've got mick and roll?" cognitionally cransform the

HO SAN DIE GO 16 SAN MARCOS DE SPORTS ARENA 6. UA ESCONDIDO 8. UA HORTON PLAZA 14:

The Out-of-Towners — Broader re do of the 1970 film of the same name. The glove-like fit of the material on Jack Lemmon. If not so much on sairdy Denikh, has been al-tered to suit the deet this rating talents of steve Matrin and the newly stuffed and sattlened face of Goldie Hawn (beneath the same old disease). same old blond hangs). It's almost as though the present team of filmmakers though the present team of tilmmakers— writer Mar. Lavrence and free-tor Sam Weisman — got the notion that the earlier version would have made a good corredy at only Neil Sumon and company had thought to make it fumy. If only, for instance, they had thought to put a full-length fur coat and high heels on the mustachised hotel

In the diagonate case to rain such another releases proposation as the mind-centures of a middle upod Midwestern couple in the By Apple to that's the period of Holly wood inthe Nimetes. The minuscesser process has principal per Nov York, instang was for a beneficiary assisted by Nov York, instang was for a beneficiary assisted by Nov Proceedings and the Apple of the Company of t

ESCONDIDO 8: UA HORTOT/ PLAZA \$4: VOIGUE

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GASLAMP 15: MIRA MESA 4, SANTEE VILLAGE 8. UA ESCONDIDO 8:

ment in single-takes, joined together so as to create a unity-of-time effect, is a bit less rigorous than legend had cracked it up to be: the cuts between reels (three of them, it







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Sabotour - Hitchcock's formula for



(whenever a straggler would wander along) almost exclusively into the anti-war movie. In his striving for "more," he has certainly supplied plenty of ammunition (so to speak) to the pacifist, but he does not ven

ture so far as to attempt to maddy the repu-tation of the Last Good War. The essence of

view beneath the surface of a rippling cree a fire extinguisher diabolically filled with gasoline; a truckload of circus freaks who democratically decides a "" nocratically decide to offer the hero asy tum; a latent homosexual spy; and a patri otic climax atop the Statue of Liberty. Robert Cummings, Priscilla Lane. 1942. ★★★ (KEN, 5/17 AND 18)

the set of a sa detering to made the frequency of the set of the secondary flowers implied way of attaining "more" in a select of and seal set of attaining "more" in a select of and seal set of the select of the Saving Private Ryan — Seven Spid-lerg is blood and gas war move as at a bed when it a more conventional and a in-test when it a more conventional and a in-worst when trying for more Spidelerg in a statistically, and is very often very conven-tional. Whether on not the filterance has ableved in fig gas wing trumpet; thosing goal of honting the survivors and the private of the saving the saving and of the saving the saving the saving the saving the saving and down those to extinction, and had evolved THE MOST EXQUISITELY BEAUTIFUL OF FILMS." (AJDIENCI AWARD) (GRAND JURY PRIZE) (CHAUTOCAUM AWAD) the second World War, and treated here es-spectfully and knowledgeably and compe-tently. But Spullerg, on a one-man mission to push our faces deeper than ever before into the meal grinder of war, wants "more." He wants, in the schizophreni scenes of carrage, to be all things to all people, shut-tling back and forth between (or spanning "A DREAMY CINEMATIC POEM. TENDER-HEARTED AND LYRICAL." samultaneously) a newsteel realism and an arty lyrickin. Even without the treconcil able clash between these, there would be something a little unseemly about Spiellers, and his crew minicking the handis aps and hiscups to the work of the front-line docu-"MESMERIZING! A VISUAL BOUQUET."

mentarists of WWII — the hand-held jerki-ness and jitteriness — as if these authentic cinematic heroes had been developing a de-liberate" style" rather than doing the solidest and most professional job they could, under enemy fire, with their lives on the line. Spubliery, working her and the time. Spubliery, working her additional sides with the constraints of the constraints of the line. Tom Banks. I now Scienovic, Idovard Burns, Matt Damon, 1998

\*\* (GASEAMP 15)

\*\* decision 16.

\*\*Thindow of a Doubl.\*\* The other of an adolescent gain pulspering affection for her per until richards are called Farther and other receptor all nother called Farther and other receptor all not face who a decision decree. It is not severe to be a decision of the called Farther and Control of the Control of Special Farther and Alman. The direction is specially trackly a period flavorities among his movies. Not a decision. The direction is specially trackly a trans. In these is some formed observation turns, but there is some formed observations to the series of the parties of the pa

Shabeapease in Love. Wouldn't it be fan to think that the fand softered from writer's block, the berneity of showe tom TeX. Motione to get the old glot halo colling, that be stolled lines from soap in docubles outstors, that he was restring his docubles, that he was restring his docubles adaloge doly during releasable, that one of the store in the tronge could suggest out the top of his had a later rule for the theory of his had a later rule for the force's bragbon and that a later released.

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ing proto-fe annist who infiltrates the cast disguised as a man would be just the mas-ous dramatis needed in order to complet the current play and to launch forthwoth into the next one, Twelfile Night, with its irt imitating life motif of cross-dressing art imrating life model of cross-dressing. Here we lower answer No. It would not loss phenomen to the loss person to all the loss person to a filler model or marky one expression to a filler modeler of one fewer than Goyprich Paltrow (eye, brows hander, extremos hander, extremo First, J. om. Wilkinson, Simon Callon, and blieb Drink. Tom Stoppard had a band in the stript.— a second hand after Mare Som-white Render the long gas author of the stript.— a second hand after Mare Som-man and the stript of the stript of the stript to extend his high-how knockalous the yound Stakespases of Amazters to their cre-ator himself. Extend it, and lower it. Stu-jour Stakespases of Amazters with a stript-er of the stript of the stript of the stript-dition (the bloody Incohear) playwight befoling muc to cash for entertrainment, but here the stript of the stript-teeding muc to cash for entertrainment, but street, expression of It. Burster the Indian Served expression of It. Burster the Indian Served expression of It. Burster the Indian audible laughter would seem an unfitting, forced, expression of it. Directed by John Madden. 1998.

\* ICAMMEL MOUNTAIN, PLAZA CINEMAS, SAN-MARCOS 18, SANTEL VELAGE B. TOWN-SQUARE 14: UA ESCONDIDO B. UA GUASSHOUSE 6: UA HORTON PLAZA 14)

Tea with Mussolini — Franco Zeffirelli s autobiographical coming-of-age film, set during World War II, with Cher, Judi Dench, Joan Plowright, Maggie Smith, and Lib Tomlis.

Three Seasons — An American foreign film, substitles and all, shot in Vietnam by first stim director Tony Bin, a Signon no five tancel in Sunnyyale California. The ambitions survey of profusors on viety— cycle driver and the call girl be has a renal-nos. If lower girl and the lepross poet the coaxes from the shadows, an American verin search of his bastard daughter ("to mal in search of his readand daughter (\*Co make-peace with his place\*), and is little street verdou in search of his stolen case of watcs — goes soft and sticky at every spot on the spectrum. And it goes down, too. With 10on Disong, Nguyen Ngos, Hiep, Zos-Bui, and Harvey Keitel. 1999.

