

SAN DIEGO WEEKLY

Reader

Why DO THEY NEED FREE FOOD?

Back in February, while gas prices were soaring and radio talk-show host Roger Hedgecock was railing against big oil, a group of San Diego city councilmembers and their aides traveled to Long Beach for a firsthand look at the situation — courtesy of Arco, the giant oil company. The tab for the field trip, including catered breakfast, boat excursions to Arco's off-loading complex, and full-course dinner with Arco Products Co. president Roger Truitt, came to \$100 a head, with transportation, breakfast, lunch, and a \$10 "keepsake," according to Arco.

Arco's guests included councilwomen Valerie Stallings and Christine Kehoe. Council staffers who joined the tour included Chris Cameron of the office of Councilman Harry Mathis, Michael Wilson from George Stevens's office, and Byron Wear's staffer Rudy Alvar, according to lobbyist disclosure records on file with the city.

Arco is just one of the dozens of companies and wealthy individuals with special interests to plead at San Diego's city hall and before the county board of supervisors who spend hundreds of thousands of dollars each year. Everything from European trips to free lunches, to bottles of wine, to Chargers and Padres games have been lavished on local elected officials and their staff members. The collective tab for the care and feeding of this free-lunch bunch — no doubt passed on to the customers of the businesses that pay for the freebies — extends easily into the six figures.

While most rank-and-file city employees pay for their own lunches, dinners, Padres tickets, and nightclub hopping, many inhabitants of the city council's plush tenth-floor suites regularly dine with lobbyists willing to ingratiate themselves with those who can make or break their real estate project or city contract. And the trend is increasing. Following the examples of sports moguls Alex Spanos and John Moores — who many believe



Clockwise from top right: Dianne Jacob, Greg Cox, Pam Slater, Valerie Stallings, Byron Wear, Barbara Warden, Juan Vargas, Harry Mathis, Bill Horn

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Abbe Has Taken The Low Road

The Dark, Frieda, and Epic I, "The Dark, Frieda, and Abbe Chronicles" by Abbe Wolfshiemer, May 20. It has become customary for children to write their bios. Mommy on Daddy Diaries, when their parents are deceased and no longer able to write in defense of themselves.

Abbe has led an illustrious life in the City of San Diego: if she had wished, her attainments of political life would have easily been hers, but she declined to follow this road of higher service for the greatest good. On the other hand, she has surprisingly taken the low road, with the aforementioned Epic I. Notwithstanding that this Epic I has been written quite a while back, it has been offered for publication to the Reader after the recent demise of her mother, Cecile Salomon, who spent her remaining years doing good in her husband's name, Irving Salomon. There was a Berlin Wall between Abbe and her mother, which resulted in a silence between them that lasted for years and unto the grave. This is common knowledge in the set of the privileged in our society. Therefore, this does impugn the motives of Abbe Wolfshiemer at this stage in her life.

Equally, I find it offensive for a child to call her deceased parents by their first names. Neither Irving nor Cecile Salomon were contemporaries of their daughter. Honor thy mother and father is one of the commandments that has validity to this very day. For Abbe to sully their good names or for her to wash the dirty laundry in public is certainly out of order. I doubt it very much that Abbe's own two children call her by her first name, or would appreciate that they write on Epic I in the Reader that boasts on kiss-and-tell upon her death. Abbe Wolfshiemer has inherited wealth of untold multimillions, which she will never consume, that was given to her by both her parents for her and her children to enjoy. Irving and Cecile Salomon must be spinning in their graves at this rendition.

My own personal philosophy is that there aren't any illegitimate children in this world but illegitimate parents. Benjamin Franklin had an illegitimate son who was the last British governor of New Jer-

sey. Franklin never disclosed the name of the mother - of his illegitimate son. Helwig law holds that children from the same father but different mothers are full relations to one another, not as mistakenly stated "half-brother".

Hidden history of one's family was best expressed by Cervantes, Don Quixote, like gazing at a Flemish tapestry with the wrong side out: even though the figures are visible, they are full of threads that obscure the view and are not bright and smooth as when seen from the other side."

Epic II at this stage of reading has to be the best anti-climax for me and the loyal readers of San Diego Soap Opera. Whether we seek models of greatness or experiences elsewhere on the earth, we look into the mirror of our soul, instead of out a window of life, we see only ourselves.

Art Salberg

Incredibly Naive And Fatuous

Matthew Lickona's whining about people with children being an unfairly persecuted minority ("A Different Kind of Morning Sickness," May 20) strikes me as incredibly naive and fatuous. From the relentless glorifying of pregnant celebrities to virtually every magazine cover, to the constant barrage of coverage and photographs of such medical atrocities as the McCaughey septuplets (portraying this horror as "cute"), to the unconscionable tax breaks that they enjoy (paid for by people without children), people with children are pandered to and accommodated virtually everywhere on earth. Lickona's article is pure, unadulterated chutzpah. He should read "A Teacher's Odyssey" ("City Lights," May 20) to learn what persecution really means.

T. Storm Hunter
Encinitas

Anne Albricht Used To Get On My Nerves

I liked Matthew Lickona's story in the May 20 Reader: "A Different Kind of Morning Sickness." I agree with you, Matthew, people are making stupid remarks these days about anybody that annoys more than one or two children. My wife and I had four, and we enough some old woman that worked with me at General Dynamics couldn't refrain from making a sarcastic remark, so though we had done something terrible having four children.

Anne Albricht's column used to get on my nerves, but lately I see that something like her column is needed just to defend people who had more than a couple of children.

Name withheld
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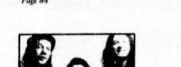
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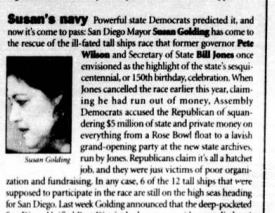
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MAY 1999

An archive of City Lights stories can now be searched on the Internet at www.a4reader.com

Keohoe's latest stand Has the tide turned against the plan to build a baseball stadium downtown? Although approved by voters last November in a so-called "advisory" election, cracks have begun to appear, most of them due to Habitat over-reaching by stadium proponents. So far, the scheme still appears to be on track, having the backing of the mayor and eight city councilmembers, most of whom are widely expected to renege in return for the hundreds of thousands of dollars of campaign contributions raised by Padres owners John Moores and Larry Lucchino. Next Tuesday, the council is expected to vote to condemn as many as 11 parcels within the footprint of the proposed stadium. But the effort by the Moores camp to force construction of a new downtown library across the street from the proposed stadium appears to have backfired. Exhibit number one is ex-Padres honcho Mike Madigan, who as the city's stadium czar now makes \$200,000 a year plus a 15 percent bonus, granted at the sole discretion of the city council. Madigan has been badly burned by his open attempt to lobby the library commission, which he chairs, on behalf of the stadium location. Moores and his friends own millions of dollars of property in the area immediately adjacent to the stadium and library sites and are set to realize a huge gain if the project goes forward. Although City Attorney Casey Gowan and District Attorney Paul Pflinger have so far ignored the controversy (both have their eyes on higher office and, though Republicans, are expected to get Democrat Moores's financial backing), so much money is at stake and the pressure from the Moores camp is so intense, that some stadium opponents are trying to interest federal and state law-enforcement agencies in the case. That scenario is bolstered by word that downtown property owners outside the footprint of the so-called "ballpark district" will be systematically frozen out of development to allow Moores to build his own hotels and office towers first, leaving the drop for others. Possible violation of federal fair trade and related conflict-of-interest laws. My wonder whether Christine Keohoe, who received thousands of dollars from Moores and his friends in her near-miss congressional race against Brian Biller last year, may be feeding a bit of the heat. Although a big stadium backs Keohoe a reputation for flip-flops, first supporting, then opposing the notorious Chargers ticket guarantee, as well as backing, then turning her back on the city council's "toilet-to-tap" plan to turn treated sewage into drinking water. Keohoe is preparing to mount a high-profile run for the 76th Assembly District seat now held by fellow Democrat Susan Davis, and if Keohoe hangs tough with Moores, the smoldering stadium issue could provide potent ammunition for opponents.

Susan's navy Powerful state Democrats predicted it, and now it's come to pass: San Diego Mayor Susan Golding has quit to rescue the ill-fated tall ships race that former governor Peter Wilson and Secretary of State Bill Jones once envisioned as the highlight of the city's sesqui-centennial, or 150th birthday, celebration. When Jones cancelled the race earlier this year, claiming he had run out of money, Assembly Democrats accused the Republican of squandering \$5 million of state and private money on everything from a Rose Bowl float to a lavish grand opening party for the new state art museum. Jones Republicans claim it's all a laborer job, and they were victims of poor organization and fundraising. In any case, 6 of the 12 tall ships that were supposed to participate in the race are still on the high seas for San Diego. Last week Golding announced that the deep-pocketed San Diego Unifed Port District had come up with an undisclosed amount of cash, and undisclosed local donors will be asked to chip in another \$10,000 more. Democrats local donors will be asked to chip in another \$10,000 more. Democrats local donors will be asked to chip in another \$10,000 more. Democrats local donors will be asked to chip in another \$10,000 more.



Star Wars movie — not unlike some guy dressed as a chicken hawking a new BBQ franchise. But Vader's helmet is emblazoned with the white letters NATO, and he is flanked by children wielding black construction paper missile launchers that sprout bouquets of real flowers. A hundred or so people parade up and down the streets of downtown San Diego, carrying signs, STOP THE BOMBING, DON'T TRUST

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



Protesters at Horton Plaza

The Planet Hollywood Front

By John Brizzolara

Darth Vader is waving a light saber and a charred Styrofoam ball on a chain in front of Planet Hollywood at Fourth and Broadway. The dark lod, black robes flowing in the wind, is shaking the ball of cinder meant to represent Earth at passing traffic, which slows at the intersection, honks, flips the bird, or laughs as if the figure is a cheap actor out promoting the new



Clinton. The dark lod, black robes flowing in the wind, is shaking the ball of cinder meant to represent Earth at passing traffic, which slows at the intersection, honks, flips the bird, or laughs as if the figure is a cheap actor out promoting the new

the Libertarians stand for, which is that a military is for defensive purposes. We're over there [in Kosovo] defending who knows who. If they were for the same thing that America was for, they would become a state or something like that. They would adopt the Constitution. But they don't. They have their own form of government, and it is not within the scope of a limited government, and furthermore it would embolden politicians to go into 20 other places where they don't work, and the media would never bother to mention that it hasn't worked in far more countries, more than half the countries in the world. To focus on one [military intervention] that happened to be working—even though this one isn't working—would be to distort the fact.

The demonstration is not wild as a libertarian event. Itwin is quick to point out. "There are people here who think of themselves as libertarians, but they don't necessarily want a limited government. Oh, they do in some areas, but that only encourages the politicians to go out there and do things like this. I'd say about half the people here might be Libertarians."

"PEOPLE ON THE TOP SAY GOVERNMENT IS PROBLEM ON THE STREET SAY NO

Drop a Peso

By Bill Manson

Last week, amid great fanfare, President Ernesto Zedillo opened Telmex's San Diego telephone operations base. This, he

County every day, how many tens of thousands of daily workers need to call back home and have to use pay phones and pay shockingly high prices? My repeated requests for quotes for an all-cash, non-plan call to Hector brought quotes varying from my initial \$5.00 for the first three minutes down here I could practically holler.

The quarters are, first: directory inquiries. "Please deposit \$7.95 cents."

Now I'm calling Hector. 011-52-06. "That'll be \$5.00 for the first three minutes. Please insert your coins slowly." Yeah. And \$1.07 for the next three minutes. Fourteen dollars to project my voice 1000 yards. I discovered too late that I could have called directly for \$3.95. Big deal. I could call New York, 5000 miles away, for \$3.70, with 99¢ plus tax for directory assistance.

I start calling around MCI and Sprint, you have to be on their plans to call from a pay phone. With AT&T and MCI, you can call Mexico for 10 cents a minute if you're on one of their plans. Sprint quotes me 25 cents—also on a plan. These include a monthly separate outlay of \$20 to \$30, depending on how many services you use. But with 94 million people crossing the border legally into California each year (lose at U.S. Customs figures for 1998, up from 91 million the year before) and 58,000 cars coming into San Diego



San Ysidro pay phones

no matter how far south the news item is. Maquiladoras either have to pay international rates to transfer volumes of data north to their San Diego-based executive offices, or drive it up by cab. This is "crazy!" says Eger, who, besides his FCC career, was advisor to presidents Nixon and Ford and SERSU's Van Derlin Professor of Communications for most of the past decade. He is also executive director of the SDSU International Center for Communications, formed nine years ago.

In 1994, Eger came up with an idea: Bend the border! Both ways. Create a different, flexible electronic border, a bubble enclosing both cities so all calls in-

communications within that zone would be local. This has been a major part of our research. How do you use technology to knit communities back together again? How do you use technology as a source of economic development?



President Ernesto Zedillo (right) leaving Hapag Lloyd last week

"I went to Washington, and I met with a former FCC chairman and an adviser to the current president. Both of them said, 'You know, if the community wanted to get together and push this item, we think, in the wake of NAFTA, that this would be an interesting thing to look at.'"

So who wouldn't agree with that idea? Perhaps, says Eger, those getting fat off the status quo—like the long-distance phone companies. "I have had [people] say to me that AT&T would be opposed to this—as anyone would be who is benefiting now by the current structure. Because every time you or I make an international call, the international carriers get a huge premium. And any time the maquiladoras have to send a package of data across the border, again, it's the same people who benefit."

Don't blame us, says Cheryl Hammond of AT&T. She says if prices to Mexico are high, you have to look at what Telmex is doing. "Long-distance [to Mexico] brings in the relationship that AT&T has to have with Telmex," she says, referring to the giant Mexican virtual monopoly



Don't blame us, says Cheryl Hammond of AT&T. She says if prices to Mexico are high, you have to look at what Telmex is doing.

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Planet Hollywood

This demonstration is a coalition of Stop the Bombing in Iraq, the Serbian community, church people, kids from San Diego State and UCSB, several

factions. It's not just one thing. This is one of the bigger ones." She introduces me to Gerry Condon, a tall, fair-skinned man with reddish hair and a casual, well-dressed manner. "I work with a group called Committee for Solidarity in the Americas. Primarily a Latin American solidarity group.

We're concerned about what's going on in Chiapas, Mexico, for example, but we see the importance of being a part of the anti-war movement. It's really an attack on the sovereignty of all people everywhere. More and more Americans after the initial support and sympathy for the refugees, which we all share, realize that the bombing is not helping the refugees. The bombing is killing people on all sides. It's a bloody massacre, and we don't want it to continue in our name.

"We have a variety of alternative political parties out here today, including the International Socialist Party."

What would the response be to criticism that this demonstration, because of its disparity, is unfocused, just a lot of flakes from San Diego County standing on a street corner? "That's a contradiction in terms," says Jordan. "If we were a bunch of flakes, we wouldn't

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Planet Hollywood

be here supporting each other. Usually when you see anger or divisiveness among people, they're not willing to work together. What you see here is not

divisiveness." "What you see here," says Gordon, "is a potpourri of issues. But we're all here united behind one thing, and that's stop the bombing. That's very clear and we hope to see more and more people joining the demonstration in the coming weeks. I think a lot of people

out there are getting over the initial wave of media propaganda. Somehow support for the refugees became translated into support for the bombing. I think that people see that the bombing now is not only ineffective but it is targeting the civilians at this point in time, the civilian infrastructure. These

are war crimes. We can't let that go on our names." "I think our elected officials have a lot to learn from this," the Peace and Freedom chairperson adds. "I've been watching the congressional debates about what's going on, and we're a better group working together out here than our elected officials

will be nice." "I'm sure we would be equally upset," says Gordon, "if nothing were done about ethnic cleansing. But who did our government support? Policies that led to ethnic cleansing? Why was there no strong international diplomatic initiative taken before that point?"

"Why don't we apply that concern to the situation in Chicago?" Jordan asks. "The Zapatistas, who have been extremely abused by the government and the policies that our U.S. government also supports, they are being ethnically cleansed, if we want to use that term. It is because they have fewer skills it is because they are very very impoverished people and we want to ignore them? It is because of NAFTA? If we're going to save the world we need to save everybody — and I'm being very sarcastic."

Gordon produces a chart that appeared in the *Los Angeles Times* on April 3, 1999 "World's Ethnic Crisis: The Kosovo crisis is not the only ethnic conflict that has created waves of refugees and claimed large numbers of victims over the past year." Eleven countries are listed including Sudan with 1.5 million killed and 4.5 million uprooted. Rwanda 300,000 to 800,000 killed, 3.5 million uprooted. Kosovo is at the bottom of the list with 200 killed and 450,000 uprooted, this last figure representative of displaced persons before the U.S./NATO attacks.

"Very selected humanitarian concern," says the Peace and Freedom chairperson. "The theory that I believe is that the International Monetary Fund and the World Bank wanted to go into Yugoslavia and do a lot of development of natural resources. To my understanding there was a very strong network of Albanians, Serbians, Croats, the working class who stood together and actually kept them from developing land, kept them out. I believe the crisis was amplified out of that."

The Coalition to Stop the Bombing demonstration resumes every Saturday at noon at Fourth and Broadway. "Everybody's welcome as long as they agree to stop the bombing, stop the war," says Gordon. "Also, there is another weekly vigil at 7:00 p.m. on Sunday at the same location. It is the silent vigil for peace organized by a number of churches and the Serbian-American community."