★ (IA JORIA VOLNA)

Topaz — Affred Hitchcock's demystalica tion of espionage agents, who herein bear a strong likeness to corporate execs (seell tai-lored suits, lots of conferences, phone calls, bored suits, lots of conferences, phone calls, plane trips, and bosiness lunches or tests). Except when it tries to be committe or suspense tin, it's a very sedate, straightforward treatment of a very subster, sergentine plot. With frederich Stafford, John Forsythe, Philippe Noritet, and Machael Fis. coli. 1992. \*\*\*\* \*\*\* (p.17, E. 16)

Torn Curtain — An American scientist's feigned defection to the Soviet Union in hopes of acquiring the solution to his own Physics problem is replete with Alfred Hitchcock's mannered, overdesigned "set Hitchcock's mannered overdesigned "set-pieces," most of sinch fail to rise up, full be-field, from the drafting table. Now and then a more field of datasetes plungs things to life, as when a critchey Soiset genius quizzes the American in private, and the sat-titude briches tapidly from You bright young man! to You ombecielt to You-pyl Starring Boal Newman and Ialia. Andress.

\*\*\* MIN. 5/19

Trippin' - Hip-hop comedy with Dean Richmond, Donald Faison, and Maia Campbell, directed by David Raynr CINERAMA 6, GASLAMP 16, LA JOELA 12, MIS 1901 VALLEY 20, CICEANSIDE 8; SAN MARCOS 6 SWEETWATER 9; UA GLASSHUUSE 6; FROM 5/14)

The Trouble with Harry - Where to be y Where to be gar? Or the tougher questions where to leave off? The shorter list, certainly, would be what is not the trouble; firstly and fore-mostly the Vermont autumn, with its fiery Van Gogli palette. Perhaps the chief reason

sny this Hitch ock "blask comedy" dates so bodly is that the movie is all attitude. That, and the accompanying difficulty at this removes of figuring out case the what that attitude is, or was — wither the movie already seemed in 1955 to be 4. mose already serund in 1995 kple as gain and unique at other mose, or whether at the limit it may be a vesserond a lat more in unique, a very fine it may be a vesserond a lat more implied, a set more imposes, even. The first providelly—a saive of agoing and agoing a distription was a second regard of the distription when as would regard to the distription of the second through a control of the angular distribution of the d any interest today at all, it is as a kind of tuning fork for the tone of the Alfred

True Crime - Clint Eastwood is under True Crime — Clint Eastwood is under his own direction in the role of a recently on-the wagon and unrepentently womaning nesspaperman, bushly trying to prove a condemned man's innocence on the day of execution. The detective work is pretty sketchy, pretty shake, But the plotting of

the mover takes a business to may not up, the feeling of contentionates as the clock takes toward do treat lededing at modifying the above and steady pulse, the austrance focus of affection quantitate of the supplier facilities of affection quantitate to the supplier facilities of produced to the supplier of the supplier of the content of these long to spend on a center, pre-ing it is down nother native one less, without heart and interest interests. a farmers about it as well, extending all the say to his un. y display of the ravages of time on his tall pine physique. He perhap-looks prefty good for a man of almost sev-ents. He unaggashly looks nowhere near ar-good as he used to. Bat nor does he look as delusional as, for example. Warren Boatts delisional as, for example. Warren Beatty or Robert Reclind shile trying to disquise the fact. If he still wants to go after the young loyelies, he'll still have to take off his shirt, too, Casp, or gg., if you must, fasali Washington, Lisa Gay Hamilton, Denis Leary, James Woods, 1999. \*\*\* OHATARO CENTER 7; VOGUE) hurry or impatience. An Eastwood move can be counted on to run well over two and be conted on to run well over two bours, but as extendly a a Wood Aldin-can be expected to come in a tuder an bour and a half, and the central chraster, given automatic statese and authority one. Latwood stepped with this shore, gime an added dimension from his significant point of overlaps with the attor, his un-applicate interest in, and success with the action of the companion of the control fatherhood. (Wood Allen one again come to runde Eastwood's only contem-porary peer as "gerous" filmmaker.]

Vampless — Smart sasy, rock and rolly following fartesy. Thomas has Griffith costs a first figure as world first known over samper, a filter gross of the 18th Century, now in search of the geoding Hink Control on the cost of the 18th Century in own in earth of the geoding Hink Control on the Control of th ● (SOUTH BAY DRIVE IN:

Vortigo — It makes a certain sort of sense that this movie is not routinely grouped with other private-detective cases, since the case per semakes no sort of sense at all; not

when the 'ten' should be a color distriction of the 'ten' should be a color to the strending become more a copyling to color and not spits, me cophilis, and Psymidine must be the should be stated to the color to the third beginning to the color to the beginning that it is not so due to be come the higher themself, seed no due to be come the limitation, include the gener must to some control must the more outside a well—and to a grader extent than the more outside as well—and to a grader extent than the minute minute of the color to the color to

timidity that would nonetheles not erods its soldness as a pringhourd. It troubles are bigger than that, however, and Hitch is cold-ascepts them. Accepts them, that is, not with reluctance and resignation, not with his mind engosed in higher things, but rather with complete co-operation, with that same perty decirifiness that so explicit is sufficient to the proper less never work like Supposer and Prenty. This spirit of acceptance keeps the movie et all times within, cas whin easy ange of, the borders of the private-dete ive genre, and aficionados of the genr ought to be as eager to claim it for their own, faults and all, as are some Hitchcock partisans to fight such a claim. James Stew-art, Kim Novak, Barbara Bel Geddes. 1958. \*\*\*\* (FEN, 5/16)

Theater 6: Laviton
Theater 7: Life
Theater 8: The Matrix
Theater 9: Entopment
Theater 10: Life Hands
Theater 11: Twee Designes
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Theater 13: 10: Though Hand along

Flower Hill Cineman, 2630 Via de la Valle. Del Mar (649-755-3511) Theater 1: Tea with Manadon, from 3718 Theater 2: A Malaummer (sight') Denom.

Theater 3: Gookie's Fortung Theater 4: A Walk on the Moon

Le Paloma, 471 South Coast Highway 101, Thirman (760-436 SHOW), Morking Transack 5/14, No.ky Horse Petars Shim, 3/14, androgh Wiking-Not Thome, from 5/15

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Waking Ned Devine — Someone's a lot-tery admer in Tulsigh Mhor, a/k/a i ully More, population fifty-two. The problem is, he died of excitement with his signed ticket. nicely turned, but then comes the cal color, the piled-on quaintness. The an-cient and emaciated David Kelly indeed ha cient and emicrated David Reny indeed his charm to spare, and need not have stooped to riding around starkers on a motorbide. With Ian Bannen, Fionnula Flanagan, Su-san Lynch, James Nesbitt: written and di-rected by Kirk Jones. 1998. # JA PALOMA. FROM 5/15)