No permits were requested or believed necessary for the protests. When it is suggested that getting busier might be helpful in drawing attention, the Peace and Freedom Party chairperson merely turns her head sideways and smiles. Meanwhile, four days later on Wednesday, a busier crowd of at least four thousand gathered at the same location with lawn chairs and speakers in the name of Star Wars. The *Phantom Menace* is

Drop a peso

settlement rates should be far closer to what they are, for example, in Canada, which is a country of respectable calling volume. They have a termination rate of less than 10 cents per minute on calls. With Mexico we're looking at almost three, four times that amount.

"Ideally, if you're both sending each other the same volume of minutes, neither carrier owes each other any money. So the commensurate rate you pass along to your customer can be lower. We believe that U.S. consumers have been unfairly subsidizing the high cost of settlement rates to Telcel."

With people in the United States making nearly 3 billion minutes of phone calls a year to Mexico, according to the FCC's 1997 figures, while Mexicans calling north talk to the U.S. for less than 1 billion minutes, how can Telcel resist the 3-to-1 gravity train? And even for the U.S. carriers, getting just one settlement dollar for every three that Telcel earns, those billion 37¢ cents do help offset what they pay Telcel.

But it is a deal with Telcel, the FCC has decreed that settlement fees must come down to 19 cents a minute by January 1, 2000. What did Telcel get by agreeing to this revenue drop? Well, their brand-new offices in San Diego that President Zedillo opened last week, for a start. The FCC has given Telcel permission to operate in the U.S., so effectively it pays itself the settlement rate on calls in both directions. With Southwestern Bell as a long-standing partner, Telcel looks set to continue its domination of U.S.-Mexican telephone communications.

AT&T spokesperson Dianne Berne says that in 1997, Telcel earned \$800 million from U.S. carriers. AT&T has tied up with another Mexican company called Alestra, and MCI with Avantel, but neither can compete with the giant Telcel, which continues to control local Mexican telecommunications — and to have a close connection to President Zedillo's government.

In other words, Professor Eger is playing in the land of long-standing partners here. Things don't auger well for his plans to make all San Diego-Tijuana calls local. Yet, it turns out it has been down before. A long time ago, there used to be a local service, just from Tijuana to San Ysidro, says Vicente Hernandez, an engineering manager with Telcel, a Tijuana affiliate of Telcel. "It was like between sister cities, because the community [along the border] was really one city then. But in 1979 when AT&T came into the game, the FCC said international calls couldn't cross the border without going through an international carrier. Now both sides, COMTEL, Mexico's Commission Federal de Telecomunicaciones

and the FCC regulate the way in which the long-distance traffic is carried out."

So how about repeating history? "This is something that could be interesting for anybody who lives on the border, but we'd have to fight against those regulations," says Hernandez. "If you eliminate the [electronic] border,

you'll wipe out long distance. It's difficult to control technically, [but] these conditions are going to disappear sometime anyway. Because long distance itself is already losing, it is meaning."

Ken Stansley of the FCC in Washington, D.C., agrees. "The problem today is that distance is not a significant cost-creating fac-

tor. Using a transoceanic cable, the cost of a minute of service is so small that distance is simply not a consideration anymore."

Does Professor Eger stand a chance, or is he tilting at windmills? "He would have to file here for approval," says Stansley. "The FCC has jurisdiction over inter-

national service. They may want to call it local service, but according to our definition it is an international service. They would have to get our approval and authority to do it. That probably would lead to oppositions from U.S. carriers that wanted to prevent this from happening, for [loss of profit] rea-

sons. I wouldn't want to guess on how the commission would come out on this, but [our] tendency has been to allow international liberalization where it promotes the interests of U.S. consumers. And that includes people coming up from Mexico to use U.S. phones. The [FCC] has

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Drop a peso
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 the authority to do [this]. Whether or not it has the will to oppose Telcel, AT&T, and probably MCI remains to be seen. But the FCC has crossed swords with Telcel before and in many cases told them to take a hike. The same is true with AT&T."
 After five years, Eger is sounding tired of preaching.

"We're not asking for anyone to lose sovereignty here. There's a lot of concern that we got too big for our britches. We'll be advising every step of the way. SDSU's president Steve Weber is supportive of it. [County supervisor] chairman Ben Slater endorses it. We've had conventions with the Colegio de la Frontera Norte, and another expression of interest from the Instituto Tecnológico de Tijuana, and we will team up with them, once we've gotten a favorable nod, and we know we're making some

progress." On the other hand, when Eger wrote for financial and moral backing to the major telecom companies asking them to support us, also Qualcomm, I got no reply from any of them."
 Even UCSD's San Diego Dialogue, the cross-border think tank he belongs to, has seemed lukewarm. "It's not really a front-burner issue for us," says associate director Kevin Cottrell. "Generally other organizations have been looking at it. We really

haven't entered into any conversations with John, even informally. John's a member of the Dialogue, but he hasn't been terribly active."
 Meanwhile, since 1994-95, donations from Cheryl Hammond, on behalf of AT&T Mexico, add up to \$31,700, the largest amount given by any single member. Could that influence the enthusiasm for Eger's plan?
 "AT&T's involvement in San Diego Dialogue wouldn't predetermine a sound judgment based on good, solid research

one way or the other," says Cottrell. "We would be in favor of looking at any mean possible that allows for people on both sides to communicate with ease."
 But we really have stayed very clear of Eger's plan, and it's because, quite frankly, John has been so active in defining it, if we weighed in it would be an issue of mission creep. But if there were sufficient community inquiry into the option, I wouldn't preclude us from looking at it."
 "Somebody has to keep

pushing, nudging it along," says Eger. "We'd love to get some resources — money — so that we could go the next step and actually hire counsel to make filing with the FCC and COBE TEL and then go to our congressional representatives in both countries and say, 'Hey, let's make this happen.'"
 But truth to tell, we have not followed through. And this is one of San Diego's dilemmas: we're great visionaries here, but we're a "little short on performance, delivery."

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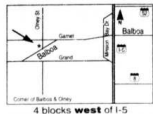
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STRAIGHT FROM THE HIP



Hi, Matthew:
Sometimes after getting off work in Kearny Mesa, I'll jump off I-15 at Pomeroado on my way home to the great big city of Poway. Shortly after leaving the freeway, just before LISIL, there is a sign that says "Entering San Diego County." Try as I might, I never can seem to find a sign that tells me I've returned to San Diego County, although I'm real sure that my beloved Poway is in that very county. So I've got two questions for you: 1) If I truly leave San Diego County like the sign sees, where am I? and 2) At what point do I return to the county?

If you keep your eyes on the road, Tim, I'll watch for signs. In fact that may be why you missed the companion notice — because at that point you're rounding a corner and jockeying for maximum speed position, trying to ace out the other commuters. "Entering San Diego County" is on the south side of Pomeroado Road, just a few hundred yards east of I-15. This is definitely a case of the government giving us more information than we need.

The county owns a small chunk of the northeast quadrant of the I-15 intersection with Pomeroado Road. Pomeroado runs through one tiny part of it. According to the county road files, the signs just indicate they're responsible for maintenance of the paltry rectangle of asphalt between "Entering" and "Leaving." Apparently you'll find lots of these signs around the county. Of course, the next logical question is, since the U.S. government owns a lot of the land below Miramar and Pomeroado, when you turn south, why doesn't it say "Entering the United States"?

Continuing our "All Driving, All the Time" theme, we come to the end of our "steep streets" nonsense. We've sent the golf carts to the shop for their 250,000-mile checkups. The club has put in for disability, claiming fatty fatigue.

Dear Matthew Alice:
Steep hills: Upas Street between Park and Florida.

— Jim, Jaded

Dig this: "First Car Hill." Traveling along Florida, head west on Upas Street just north of the four-way stop.

— S Man, Somewhere in Transit

How about Del Cerro Boulevard between Cavite Court and Edinburg Court?

— Jan, Exordido

Did you check out Cammie's Rice in Del Cerro?

— Tom, the Net

I think you should check out the intersection of Mill Peak and Adobe Falls Roads in Del Cerro.

— Susan Stala, Del Cerro

I submit the transmission wrenching block of Illion Street north of Gardena Avenue, Bay Park.

— Dan Blair, Mission Heights

I used to ride up Illion Street in Bay Park. My bike almost fell over backwards.

— Scott, P.B.

Try Chesterfield Drive in Cardiff.

— Vance Sharp, Lucinda

These represent only the tip of the "steep streets" iceberg. If you submitted a candidate and don't see it here, assume the gradient was somewhere in the vicinity of 10%, a minor hump on our scenic this spot. We'll take them in ascending order. For comparison purposes, the familiar drop-off on Laurel Street, between State and Union, is 22.3%.

The elves got pretty good at equalizing gradients. They declared Del Cerro the optical illusion capital of San Diego. Camino Raso in the block between Ridge View and Estrada looked like a hot candidate. It has a slight curve in it, cutting the grade a bit, but when we ran the numbers, even heating wads to boost the figures, the best we could do was a little over 12%. Likewise, Del Cerro Boulevard between Hill and Edinburg is only 13.1% (Ella's speculation: When you're on a road that is hanging on the side of a cliff, it seems steeper than it really is).

According to the local city engineers, Chesterfield Drive in Cardiff has a gradient of 13%. Nothing to write home about, but it was grad your surfboard and dove flat out down the hill on your skateboard, there's a chance you could fly right out past the surf line and save all that padding time and energy had a thought.

Our last Del Cerro candidate, Mill Peak Road/Adobe Falls Road (the name change and grade) is a particularly charming nook. And a respectable uphill take: 17%. I imagine there are a few more in the neighborhood, but no real bookshakers.

When driving south to Balboa Park, we passed Upas Street between Park and Florida, a sort of glorified alley between Morley Field and Roosevelt Jr. High School. Upas levels out a little near Park, but the steepest part has a gradient of 20%. A solid grade of a hill, but only second place to Illion in Bay Park.

I hope the congregation at St. Mary Magdalene Church gets a discount on car maintenance for making the pilgrimage up that grade every week. From Gardena to the church, the gradient is 25%. And what a view when you get to the top.

But overall, the prize still goes to the 32% grade on Maria Avenue in Spring Valley. We did it with beat neighboring Chestnut (28.0%) or Point Loma's Post Street (28.6) or Upland's (29%) or Mission Hill, Keating (26).

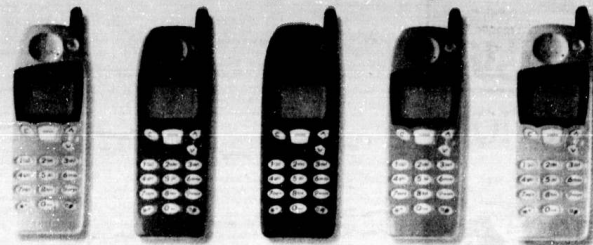
Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o The Graduator, P.O. Box 5360, San Diego, CA 92166-5360, or fax your questions to (619) 234-0488, or e-mail to mat@mail-mail.com via the Internet.

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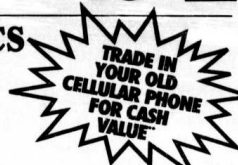
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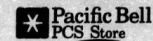


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We are entering Mike Tyson's end game and it's going to be ugly — think 1950s French movie. Those long-ago continental sophisticates loved to make friendly films where actors lived discomfite lives and major characters exited stage right after learning they had lung cancer. By the third act you were weary, depressed, and claustrophobic. The film has no end yet finally ends. You leave the theater understanding what a snake pit human existence is and the fun.

This is where we are in the life of "Iron" Mike Tyson. His path is preordained and some of that has to do with Tyson and some of it has to do with the way criminal justice operates in the United States. Civilians, when asked about our criminal justice industrial complex, will reply that we need more cops and prisons. Few realize that before prison and criminal are joined an enormous amount of foreplay must be consummated. Before earning a bunk at prison, your ripe, class A convict has to work through juvenile courts, repeated probation, court-mandated classes, paroles, hearings, and county and city jail time for openers. Even in these slapdappy, send-'em-to-jail times, most criminals have to break their way into prison.

Tyson got a direct ticket to *da joint* because he was convicted of felony rape. But, except for that anomaly, Tyson's criminal career follows the classic, gradual, downhill path of parole, probation, and court-mandated classes.

On Monday Tyson was paroled from a Maryland county jail after serving three and a half months of a one-year sentence that stemmed from a minor automobile accident. Tyson's car was rear-ended, then upon Tyson struck the car's driver and passenger because neither man had asked Tyson if his wife was all right. Tyson pleaded no contest to misdemeanor assault, which, in turn, violated the terms of his Indiana probation, the one he had earned by way of his 1992 rape conviction. Are you still with me?

Tyson, inside with the Maryland criminal justice system, cool him jail time, 200 hours of community service, twice a week routine visits to his home by people carrying badges and guns, quality time with therapists, anger management classes, and so on. Can you hear the starring character say, "Life is shit?"

Let's count Tyson's chips. He's done three years in an Indiana jail for felony rape. Tyson hangs by a single thread with the Nevada State Athletic Commission. Tyson is Alexander Holyfield's man in front of a billion witnesses. Tyson owes ten million-plus

dollars to the IRS, three fights to the MGM Grand in Las Vegas, and another three to Showtime. He's 32 years old.

The man is doomed. For most people, the criminal justice system is a slow drip from an unfixable faucet. Each encounter with the courts brings another layer of oversight. I have talked to men on their second or third parole/probation. Their days were spent going to meetings, living in halfway houses, getting themselves downtown for urine tests, keeping appointments with probation officers, and showing up for court appearances. Getting bus money to travel across town to a dope/booze/anger meeting is more difficult. Getting bus money legally is more difficult.

THE VEGAS LINE		
The 1999 World Series		
Opening Day	odds	Current odds
New York Yankees	2 to 1	3 to 1
Atlanta Braves	7 to 2	4 to 1
Chicago Cubs	8 to 1	7 to 2
Houston Astros	8 to 1	10 to 1
San Diego Padres	12 to 1	15 to 1
Boston Red Sox	15 to 1	15 to 1
Texas Rangers	18 to 1	15 to 1
Los Angeles Angels	20 to 1	20 to 1
San Francisco Giants	20 to 1	25 to 1
Tampa Bay Rays	20 to 1	20 to 1

Criminals are almost always from ceptical families, are longtime booze or drug abusers, uneducated, poor, disorganized, laden with the self-esteem of a beaten cur. These are not the kind of people who can remember, keep track of, or get themselves to, court-mandated appointments. Sooner or later they fuck up or give up and sooner or later they get picked up and sent back to prison.

Tyson fits all those categories listed above except money and most probably addiction. He has money, for now, but let's ask that question again in one year's time. Tyson is a 1950s French movie. There is no way he's not going to ruin the remainder of his life. Even at this moment if he loses one fight, two fights, he's history and his end will come quickly. On the other hand, if he wins, he's against lightly regarded opponents and the next three years, complete his six fight obligation, pays the IRS, doesn't violate probation, he is still doomed.

What's going to get him is the criminal justice system. This is how it works. Much rope is given and then, finally, all of it is taken back. The next time Tyson finds himself in the wrong hotel room or in a wrong place, who offered him, wherever that may be, the local judge is going to look at Indiana, Maryland, Nevada, Evander Holyfield, and say to the career criminal standing in his way, "It's all over." Being because Mike Tyson is Mike Tyson, there is no way he can stop himself from blowing money or hitting geeks who offend him.

Life is shit.

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Weekly giving: \$2,300
Singles program: no
Diversity: predominantly white
Dress: dressy-casual to dressy
Services: Sunday, Divine Liturgy, 9:30 a.m.

Of the 225 million Orthodox Christians in the world, only 6 million live in the U.S. and Canada. As a little-known minority, the Orthodox here are anxious to let you know who they are and what they believe. St. Nicholas Russian Orthodox Church in North Park has a small sign in front that asks "What Is This Strange Building?" and gives a brief history of Eastern Orthodoxy. Vestibules in Orthodox churches are well-stocked with informational brochures that have titles like *What on Earth Is the Orthodox Church?* "Many people are surprised to learn that for the first 1000 years of Christian history there was one Church. It was in the 11th Century that a disastrous split occurred, resulting in the Western Church, under the pope, separating itself from the Orthodox Church. The papacy sought to establish itself over all of Christendom and finally succeeded in the West. But the rest of the Church rejected this innovation, knowing no so-called 'universal head' apart from Jesus Christ Himself."

In a literal way St. John of Damascus in Poway embodies this Orthodox drive for transparency. Tall white windows on its north and south walls flood its nave with bright light and allow passers-by to see everything that goes on inside. It's as though the church were saying, "We've got nothing to hide. What passers-by see is a high, airy room floored in shiny blond oak, lions in gold and soft browns cover the cream-colored walls. Dozens of candles flicker before the icons. The priest, deacon, and altar boys, vestments are shimmering soft white. The overall effect is dazzling. So unlike the somber, meditative interiors of many Orthodox churches, St. John—technically a Russian Orthodox Church—is a blend of American optimism and ancient Eastern tradition.

More than half of St. John's parishioners are converts. Its liturgy is entirely in English. "What first attracted me to Orthodoxy was how 'profound' it was," said Tom Connelly, a 37-year-old Marine major who's

going to convert next Sunday. "The Orthodox Church approaches God as a loving Creator."

Raised Episcopalian, Connelly became frustrated with what he saw as his Church's reluctance to take firm moral stands on issues like homosexuality. He visited a number of Protestant churches but couldn't find one that satisfied him.

"I visited so many Baptist churches where you were continually told how heavenly awful you were. The Orthodox Church's message is so positive. It really believes in the goodness of man. Plus, unlike many Protestant denominations, the Orthodox Church was able to tell me precisely what it believed and why. And its doctrine hasn't changed since the Church's inception. It's the original Christian doctrine."

Orthodoxy's great age also attracted Craig Hendricks, who converted in the early 1980s. He was, he said, raised a "pagan."

"I had no religious training growing up, but when I started going to college, first at City College and then at San Diego State, I began studying comparative religion, and I saw that God was reaching out to everyone on the planet. I became obsessed with finding God. But how was I to meet him? What was the best and quickest access to God. During one of my comparative religions classes, a Protestant minister lectured on Eastern Orthodoxy and he said, 'The Orthodox are in this world to be blessed the world.' He showed this brief videotape of a Blessing of the Antimachus ceremony in Russia. There were all these people lined up on this rural road with their animals, and the priest was going along blessing them. And to me, that idea of blessing Creation was wonderful. It was one of the most beautiful things I'd ever seen. I knew I wanted to be part of that faith. I had been searching for God, and what better place to find Him than in Orthodoxy, the original and unchanged Christian Church?"

At a time when many people seek stripped-down forms of worship, when many Protestants have abandoned their traditional hymnals for peppy, insipid "choruses," it's odd to stand in St. John and watch men and women venerate icons and concentrate on a two-hour long liturgy.

"The church is really a community," said Major Connelly. "What other church has you been to where people had an hour after services to sit and talk with each other and then go to Sunday school? During the week they'll even call you up and invite you to do things like square dancing. We spend a lot of time together! We really feel that we belong."

—Abe Epstein



St. John of Damascus
Poway
★★★★

Sermon content	★★★★
Liturgy	★★★★
Music	★★★★
congregational choir	none
Snacks	★★★★
Flowers	no flowers
Architecture	★★★★
Friendliness	★★★★

Good to satisfactory	(none)
Good	—
Very good	—
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SIGHTSEER

Believe in the Water Weasel

Otters speak to us. We've all pressed our noses to the aquarium glass to watch the soft-pelted aquatic mammals swoop through the water and crack open shellfish on their bellies. Their wry faces, webbed feet, and playful gestures appear — to adults and children alike — as oracles from the natural world, as signs confirming transcendental, spiritual symbiosis, connectedness, whatever you want to call it. The first lesson in tragedy for many children in the '70s was the death of that precocious otter in Gavin Maxwell's *Ring of Bright Water*. Why, Mommy? Why?

For those who have been spiritually adrift since that sacrifice, the Church of the Quivering Otter (www.cvo.com/users/kevink/coqo) might be your salvation. With any luck, you might join the ranks of what this exclusive tabernacle calls "The chosen ones." Monks of the Church of the Quivering Otter, or COQs, live high in the mountains of Peru and have mastered the art of "foretelling the future by watching the dance of bubbles in their Diet Coke (tm)." Kevin Kelen, the church's missionary in the United States, admits that most of us don't really know what they're on about, but it sounds good. "Among the monks' shocking revelations: 'It will come to pass that a man will cough, and so will end the world' and 'When the leaves of spring fall, the window will be open.'"

COQ's history reads like that of any religion: it starts with a void, stumbles through eras of bloodletting and cabalism, then achieves some harmony. "In the beginning," we are told, "there was a shapeless form. It wasn't really quite as shapeless as that; it did in fact have some shape, but not quite as much as, say, a pencil. The form, as an act of the Otter, became the world and the space around the form became the stars." A gap in the history occurs here, and we can only guess at what the Otter did until 1621 A.D. when Harold Pooh, a peasant in northern England, saw a vision. "There, upon the dock, was an Otter. [Harrod] killed it for food. Had he not done so, it would have spoken to him, it would have said, 'Follow not your brothers, for their



The Church of the Quivering Otter

path is short." Harold, however, was a skeptic; he killed and ate five more Otters. He undercooked the meat from the sixth Otter and died of food poisoning. For exactly 300 years after Pooh received his terminal stigmata, the apocrypha tells us, "Nobody heard Otters talk without the aid of psychotropics or simple madness." Then, in 1921, John Freemeyer IX of Upper Manhattan chanced upon an Otter who delivered the same message: "Follow not your brothers, for their path is short."

Freemeyer heard the word and spread it, for which he was persecuted; he was locked up in the Kessler Institute in Albany for 17 years. When released in 1939, Freemeyer moved to a small town in northern Ohio and quietly founded the Church of the Quivering Otter. During what is called the Middle Period of COQ's formation, Freemeyer organized small meetings, wrote tracts, and made pilgrimages to Columbus in search of elusive Otters. In Columbus, Freemeyer met the Pathfinder, a man who saved the Church of the Quivering Otter from collapse with his sage wisdom: "Otters," he told John Freemeyer IX, "don't live around here. Try Seattle, you lion."

Being absent-minded (though Otters live in the water, his head was often in the clouds), Freemeyer forgot about Seattle and ended up in Portland. From there he made daily sojourns to the sea to commune with Otters from these talks came the Treasured Writings of the church. The writings promote the Nine Basic Suggestions, rather than strict codes of conduct. Among the suggestions: "Thou shalt deal fairly," "Thou shalt share," "Thou shalt do unto others and all that," and "Thou shalt play nice."

COQs, as the suggestions indicate, is a tolerant church (among its members are the serene Brother John, the revolutionary Brother Ché, the misadventurer Mercury, the littering Reverend Smoke, and the spontaneous Benefactor Candy Cornquiem), but it does have enemies, as the Book of the Kelp Beds implies: "To the Lawyers shall come infinite annoyances, and to the Insurance Adjusters, and to the IRS Agents, and to the Mine Mads, but the Right Attendants shall be spared, for their service is pleasant, and their manners fine."

For those who fall out of COQ's grace, the punishment is severe, for at the end of every follower's life shall be a Final Judgment, when the Otter either admits you to the Great Pacific, where "eternal light was king" and "tennis balls will be your dice," or bans you from the refreshment table and "cracks you up his chest as an abalone."

The Church of the Quivering Otter is no longer a secret sect of Otter Elite; today, the church numbers its followers in the thousands and has temples in 73 cities around the world. The church is not for every one, but what one is!

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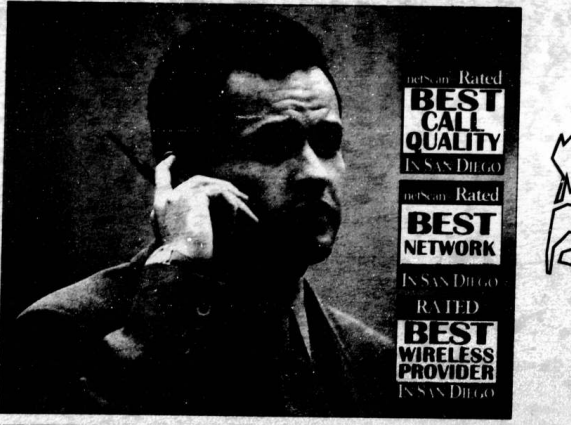
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PART TWO

The DEREK, FRIEDA, and ABBE CHRONICLES

When I read Derek's letter questioning whether I might be his half sister, I didn't know whether he'd turn out to be a bloody stranger or a blood relative. Neither did he. There was only one certainty. If we were to meet in less than three weeks, I'd better pass every interim moment investigating this bizarre possibility.

Driven by curiosity, I began to check out each statement in Derek's letter, and when nearly every one proved plausible, I had to admit that Derek was not a stranger to my father, Irving Salomon, nor to his activities. However, it was only when I found Irving's detailed pocket calendars that I knew Derek might be a relative.

There in my father's 1959 pocket calendar was a carefully preserved note. It had been written by Derek's mother, Ethel, and it read, "To Whom It May Concern: This is to certify that my Son, Harry A. Taylor II, now six and a half years old, is not the son of Colked Irving Salomon, and is the natural child of marriage of Ethel Taylor (Mortenson) and Harry A. Taylor."

Conceivably, Derek was my half brother.

After Derek and I met, and when I had overcome my initial shock — he was 32 years younger than I and bore a forehead identical to my father's — we decided to research our possible siblinghood as a team. Together, we tried to reconstruct the relationship between Ethel and Irving, doggedly questioning friends, relatives, and, particularly, Derek's half sister Frieda. Frieda, with her dimming and conflicting memories,



Derek, Alice, and Abbe

We agreed that if Irving's paternity were confirmed through DNA, we'd have no need for further research.

was overwhelmed that for this price, DNA testing could differentiate Irving's genetic material from that of the other six billion people on earth. At the time, I didn't realize that the lab could only isolate Irving's genetic material from that of other Caucasian-American males. It could not, for purposes of accuracy, certify that Irving's genetic material differed from each and every male in the world, because no data on Asians was yet available.

Alice, Irving's former secretary, had been willing to collect samples of Cecile's hair, so I called to tell her that it was scientifically acceptable to preserve these specimens in a plastic bag. "But," I emphasized, "if you're able to obtain a cotton swab of Cecile's saliva — or accidentally stick a pin in her, drawing blood — please be sure to place these swabs in a paper bag. These specimens need to be air-dried."

Much to my surprise, Alice said that she could obtain as many samples of Cecile's saliva as I needed. When Alice worked at Cecile's, Cecile continually spit into tissues, dropping them in a nearby wastebasket.

At the same time, Alice informed me that she'd found Irving and Cecile's checkbook for a joint account at a New York City bank. She said that many checks had been issued but that none of the stubs had been filled in. Gd, Cecile was meticulous about this, but Irving might not have been — if he was in a hurry or had something to conceal. Alice said to let her know when I'd be driving up to the ranch. She'd set out the checkbook for me, along with any other documents she thought pertinent.

Saturday, September 21, 1996

Fairly this morning, I decided to visit Derek over the long Veterans Day weekend in November rather than in October. This would give me an additional month for research plus extra time to prepare the questions I wanted to ask Frieda.

About 9:30 a.m., I called Derek to brief him on Woody Clarke's DNA comments and to ask him to arrange an appointment for us on November

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ber 11 at GeneLex, located on Airport Road. Derek agreed enthusiastically. He knew the building, having driven by it frequently when he was giving flying lessons. Until that moment, he'd had no idea that it was a DNA testing lab.

I told Derek that I'd bring samples of Cecilia's saliva and try to obtain some of Irving's hair from his old military berets or "cowboy" hats — although he'd generously lent these hats to ranch guests who needed protection from the sun. I asked Derek to find out how long the analysis would take. But I did not ask him whether Frieda might be willing to give blood. I wasn't even sure that Derek had informed her about our meetings.

A moment or two later, Derek told me that Frieda was visiting him even as we spoke and that she'd be happy to meet with us in Seattle. He tempered this news with the comment that he was reluctant to include Harry at our meeting due to his frail health. I was excited, realizing that Frieda now knew — to some degree — the extent of our research and was willing to help us.

I told Derek about discovering the address and physical

location of the Renette plus its tenant listings. When I said that I couldn't find any tenant named Mortensen, Taylor, or Bennett, Derek suggested that John Bennett might have lived there under his adoptive name of Henry.

Eureka! Derek had supplied another piece of the puzzle, or at least another clue. No wonder I'd been unable to locate a copy of the Bennett marriage license in San Diego County. As I was describing my fruitless search to Derek, I could hear Frieda ask Derek to tell me that she thought Ethel and John were married in Los Angeles in 1963 or, more likely, 1964. When I asked when and where they were divorced, Frieda told me via Derek that they weren't, that Ethel's family had chased him away upon her death.

We then discussed Irving's passports. I told Derek that Irving must have held three 1959-1961 passports simultaneously and that one of them was missing. I suggested that Derek request the passport applications of Ethel, Harry, Frieda, and himself. They might yield clues as to the family's 1961 visits with Irving, since these applications normally require information about a traveler's proposed itinerary.



Harry, Irving, and Derek

Then I presented my fiancé David's theory that anyone who possesses three valid passports simultaneously must be working for the government, perhaps the CIA. Derek paused and responded with a question. If Irving were affiliated with the CIA, wouldn't this agency have had extensive control over his personal and financial life? I thought so. Could it be why the Renette account books had

disappeared?

Derek asked me if I had talked with Ethel's friend Roberta Sevic. I reported all that Roberta said, including her tale about the hospital visit in which Ethel and Harry had had elevator sex. Derek said he'd heard this story. Supposedly, he added, a very pregnant Ethel had made love to Harry, hoping to convince him that he was indeed Derek's father.

It made more sense to believe that Ethel and Harry had had sex during previous visits — when she was not so obviously pregnant — in which case Harry might have been fooled. On the other hand, Harry might have believed that he was the father through artificial insemination. Derek laughed when I told him that, according to Roberta Sevic, Ethel had claimed to be

Princess Frederika of Denmark and that was supposedly how she had secured her job at either the Thacker Music Co. or the Southern California Music Institute.

Derek relayed this to Frieda, who commented that Ethel did say from time to time that she was Princess Frederika, even though Ethel didn't believe it. Frieda said that the Mortensen family frequently claimed to be descendants of Danish royalty and that Ethel had simply picked up on this. Derek laughed and rationalized that everyone is related somehow to royalty at some point in history. No wonder Irving had retained that letter outlining the lineage of the Danub royals!

Derek and I tried again to determine the time and place that Ethel and Irving had met. I told him that the tenth anniversary of San Diego's UN Association was celebrated on October 22, 1959, when Ethel was already six months pregnant. Frieda then guessed that they'd probably met at a prior UN anniversary, as she first saw Irving when she was about eight years old. When the conversation returned to DNA, I asked if Derek had any possession of

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Ethel's that might yield a sample of her genetic material. He reiterated that after Ethel's death, her family had appropriated everything she owned. I suggested that Derek try to obtain blood samples from Ethel's doctors or from the hospitals that cared for her in 1966. I thought that some slides might still exist if they were considered valuable for cancer research.

Frieda recalled that Ethel had first been admitted to Parkridge Hospital in the Chicago suburbs—where she was visited by Irving. Later, she'd been moved to Wesley Memorial Hospital in Chicago, and finally, to Chicago's Veteran's Hospital where she died on July 28, 1966. Derek said he'd contact these institutions to see if any of Ethel's blood samples might still be available.

Since Frieda had been supplying me with information through Derek, Derek asked if I wanted to speak to her directly. Of course, I did. At first Frieda seemed uneasy talking to me, but she soon warmed up—to the topic of John Benoit.

Frieda described Ethel and John's relationship as extremely volatile. They were, she said, separated as often as they were together. John had been a Navy



John, Derek, Frieda, and David

chief, a SEAL, perhaps, who had retired about the same time that Harry had, in 1959 or 1960. He was tall and thin, previously married, and a father, and he had worked as a machinist for Kennicott Copper in Arizona.

Frieda said that John's birth name had been Benoit, but because he'd been adopted when quite small, he'd taken the name of his adoptive parents. He'd even enlisted in the service

under the name of John L. Beary.

Frieda said that she'd tried to locate John in 1975. She'd written the Department of the Navy but had received no response, either from him or the Navy. She said that she'd also asked Aunt Katherine about him, but Aunt Katherine—who Frieda said was not to be trusted—only knew that John had married a wealthy Chicago

woman.

I asked Frieda whether Irving had visited the Renette. Frieda replied that he had, many, many times. Frieda also remembered sleeping with her mother for the complex. Irving had opened several charge accounts for Ethel so that she could buy supplies, hardware, and appliances such as garbage disposals. This meant that the Renette probably had an account at San

Diego Hardware. Would that account still be on file? Would it be listed under Salomon or Taylor or the Renette or the ABC corporation? Frieda recalled that Irving gave her a tour of California Western University when she was 14 or 15. When she told him how beautiful the campus was, Irving, a trustee, said that he'd help her attend college there. This didn't come to pass due to Ethel's death and Frieda's subsequent move to Seattle. However, Frieda remembers that when her cousin Kathy Penoyer came to visit in 1965, Irving paid Kathy's tuition at Cal Western for one semester, probably beginning in September. By then, Ethel and the children had moved from the Renette to an 11 Cajon rancho near the home of Aunt Florence Rapland, Uncle Ray's ex-wife.

I asked whether Irving had funded Frieda's or Derek's education. Frieda said no. When I asked if Irving might have tried to do so through a family member, Frieda thought not. Still, she recalled that Irving had discussed some matter with her grandmother Katherine Hansen, both in Illinois and Arizona. The Arizona addresses and phone numbers scribbled in

the back of Irving's pocket calendar now made sense. Grandmother Hansen had owned a home in Arizona. Uncle Ray had been a bail bondsman in Arizona. John Benoit had worked for a mining company in Arizona. Did Irving attend a Goldwater forum there, confusing Frieda as to when he and Ethel met?

Shifting gears, Frieda said that when the family journeyed from St. Gallen, Switzerland, to visit Irving, he had lodged them in the finest hotels of Paris and Geneva—one with an elevator made from Martin Aronstein's coach. The Mouse, in Paris? Frieda had later read that these hotels were among the top ten in the world. In contrast, Harry had stayed in a pension during these visits. Harry, nonetheless, treasures a medallion, a souvenir from the chef of a famous Parisian restaurant where Irving took Ethel to dine. La Tour D'Argent? When I asked why Harry would keep this memento, Frieda said that Harry passionately loved Ethel and tolerated everything she did.