A Walk on the Moon — Madame Bo-vary on the Borscht Belt, a Jewish housewife vary on the Botscht Bell, a jewish indu-in a dalliance with the travelling "blouse man." (For a touch of authenticity, Mal Z. Lawrence has a cameo as the obligatory stand-up comic.) An inconsequential little An increase and company stand-up comic.) An inconsequential little domestic tempest, set amid the momentous events of the summer of '69'. Woodstock and One Giant Leap for Mankind. With Diane Lane, Viggo Mortensen. Lies Schreiber, Anna Paquin, Towah Feldshuh; directed by Tony Goldwyn, 1999. . FASHION VALLEY 18: FLOWER HILL CINEMAS: LA COSTA 6: RANCHO SAN DIEGO 15: TOWN AND

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Cordony 15, 701 Febb, Avenue (n. P. 217, 0400) Theater 1: Black Mask, from 5/2 Theater 2: True with Messalms, fi Typaler 3: Trapper, Incom 5/14 Theater 6: Lingue, From 5/14 Theater 6: Lingue, From 5/14 Theater 6: Lingue District of Prigins In the William State | District of Front State | D

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Theater 12, News Blein Knied La Jolle Village Clasman, 8679 Villa La Jolla Un (409-45) 7891 Theater 1. Tea with Admissibus, Soom, 5/14 Theater 2: Cooker 3 Furthers Theater 5, Life Is Benaring! Design 4, There Sentons

comes to mind: Eastwood's only contemporary peer as a "personal" filmmaker.)
The star's on-screen daughter is indeed his real-life daughter. Francesca Fisher-Eastwood, following Kyle and Alison through the repositist turnstile. Her real-life moother, Frances Fisher, the madam in Unsergeners, has a small part here as a hardnood D.A. And the on-screen mother, and

cheated on wife, is the always interestin

Bird. Both of these adult actresses testify

Diane Venora, who first came to notice in

man, noth of these adult actresses restify mutely to Fastwood's shiftly, contrary to the evidence of Sondra Locke, to maintain cordial relations with the women in his life. There is an honesty about this sexual sub-plot, as distinct from a vanity about it, and

Theorem 1. Life Interview Control (1997) Inter

MISSION VALLEY

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"IT REMINDS YOU OF 'THE BICYCLE THIEF:

I REALLY LOVED THIS MOVIE!

of changes, choices and second chances.

THREE

cipes came to him in dreams The somewhat spooky aura surrounding Kang's restaurant, Five Feet, fits Laguna Beach, Kang's restaurant, Five Feet, fits Laguma Beach, which for a long time was the perfect Southern Californian refuge for artistic oddballs. Eighty years ago, food writer M.F.K. Fisher spent her childhood summers there. As an adult she bivouacked near its beach. Wherever she later traveled, Fisher always remembered Laguna and wrote about it often. The smell of eucalyptus and

wrote about it often. The smell of eucalyptus and the sea. The simple meals she made with dented pots and a double-burner kerosene stove. Five Feet reflects the ritzy playground Laguna has become. The Angelenos who dog its streets on weekends are the sort who, during the week, eat in Santa Monica at Wolfgang Puck's Chinois on Main — another famous Chinese restauran that mixes and matches ingredients and tech-niques from different national cuisines. Five Fee

man more and manuse suggestions and unreason to manuse and manuse may be freely a superior of the property of Chow & Champagne Ginger Sauce Accompa-nied by Fresh Pasta Tossed with Colorful nice by Fresh Pasta Tossed with Colorful Vegetables and Tomato Peanut Pesto. "Thailand, France, Mexico, and Italy make their presence known on the menu, Michael Kang's whimsy succeeds because he's mastered traditional Chi-

nese technique.

Kang and his underlings know how to han-



veal, jumbo scallops, Chinese mushrooms, snow peas, and water chestmuts — showed off Five Feel's stir. fry skills. The kitchen seared the scal-lops quickly so their surface was slightly crunchy and their interior was sweet, juicy. The veal, easy to overcook, was tender. The water chestmuts and snow peas were crisp. Each of the dish's ingredients maintained its integrity. The

stickers fill me with regret. They're chewy, greasy ports-plups. Kang's posttickers, greadees, sarroy, peppery with ginger, are crispy on the bottom and al dente on top. Kang offers them as an ap-petizer, but they're so well done, so satisfying, they could serve as hight man course. The far mous Five Feet Catfish, Kang's most popular entree, is a lesson in the art of frying. His kitchen takes the large, very fresh fish, breads it lightly, and binness it into feron were lossed. The kitch and plunges it into deep, very hot oil. The high heat seals the fish's surface so that the fish st in its own juice. In thoughtless kitchens, whole

mess. Kang's fish is firm, the flesh falls away from the bone in sweet moist flakes. After one bite, you know why Kang's regulars order his famous catfish as soon as they brush the rose petals from

store peas were chap- tasin of the data suggests to the control of the data suggests were chap- tasin of the data suggests. Another reason they return is that Kang's kitchen post activate the properties of the suggests of ucates its staff is serious about plea-

This kind of service comes at a price. For

#### Five Feet

ATMOSPHERE: Casual, hip but not snotts SERVICE: Pleasant, intelligent, knowledgeable. SOUND LEVEL: Medium

RECOMMENDED DISHES: Mama Kans

WINE LIST: V-ry interesting Breathtakingle

#### WHAT THE STARS MEAN:

(None) Poor to satisfactory

★ Good

★★ Very Good

★★ Excellent

★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

other only every two or three years. We wanted to go to Laguna so that after we are we could walk along the boardwalk and talk about our fives. We wanted to wander the downtown and make fun of the kitsch in the art galleries. We wanted to have a good time. We chose Five Feet because we knew it was unusual enough to give us something

# Calendar

# Begorra!

"Recommended by the leading Medical Faculty as the purest whisky in the world."

tomorrow."
Terry, the six-foot-ten guy on my right, ig-nores all to write in his journal. He's up to page 97, I see. Giant guy, tiny meticulous print.
"Can I ask you a question?" says lennifer, the Guinnes gird. She's kind of attractive. Terry and Iboth say "Kes."
In what town in additional control of the six of the

oth say "Yes."
"In what town in what country is the Saint nes Gate brewery?" I take a wild stab. "Dublin,

"Congratulations! The Guinness Brewery. That wins you the right to fill in this form to win

as the part load is up to the light. One, zero
inght. A million Turkish line.

"It's worth about four buck," as with the young compared to the compared to the

there's too much, "Michael says," You sure this is the happy, hour special?"
He checks the happy-hour menu. "Tender chunks of lamb sewed with carrots, onions, opa-toes and parsley, \$4.50. "The dinner entrée price is \$7.95.
"Absolutely, squire," says the barman. Now I'm kicking myself for not ordering the same thing. "Has to be six dollars' worth of lamb

in there alone," says Michael. He holds up a big chunk of red steaming meat on his fork, "Gonna take two Guinnesses to get through this." My problem is I've been expecting my buddy

Joe to turn up. It was his suggestion. He'd heard about the Field's happy hour (Monday to Friday, 4:00 p.m. to 7:00 p.m.). But as soon as I came in, 4:00 p.m. to 7:00 p.m.). But as soon as I canse in, I was hunger, I went straight and ordered an "Imperial pint" of Caffrey's Irish Ate (ouch! \$3.50, even with the dollar off for happy hour) and the combo platter loe had talked about sharing. ("Irish skins — potato skins topped with chediar cheese, bacon, scallions, and sour cream — chicken tenders, crispy homemade (hipp — French fires enough for two," \$7.50).