I brought Frieda back to the subject of Irving's peculiar failure to provide for Derek's education. I asked her why she

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thought this had happened. She said that perhaps Irving hadn't wanted his wife or me to find out about Derek, or perhaps he'd decided to stay away so he wouldn't complicate the relationship between Harry and Derek. She added that if Irving had provided for Derek, he might have been subject to Ethel's predatory relatives. They might have enjoyed funds that belonged to Derek's father. Indeed, they might have been blackmailing Irving.

While I silently considered this, Frieda proceeded to bolster her predator theory. She said that after Ethel died, Irving still had contact with Ethel's mother and sister — even as late as 1971. Frieda then related an embarrassing story. She said that in 1971, when she was financially desperate, she called Irving to ask his help. He said that he couldn't assist her, and a few hours later, Aunt Katherine called Frieda, telling her to "back off" that Irving had been most upset by Frieda's call. It was obvious to Frieda that Irving had called Aunt Katherine about her and that was why Aunt Katherine had chastised her.

Is it possible that Aunt Katherine did not want Frieda interfering with arrangements she had with Irving? Was Katherine afraid that Frieda might kill the goose that was laying Katherine's golden eggs?

Frieda had been surprised to hear from Katherine because after Ethel passed away, Aunt Katherine and Uncle Ray would have nothing to do with her or Derek. According to Frieda, the day after the funeral, they'd put Frieda and Derek on a train to Seattle with only one change of clothes; they could hardly wait to get rid of the children.

Before Frieda returned the phone to Derek, she volunteered a final story. After her grandmother died — about 20 years ago — Frieda received a call from her step-grandfather, Louis Golin of Montreal. Golin said that her grandmother had left her \$100,000 derived from an insurance policy on Ethel's life. Golin said that her grandmother had also made some money for Derek. Neither grandchild received a penny.

When Derek and I resumed our conversation, I asked him to sort out the various family names, addresses, and phone numbers I'd found in Irving's pocket calendar. I soon learned that Ethel had one sister — Katherine — and three brothers — Ray, Fred, and another killed in WWII. Ray was formerly married to Aunt Florence Haglan, who lives or lived on a ranch — with horses — on Inrasha Road in San Diego, while Ethel's sister Katherine was married to Leslie Penoyer, who lived in "The Park" Illinois. Katherine Hanson, listed at an address in Youngstown, Arizona, was Ethel's mother. She lived in Chicago and in Arizona, where she had inherited a home near San Cay from her own mother. Derek's great-grandmother, whose name was

Frieda Bryan.

After Derek and I said goodbye, my mind continued to produce questions. If Ethel passed away in 1966, why did Irving stay in contact with Ethel's family until 1971? (I haven't later.) Because Derek was his son? Most likely, since Irving had Harry's address in Seattle and could have contacted Derek there. Because Irving was being blackmailed? Possibly. Uncle Ray was not above this, said Frieda, though she didn't see how Irving could have been blackmailed; he could have denied any allegations. Still, Irving might have done most anything to avoid a scandal. It would have shattered his marriage, his UN career, and any possible government assignment.

Wednesday, September 25
 Alice called to say that she'd collected half a dozen samples of Cecile's saliva and would mail them to me promptly. I was delighted when they arrived on September 27, beautifully preserved in the mandatory paper bag and accompanied by a plastic bag containing Cecile's hair.

One of Cecile's doctors returned my call. I told him that a young man who believed he was Irving's child had contacted me and that we planned to have DNA testing on November 11 in Seattle. I explained that our test would be 99 percent conclusive if Genetex had a sample of Cecile's blood but that, at present, I had access only to her saliva. I asked if he had any of her blood samples on file, whether she was scheduled to have a blood test before November 11, and in either case, whether he could provide me with a sample.

As I'd anticipated, the doctor brought up the questionable legality of obtaining and using a patient's blood without her consent. I told him that I didn't think I should burden Cecile with this matter and he agreed. I also said that I knew how important it was to have a patient's consent to any invasive procedure and that I agreed wholeheartedly with this policy. However, I said I didn't think it an illegal search and seizure under the Fourth Amendment to take a blood sample unbeknownst to the patient, unless that blood was later used to prosecute the patient. I said I was fairly certain it would not be illegal to use that blood for a totally unrelated purpose, such as to determine paternity, particularly where both the father and mother of the child were deceased.

Oddly enough, the doctor asked if Irving's estate might come under attack. When I explained that the statute of limitations barred any action, he seemed mollified and then said he'd obtain some legal and medical opinions as to whether he should honor my request. He promised to call when he knew more, but he never did.

Sunday, September 29
 When I called Derek, I felt very

motherly toward him and immediately asked how he was getting along in his studies. I was filled with parental pride when Derek spoke of his high GPA, which made him eligible for a scholarship. If we do turn out to be siblings, I imagine that I will relate to him more as a brother than as a sister, probably because of our age difference and because I know him to be a brother and not the faintest idea of how to be a sister. This may be best if Frieda feels threatened by the possibility of Derek treating me as a half sister.

We spoke of Frieda. Derek said Frieda thought that my September 21 phone call was a setup, that I knew she would be visiting him then and deliberately called — for what reason I cannot fathom. Derek said that since he was unable to contact her otherwise, he dropped the subject.

Derek told me that Frieda had invited herself to visit on September 21, just as she had two weeks previously. She was having problems with her husband and oldest son, and, as a result, wanted to get away. I cannot fathom. Derek said that since he was unable to contact her otherwise, he dropped the subject.

Derek said that Frieda was astonished when he told her of meeting with me in San Diego. He said she exhibited two conflicting attitudes. First, she seemed resentful that Derek had made amiable contact with me. She had, via a photograph, tracked down her own father in the late '70s, but the man had told her to "take a hike." Even though he'd had a lengthy affair with Ethel, he gave Frieda a very chilly reception.

Second, Frieda seemed happy that Derek had located me, though disturbed by the thought that she might have to compete for or share him. Derek said he tried to reassure her, explaining that he'd grown up with her and that she'd been both his sister and his surrogate mother. He acknowledged that from the day he was born, although she'd been loath to do so, Frieda had been forced to take responsibility for him so what Ethel could be free to do whatever she pleased.

Derek and I also spoke of our respective research. Via the Internet, Derek had tracked down Aunt Katherine, now living in Elizabeth, Illinois. He said he was retracted, not because he hadn't spoken to her for over six years and he knew that she'd suffered several strokes. I suggested that her condition might make her less inhibited about talking with Derek.

Derek then briefed me on our upcoming DNA test. Danielle at Genetex had supplied him with both good news and bad. The good news was that the lab could determine kinship with 99 to 95 percent accuracy by drawing blood from just two of us. This accuracy would rise with samples from either of our parents or Frieda. The bad news was that the samples from both Irving and Ethel, the analysis can be completed in three months.

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out them, we cannot anticipate results before as mortals. Then too, because our test is voluntary, it's probable that our blood samples won't be analyzed as speedily as those required for date-certain legal proceedings. In any event, we will have samples down on Friday, November 8, because the lab will be closed for Veterans Day on Monday, November 11.

Thursday, October 3
Two days ago, I was filled with enthusiasm for my research and the possibility of belated sisterhood. Today, I was propelled into a universe of diagnoses and treatments for the life-threatening osteosarcoma pulsing in the sensory center of my brain. Although I should treat this threat as irrelevant to my research and this chronicle, I can't. My anxiety permeates it because I know it may never be completed. If I die, become a vegetable, or lose my ability to remember and/or string two sentences together, then—that's all she wrote. I'll never know if I have a brother.

At the moment, I am to limit my activities, avoid high blood pressure—as well as aspirin and sex—and have surgery promptly. But since surgery is not likely until mid-November, I should be able to meet Derek and Frida in Seattle and submit a blood sample for our DNA tests. Certainly, our DNA tests can and will proceed under any circumstances—plenty of my blood has been and will be drawn. But whether our test results are positive or negative, Derek may never find the puzzle pieces he seeks and I may never know what it's like to put a puzzle together with a brother.

Saturday, October 12
Today, David and I spent six hours at the ranch rummaging through boxes of memorabilia that Alice had set out for me. We found quantities of materials denoting Irving's interests in everything from meeting games to philosophizing about God, but we found little evidence of his relationships with Ethel and Derek.

Our most important find was connected to that checkbook for Irving and Cecilie's joint account in New York City. The checkbook stubs were blank and few checks had been issued, but in the bottom of an old box decorated with mouse droppings we came upon a series of check stubs matching those in the checkbook. All bore only Irving's handwriting.

The first few stubs marked Irving's cash deposits and withdrawals from September of 1964 through January of 1965. But the next two stubs evidenced payment of \$364 to Wesley Memorial Hospital on May 19, 1966, and payment of \$1981.63 to Fred Mortenson, Ethel's brother, on June 6, 1966. Subsequent stubs indicated Irving's random cash withdrawals until the bank account was closed in November of 1971. Clearly, this was an account

that Irving had concealed from Cecilie and Alice. He had taken care to destroy all of the checks issued on it, as well as every other stub. It was therefore most peculiar that he had retained these few stubs.

Of dubious importance were an undated newspaper item touting that Irving and Cecilie were denied passage on a ship to Peru, ironically because Irving's passport had expired; Irving's pocket calendars for 1952, 1956, and those from 1970 to 1975, containing no reference to Ethel's family photos of Irving as a young man, in which he did resemble Derek; photos of Irving with Myraa Levy, and others with a leggy blonde; stationery prepared for United Nations Week in San Diego—October 18 through 24, 1959—a week during which Ethel and Irving could have met in a previous year; a letter from the Escondido chief of police to an unnamed agency doing a background check on Irving; and a letter from Irving lauding the CIA.

What David and I struggled to find was evidence of the Renette and its account books and articles or materials indicating Irving's whereabouts at the time of Derek's conception and Ethel's death. We plan—hope—to return to the ranch in order to examine Irving's income tax forms for 1956 through 1966. Perhaps we'll discover just how the Renette was reported and the name of the partnership or corporation that sheltered this property. If we find this and locate its bank, we may be able to determine how much salary Ethel drew for managing the Renette and how much she received in bonuses—for herself, for Derek, or for an educational trust in his name.

David and I left the ranch with a small paper bag of materials, most of them more interesting than revealing. We also drove away with one of Irving's hairbrushes containing a great deal of gray hair—hopefully his—and one hat and two caps that he wore during WWII. These were mislabeled and contained mouse droppings, but if the mislabel resulted from Irving's prescription, they might be usable for DNA testing. Perhaps there is even a hair or two in them that doesn't belong to a mouse.

Friday, October 18
Initially, I postponed my visit to the county recorder to search title on the Renette because I had no street address for it. Then I postponed it due to my medical condition. But today, armed with the Renette address and unusual optimism, I headed for the County Administration Center. I stopped first in the county clerk's office, hoping to find the marriage license of Ethel Mortenson Harmon Taylor to John L. Beatty/Bessit, but a search of the computerized records from 1965 through 1973 produced nothing, as well, I thought. The state registrar will have these records—

if Ethel and John happened to marry in California. The county recorder's office was my next stop. This time, I bounced in, gave the clerk the address of the Renette, and asked her to help me locate it on the tract index. Impossible, she said. The county did not have a tract index until the 1950s and 1960s. Try the grantor-grantee index, she said.

My blood pressure rose as I recalled my earlier treks through this index coupled with my days in El Cajon searching for the address of the Renette. Calming myself, I decided to use the grantor-grantee first and methodically try to find the date on which Irving Salomon was granted the property. My search took three hours.

Although the skittering microfilm with its small print and even smaller numbers made me nearly mad after only a few minutes, I carefully jotted down nearly every conveyance to Irving from July 1954 through June of 1963. I did not want to limit my research to deeds granted him, since I believed that he might have taken an interest in the Renette via any form of conveyance—a trust deed, assignment of rents, or even a trust.

In all, I wrote down the grantor's names, the designation of the instrument, assigned or trust deed, the four-digit book number in which it was located, the three-digit page number in that book, the date of the conveyance and the first- to six-digit file number. The task seemed endless due to my recent division and consequent need to check each number two or three times. When the task was completed, I had noted 19 or so for an educational trust in 1956 through March 1962. I found no further transactions from that date forward, but to be thorough, I continued my search through June 1962.

I then resigned myself to looking at every conveyance document on the list, since the microfilm did not indicate the address of the last transaction. When one of the assistants ushered me to the wall of microfilm cartridges, I shined in about 40 hours on ceiling sliding rails (a dishwasher who knows how many cartridges per shift, I could not swine. Aware of the fourth Ed already spent scanning the microfilm, the young red-haired woman offered to help.

I was reluctant to accept her assistance when she insisted that I review the deeds first rather than moving down the list at all conveyances chronologically, but within 20 minutes, she had us computer-scanned all the deeds. I had scanned—the very last of the transactions on my list—was that of the Renette. My revenue complaints that they only find what they're looking for in the list plus the fact that it's at the top of the place they look they stop looking when they find it. In this case, the Renette does not

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Derek thought Irving would have been "horried" to learn that Ethel was pregnant. He said that he felt fairly certain of this, perhaps because he'd inherited some of Irving's reasoning abilities. At this juncture, he rhythmically tightened his jaw, just the way Irving used to do when he was engrossed in stressful thoughts. "Just horried," Derek clenched and reiterated.

I was horrified myself to realize that Derek, since the age of 18, had been obsessed with the thought that Irving would have rejected him and considered her, at most, no more than an accident. Consequently, I disagreed vehemently, saying that Irving would have been anything but horrified. He would have been proud to have the son he always wanted, and particularly at age 63. He had chosen not to acknowledge Derek, it would have been because he was placed in a no-win situation, compelled to choose between his public image and overtly enjoying his illegitimate son.

Derek then contributed the insightful observation that Irving had a great sense of duty—a duty toward Derek, but also a duty to his family and a duty to his country. Derek said that Irving really had no choice, that if he'd acknowledged Derek publicly or sought to adopt him, he would have destroyed his marriage, his business, and his government-service career—all without gaining custody of

Derek. He suggested that Cecil might have wiped him out financially and that Ethel's family might have engaged him in the custody battle of the decade, one that would have permanently tarnished his reputation and quashed any hope he had of further serving his country. Derek said I decided that Irving probably had put himself through this same pragmatic analysis.

Derek then wanted to know if Irving was arrogant or conceited. My answer was no. With arrogance and conceit, Irving would have alienated those he needed most to assist him in climbing to the highest pinnacle. However, I said, Irving did demand respect, deference, praise, and particularly recognition of his authority, expertise, prestige, and generosity. This he demanded from everyone—from family members and friends to associates he was placed in a no-win situation, compelled to choose between his public image and overtly enjoying his illegitimate son.

I briefed Derek on the check stubs evidencing Irving's payments to Fred Mortensen and the Westlake Hospital, Irving's paranoiac commentaries, and Irving's correspondence pointing to his possible CIA affiliation, i.e., his letters indicating that he had entertained the president of South Vietnam at the ranch during the Vietnam War.

Saturday, November 9
In the morning, David and I made our traditional walk

through Pike's Market, watching vendors open their colorful stalls and ducking fish-mongers who attract tourists by tossing 20-pound fish back and forth like footballs. Continuing our morning ritual, David and I stopped at Le Panier to devour flaky, fudge-filled pastries and to purchase a few more to share with Derek, Julie, and Frieda. I nervously hoped that Frieda would join us for the day, and I wasn't disappointed.

Frieda is a pretty, overweight blonde with a beautiful, fair complexion. Physically, she does not resemble Derek, but she does share his warm, outgoing personality. Frieda did not offer any apology or reason for her failure to appear for the USA tests or for dinner the previous evening. She simply greeted me with a bear hug and the traditional welcoming bouquet.

Before long, all five of us—Julie had arrived by midnight bus—set forth on a fascinating walking tour of Seattle's historic underground city. Our guide, an excellent, nonstop comedian, put us in high spirits, spirits that grew even higher that afternoon as we consumed endless cups of coffee and exchanged questions and answers. While I didn't ask every question I had in mind, I received many more answers than anticipated.

Q: Did Frieda have any photographs of Irving with Ethel, Derek, or herself?
A: No, Frieda recalls a photo

taken of Irving with Derek when Derek was about five months old and living with his family in Balboa Park. She thinks that Harry may have it. Derek added that Harry has a box of photographs and other memorabilia that he cautiously guards beneath his bed. I suggested that Derek ask Harry's permission to explore this box, but Derek was reluctant to invade Harry's privacy. He also believes that any materials related to his birth have probably been destroyed.

Q: Does Frieda believe that Derek is Irving's son?
A: Frieda only believes that Derek is not Harry's son, and for several reasons. Harry was probably sterile, since his case of adolescent mumps went untreated. Ethel had no pregnancies between the births of Frieda and Derek when Harry was incarcerated at Balboa Naval Hospital, he was not permitted to have physical contact with anyone. Isolated and masked, he could visit with Ethel only when she stood outside the building beneath his TB ward. Elevator sex was an impossibility; the building had only one elevator and it was strictly reserved for staff use.

Q: When did Irving and Ethel meet?
A: Since Frieda recalls that Irving took her to a San Diego parade for Eisenhower in 1958, she believes that he met Ethel much earlier. Probably in 1956, and probably during the week of October 22, when the UN

celebrated its tenth anniversary in the Japanese Gardens in Balboa Park. Although Frieda thinks that she was only about seven years old at the time, she recalls attending this party with Ethel. Ethel was there representing the Bab's, who were vitally interested in the UN as a force for world peace and brotherhood. Brotherhood is right! Irving must have attended, and if Ethel sought him out, flattering him as a man of prominence, it's quite likely that he was attracted to her. Ethel was pretty, blonde, 5'3" plus, and a trim 122 pounds—perennially Anorectic and bulimic. Ethel would share her breakfast of toast with Frieda, and then, for the balance of the day, subsist on coffee and cigarettes.