While I waited for the food, I took my beer

While I waited for the road, I took my been upstains and crused the walls, soaking in the atmosphere, "Poaching," said an ancient sign. Tennats and locals will not poach on river for a distance of six miles. Hardened pamekeepers on duty, Signed, Richard Martin, alis, "Hair-Trigger Dick." Connemars, 22nd May, 1749.
"Begural II to Cowan N, "usy as no old ad for Irish whish," Recommended by the leading bed rish whish," Recommended by the leading bed in the work of the road of the road

guys.

The food's good with my Caffrey's Irish ale,
a light-orange beer from Belfast that has a nice

creamy head and is almost fizz-free when you drink it. Guinness Lite

"Next time you should have the boxty. That's "Next time you should have the boxty. Fhat's real Irish food," says the guy behind the bar. He turns out to be the owner, Daniel Drayne. He says a boxty is an Irish mix of cooked and raw potatoes made into a pancake and stuffed with anything from chicken and sage to salmon and shrimp. Problem is boxties are not on the happy-hour list. They cost from \$8 to \$10 with butter sauce and salad.

Daniel says he calls his pub "the Field," because Daniel says he calls his pub "the Field, "because that is a magic word in Ireland. "Having a field represented livelihood, wealth. Even a quarter-acre field was a treasure to be passed on to the oldest son. But I was the fourth of 11 kids. So I found my field here in America."

I pay up. But just then, I'm distracted by the whiff of steamed musels in a tomato saffron broth passing by (\$4.25, another happy-hour special). I'm still sniffing as I hand Daniel the money.

Daniel holds the note up to the light. "Next you'll be saying there are fairies in the glen," he says. I've accidentally passed him the maroon Turkish million-lira note. He hands it back. "Nice

"Thanks," I say, "Thanks a million."

The Place: The Field, Authentic Irish Pub and Restaurant, 544 Fifth Avenue, downtown. 619-232-9840.

The Places: The Field. Authentic firsh Full and Restaurant, 544 Fifth Arrana, downtone, 619-22.2-8860. Types of Foods: Naviender and Sander poils, washerm, serial, and there context, with yeard for production of the production

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20TH

eat. Tio Leo's rocks!

very much."

June 2!

- Elvis, Three Bad Jacks

Thank you. Thank you

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#### WW.SDREADER.COM Calendar RESTAURANTS

### Wine Seal

"All of us have tasted terrible wines from great regions and even great producers.'

riving up to Temecola for the Vintner's Festivala few weeks ago, Jasked my friend Gary, who now sells wine for Chateau Camou in Baja, why we didn't see more Temecula wine in San Diego. He replied, "A prophet is not without honor except in his Crush

not without honor except in his native country."

Though there are other factors involved — most Temecula wineries sell all they make either out of the tasting room or lo-

out of the fasting room of to out of the fasting room of the fasting resident Peter Poole agrees with Gary, at least in part. "I think to some degree, because Southern California is not, at least in recent memory, traditionally wine coun-try, there's sort of a tendency to idealize the Newthern California wine. If Newt'er an output the Northern California wines. If you're a consumer or retailer in San Francisco, let's say, you have much more intimate contact with those winer ies, and you know that there's good and bad

ies, and you know that there's good and had coming out of there all the time. "It's too much to say any region is great," he continues. "I think all of us have tasted some ter-rible wines from great regions and even great rible wines from great regions and even great producers — every once in a while, they stub their toes." And while regions are still growing up, those stubbings can be common. Poole says that Santa Barbara, now gaining fame for its Pinot Noir and Chardonnay, "had real beavy veggies" — vegetal smells and flavors — in its early years. Even Napa Valley was not always the juggernaut it is today.

Part of growing up is figuring out what to grow and pushing that — doing one thing well enough to gain the market's interest. "I think it's almost a marketing principle, to kind of narrow it down and say, 'Look at these wines.' I don't know if there's any Chenin Blanc being grown anymore in Napa Valley, but it used to be quite prevalent there."

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tion devoted to gaining recognition for the region by pointing to what the region does well, well enough to compete with "Most of the Mediter-Today, "Napa's really well known for Caber-net Sauvignon and blends that are built around Cabernet. Nobody was saying, 'Your Chenin Blanc is just terrible,' but the fact of the matter

success a way to gain a place in the public eye
"Nobody else has really built their reputation

on these wines," Peter points out. "And look where we are, in Southern California," growing Southern European varietals. "It's almost kind

playing to its strengths (Cabernet) — Peter and company are trying to do formally. Together with

other South Coast wineries committed to Medite ranean varietals - Orfila and Las Piedras in San

Diego County, Callaway in Temecula, and Gal-leano and Fillipi in Cucamonga — they have formed the South Coast Varietal Alliance. The

of a natural."

What Napa did somewhat spontane

anean varietal production California is small scale which evens the playing which evens the playing field a little bit," explains Peter. "If we came out with a Chardonnay that was as good as what was pro-duced in the Russian River Blanc is just terrible, but the fact of the matter is they probably couldn't get unore than seven or eight dollars a bottle for it. It was taking up acreage that they could have had 20-dollar Caber-net planted on. 'So, out came the Chenin, in went the Cab, and up Valley in Sonoma, we'd still just be somebody else doing it. And we'd prob-ably be competing against some very big, powerful companies that do an MATTHEW LICKONA

MATTHEW LICKONA

MATTHEW LICKONA companies that do an excellent job and have advertising and public and some other varieties" in spite of Cabernet's popularity. "The reason for that is they've established a quality level." People have enjoyed enough Napa Cabs that just seeing the name "Napa" sets up a positive expectation. "We wanted something like that." asys Peter. "We wanted a wine's l being from this relations going world-wide. I mean, Robert Mondavi — the name's

says Peter. "IWe wanted a wine's l being from this region to have some meaning." "We here means Peter, Mount Palomar winemaker Elienne Cowper, Thornton winemaker lohn McPherson, and Hart owner/winemaker loe Hart. The group had noticed one another's committeen to and success with Mediterranean varietablis like Vioginet. Sangiovese, Barbera, and Syrah and saw in that success a week to use in a blace in the mubble servers a week to the mubble servers. But Mondavi's Italian

But Mondav's Italian line – Eunigh & Robert Mondav' – sless intimidating. You know, I don't even feel like I'm in second place to them control possible were real think more processed and the control possible was realler. I feel like I've got almost an equal shot retailer, I feel like I've got almost an equal shot as elling them my wine of that type as he does, even though he's got that great name. Because it is not the big demand Cabernet.

The most formulated endeavor of the Allaroca.