Q: Where and how often did Irving and Ethel meet?
A: Frieda doesn't know where Irving and Ethel traveled prior to D's birth. After Derek's birth, and before the family moved in Switzerland, Harry occasionally drove Ethel from their home on Voltaire Street to a hotel where she would meet Irving. Irving also came to visit every two or three days, frequently having dinner with the Taylors.

Q: Did Irving's relationship with Ethel cause her separation and divorce from Harry?
A: Frieda doesn't think so. Q: When did the Taylors leave for Switzerland?
A: Frieda believes that they sailed from New York in late

November of 1960. Just prior to sailing, she attended the Macy's Thanksgiving Day Parade and also toured the UN with Irving. Irving had pointed out Dag Hammarskjöld's death, stating that it remained, just the way he'd left it upon his death.

Logically, Frieda's memorable visit to New York had to occur when the family returned from Switzerland, not before they left. Harry had said that they'd sailed on February 25, 1961, and returned about five working days before Thanksgiving. Only then could Frieda have seen the Macy's parade and the deceased Dag Hammarskjöld's office, he was not killed in a plane crash until September 18, 1960. Irving's calendar supports this. He was in New York from November 13 through November 25.

Q: What did the Taylor family do in Europe?
A: Upon arrival, the Taylors spent a week in Paris at the Meunier Hotel. They then went on to St. Gallen, Switzerland, where they lived for the next nine months. Frieda recalls that while the family lived in St. Gallen, she, Derek, and Ethel made any number of trips to Geneva to see Irving. During one visit, Irving rowed her to the charming Castle of Chillon, the subject of a Lord Byron poem. Irving obviously cared about Frieda; he'd shown her the same historic landmarks he'd shown me a decade earlier.

Q: Where did the Taylors live when they returned from

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Europe? After spending a few days in New York, the Taylors flew to Illinois. They stayed there with Ethel's family until March of 1962, when Irving called Ethel to say he'd bought an apartment building for her to manage. The Taylors then moved back to San Diego and into the Renette. Because Derek was a toddler, Irving enclosed the area in front of their apart-

ment — the first door on the left — so that Derek would not fall into the pool. In addition, Irving fenced in a backyard play area, knocking out a wall to install a back door, the only back door at the Renette. At first, Harry lived with Ethel at the Renette, but as he earned little from driving a taxi, Ethel grew impatient with him. Shortly thereafter, Harry moved to Seattle, and Aunt Florence,

who was married to Uncle Ray, joined Ethel at the Renette. In the fall of 1962, when Frieda was in ninth grade, Ethel and the children went to Seattle to visit Harry. In fact, they visited Harry on several occasions, which may explain why Irving carried Harry's address and phone number in his pocket calendar as of 1962. However, by November 22, 1963 — the

date of JFK's assassination — Ethel and the children were no longer residents of the Renette. They had moved across the street from the El Cajon high school. Eventually, Ethel and the children visited Seattle with the seeming intent to remain there. At least, they spent three months — with both Harry and John Beatty/Benoit, as Ethel and John were lovers. How-

ever, once this ménage a what-ever became untenable, Ethel took the children to Scottsdale, Arizona. It is unclear whether John Beatty followed them, but in the summer of 1964, Ethel married John Beatty/Benoit and returned to El Cajon. Q: Did Irving see Ethel after her marriage to John Beatty? A: Yes. In 1965, Ethel and Irving had a serious disagree-

ment, and around that time Frieda dropped out of school. However, once Ethel and Irving repaired their rift and were again on good terms, Frieda was offered employment at the medical supply room at Mercy Hospital. She was then 15, near-ly 16th birthday on December 11, 1965. Speculation: Irving and Ethel had a major disagreement about Frieda. As Irving was fond of Frieda and had attempted to broaden her horizons, he must have been appalled to see her decide to terminate her formal education so prematurely.

However, if Frieda had missed two years of school in San Diego, finding that she was behind in her studies, unable to graduate with her class, and incapable of penetrating the high school classes, it's possible that she had Ethel's consent to drop out of school.

If, in turn, Ethel agreed that Frieda could leave a local private school, Irving and Ethel then asked Irving to find time for her, this could have had a halting argument.

Irving would have been sure that Ethel was not forcing Frieda to complete high school and college. Yet, he may have decided it was Ethel, not he, who had the right to take Frieda's life.

More importantly, he may have decided that he could not risk giving his hours with Derek and/or Ethel simply because he found fault with Ethel's decision. To be clear, Irving may have secured a job for Frieda at Mercy Hospital. Q: When did Ethel leave the San Diego area? A: It is uncertain when Ethel was diagnosed with cancer, but by the spring of 1966 she and the children were residing with her family in Illinois. She did not return to San Diego, but passed away in Chicago on July 28, 1966.

Q: Did Irving visit Ethel during her last months? A: Frieda doesn't know she said that she was isolated from Ethel during this period and even looked up by Uncle Ray so that she could remain Ethel's funeral. Frieda believes that neither Harry nor Irving appeared for Ethel's funeral services. But she recalls that Irving sent a large spray of flowers.

Derek has yet to internalize Ethel's death. At age 49, he was told that his mother had severely ill health, and he had learned of her death. Derek feels that during his year there his Aunt Katherine may speak more freely to him about the incident. It was some late afternoon, and vast quantities of coffee were being put out on tables to fly from East to West. I feel so until I asked what was the final question of the day. Had Irving visited Ethel during the spring of 1966, heading for a \$10,000 check intended for Derek's care?

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Frieda said "no," contradicting her previous statement. Her present recollection was that Irving had given Ethel a check for \$10,000 before Derek's birth and that Ethel had turned it over to Uncle Ray so he could open a bail bond agency in Arizona.

According to Frieda, Irving was angry when Ethel told him that she had given the \$10,000 check to Uncle Ray. I would imagine he was. Irving disliked it intensely when people failed to spend money prudently, be it theirs or his. Irving appreciated money for the necessities it could buy and the doors it could open, but money was not to be squandered on ephemeral luxuries or on people who did not merit it. This dovetailed with his philosophy that people need to know when it's time to stop making money.

Although I'm generally uneasy discussing anyone's money — except the government's — I told Frieda what

I'd told Derek earlier about Irving's clandestine checkbook. However, as soon as I mentioned that Irving had issued checks to Fred Mortensen and the Westlake Hospital in the spring of 1966, I found that I'd kindled a bizarre fire.

Frieda flared with instant agitation and anger. She didn't say a word, but she shifted her position and shook her head as if to stifle a comment that would have expressed her exasperation. Frieda said Ethel's family had told her that they couldn't afford to pay Ethel's medical bills and that they needed Ethel's jewelry to do so. Although the jewelry was in Frieda's custody and was the only possession of Ethel's that Frieda owned, Ethel's family had artfully wrested it from her.

Frieda's outrage was understandable. But what truly incensed her was the discovery that the family had concealed Irving's role in paying

Ethel's hospital bills.

When Frieda regained her composure, she mentioned that Irving usually gave Ethel money by check. In this way, Irving could, with no questions asked, write checks for almost any amount for his manager at the

As soon as I mentioned that Irving had issued checks to Fred Mortensen and the Westlake Hospital in the spring of 1966, I found that I'd kindled a bizarre fire.

Renette. I commented that Irving also carried a large supply of traveler's checks, which he could have issued to Ethel without the need to fill in revealing check stubs.

Suddenly, Frieda asked me to step away from the table so

that we could speak privately. I did, expecting her to put an end to some pivotal mystery, but I was disappointed. The topic she chose to discuss was one that all of us could hear.

The only mystery was why Frieda had not wanted to discuss this in front of David, Derek, and Julie.

In private, Frieda suggested that Irving may have formed a corporation, giving Ethel the status of an employee in the corporation. This would have enabled her, as an authorized

signatory, to charge items that she wished to purchase, to pay bills, to make collect phone calls, and to do a variety of other things that normally cost money up front.

I told Frieda that I thought she was correct, that I suspected that the Renette was concealed within a corporation, which was why I could find no books reflecting its existence. Having discussed this, Frieda and I rejoined the others and poured ourselves yet another cup of coffee.

David told me later that Derek had become quite upset when Frieda drew me aside. Derek interpreted this act as an attempt to conceal information from him. As it turned out, Frieda had no intention of keeping this information from Derek; she later told him precisely what she had told me. Still, some game was afoot.

Perhaps Frieda had been angry that I knew something she didn't, and perhaps in retaliation, she had pretended to

conceal information from Derek, implying that she knew something he didn't. In my attempt to share information, I had unwittingly diluted Frieda's power, and in turn, Frieda had to claim that which remained.

What Frieda seems to abhor are family secrets. She wants to be the repository of all confidential matters, she wants to be the sole messenger to impart data to others, she wants control of the information flow, both in and out. This is understandable, since her world has so often revolved behind her back, excluding her participation in matters that have directly affected her. However, I don't understand what can be achieved through this game, nor do I know how to extricate myself from it. There can be no winners, and our investigation may be the greatest loser.

Sunday, November 10
As I anticipated, Frieda did not



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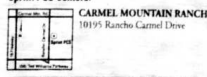


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join us for breakfast. In fact, she left home in the early morning before Derek could speak to her, and she didn't answer Derek's phone calls for many days.

On the surface, Frieda and Derek are very much alike. Both are thoughtful, outgoing, giving, bright, articulate, and insightful. Irving fit this description, and it's possible that Ethel did as well. Derek described her as charming, poised, dignified, and magnetic. Below the surface, Derek and Frieda seem to differ greatly in their baggage and in the way they carry it.

Derek suffers from past rejection: actual and fancied rejection by Ethel, who left Derek both in life and death; temporary rejection by Harry, who abandoned him off and on; overt rejection by Ethel's family, who tossed him away permanently and implicitly rejection by Irving, who failed to acknowledge him as his son.

On the other hand, it seems

that Frieda is not as appalled by her past rejections as by her fear that Derek may reject her in the future. Frieda undoubtedly gave up much of her childhood for him. She shouldered her responsibilities in caring for him—whether they were compulsory or voluntary—and she now holds Derek as a son, a brother, and the person who needs to recognize that he is forever in her debt.

Before Derek and Julie left Seattle to answer the urgent call of his engineering tests, Derek and Irving returned to the "what if" questions that kept nagging us. What if Cecile had known about Derek? Would she have divorced Irving? Would she have destroyed his reputation? Would she have done nothing? Did Cecile, in fact, know about Derek? And what if Cecile and Irving had divorced? Would Irving have married Ethel? If not for love, then legitimize him as his son.

Beyond this, Derek and I

have to ask if we are better off discovering our likely kinship at this late date. Or, more, to find out, to thank her, in advance, for putting in our DNA testing. She was very warm toward me, but I am still concerned that she may not show up for her scheduled DNA test. She is a woman of appearances and

Irving recounted his experiences at a dinner hosted by San Diego's U.N. Association.

he hadn't contacted me in 1994, when he first learned that Irving had a daughter. He said he'd been afraid I would reject him, just as Frieda had been rejected by her alleged father. In response, I kidded Derek. When I called him "Bro," I too felt happier. I sensed that he no longer felt rejected, and I was excited at the prospect of having Derek for a brother.

disappearances.

Wednesday, November 13

Last night, when Derek and I spoke by phone, I learned that Frieda had not appeared for her Veterans Day DNA test. I wasn't surprised. When I asked whether I should call her, Derek said no. He was certain that she would go in to give a blood sample of her own accord.

That evening, I fully honed Frieda to thank her for all her kindnesses during our visit and to thank her, in advance, for putting in our DNA testing. She was very warm toward me, but I am still concerned that she may not show up for her scheduled DNA test. She is a woman of appearances and

Derek and I also spoke of Harry, whom I genuinely admire. Prior to Frieda's and Derek's arrival in 1966, Harry had been very depressed. However, once he took custody of the children, he became a new person, providing them with a home, regular meals, schooling, and the Victorian discipline he thought necessary.

Derek commented that despite the stability Harry provided, Frieda had great difficulty adjusting to her new life and the discipline that Harry sought to impose. They fought or else complained to Derek about each other. From age 6 to 12, Derek endured his role as their conscripted middle man, but once he reached his teens, he removed himself from this role. Realizing that neither Harry nor Frieda could present their cases dispassionately, Derek learned to formulate his own objective opinions, just as Irving would have done.

It is nearing sunset—literally and figuratively—as I seek leave for Phoenix and leave saguaro. Although I am reluctant to report this chronic ache indefinitely, I do want to let no one dissuade me from visiting Seattle while I had all my wits about me. As long as I still have them, I will continue to ponder the ultimate question: How did love affect the lives of Derek, Frieda, and Ethel—and even Ethel, Harry, and Cecile? Who are we, the children, individually and collectively, as a result of Irving and Ethel's liaison?

I must assume that Irving, who considered accepted intelligence the pathway to success, had a major impact on our education. Frieda returned to school, becoming a nurse, Derek entered college to become an engineer and possibly a professor, and I completed my graduate studies and taught high school for 11 years.

But what impact did Irving have on the way we use our

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acquired intelligence I disagree with his polarist that "It is more important to be intelligent than good, for only with intelligence can one determine what is good." To me, it may not be intelligent to open the doors to the past, but it is good because truth is good. Would Irving say that it's neither intelligent nor good to open these doors?

Monday, January 13, 1997
It has been exactly two months since I wrote the preceding sentences. Miraculously, I have survived the most dangerous surgery there is and I am neither a vegetable nor paralyzed nor permanently impaired. Miraculously, I can now contract my double vision sufficiently to finish my book, *It Doesn't Take A Brain Surgeon* — Or Does It? and return to this chronicle. I'll begin with an update:

Thursday, November 21, 1996
Derek called with the best of news from Genelex. Frieda had

finally come in to have her blood drawn, and Cecile's saliva samples from the purloined tissues had proved excellent. Genelex had all it needed to determine conclusively whether Derek and I were sister and brother.

Derek had additional good news, he and Frieda were now on more friendly terms. He had written her and they had spoken by telephone. It was their first conversation since David and I had cofeeted with them in Seattle.

Derek then posed a question that had been pestering him. When Frieda called Irving in the 1970s, did Irving ask after Derek? Frieda doesn't remember whether he did or not, and if she doesn't know, who does? Perhaps Irving didn't mention Harry — Derek's name then — because Cecile was dead, but Frieda was not particularly interested in this portion of the conversation. After all, she was distressed about her financial

predicament and Irving's refusal to assist her.
Friday, November 29
Derek called, still wondering whether Irving had asked Frieda about him in the 1970s. He also asked whether I thought that Irving's affair with Ethel continued principally because of me. Another good question.

On June 28, 1962, John sued Mary for divorce — on grounds of extreme cruelty and mental suffering.

Apparently Derek is trying to obtain these answers from Frieda but without results. In any case, he is angry at Frieda, resentful that she did not disclose Irving's possible fatherhood to him earlier.
Sunday, December 22
Frieda sent a very warm let-

ter, which she enclosed in a gift of coffee and chocolates. Yet our chats are important. Through them we are developing a relationship based upon our own lives, not upon our parents' affair. And we always seem to locate an old puzzle piece even though we may not know where it fits. In essence, Derek and I can talk comfortably with each other about anything and everything. He thinks there may be a message in this, the message that we are half siblings.

Derek's news was that he and Aunt Katherine are communicating. He had telephoned her, and despite several strokes, she knew Derek the moment he spoke to her. Derek had also written her a two-page letter asking six or seven specific questions such as, "Why did Irving continue his relationship with Ethel until her death?"

In response, Aunt Katherine sent Derek a Christmas card, not answering his questions but saying that she would be more than happy to answer them and

calendar preclude any digging. Yet our chats are important. Through them we are developing a relationship based upon our own lives, not upon our parents' affair. And we always seem to locate an old puzzle piece even though we may not know where it fits. In essence, Derek and I can talk comfortably with each other about anything and everything. He thinks there may be a message in this, the message that we are half siblings.

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In response, Aunt Katherine sent Derek a Christmas card, not answering his questions but saying that she would be more than happy to answer them and

tell him all she knew. It seems that the plans to do this when Derek and Julie visit Ilmae.

Derek also told me about two of his dreams. Last recently, during a Washington blizzard, he dreamt — in color — that he was going to the airport, intending to visit me. When he arrived at my home, where Julie was waiting for him, it began to snow. I asked him to "take the snow away," while Irving, who stood in the background, said nothing. Was Derek dreaming of his snow-thwarted visit to Frieda, his actual half sister? Does Derek unconsciously remember Irving's appearance in that he can physically identify him in his dreams?

The second dream that I related was one that he encountered at least once a year. In the dream, he asks Ethel where she'd been and why she left him. Ethel doesn't respond and behaves indifferently toward him. Under Derek's interpretation, Ethel has returned, not

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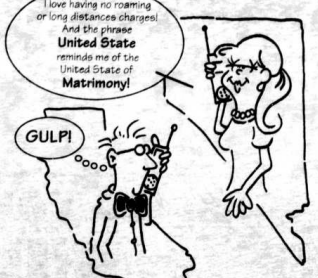
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from death, but from some place that she'd been. Consequently, he believes that he has accepted her death. Since he was originally told that she had merely gone away, he thinks that once he visits her grave, his subconscious will accept the reality of her death.