The most formulated endeavor of the Allaroca. The experiment of a regional seed. These side elsewhere the regional seed. These like he will be a regional seed. The seed is to be

velopment of a regional seal. The seal is to be given to individual South Coast wines that pass given to individual South Coast wines that pass muster with an independent panel of judges. So far, the panel members the Alliance hopes to in-volve include a local restaurateur, a local wine-judge not professionally involved with the in-ustry, a Northern California wine retailer, and a wine writer/critic. They're still looking for a

SOUTH COAST VARIETAL ALLIANCE

oure Vinum Rite Elate

fifth. Some panelists are more familiar with Temecula, some are more familiar to the general The seal would indicate that "the wine has

The seal would indicate that 'the wine has passed the South Coast Varietal Alliance stan-dards. Basically, we want them to be good wines. With the number of wines that are judged at wine competitions nowadays, they often have two rounds — the elimination round and the medal round. We felt that every wine that gets the seal round. We left that every wine that gets the seal should be one that the judges would retain for the medal round. Usually, the eliminations at com-petitions are done fairly quickly, because of the wine's having some kind of really noticeable fault. We don't want anything like that." If all goes well, the first bottles awarded the seal will be available in August.







634 Pearl Street, La Jolla • 619-454-2500 • Call for res



#### RESTAURANT LISTINGS

The Reader's Guide to Pest The Reaser's Guiae to resistance are recommended listings written by Eleanor Widmer (reviews by Max Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at

searchable list is available online at www.sdreader.com.

Price estimates are based on the latest information available for a mod-range critic. Low below \$10; moderate \$10 to \$16; expensive: more than \$16. Please call restaurants in advance for reservations.

#### NORTH COASTAL

CALYPSO CARE 376 North Highway Tot, Inceittas, 706-032-2322. Located on the booder of leucadia and some-what difficult to find, this lively cafe series? I rench and Pacific Rim cuisines, and pacific Rim cuisines, and pacific Rim cuisines, and pacific Rim cuisines, and pacific review, and the music Friday and Saturday. Noise is nerve stattering weekends. For a less bectic evening, dine weekinghts. Open Daily Low to moderate.

Low to moderate.

DEL MAR PIZZA 211 15th Street,
Del Mar, 619-481-4008. If you've heard
about, dramed about, or were merely
curious about New York priza, the best
fixed practitioner is now in the! Marthot sandwickles are good, but the pizza
is no a league by steff. The accret in
the crust. Laugue and stuffed eggolatio
followed the company of the company of the
pizza in the crust. Laugue and stuffed eggolatio
followed: Cypon Tousday through Sunday.

THE ENDING BOOM! (Above)

Closed Monday, Low.
THE DINING ROOM L'Auberge Del
Mar, 1540 Camino Del Mar, Del Mar,
194 259-1515. The neis menu for the
early goutnest dinner offers appetiter,
soup or saladi, entrée, and fesser for
519-99. There's a choice of five entrées,
the best ones are tenderhoin steaks,
stuffed chicken, and pork chops. Good
terrorastion and a trip harvagin, Avail. preparation and a true bargain. Avail able nightly, 5:00 to 6:30 p.m. Not to b missed. Low.

missed, Low.

EPAZOTE SOUTHWEST RESTAURANT 1535 Camino Del Mar, Del Mar
Plaza, Del Mar, 619-259-9966. Exciting
Southwestern style tapas, spit-roasted
items, and extensive entrée list bring in
the crowds. Sunday brunch à la carte.
Sister restaurant of Calantros. This place
is always crowded. Open daily.
Moderate to expensive.

Moderate to expensive.

TOM GIBLIN'S IRLSH PUB AND
RESTAURANT 640-A Grand Avenue,
Carlibad, 760-729-7294. Three freplaces, brick walls, a musician-singerton. Opt for frain rather than American dishes especially slew, shepherd's
jee, fish and chips, trish breakfasts available Saturday and Sunday in late March
Low.

KIM'S RESTAURANT 745 First Street, Suite 103, Lumberyard Shopping Cen-ter, Encinitas, 760-942-4816. For low cost and high quality, Kim's is the best Vietnames restaurant in North County. From the overwhelming, exchicken, steamed fish. The food is fresh and highly satisfying. Closed Monday. Open Tuesday through Sunday, lunch and dinner. Continuous service. Low to

expensive.

PACIFICA DEL MAR 1555 Camino del Mar, Del Mar Plara, Del Mar, Plara, Pla

PARIOLI ITALIAN BISTRO 64 Casa Blanca Mexican -South Highway 101, Solana Beach, 619-755-2525, Italian dishes from ev-ery section of Italy are prepared with loving care in time-honored readition. Specialties are risotto, ravioli, leg of lamb, duckbreasi, fresh fish, Charming atmosphere with fireplace, Open daily. Red Lobster Seafood Soundantation Salad Buffet Restaurant

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#### NORTH INLAND

ATHENS MARKET CAFE 11540 Carmel Mountain Road, between Pacific Theatres and Sportmart in Carmel Mountain Plaza (close to Rancho Bernardo) off 1-15, 619-675-2225. The same recipes that you know and love at Athers Market doestween are even more

FISH HOUSE VERA CRUZ 360 Via Vera Cruz, San Marcos, 760-744-7346. soup or salad. Excellent moussaka, baked chicken, lamb kebabs. Excellent value and tasty product. Open daily. Low. Vera Cruz, San Marcos, 760-744-7346 This family-style restaurant serve seafood and fresh fish that change seafood and fresh fish that changes daily. Simple but konest preparation, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Low to expensive. ANYON GRILL 9823 Carroll Canyon oad. Scripps Ranch, 619-271-4052.

Expensive.

THE FORTUNE COOKIE 16425
Bernardo Center Drive, RanchoBernardo, 619-451-8958. We are fortunate to have a Chinese restaurant of such
quality in North County. The chef,
Henry Yang, comes from a five-star

dinner nightly. Moderate to espenies:
MING GOURT 12790 Carrell Country
Road (Country Plazs Shopping Center).
North City West dadpeen to the May,
6:39-39-2933. Elegance describes the
interior of this resaturant. Some unusual preparations are cileatro chicken,
pangent altring, three mushroom delight, singerine beef, and Items on the
Ming Court specially all, service is finarate. Open daily, Moderate.

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Palais de Saigon Euro-Asian	2114
Papa Jack's Continental	2122
Sammy's California Woodfired Pizza	
Samsons 501 Restaurant Continental	2110
Sevilla Spanish & Seafood	2107
Star of India Indian	
Sushi Deli Japanese	2106
Zeena's Mediterranean Grill	

#### NORTH CENTRAL (CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA)

94th Aero Squadron American	255.
Ashoka the Great Indian	256
The Good Egg American	255
Khyber Pass Afahan	2560
Lai Lai Restaurant Chinese/Japanese	2570
Red Lobster Seafood	257
Restaurant Europa German	2632
Thai Orchid	2569
Tio Leo's Mexican	2630

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-2856

# NORTH COUNTY

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COASTAL	
25 East E American	2755
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Calvpso Cafe South American	2734
Don Chuy Restaurant Mexican	2712
Greek Village	2709
Ki's Restaurant Health Food & Juice Bar	2730
Koko Palms Coastal Seafood & Steaks	2726
Mikko Japanese	2744
Passage to India Indian	
Pizza Nova Italian	2728
Red Lobster Seafood	2735
Roma Mia Italian	
Sammy's California Woodfired Pizza	2733
Sandbar Cafe Coastal Californian	2720
Souplantation Salad Buffet Restaurant	2731
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### NORTH COUNTY

INLAND
Formosa Restaurant Vegetarian Chinese2781
Red Lobster Scafood2784
San Luis Rey Downs Continental2783
Souplantation Salad Buffet Restaurant2782

#### SOUTH BAY & CORONADO

Red Lobster		2480
	LA JOLLA	
Rollicine Ita	lian	2400

Irockton Villa Continental	2430
orever Fonduc American	
lard Rock Cafe Continental	2410
ime Leaf Grill Asian	2404
Aarrakesh Moroccan	2412
Aoondoggies American	2403
aris Gourmet French	2421
etagonia Bar & Grill Argentinean	
ammy's California Woodfired Pizza	2432
hanghai Chinese	2411
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tar of India Indian	2401
L Casa Mexican	2402
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#### Calendar RESTAURANTS

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Wagles Street #115, 018-450-9557. This
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THE BIRD ROCK CAFE 5656 La Jolla

expensive.