I interpreted this dream differently and told Derek that I thought it had nothing to do with Ethel's death. I suggested that he felt her indifference and her abandonment of him while she was alive, when he was a child of five or six.

Derek tended to agree. He said that Ethel really wasn't much of a mother. She constantly left him and Frieda with baby-sitters so that she could

do her own thing. When Ethel picked them up, she was confronted with sibling rivalry, as the children found it difficult to share so little of their mother.

Derek then reported that he's been considering hypnosis/regressive therapy. He thinks this might enable him to reexperience his earliest memories of both Ethel and Irving. However, he wants to be certain that whatever he learns upon waking is uncontrained by the therapist. He'd like to find a qualified hypnotherapist who will permit Julie to attend and tape all sessions. I sincerely hope he can. I am eager to hear what Derek remembers about himself and Ethel and Irving.

Derek concluded our phone

conversation with a question: "Are there similarities between Irving and me in the way we think, act, and express ourselves?" I hadn't thought about this, but I will.

Monday, January 6, 1997
The blizzards, woodstoves, heavy snows, and power failures in Washington prompted me to find out whether Derek and Julie were snug and warm. They were, with 16-inch sticks hanging from the eaves of their apartment.

After we washed each other the happiest of new years, Derek delighted me with the news that he had received a grade of 4.0 in every one of his classes and will, without doubt, retain his scholarship. I was extremely

proud of him, knowing that, by holding a job, he'd had to relinquish much of his study time. He is, I would guess, naturally bright as well as industrious. He now plans to compete for an additional scholarship, one involving creative writing. Can this be genetic?

Wednesday, January 8
My first day of research since October Joann, my former chief of staff, drove me to the city library, where she was able to read the fine print to me and scan the microfiche data that I couldn't see.

Our first project was to trace the whereabouts of Ethel, Harry, and John Barry/Bennet from the years 1936 through 1966.

Why? Not to grow that Derek was Irving's son but to learn more about Irving and Ethel's relationship, when and where it was conducted, when and where it began and ended. I had started this search some time ago at the El Capon library, but because several volumes of both the city and suburban Park directories were missing, I was dissatisfied with my less-than-thorough results.

My second search didn't reveal much more than the first, but at least I had lifted every stone. Excitement had not been the order of the day, but just as Joann and I were leaving, we decided to examine the microfiche listing of local newspaper articles. I was particularly

interested in Irving's whereabouts at the time of Derek's conception—between March 28 and April 2, 1939.

Strating was the reference in an article that appeared in the press on April 2, 1939, involving Irving. Having not conducted the year as delegate to the UN General Assembly, had recounted his experiences. A former board member of the San Diego Kiwanis Association. In addition, the microfiche indicated that on April 5, 1939, Irving had given a general local speech, this time on U.S. home relations.

Eureka! I was overjoyed to discover that Irving had been in San Diego on April 3 even though his pocket calendar indicated that he was "due home"

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on April 4. He could have been with him during Derek's conception period.

My eureka, however, proved evanescent. I had completely forgotten that I already knew of Irving's whereabouts between April 2 and 5. I had learned of it in late August when Derek sent me the San Diego Historical Society's list of Irving's local newspaper photographs. Apparently my brain was otherwise occupied.

Tuesday, January 14
Today, I began research on Irving's possible clandestine career as a CIA agent. I wrote the FBI requesting its file on Irving under the Freedom of Information Act. If the material arrives heavily censored, this may be proof of Irving's link with the CIA. If not, I may receive some interesting data about his personal life, which shouldn't be deemed relevant to national security.

Wednesday, January 22
Joann picked me up at 2:30 for a trek through the dismal bowels of the superior court. There, in the basement where the older San Diego County records are stored, I hoped to locate documents evidencing Ethel's divorce from Harry as well as her divorce, if any, from John. These documents would indicate the dates and places of her marriage plus information on any custody or property rights of the parties. Ever optimistic, I even hoped to identify and interview the attorneys involved; they might have quite a tale to tell. While in the basement, I also wanted to check the probate records to see if Derek received anything from Irving, perhaps via a large gift to an obscure friend, or perhaps through an appended probate document that I'd never seen.

The probate records were located on a colorful research-friendly computer. It took but a few minutes to determine that they held nothing relevant. In contrast, the divorce decrees were hand-scribed in quasi-alphabetical order within four large, ancient volumes. Once a desired listing was found, the clerk produced the documents, not in a single legal file but along with hundreds of other documents on temperamental, skittery microfilm.

After Joann and I traveled through old volumes, tracking the many Taylors and the innumerable Beatts, Joann chanced upon the listing of John L. Beatty — with one I — and his ex-wife, Mary I. With nothing further to research, we requested the microfilm and spent the next hour attempting to locate the Beatty file and then keep it from falling and wedging off the search.

We'd gather some information: It seems that John L. Beatty and Mary E. were married in San Diego on September 22, 1958, and that on June 28, 1962, John sued Mary for divorce on grounds of extreme cruelty and mental suffering. Of note is the fact that the interlocutory decree was signed on June 30, 1963. Whose? Oddly enough, in Park

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What's more, the final decree was entered in San Diego on July 5, 1963, just in time for John to marry Ethel — presuming, of course, that this John L. Beatty is "the" John L. Beatty/Beatty.

Subsequently, Joann and I returned to the California Room at the main branch of the public library. Here I wanted to re-read and read the new article describing special UN events — at which Ethel may have met Irving. In addition, I wanted to learn more about Irving's whereabouts in 1959 during the period of Derek's conception, in 1961, during the Taylor's stay in Switzerland and in 1966, during the months, just before Ethel's death.

Joann and I again tackled the microfiche, justifying every date and location of any relevant article, but as it was growing late, we decided to defer the actual newspaper reading for another day and perhaps to another place, such as the library at the San Diego Historical Society.

Joann is very intelligent, analytical, and resourceful, but one of her finest attributes is her luck. Who but Joann can always find a parking space, and who but Joann would suddenly find herself face to face with a misplaced box of microfiche listing the name of every bride married in California since 1960. This can't even be found in the County Administration Center.

But there it was, and there Joann found the marriage of John T. Beatty — not John L. — to Ethel F. Mortensen, both aged 41, on July 30, 1964 — Joann's birthday. The code numbers indicated that John and Ethel were married in Los Angeles County but registered in Orange County. Could this be the John who met Ethel in Park Ridge or San Diego and who divorced Mary in 1963 under the name of Beatty?

Wednesday, January 29
Two photos of a darling toddler were enclosed in the letter I received from Derek. He said that they were taken in Switzerland when he was about 1½ years old, and he wanted to know if he or my own thought his squinting expression resembled mine.

The letter accompanying the photos was new and curious. Derek wrote that he'd obtained the photos during his recent visit to Seattle, which looked like a swamp after the heavy snows and rains. He'd visited Harry, who shared the photos with him, and he'd visited Freda, who related a dream she had about Irving, Derek, and me.

Derek was disturbed by this dream and said that Freda might tell me about it. Derek gave no particulars about the dream, but with regard to Freda's narration of it, he wrote, "I don't know if she was being sincere or playing with my head. Freda can be very convincing at times." He then added that he was among

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the very few to whom she was "transparent" — transparent! Derek also wrote that he will call GeneLex on Tuesday but that "Even prior to getting the test results that we hope will be positive, I feel a connection is there." He signed the letter Derek, Your Baby Brother-Hopefully-To-Be.

Wednesday, February 5
 Last night, I spoke to Derek for nearly two hours. Our conversation began with Derek's declaration that he was still angry with Frieda, possibly because he took so many years to develop this anger. Until he met me, he hadn't told him about Irving, and now he feels that she had no right to withhold this information. He said it was she — not Harry — who could and should have told him. She had nothing to lose. Harry, in contrast, was probably too frightened and embarrassed to do so.

As I was about to respond, saying that Frieda probably felt she had a great deal to lose, Derek asked whether Frieda had called to tell me of the dream he'd mentioned in his letter. When

"The moment I saw your forehead, I knew you had to be Irving's child."

I said that she hadn't, he said it was just as well, that it probably would have hurt my feelings. It didn't.

Derek described Frieda's dream — in her words — as a "powerful vision" that kept her awake from 3:00 a.m. to 6:00 or 7:00 a.m. She dreamt that in the 1960s, she was standing in front of the house where I grew up. As she watched my two children playing in the yard, Irving drove up, hugged Frieda with great warmth — she could smell his cologne — and gave her a message that she was to relay to me. His message was to tell Abe that she loved her and that he was sorry that he had not paid more attention to her. He then showed Frieda pictures of himself as a baby, and when Frieda said that she thought the photos looked like those of Derek, Irving seemed to acknowledge Derek as his son.

I don't know the events that led up to Frieda's vision. Perhaps it manifested itself shortly after Derek and Frieda had sifted through Harry's two boxes of photos, finding Derek's baby pictures. Perhaps it emerged after Derek and Frieda had discussed Abe and Irving at length. Or perhaps Frieda had eaten a chocolate-and-anchovy sandwich before retiring. In any event, it seemed clear that my prior analysis of Frieda was astonishingly correct.

Frieda did indeed see herself as the messenger, the repository and controller of all information. In Frieda's vision, Irving had not chosen to speak to either Abe or Derek directly, he had deliberately chosen Frieda as the proper "authority" to dis-

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MAY 1999

December letter. He thought that I probably had used a fictitious name.

At Derek and I had been talking for nearly two hours, we concluded our conversation with a quick exchange of information. Derek said he'd called Duane at GenLex and learned that the lab work had been completed though not the calculations. She didn't know when the results would be forthcoming.

Derek also said that he'd obtained the passenger manifest from the S.S. United States, dated February 25, 1961. He said that Irving was not listed but Frieda remembers that they met another gentleman affiliated with the UN, Nathan Barnes. I suggested to Derek that if Irving were onboard, he might have used an assumed name, perhaps a name that would appear on a Renette tenant listing or even on one of the missing passports. Derek will send me a copy of the manifest so

that I can see if there's any hint that Irving might have used a fictitious name.

Before we put down our respective phones, I apologized to Derek for being so "preachy." Graciously, he said, "That's what big sisters do."

Sunday, February 16
Dear Derek,

A big bear hug of welcome to the Solomon family! How shall we celebrate Shall I send you a island-hood announcement—perhaps a colorized copy of the GenLex report with a baby blue ribbon! Shall I plan a party to introduce you to the family—perhaps with an invitation that quotes the GenLex report, i.e., "Based on the scientific evidence, we conclude that it is, for practical purposes, proven that Irving Solomon is the biological father of Derek Taylor" and "Irving Solomon is 19 million times more likely to be the father of Derek Taylor than a random Caucasian-American man." and "The probability of paternity... is 99.99%." Imagine

that! Not just 99.44%, like Irving says — if you are old enough to recall this ad, baby brother.

Derek, the GenLex results didn't surprise me in the least. The moment I saw your forehead, I knew you had to be Irving's child. No one could look at Irving for some 35 years, as I did, without recognizing his forehead, even if it appeared on a fall or an elephant. In addition, I had a very strong but inexplicable intuition that you were Irving's son.

It sounds odd but my greatest surprise came when I learned that the GenLex test results were already completed. You cannot imagine how unprepared I was — arriving home after a week away and finding among the 19 calls on my answering machine a message from Duane saying that she'd mailed out the results seven days earlier! Trapped between messages #7 and #19 on the answering machine, I shouted to David, asking him to find the GenLex envelope amid the pile of mail that had accumulated. I didn't dare leave the answering machine

but Duane had called back with the actual results: let you had called. And of course you had! You were message #12, not by the way I heard your voice, David had appeared with the GenLex envelope. I tore it open, reading it and listening to your message on the same heartbeat. I was overwhelmed! David! David!

It was only minutes later, after I had returned some urgent phone calls while unpacking, that you called. And that is why I sincerely apologize for my flustered telephone conversation with you. I was thrilled to hear from you—but was still astounded by the news, coupled with the usual chaos—including demanding letters—that accompanies re-entry. Be assured that I would have called you within the hour — you were important to my mind and I certainly didn't want to focus on mundane laundry preparations and mail opening when I could be relaxing the exciting news with you.

It was wonderful to hear that you were bewildered and excited too. My sentiments exactly — it

must be general! I am especially happy that you now feel that a major piece of your life's puzzle is now in place. I suppose that some of us must tell into place as well — although I didn't know it was missing. But like you, I believe there are many other puzzle pieces to be put in place, pieces we have yet to identify, even if they are right under our noses — neither of which look like Irving's.

Oh brother! At this point, the concept of having a half brother has not yet settled me psychologically. Having never had either a sister or brother, I don't really understand sibling feelings and relationships of my two children and David's two children give me no clues. My two children hold each other at a distance while David's two are as close as they can be. I suppose I will just have to muddle through, enjoying every minute of the process.

Do plan to spend Christmas with your new San Diego family, but do try to visit us this summer as well. I, in turn, will keep my eyes

peeled for an opportunity to visit you. Sincerely love to you, Isaac, and Leah.

Postscript
Now, more than two years later, Derek and I have little hope of obtaining further information from Monte Russell or Irving's other business associate. Derek still plans to visit Aunt Katherine, and I am renewing my search for the Renette accounts.

Just yesterday, I again hadgered the FBI for Irving's file. It's been two years since I first requested his dossier from this vast bureaucracy and — by form letter — it continues to plead unavoidable delay. Optimistic, I believe I can also squeeze blood from this turnip.

Earlier this month, I proudly attended Derek's commencement at Washington State University's School of Engineering. Having graduated magna cum laude, he has been hired by the *Ballistics Corporation*. It's hard to believe that I have a brother, let alone a brother who's become a *ballistics scientist*!

— Alice Wolfshoener

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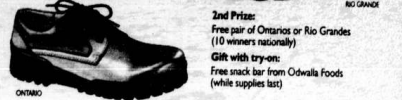
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WRETCHED COSTUMES OF FLESH

Christianity's route from the Crucifixion to Pope John Paul II, Billy Graham, or Pat Robertson wasn't direct. The way was filled with detours and surprising dead-ends, especially during the faith's first two centuries, when even its most fundamental tenets, such as the divinity of Jesus, were debated. As Christianity spread from Palestine into the broader Hellenic world, it was criticized and propounded by a fantastic variety of people who convinced they held exclusive franchise on Christian truth or who sensed Christianity and its Judaic origins as foundations for more exotic beliefs.

Of all the rival limbs and theologies competing with orthodox Christianity during those first wild centuries, it was Gnosticism that exerted greatest influence. But it wasn't then called Gnosticism. It was simply a way of seeing the world — the world and its relation to God. Scholars today aren't certain where Gnosticism's earliest origins lie, but they are sure that in one form or another it predated Christianity. Gnosticism's fullest, most explicit expression, however, came in its commingling and confrontation with Christianity in the First and Second Centuries A.D. Gnosticism viewed Creation as starkly divided. The material world and its creator, the Jewish God identified in the Hebrew Bible, were descriptive and evil. Good and its creator — the true God, a nameless, mysterious deity — existed beyond human perception. Remarkably, this supreme divinity resided within mankind: Our wretched costumes of flesh disguised our true identity; we were all, at the core, Divine.

But how was man to contact the truest part of himself that is God? Having posed the problem, Gnosticism provided its solution: renounce the evil material world and seek illumination within. The word Gnosticism comes from the Greek *gnosis*, one who has "secret knowledge." This secret knowledge, encoded in the New Testament and Hebrew Bible and relayed allegorically through Gnostic texts, led seekers to an understanding of the inner workings of the universe. This understanding or illumination brought the individual closer to his divine nature and ultimately elevated his soul to absolute unification with God.

Gnosticism took many forms, and its adherents organized into many sects whose names only few people today might recognize. Who now remembers the energetic Gnostics, who believed salvation came only through breaking all the laws of the Old Testament? The Gnostics abandoned Jews and instead honored Cain, Eve, the Sodomites, and Judes. Location as bearers of secret, saving knowledge. Or who remembers the vegetarian Incarnates, who believed marriage was a service of the devil?

Peter Jones does. A professor of New Testament and Pauline theology at Westminster Theological Seminary in Escondido, Jones argues that although the ancient Gnostic sects may have disappeared, Gnosticism itself has survived and is in fact enjoying a heyday.

A rigorously Calvinist institution, Westminster holds Jones in high regard. He has, they say, "his finger on the pulse of contemporary American culture." The

Peter Jones Attacks Heresy



Peter Jones

were part of a whole relooking at myself. I had a great need to understand what I was. Christianity, so, I was having these discussions with my future wife, and I was

rhythm Jones has detected a Gnostic one, and it thrums through American ballroom, universities, New Age bookstores, and most alarming to Jones, the seminaries, churches, and conventions of mainline Protestantism. Jones has recorded his dismay in two books, *The Gnostic Empire Strikes Back* (1992) and *Spirit Wars* (1997). In the first, Jones outlined ancient Gnostic belief and discussed in a general fashion how it resembled certain aspects of New Age philosophy and seemed to inform elements of liberal American culture. *Spirit Wars*, a much longer work, developed this theme more fully and paid closer attention to the liberal revival of interest in Gnosticism within mainline Protestantism. If Jones is an accurate reporter, it appears that while America was preoccupied with the growth and scandals of fundamentalism, liberal mainline Protestants were captivated by Gnostic ideas and practices, which normative Christianity once considered heresy.

Jones is no stranger to popular culture. Born in Liverpool, England, in the late '40s, he was, as he likes to point out, for six years close friends with John Lennon. In 1964, when Lennon came to America with the Beatles, however, Jones also came, but to attend Gordon-Conwell Theological Seminary near Boston. Jones had grown up in a Christian home, a Pentecostal one where religion was an emotional rather than intellectual experience. Jones wanted a more thoughtful approach to faith. His search led him to take a graduate degree at Harvard Divinity School and then a Ph.D. at Princeton Theological Seminary.

"I was faced," he says, "with the intellectual impressiveness of liberalism."

This was during the mid- to late 1960s, a time of tremulous ferment and upheaval. It was the time of the death of God movement. Professor Harvey Cox at Harvard had written *The Secular City* about the decline of organized religion. Lenin, was in a kind of crisis period, which wasn't unusual for a college student at that time. The atmosphere at both Princeton and Harvard was what you'd call syncretic — all religions were equally valid and each held a little piece of the truth. At Princeton, I remember, people were passing around copies of the *Nag Hammadi* texts. The Gnostic documents discovered in Egypt in 1945. That was just the beginning, and I didn't pay much attention to it. Even took courses on Gnosticism, but it never occurred to me to put together what I was learning with the greatest events going on around me. That didn't happen until much later.

At that time, I was actually being deconstructed. My encounter with intellectual liberalism was forcing me to really think about my own faith. My girlfriend, whom I later married, was the daughter of the president of Westminster Seminary in Philadelphia. We had constant theological discussions. We still have theological discussions to this very day. But those early discussions about myself. I had a great need to understand what I was. Christianity, so, I was having these discussions with my future wife, and I was

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doing my own reading on the side. After we married, we started attending an Orthodox Presbyterian church, but we didn't stay for very long. In 1973 I accepted a call to teach New Testament at a Huguenot university in Aix-en-Provence, France, where I really learned my Calvinism.

Jones and his family lived in Aix-en-Provence for 18 years. Jones enjoyed French culture, and although France is largely secular and the Protestant Huguenots a very small minority, Jones felt at home. He loved the 300-year-old Huguenot traditions, their hymns and customs.

But being for so long part of a close-knit, devout and traditional community amplified Jones's shock when he returned to the United States in 1991.

"America had always been, especially to my European eyes, a very religious country," Jones says. "It was when I arrived in 1964, and it was when I left in 1973, and it still was in 1991, but in a very different way. I saw a radical rejection of the Judeo-Christian system."

Jones was amazed by the growing New Age movement and by the influence of what he identifies as "radical feminism" within mainline Protestantism.

"When I saw all of this, something just clicked, and I started thinking about Gnosticism. When I was at Princeton, people were passing around the *Nag Hammadi* texts. Now people were actually using them. Gnosticism is an assault on Christian orthodoxy on all fronts."

For a Jayperson to grasp Jones's concerns, it helps to understand that the theistic faiths — Christianity, Islam, and Judaism — hold that God is wholly separate from Creation, which includes humanity. The universe is not all of one piece. There is God, and there is mankind, and the two are not equal. Man is dependent upon God. Perhaps most importantly, the theistic faiths hold that revelation, knowledge of God, comes from without an individual, not within.

The common New Age belief that we are all God, its emphasis on finding enlightenment from within, were the things that caught Jones's attention. It was the Reimagining Festival however, a raucous, organized by mainline Protestant feminists in St. Paul in 1993, that convinced Jones he was on to something.

The Reimagining Festival attracted tremendous numbers within mainline Protestantism. Its participants, though galvanized in songs, lines, spoke openly about goddesses and goddesses, and prayed and blessed in the name of Sophia, who was described variously as the Greek goddess of wisdom, the traditional Christian "spirit of wisdom," and as the "space of universal wisdom within us all."

You didn't have to be an orthodox Calvinist like Peter Jones to be upset by these things, on Mainline Protestant doctrine.

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ications withdrew funding from the group that organized the conference, and several women highly placed in mainline Protestant organizations lost their jobs or were publicly criticized for their participation. (The dust has yet to settle. At a smaller version of the Reimagining Revival held in St. Paul in April 1998, a group of 50 evangelical women were on hand to keep an eye out for heretical funny business.)

However, the mainline Protestant feminists at the Reimagining Revival described Sofia, Jones as convinced she was the Gnostic divinity revealed in the Gnostic texts. Her appearance in St. Paul was just one symptom of the Gnostic revival gaining momentum throughout the Church.

In Spirit Wars Jones examined Gnosticism, both covert and explicit, has instigated itself into liberal Biblical criticism, which often, according to Jones, seeks to deny the divinity of Jesus and to divorce Christianity from Judaism and the Creator God encountered in the Old Testament. He also sees Gnosticism as the driving force behind "Christian feminism."

"At the Reimagining Revival," Jones remembers, "they actually performed this one ritual where they had a sacramental eating of an apple. They were quite open about being the Apple of Wisdom from the account of Adam and Eve in Genesis. The remarkable thing is that the ancient Gnostics believed that the Serpent was actually good. The Gnostics had an apple-eating ritual almost 2000 years ago. We're not talking then about this being the Gnosticism of Gnosticism."

Jones recognizes that there is an "intelligible spiritual hunger" in America and that this hunger is the "very reason why America is in this cauldron of the revival of paganism."

"Ninety-seven percent of Americans say they believe in God, but nowadays you have to wonder 'What God? What kind of belief is it that they have?' is a cultural belief, a theistic belief in which mankind is wholly dependent upon God's grace, it is a belief that sees God and man as the same."

"Gnostics believe that Creation and the Creator are evil. So they have to reject it all and renege everything for themselves from their own experience. The essence of Christian theism is God's two great acts, the Creation and the Resurrection. They are acts that render us entirely dependent upon God. The essence of Biblical faith is that we really are dependent beings."

"Gnosticism is fundamentally a radical worldview, essentially an anticonstitutional movement. By its nature it seeks to undo the structures of authority, sexuality, and matrimony—the very things that held society during the 1960s, which was itself a kind of Gnostic revival. The difference now is that Gnosticism has become mainstream. ■

—Abe Ogiwar

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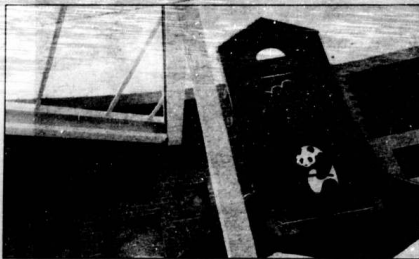
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MAY 1999

Why DO THEY NEED FREE FOOD?



Panda Inn



Sempre lunch, last Thursday

(continued from page 1)
purchased their way into multimillion-dollar, taxpayer-subsidized stadium deals by buying off councilmembers and their staffs with free food, drinks, and entertainment — local lobbyists have escalated the war of the freebies.

Until next year, reporting of gifts to city employees is on the honor system. Councilmembers file a state-required conflict-of-interest statement once a year in April, in which they are supposed to itemize the gifts they received the year before. But skeptics noticed many inconsistencies in the number of gifts reported by the councilmembers and their staffers: some reported many more lunches and dinners and gifts than others. This led to suspicions that the councilmembers were forgetting some of the more conspicuous gifts they received. Without an independent form of verification, there was no way of knowing whether they were telling the truth.

Last year, embarrassed by a series of money-laundering scandals involving city council campaign contributions from developers who subsequently received favorable treatment, the council adopted a change in the city's lobbyist-disclosure law. It now requires that lobbyists file statements disclosing their clients and how

much they paid, along with a list of the gifts, including free lunches, dinners, and tickets, that they gave to city employees. If the politicians' accounts of their spending don't agree with those filed by their benefactors, enforcement action can be taken. Or at least that's how it's supposed to work. The system won't be tested until San Diego city councilmembers file this year's expenditure reports next April and the reports can be matched with the new lobbyist statements now being filed each quarter. In the meantime, the honor system prevails.

Why do politicians need free food? Many of them, such as San Diego county supervisor Bill Horn, are said to be independently wealthy. They all make enough money, at least by most people's standards, to pay their own way at breakfast, lunch, and dinner. Members of the San Diego City Council, for instance, collect about \$54,000 a year. The mayor gets \$72,000. They also get car allowances and various other perks, including free parking at city hall and at the airport. But that city council salary doesn't appear to go far enough when hobnobbing at some of the city's more exclusive nightspots, as members of the council and the board of supervisors are wont to do. And covering all those political benefits, where the tab can run

more than \$500 per seat, can no doubt stretch a budget to the breaking point.

Freeloading isn't limited to San Diego's city council and its staff. In fact, the county board of supervisors reports receiving more freebies than the city council, although some skeptics think that the city council is failing to disclose everything it gets, which they say creates the unfair appearance that the board is getting more in gifts than the council. Case in point: the free airport-parking cards received by both the board and the city council, as well as many other politics around the county. Many members of the board report the parking the city council doesn't. Some members deny using their cards. Others say that city attorney Casey Gwinn, who also gets a free parking card, told them they didn't have to report it. Of course, Gwinn didn't report his either.

What else didn't he report? Who knows? Gwinn is the chief enforcement officer for the city, so he's not likely to turn himself in or ask somebody else to investigate him or the city council, the members of which he's supposed to keep a wary eye on. Except for free meals and hotel rooms from the California League of Cities, Gwinn reports receiving no gifts. Not even a lunch or a bouquet of flowers.

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MAY 1999

Mel Shapiro, a longtime city hall watchdog, recently raised more doubt about the city's lobbyist-reporting procedures when he questioned why it was that John Moores and Larry Lucchino, who have been described in media accounts as often meeting privately with the city council to lobby on behalf of their giant downtown stadium project, haven't registered as lobbyists. According to statements on file at the city, the Padres have only one registered lobbyist, Kris Mitchell. Shapiro's inquiry to the city clerk's office, which oversees the filings, was referred to someone other than City Attorney Gwinn, who has yet to release an opinion.

Some city-elected officials, who always seem to have a good excuse to party and scarf down free food and booze, do report at least a portion of the largesse they benefited from. Take Harry Mathis, who represents San Diego's first district on the city council. The Hotel Motel Association gave him four dinners worth \$102. The Super Bowl Host Committee gave him two tickets to the "NFL Experience" at the Super Bowl and a souvenir football worth a total of \$208. Somebody named Deborah Horwitz gave him two aerospace dinner tickets worth \$190. The Hard Rock Cafe gave him a jacket valued at \$275. The Hall of Champions gave him admission to its Champions dinner (\$65), its Touchdown dinner (\$80), and its sports lunch



Steve Cushman

(\$15). Cloud Nine Shuttle paid for his attendance at a Holiday Bowl lunch (\$70). Second district councilman Byron Wear said he got a \$20 congressional lunch ticket to a Museum of Contemporary Art dinner, two tickets to a \$50 Chamber of Commerce dinner from Solar Turbines, and a \$75 holiday picnic basket from weight-loss drug company Metabolife. He also reported he'd gotten a \$200 admission to the "Insights" program from the Chamber of Commerce and a \$60 T-shirt and bag from Elite Racing. Wear's third district colleague Christine Kehoe said she picked up a \$50 lunch from

UCSD's San Diego Dialogue, a \$150 floral arrangement from the Padres, and Old Globe tickets worth \$75. She also reported \$250 worth of "booth rental" from the Adams Avenue Business Association. Compared to others, a paltry take. Was she telling the truth? There's no way to verify. In the fourth district, George Stevens says he got \$140 worth of roses from Padres owners John Moores and Larry Lucchino and a Charger polo shirt worth \$45. He said he stayed three nights at the "West Bay Bahia Hotel," the value of which he pegged at \$159, a rate not usually available to the average tourist. The Bahia is on land leased by the city to



Mel Shapiro

runs the convention center.) The San Diego Super Bowl Host Committee gave her a ticket worth \$100 to its "Go West" party, the Padres gave her food and beverage she said was worth \$40 and a bottle of wine she valued at \$35. (Other elected officials who got bottles of wine from the Padres said they were worth \$50.) Warden also got \$60 tickets to the city-subsidized San Diego Film Commission's gala. She received two tickets to the Holiday Bowl worth \$92 and a Holiday Bowl dinner valued at \$40, thanks to bowl sponsor Culligan. Over in the sixth district, Councilwoman Valerie Stallings's gift declaration was

quite meager in comparison to Warden's. She said she got a \$185 scarf from Tiffany's and two dozen roses from the Padres, along with a book worth \$35. Similarly, seventh district councilwoman Judy McCarty's disclosure statement was thin. She said she got a commemorative football from the Super Bowl Host Committee worth \$185 and admission to an Alzheimer's Association fundraising dinner worth \$100. The eighth district's Juan Vargas also took few trophies, at least according to his report. San Diego Players gave him two tickets to Miss Saigon worth \$114, and the Padres gave him baseball tickets he said were worth \$140.

Mayor Susan Golding reported getting two tickets to the La Jolla Playhouse worth \$60, two San Diego Symphony tickets she valued at \$50, and Padres tickets from John Moores worth \$184. Golding's biggest bonanza came in the form of a free trip to Hong Kong, thanks to the Port of San Diego, which picked up her \$5056 travel tab. The British government was talked into giving Golding \$297.53 to pay for her tour of the British Isles, in which, according to her disclosure statement, she "met with British ministers of England, Scotland, and Ireland to provide advice on municipal affairs." Golding also went to Washington, D.C., at least once, where \$550.60 in "hotel expenses" were paid for by the



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San Diego Reader, May 27, 1999

Heritage Foundation. There was no word on who paid her attire.

City council staffers also got to partake of free offerings from a long line of lobbyists. When he was a Chargers executive, Richard Laskofsky gave Barbara Howard, a staffer with Councilwoman Christine Kehoe, a \$45 ticket to a Chargers vs. Denver game. He also gave two press-level tickets worth \$116 to the same game to Paul McNeil, a staffer for Mayor Golding. Kris Mitchell, a lobbyist for the Padres, took Susan Golding to a \$43.35 breakfast at the Grand Hyatt in New York during the World Series.

Once back in San Diego, Mitchell sprung for a \$30.81 meal at DeBou's for Kimberly Larson, Golding's chief of staff. The Padres lobbyist also picked up a \$23.52 tab at DeBou's restaurant for Teresa Silvers, another Golding assistant, and paid for food worth \$17.33 eaten by Jim Maddoff, chief of staff for Councilwoman Judy McCarty. Mitchell also paid

\$33.34 for food and beverage consumed by Victoria Hamilton, executive director of the city's Arts and Culture Commission, at the Wyndham Emerald Plaza hotel downtown. Many Aguilar, from the Pacific Tides Group, reported lunching at Horton Plaza's Panda Inn with Colin Rice, chief of staff for Councilman Juan Vargas. The tall was \$14.70. Aguilar took Theresa Miller, an assistant to the mayor, to lunch at Horton Plaza's California Cafe for and Grill for \$11.04. Toni Adams, a staffer for third district councilwoman Christina Kehoe, employed \$9.70 of Aguilar's hospitality at the Panda Inn.

While Golding likes travel, county supervisors seem to prefer enjoying their free pleasures closer to home. Take first district county supervisor Greg Cox. He reported getting a ticket to last year's "Super Bowl Celebration" worth \$75 from the Association of General Contractors. The San Diego Unified Port District gave him

two tickets worth \$125 to the grand opening gala for Lindbergh Field's controversial new terminal. The port also sprung for two dinner tickets worth \$50 and a ticket to a lunch worth \$15.

The Deputy Sheriff's Association gave Cox two tickets

AT THE HARD ROCK CAFE'S GRAND OPENING, GREG COX BAGGED A FREE LEATHER JACKET WORTH \$215.

valued at \$90 to an installation recently the focus of a grand-dinner party criticizing the San Diego City Council for using tax money in the awarding of a low-flush toilet contract to the firm, gave Cox two dinner tickets worth \$220 and two reception tickets worth \$40, along with a box of cookies valued at \$25.

La Jolla Jackie Littlefield, who owns downtown's Spreckels Theatre, gave Cox four tickets to a play worth \$205. McMillan Co., a local developer, gave him two tickets to an "educational dinner" worth \$85. Pacific Gateway Group, the consulting outfit that was

to an event called "98 Teaching Diego." The Alpine Community Center gave her a ticket worth \$110 to its "celebration gala," and the Center for Child Development gave her an admission to its annual dinner worth \$90. She also got tickets to four dinners valued at a total of \$250 from the Boys and Girls Clubs of East County.

The law firm of O'Connell, Cary let Jacob into the "Shirley Tongue Competition" at a dinner ticket valued at \$99. A campaign committee called "Taxpayers for the Generation Center," which last year convinced voters to approve a San Diego city taxpayer subsidized convention center expansion, picked up a \$27.90 lunch at The Brevins Band of Mission, which own a big casino in San Diego's district, gave her a \$65 "greeting sculpture." Bill Geppert, the perpetuate manager of Cox Communications, who's always eager to expand his company's information empire and who's courting the county for a computer contract, gave her two tickets worth \$40 to the San Diego Symphony's Summer Pops concert.

Padres owners Becky and John Moores gave Cox a bottle of "Padres commemorative wine," worth \$50, at a "Padres game viewing party," worth \$25. At the Hard Rock Cafe's grand opening, he bagged a free leather jacket worth \$215. An outfit called Maximus gave him a ticket to a "taxpayer lunch" worth \$50 and a dinner worth \$45.