DAILY'S 8915 Towne Centre Drive, Renaissance Towne Centre, 619-453-1112. The restaurant is owned by a doctor who has devised a menu that's low-fat, low-calorie, low-sodium. The dishes tow-calorie, low-sodium. The dishes look and taste wonderful, and the top price is \$9.99. All items available for takeout. Same menu lunch and dinner. Open daily. Low to moderate.

Open daily, Low to moderate.
DONOYAN'S STEAK AND CHOP
HOUSE 4340 La Jolla Village Drive, La
Jolla, 494-450 seese. Very noisy room
and distracted service tred to make the
experience more stressful than relaxing,
Good steaks and chops, though nothing,
memorable. Popular "" spot. Classes,
Sunday, Dinner, Monday through Salf-

HOPSI BISTRO AND BREWERY 4353

ner. Moderate.

LA FONDA 5752 La Jolla Boulevard,
Bird Rock, 619-456-7171. If you've visited La Fonda Roberto's in Tijuana,
you'll enjoy these gourmet regional
Mexican disbes (no taos, tostadas, or
enchiladas). Excellent crepes, cactus encritidas). Excellent crepes, cactus salad, soups. Best entrées, spicy lamb wrapped in banana leaves, shrimp in two salsas, filet steaks, chile en rasgula. Romantic rosim with fountain. Open daily. Moderate.

daily, Moderate.
THE PANNIKIN CAFE 7467 Girard
Avenue, 619-454-5453. The outdoor
seating area is almost always crowded
with itea and coffee drinkers who sum
themselves, read, or chat. Light meals,
including breakfast (steamed eggs,
longled, fruit plates) and syndwiches,
soup, salds, as well as beverages and
weeks are served. It is a well-known
hangout and always crowded. Open
daily, Low.

DISTORANTE PASQUALE 8980 Uni

TAPPINDE 7612 by Avenue, La Jolla, ed 9531-7500, surely one of the best restaurants in the city, it olders superfibered by the control of the city of the control of the city of the city

through Sunday Expensive.

TUTTO MARE RISTORANTE 4366
Executive Drive, 619-807, 1388. The new
deep synforms is such early this fashionable sectuariant which speculines in fish
aid sudood. Brant, food, and meat are
prepared an well. The mightly specials are
a but more cough than menus thems but
are worthid. A kee-fait, low-calcine menus

called Cucina Leggera offers 15 items sabels, pastas, pizza. Available at lunca for takeout. Excellent flavo. Lunch. Monday through Friday, 11:20 a.m. to 3:00 p.m.; takeout for Cucina Leggera from 11:30 a.m. to 3:00 p.m. or later frequested in advance. Open daily. Moderate to expensive.

#### CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Rulboa Avenue, Kearny Mesa, 619-265-4244. The menu offers omelets, gourmer pancikes, walf-fes, and several different kinds of frit-tiats. Freibly squeezed fruit pinces are available, and fo londs there are burg-ers, salsh, and a long iss of sundvickes. Cood value here. Open approximately 6:30 a.m. to 2:50 p.m. Low.

KOREA HOUSE 4630 Convey Street mous appetizers like gul bosam (ras oysters, pork, and cabbage leaves). Open daily. Low to moderate. — Max Nath

NEW SHANGHAI 4681 Convoy Street, Clairemont Mesa, 619-569-4833. New Shanghai is busy, friendly, and draws a mostly Chinese clientele, because the Chinese food isn't "Americanized."

SORRENTINO'S 4724 Clair Mesa Boolevard, Diane Shopping Cen-ter, 619-483-1811. Though the main restaurant hus closed, Sorrentino's deli-continues to offer superb pizzas and ex-cellent pastas. Open daily. Low to

THAI HOUSE CUISINE 4225 THAI HOUSE CUISINE 325 Convoy Street, Karmy Mass, 199-278-1800. Not to be confused with Thai House in Point Lonas, this attractive and well-decorated Thai restaurant serves fine guirmet Thai specialists. Due try the Thai Bout filled with sedfood. The ap-petizer prepared from ground sharp and chicken is a dright. Closed Sun-dry, Open Monday through Saturday for Junch and dinner. Low to low

#### THE BEACHES

CHATEAU ORLEANS 926 Turquoise Street, Pacific Beach, 619-488-6744. The

LOW moderate to expensive.

LUNA NOTTE 2833 Avenida de Portugal (corner of Scott Street),

619-232-1301. At present, chaming setting with two outdoor eating areas as
well as pleasant dining room. Food is
average for Italian. Should improve in
the future. Open daily, Low to moderate. QWIIGS BAR & GRILL 5083 Senta

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state of Guerrero – named after one of the pillar f independence, Vicente Guerrero – is famous for beautiful Acapulco Bay and beaches. The cuisine offers an abundance of mouth-watering tropical fruit, herbs and seafood dishes.

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3:00 a.m. Friday and Saturday. The din-ner hour extends to 2:00 a.m. as well. Saturday and Sunday brunches offer Mexican specialities beachcomber atmosphere. Open daily, Breakfast low; dinner moderate.

dinner moderate.

THE VENETIAN Soc.3 Voltaire Street,
Loma Portal, 619-223-8197. For burgain
functies who like vast portions and
flower-style fallatin cooking, try this family
restorate. The pirza is marvelous.
To entries, try shrimp scampi over lingine or eggplant portnighan. One direting moon is partidly outdoors. Confertement to go. Open daily, tow moderate.

ZANTIBAR CARRENTS General Assemble.

ments to go Open daily. Low moderiac ZANZBAR CARE 597-65 Caren drawniss. Pa-sife Beach, 619-272-4762. Located in an old bank bailding, this high con-trol of the control of the control of the and noisy at through the night until sizen. The stales, focacies teambricking purinis, pastires, sodian with Toran syrups, as well as tea and coffee, are ex-cellent. This is the perfect spot of you're an insomniac. Open daily.

#### MIDWAY OLD TOWN & MISSION VALLEY

CAFE COYOTE 2461 San Diego Ave

CAPE\_COUNTE\_161 Snn Dings Are CAPE\_COUNTE\_162 Snn Dings Are CAPE\_C

day, dimer only, Low to moderate, PARROUCAGE NOR GALLERY Vision Mishay Drive, 619-225-0008. Seek out this, Earthly-worde and-operated restaurant for wonderful Lebannea and Careel food. The owner, a model artist, careely constructive construction of the control of the control

Junch and dinner. Moderate.

JACK AND GÜLLÖ'S TALLAN

RESTAURANT 2591 San Diego Avemue, Old Town, 69: 594-2074. The former owners of Giubo's in Pacific Beaches
on operate Jack and Giubo's. Resches
and their famous aconys. Outdoor patio
s one of the strong featurer. This is a
low-cost family restaurant with fresh,
casual food. Open daily, lunch and dinner, continuous service weekends. Low
to upper moderate.

#### EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevan

ARIGATO 5575 Baltomore Drive, Smie 110, La Mesa, 619-469-3157. Here's a great bargain Japanese restaurant. Among the best are the combination plates which contain sesame chicken. CASA BLANCA 78% La Mesa Boule

### Online Restaurant Coupons!

These restaurants have valuable coupons on the Reader's Web site.

© Indicates at least one North County location.

The Alamo Mexican food 50% off dinner
Ashoka 50% off lunch or dinner
Bahia Cafe Prime rib buffet \$12.95 Berta's 50% off funch or dimer
The Boardwalk
Free fried shrimp appetizer
Bolicine
Free lunch or dimer entree

© Brasserie La Costa
Broken Yolk Cafe
S2 off breakfast or kunch

Buffalo Joe's Free cover with dinner
Cafe India
Cafe Zhanneta

Caffe Appassionato
Caypyso Café
Casa Blanca
Dinner for two \$9.95 Cas Santa Dinner for two 37,95
Cas Santa Free appetizer
Chateau Orleans
2 for 1 Cajum/Creole entrée
Comoy Vetnamese Free egg roll or spring roll
0 Don Chy 50% off dinner
Elephant & Castle
Complimentary appetizer
Enos Past & Rizza Free entrée

Enro's Patts & Rizza Pree entrée
Fairoux Calé & Golley 15-13, 30f buffets
Firebouxe Beach Calé 90% off dimer
Fromos Free crymaic spring roll
Ginza-Subh
Subh diemer for two \$13.95
Carages & Ethiopian Calé 2 Ethiopian entrée \$15
© Greek Village Restaurant
\$5 Greek dimer

© Creek Village Restaunt 15 Greek dinner Hang fine Brown Co. 50% of Hunch or dinner Hang fine Brown Co. 50% of Hunch or dinner Hang fine Brown Co. 50% of Hunch or dinner Hang fine Co. 10% (A) Restaunt Free Prevalents (A) Co. 10% of Hang fine Co. 10% of Hang fin

O Passage to India Free dinner
Patagonia 50% off Argentine tapa menu

Peking Dynasty Lunch buffet \$4.25

Peter & Harry's Restaurant Dinner for two only \$24.95

O Pizza Nova Dinner for two only \$11.99

Pizzeria Uno Free Tuscamy bread

© Red Lobster Free Fudge Overboard dessert
Red Sea Ethiopian
Restaurant Europa
Free apple strudel Roma Mia Italian Restaurant RT's Longboard Grill The Rusty Pelican Free Ichiban skewer

Samsons 501 2 for 1 entrée

San Luis Rey Downs Golf and dine \$38

Sandbar Cafe Free appetizer Sanfilippo's Pizza or lasagne, 2 for \$10,49
Saska's 2 for 1 entrées

Sada's Zor Lentrées
Shanghai Monqolian IBQ dimor \$8.50
Sheby's 5H off dimer entrée
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Han Orchat Guisse Zien off total dimer bill
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Tony Roma's \$5 off banch or dimer
Tony Son bles Tree calamant anaestier
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Trattoria Mannino
Yoshi Sushi
20% off entire bill

Zeena's Mediterranean Grill Free hummus & pita bread www.sdreader.com



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SAN DIEGO 3332 Adams Ave (Adams at Felton) 283-0355

onday Dinner \$ 98

EL CAJON 1530 Jamacha Rd. (Jamacha at Chase) 444-7713





#### Calendar RESTAURANTS

kow fat sauces serves dishes that are pre-pared for you individually. Combina-tion plates that include steek offer great value. You ill love the owner, the two fireplaces, the fresh food. Closed Mon-day. Lunch and dinner. Tuesday through Sunday. Low to low moderate.

CLAIM JUMPER 5500 Grossmont Center Drive (across from Montgomery Ward), La Mesa, 619-469-3927. The portions are so large they elicit gasps (the prime rib served weekends is 26 ounces). The food isn't memorable, just more than any one person can eat.

LA MESA OCEAN GRILLE AND LA MESA OCEAN GRILLE AND SEAFOOD MARKET 5465 Lake Mur-ray Boulevard, La Mesa, 619–463. 1548. Fish and scalood of good quality served in large white room with huge IV. Food is served fast but it is not fast food. Fine for quick meal or takeout. Open daily, lunch and dinner, Low.

VALLEY HOUSE RESTAURANT You'll find your dream 'lovae Porker' beer — pork nedection that is pounded, placed in batter, deep fried and served on a bun, It's joicy and succident. On Wednesday and Friday nights, all-you can eat find and chaps are \$7.90. It you like biscuits and white grays, the is a the place for you. Colonial style decor-friendly serves. Open daily, breakfast, lunch, and dinner. Low.

#### CENTRAL SAN DIEGO

LAO & CHINESE CUISINE 4212 Notional Ave., Logan Heights, 619-263 that serves uncomplicated, home-styl-lao cuisine. I highly recommend the Lark a spicy salad with peached minces beef, chicken, or pork and seasons with lime jusce, hot pepper, cilantro onions, fresh mint, and ground toastee tice. This dah is earthy and wild, spec tacular. Other tasty dishes include pu paya pog-pog salad (papaya, chilis, tomato). Tom yum soup, and pho pad si-en noodle dishes. Low.

DED SEA DESTAUDANT 4717 110 ersity Avenue, East San D 19-285-9722. This Ethiopian re here, so it's very lively. Open daily

ZIA'S AFGHAN CAFE 4118 30th

#### UPTOWN

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For Reservations 3768 Mission Boulevard . Mission Beach soothing, and you may dine here at fordable prices. This place is full of st prises. Open daily, Moderate.

prints. Open daily, Moderate.

BIG CITY BAGELS 1010 University
Avenue, Hillcreit, 619-574-7878. The
big attraction consists of about time vanews of light reason theses, vegetable,
sin-dreed tomato, strawberry, and clinnamon walmit raisin. Lunch specials
available. Open daily.

SOMBAY EXOTIC CUISINE OF IN DIA 2975 16th Avenue, Historia Cur-cuias complex, 619, 298-3155, Don't must the clagant food, the lovely setting, the loving service, Owned by the for-mer propertors of Monsoon, You Mind find the food subtle and sophisticated. This Indian restaurant is a blessing to our community. Ally you can-eat buf-fet funch \$6,95 daily, Open daily, Junch and dinner. Low to unone moderate.

FIFTH AND HAWTHORN 51

FIFTH AND HAVTHOOM 515
Hawhors, 619-56 4995. Excellenttory leads find and fundamental transitions of the find and fundamental transitions of the find and fundamental transitions of the first production and fundamental find the first set that 539 My or couple datter, which adds can be seen to be seen and writers, which adds can be seen that the first production of the first production o OSTERIA MANGIA MARGIA 523 University Avenue, Hillcrest, 619-204-259; This Hillcrest eater; features fine Italian food in a sophisticated, cassal atmosphere. Oststanding dishes are fresh sauted clause, medallions of beef in pepiercorn sauce, and halbut. Ostersit Mangia Mangia's promising loca-tion and inviting space provide brisk business and the popularly of greaters. Question is, will they apper. Definitely, Margia and Control of the State of the Control of the State of State OSTERIA MANGIA MANGIA 523

LOBSTER \$1995 CIANT POTATO - CORN SEAFOOD CHAMPAGNE BRUNCH OVER 50 ITEMS INCLUDING:
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#### DOWNTOWN

BLUE POINT COASTAL CUISINE 565 Fifth Avenue (at Market), 619-233-6623. Very classy atmosphere and menu — mostly fish and scafood — to match. You can eat appetizers at the bar, but best bets are nightly fish entrees bar, but best bets are nightly fish entrees or steak and crab cakes served with lots of organic vegetables. A wekcome addi-tion to downtown. Dinner only, from 5:90 p.m. Expensive.

DE MEDICI 815 Fifth Avenue, down DE MEDICI 815 Fifth Avenue, down-town, 619-702-7228. Eighteen new fish and seafood dishes have been added to the menu. The seafood chef does excel-lent work; making this Italian restau-rant one of the best fish houses in the city. Open dinners only. Moderate to exemptive.

EL FARO MARISCOS 2249 Imperia Avenue, downtown, 619-231-1388 Avenue, downtown, 619-231-1388. Tasty low-cost fish and seafood served in immaculate surroundings. Daily lunch specials served to 450 p.m. are best bets at \$5.95. Try shrimp cocktail, FISH MARKET 750 North Harbo

FISH MARKET 730 North Harbor Drive, San Diego, downtown, 619-232-M74. The Fish Market's sushi bar is one of the best, and least known, in town. Despite its lack of popularity, it's tough to get a seat here. The place is small. But persevere and you can enjoy their fresh. persevere and you can enjoy their fresh lean-tasting raw scafood, like yellowthil sathimi or highly reconnected oysters. This sushi bar is a place for sushi purists. Moderate. — Max Nish

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#### Calendar RESTAURANTS

LA GRAN TAPA 611 B Street. LA GRAN TAPA 611 B Street, 1992 Street and 1992 Street as good to relight meal, especially before or after a cultural event. Tagus, Spanish appearings, are prepared hot or 7001, and the earload, such as shiming in aberry states and fresh octopus, is always fine. Tryestille appualled cold posts on and egg. "pic") and puella Lively, causai atmosphere. Open shouldy through Street, Open Shouldy through Street. Public Public Publishers. Open Shouldy through Street and Stree

day, Low to expensive — Mus. Nath LASTRADA 702 Fifth A sense (at Fifth and C.), 619-239-3400, The setting a fovely, but the Northern Italian food preparation mass be uneven. Stay with posta dolles and low-procel items. Open daily for inch and dimere, continuous service. Tate hours weekends. Moderate to expensive.

to expensive
RUTH'S CHRIS STLAK HOUSE 1355
North Harbs. Prive 619-233-1427. Six
Sustrib Harbs. Prive 619-233-1427. Six
Sustrib Harbs. Prive 619-233-1427. Six
Sustrib Farbs. visuable, all cooked in
a special broiler at 1800 degrees. The
in special broiler at 1800 degrees. The
in the plate sexpert the piece of meat.
in the pla

ends. Expensive.
VICINO MARE 1702 India Street,
619-702-6181. This small, pleasantly,
decorated fish-and-seafond house serves food that's good though not re-markable. Share higher cost dishes.
Open daily, Moderate to expensive.

#### SOUTH BAY & CORONADO

THE OLD BONITA STORE 4014 Benita Kaad, Bonita, 619-479-3537. The menu is strongly influenced by Baja Californian Mexican cooking. The sig-nature dish is the bucket of Baja-style

daily, Moderate.

PEONE'S, the Landling, 1201 First
Street, Coronado, 819 437-4474. This
statefront fish and-seafood restaurant
offers a gorgeous view and interior waterfalls. The menu changes claiby. The
portions are hoge. Reservations recomneemeded. Open daily, funch and dinner;
Sunday braunch includes items from
menul. Expraise.

mend, Experaire.

PRINCE OF WALES, AN OCEANPRONT GRILL Hotel del Coronado.

1500 Granga, Avenue, 61 1945 6641, 1

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#### TIJUANA

The prefix for all Tijuana numbers is 011-32-66. From the United States use the prefix 011-32-66 when calling Ti-juana: when calling in Tijuana use only the restaurant's six-digit number...)

CHIKI JAI 1383 Avenida Revoluçión

EL RODEO 1647 Blvd. Salinas, 86-56-40. Seek lovers will have a feeld day here with a variety of cuts, some cooked right at your table. The accom-puniments are wonderful: an appetizer and quesadilla, a crisp salad, beans served in their own liquid — even a

dessert is included in the price of the cer-tric Chemesoup, burnious, and trips are falso available. Variance decor, wood-purded rooms. Good value if you like register to be come again of the register of the register false. Revended out mild thends to the left to become Agas Callente, pro-ced pass the inhigh ent towers. Turn left, and left again, onto the one-way street, Blub. Shows ER Rodes, so on the right side of the street, leightly valide and easy to final. Moderate.

"The Hidden One," focated in a con-verted mansion, boasts two pardems and patio divining, and is expecially beautiful at night. The roasted baby goat and for two) are all youthwhile. Very civi-tized experience, complete with paino-player on Fridays and Saturdays. Take Revoluction until it bends to the left to

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DEADLINES: Business classifieds are accepted until 6pm PLEASE NOTE: The Reader will not be financially responsible Tuesday, two days prior to the issue. Call by Friday for early-plearment discounts, Ada may be placed by phone using a classified of the center of the cost of the financial of the act.

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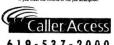
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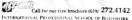
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Of the 160 entrants, 98 were correct.
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by the San Diego Historical Society



una-boat christening, late '40s - boom time for the local tuna-fishing industry. The war machine had requisitioned not only two-thirds of the local fleet, but skilled fishermen were taken away from their work. The 1942 fishing season (preceding Japan's attack on Pearl Harbor) had been "one of the best in the industry's history," according to the San Diego Union.

A couple years after the war ended and business resumed. San Diego, in 1947, was proclaimed "the tuna capital of the world" for producing 60 percent of the world's supply in 1946. July of 1947, a new record was set. Including yellowfin and skipjack, 21.5 million pounds of fish were brought in.

(From the San Diego Historical Society, Photograph Collection)

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SHE WAS
FEELING BAD
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SHE WAS
FINISHED, ME AND
IN HER EYES WAS ONE
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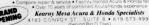
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