It was much the same story for second district Supervisor Duane Jacobs. Courtesy of Moores and Lucchino, she got into the Padres home opener for free, on a ticket worth just \$18, and also received the commemorative \$50 bottle of wine. Nelson Communications Group, which lobbies for a host of special interests, gave her a ticket worth \$85

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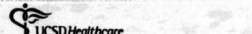
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The CASA DEL ZORRO HOTEL, OWNED BY HELEN COPLEY, GAVE HORN ONE COMPLIMENTARY NIGHT IN WHAT IT SAID WAS A \$120 HOTEL ROOM.

"barges & pkg pass" worth \$150. Craig Irving gave him admittance to a golf tournament valued at \$50. Parking lot car Scott Jones provided free baseball tickets worth \$186. Ungrateful Padres owner John Moores gave Roberts two baseball tickets worth \$75, along with the non-favorite \$50 bottle of special-label Padres wine.

The San Diego Sports Arena, owned by Ron Hahn, son of the late shopping-center magnate Ernie Hahn, gave two tickets to the Holiday Bowl worth a total of \$142 from bowl sponsor Culligan.

Slater also went to the Port of San Diego's "Airport Gala" on two free tickets worth \$125, and showed up at the Children's Hospital and Health Center's benefit dinner with two free tickets worth \$150. She attended gratis a dinner sponsored by Las Damas de Fairbanks with tickets worth \$100. Four Square Productions, a lobbying and political-campaign firm owned in part by Deputy Sheriff's Association member Steve Peace, gave her a \$175 ticket to an awards dinner. John Baldwin provided one luncheon ticket worth \$50. The Boy and Girls Club of Carlsbad gave her two four-star tickets worth \$64, and the Rancho Santa Fe Association, which represents the homeowners of that wealthy North County enclave, gave her a gift basket valued at \$85.

In the fourth district, Supervisor Ron Roberts was also a sports fan. The Century Club of San Diego gave him two rubber-chicken circuit. The Deputy Sheriff's Association gave him a \$90 ticket to its installation dinner. Bartech kimpin Peter Preuss gave him a banquet ticket worth \$60. Scripps Institute gave him an awards-dinner ticket worth \$60. The San Diego Restaurant Association gave him a banquet ticket valued at \$130. He got a dinner ticket worth \$80 from Cubic Corp. executive Walter Zable. The San Diego Economic Development Corporation gave him an \$85 ticket to its annual dinner. Shopping center owner Elliott Feinstein provided a fruit basket worth \$75. Paul Ecke gave poinsettia plants worth \$64, and Mike El-

lmore worth \$100. UCSD Medical Center Auxiliary gave him a \$38 ticket to its Padres Jack-off lunch and a \$190 ticket to its "Evening with the San Diego Padres."

Sue Lotin of the California Ballet came through with \$300 worth of ballet awards-dinner tickets. The San Diego Building and Trades Council gave him two \$100 tickets to its John Lyons memorial dinner, and the Associated General Contractors gave him a \$100 ticket to its awards banquet.

The Casa del Zorro Hotel—owned by Helen Copley, who also owns the Union-Tribune—gave him one complimentary night during the Borgo Festival. In that report said was a \$120 hotel room. The hotel also gave Horn two tickets to a film commission event worth \$60.

Horn also got eight tickets to the Wild Animal Park from the San Diego Zoological Society worth \$100, two tickets from Robert Hallam of Dimensions 1 to a Lincoln Club insulation dinner worth \$70, and a \$50 ticket to a San Diego Taxpayers Association lunch from the McMillan Co. Of course, Padres owner John Moores was also there to spread the wealth. He gave Horn that special bottle of Padres wine, along with a book about the National League and three tickets to "Fleet Week. Day at the Padres," for a grand total of \$130. Judy McCarty of the San Diego City Council was listed as the donor of two Padres tickets, and "food and beverage" said to be worth exactly \$56.

Over at the San Diego County Water Authority board members have been wined and dined by Montgomery Watson America, a multinational engineering firm that specializes in building billion-dollar water-treatment plants. Montgomery Watson was set to build the controversial sewage-intro-drinking water plant in San Diego until the city council left the political heat and cancelled the project. Harold Ball, a board member from La Mesa, and Warren H. Buckner, another La Mesa, both reported getting two dinners worth \$35.10 and \$36.10 from Montgomery. The law firm of Bent, Best and Krieger also gave both water board members dinners valued the same as Montgomery's gift.

James L. Bowersox, city manager of Poway, is also a member of the water board. He reported getting a free dinner and baseball tickets in July worth \$92.64 from the El Cañon law firm McDougal, Love, Eckis, Smith and Boatman. In September, Bowersox says he got dinner and theater tickets from Pacific Bell worth \$120. Claude Lewis, the mayor of Carlsbad and also a water-board member, reported going to a \$190 "Chamber of Commerce annual dinner" in February of last year courtesy of Larry Clemens of Hillman Properties, who Lewis lists as a "home and hotel developer." —Matt Potter

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LETTERS

Why Is He Defending That Loser Anne Albright?
 [Continued from page 3]
 I was disgusted by the small article written by Matthew Lakona ("A Different Kind of Morning Sickness," May 29). From reading his story it is very obvious that he is a narrow-minded Catholic. I was raised Catholic (thank God no longer), and I am the second of four children. I have loving parents who took good care of us, but we were lacking the special attention that we could have had if there had only been one or two of us.

If these couples need to have so many children that's fine, have one and then what about being a kind and loving person and adopt a child that's in need? And what's up with his homophobic comments? And why is he defending that loser Anne Albright? Is he married to her?

To your paper becoming a conservative Catholic paper. If it is, I won't be reading your paper much longer! Get some good writers, writers who are living and experiencing the reality of the 21st Century, writers who know what it is to love without having children, or at least a herd of them.
 Jean Loggitt

As Sneaky As Ingrid Croce

I read Ken Leighton's "Blurt" submission on May 20 regarding Kevin Hellman. When he's asked, Kevin will pat himself on the back and tell everybody how much he missed for schools, etc. The P.B. Block Party committee should look into his practices and cancel his contract. Kevin Hellman's not a friend to the musicians of San Diego. It's all a front. He's as sneaky as Ingrid Croce. Recently Kevin was told by a close associate he's one of the most hated people in San Diego, and he's surprised.
 Jim Victor

Irreverence, Irrelevence, And Idiocy

Wong, George Scott, a "former radio guy," was disabused by factor's recent programming changes, according to his letter in the May 29 Reader. Frankly, I like GEORGE (the station that means business') switch to a financial-oriented format.

Something has got to be done about Eleanor Widmer. I can't take it anymore. Every Thursday I pick up my Reader and excitedly flip straight to the restaurant review, only to end up seething by the end, guaranteed. All due respect: Eleanor Widmer has no business critiquing local eateries. Ms. Widmer's finicky taste buds (or should I say absence thereof), her lack of sophistication, and her hideous eating habits, which for some inexplicable reason she feels compelled to convey in graphic detail to the poor reader, are a disgrace to her profession and our publication.

First off, what business does a person who refuses to eat spicy foods have reviewing eating establishments in a city just steps from the Mexico border, where fabulous, spicy, authentic ethnic dishes are the norm? The moment I see Ms. Widmer is reviewing a Thai restaurant, a sushi bar, or any other cuisine with an emphasis on spice, I know to disregard the entire review. In those cases, Ms. Widmer usually takes one of three approaches, all of which are unacceptable: she either (1) orders a spicy dish, then criticizes it for being spicy; (2) the most typical scenario orders the two or three bland items on the menu, then bases her entire review on this unrepresentative sampling; or (3) explains that her guest had the cioppino, which was much too spicy for her, and then proceeds to tell us her guest's impression of the dish.

If Ms. Widmer's abhorrence for spice is not enough to render her incompetent for the job, what about the fact that she orders her ahimsa well done? I have read many a review wherein Ms. Widmer described ordering the seared ahimsa appetizer but typically requested it be cooked all the way through. Her review of that item then is not a review of seared ahimsa at all but some other cooked fish dish entirely.

Another fundamental flaw with Ms. Widmer's reviews is her highlighting an integral part of the dining ritual: wine. Ms. Widmer rarely discusses restaurants' wine offerings, and when she does, it is merely a comment on price range. Perhaps this is because by her own admission, she has no tolerance for the stuff (in this week's column [May 29], Ms. Widmer wrote she drinks for food and wine training classes explaining, "I have zero tolerance for alcohol, so the wines are washed on me"). In her review of a six-course food-and-wine tasting dinner, while Ms. Widmer described the dishes served with each course, not once did she discuss the equally

important accompanying wine selection.

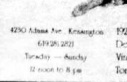
Finally, the vivid pictures Ms. Widmer paints of her often atrocious behavior around food are unnecessary to say the least. This week, Ms. Widmer told us that at Trattoria Postano when no one was looking she used her index finger to mop up the last bit of Gorgonzola sauce left on her plate. A most appalling picture. Similarly, I recall past reviews where she has described leaving up main dishes left over from the night before for breakfast (don't get me wrong—left overs can be a wonderful thing, but the thought of eating last night's related gnochi at 8:00 in the morning is less than appealing) or picking crumbs from a baguette off her kitchen floor and eating them because the bread was just that good. I assure you, there are better ways to tell the reader that bread and/or croutons make a good baguette.

It's time for a change, don't you think?

Krista La Kosta

Lacks From Hell

Thank you once again for your insightful reporting, this time the story on the parking park debacle at the airport ("City Lights," May 13). It just goes to show ya that elected officials feel they are above the misuses that the rest of us face every day. I'm no wonder they can't get the airport parking and traffic flow right, they don't experience it from the citizens' standpoint. I was especially annoyed by Raymond Burk's comment, "It doesn't take any skin off anybody's hide" if he parks for free. Well, Mr. Burk, you trying to get to the airport some Sunday afternoon to drop off or pick up a traveler and see how difficult it



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pay. A politician's job is even less essential than a garbage collector's. So all those 300 parents should be revoked. The 36 hot, prime close in spaces could be turned into premium metered parking space for rich politicians that can afford to pay a dollar for 15 minutes, but the rest of the parking lot should revert to free parking for everyone. And to hell with what happens to the Port District budget. A loss of parking income should ultimately lead to a smaller, more efficient, downsized staff.

The citizens need Bruce Henderson and Richard Eider to sign letters for initiating a municipal code petition that states no public facility can ever be constructed or built without C. Is another facility built with no public parking. I am sick of politicians' horrible design examples: the just-finished Hall of Justice is a big design lemon, another big modern parking fiasco, with parking for all judges but zero for the rest of us. I had to park a mile away for jury duty, plus rent a mile to make up for lost time to make jury orientation. Visitors to the new poorly designed downtown jail find zero parking dedicated to them. The Law Library at Front and C is another facility built with no public parking.

Just think of all the recent horrible design examples: the just-finished Hall of Justice is a big design lemon, another big modern parking fiasco, with parking for all judges but zero for the rest of us. I had to park a mile away for jury duty, plus rent a mile to make up for lost time to make jury orientation. Visitors to the new poorly designed downtown jail find zero parking dedicated to them. The Law Library at Front and C is another facility built with no public parking.

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government personnel. This is a good way to start improving government efficiency and cut the fat to give the Lindbergh Field parking lot back to the people. This is your land, this is my land, this is public land, so let's take it back and everyone park for free. This problem will never be solved by politicians with the free parking passes. It will only be solved by citizens with their own petition drive.

Ken Bourke
 University City

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tain! Perhaps all of the above. I get this overwhelming sensation that I was reading excerpts collected from trauma victims of excessive newscasting/mediabombardment with accounts that appeared to be symptomatic of listlessness and sociocultural indifference in Southern California. When asked what our wonderful little sundry town is lacking, these total morons took the critical opportunity to say (1) Lower gas prices, (2) Less xenophobic, self-induced alienation, (3) Nothing, (4) A better nightlife, (5) I really don't know, I'm originally from Chicago.

My take on the question would have been more like (1) How about some better alternatives to automobile/petroleum-industry dependency (our troley seems to just somehow roll right past the airport without quite stopping there). The "15" (upon which no contingent rail space is visible) gets just as jammed with accidents and all the uselessness of Caltrans's vain efforts to improve as worsening a situation as any other freeway. (2) Dear Diorene, try getting out a little more often, in so doing you might even get some exercise for your little mind and body. (3) San Diego lacks people who have any accountability for saying something that might even actually make a difference. Count on Santiago also. (4) People who actually want to improve conditions overall instead of just entertaining the masses. Because I

we're talking about quality culture/entertainment we need to address why there still is no San Diego Symphony. What, still no ballpark in sight? My local branch smells better than the downtown library, and if you still wonder why there's red tape around the Gaslamp district, that just might have something to do with it. (5) San Diego definitely lacks more progressive yet older people with a little more class, refinement, and imagination. These are all things that could be improved with the critical comment of a few hapless citizens like the ones interviewed.

I'd like to take this opportunity to ask that Ernie Grimm, column author, make an attempt on future occasions to interview people with a little more intelligence, much less anything halfway intelligent to say. It was actually his intrusion to express other people's indifference, allow me to suggest that he should find a better occupation to call his preoccupation instead of misinforming people with this sort of reporting of the lowest common denominator.

Name withheld
Lickona Just Doesn't Get It

As the author of the letter to the editor that had Matthew Lickona "fuming" for many months, I would like to reply to his criticism of my letter in your April 29 edition ("Crash").

Lickona just doesn't get it. He continues to talk about wines with no mention of local availability whatsoever. In his first column (August 20, 1998), he raved about a Grenache Rosé from the Hart Winery. What he didn't point out was that it was sold out at every major wine store in the country. If a 300¢ amount was available in an offbeat location, why didn't he tell us in his column?

His pattern continues in the current edition, May 6. He talks about wines from El Rey Sol in Temecula but never mentions any local sources for readers to purchase the wine. This pattern of failing to help the reader continues unabated. The readers deserve better.

Bob Foster
Matthew Lickona responds: Mr. Foster is a well-regarded voice in the wine world, and he is very nearly right. In my first column, the one praising the Hart Grenache Rosé, I did in fact mention in the info box an "off-beat location" at which the wine was available — Jews Meat Farms. But I also said the wine was available at several other places, places that had run out of it by the time the then-monthly column ran.

In the May 6 column, the final clause — "\$8.99 at Jews Meat Farms" — was intended to stand as its own sentence, concluding a paragraph about the wine it referred to, the key

Sol Le Mediterraneo. During editing, the clause was off-ended onto a sentence that mentioned the Preston Fox, thus creating some confusion.

I Wasn't Disappointed
Thank you for featuring "A Show of the City: Museum Workers Hang Their Own Art" in your "Highlight" in the Reader's issue of May 6. It intrigued me enough so I changed my Friday-evening schedule to attend the three-hour reception at the Spruce Street Forum.

I wasn't disappointed. It lived up to your article and then some. It stimulated my thinking into imagining what insights might be gained if we'd pay more attention to those who do the mental tasks in public institutions. Wouldn't it be interesting to hear the views of those who daily clean the rooms in our convalescent hospitals on what they think of our health-care system?

Bill Gorman
University City

Duh!
Be your thought-provoking "Cat and Print" ("City Lights," May 6). After what seems an eternity, America's finest hard-holding back free-flowing truth, appears to be developing cracks, fractures, and newly created fault-finding faultlines. And

the rats that have enjoyed this cheery banquet scurry to take the high ground to escape the imposing rush. Frantic plugging, more fugers in the dice, are prevalent to stop the hemorrhaging. In the public's interest, this wrong-headed phenomenon bears further scrutiny and contrasting. Perhaps your policy has been chosen in comparison/unlikeness simply because of your non-U qualities or maybe because you hold the whole truth, and not just the "ring" of it. I agree. Let's look at a few contrasting talking points. Upon publication, more will surely be forthcoming. Recently, the San Diego Union-Tribune paradoxically has taken to rehuking those (GOP) with animus that essentially undermines Clinton. Their metamorphosis increasingly confuses and creates havoc among their long-termed elite loyalists. Movie houses, amusement parks, radio stations, and the foolish San Diego clientele are inclusive in this scorched-earth conversion. Even more businesses, their life's blood (advertisers) are undoubtedly expendable. For instance, hypocritically informing consumers of the Big Brother (U-T) and employees appear mixed in an Eric Blair's 1986 freeze-frame assets). For those free U-T subscription copies of the SD Reader anyway, just sign up.

Am I too slow-witted, here, giftfriend

with yearly updates of local than U-T's own annual San Diego's Best reader poll? Their by-lined lay (per lodge) coats underlings (i.e., Perans) promoting the more convenient shopping of distant Internet over local mall business placing ads. Their hit cartoonists—waiting, plying used-car salesmen's mendacity spilling over to new car salesmen. Considering there are some of the San Diego Union-Tribune's leadership that did work alongside (before and after) with those of the Nixon administration that wrong-headed did contemplate Gemstone II (kidnapping and dragging a citizen, Duh! That's not a good sign. folks, of overt traits. There are some Americans out there who might invoke the Silkwood syndrome (a naive whistleblower ambushed and murdered while transmitting literary knowledge to her and her unshamed reporter).

Finally, U-T's requirement of nonpayment facts about letters-to-editor contributors (and with their database compiling serves only their interest) trumps like 18th-century imperial British press) and not the readership's (much like 18th-century imperialist printers). For those free U-T subscription copies of the SD Reader anyway, just sign up.

Am I too slow-witted, here, giftfriend

with yearly updates of local than U-T's own annual San Diego's Best reader poll? Their by-lined lay (per lodge) coats underlings (i.e., Perans) promoting the more convenient shopping of distant Internet over local mall business placing ads. Their hit cartoonists—waiting, plying used-car salesmen's mendacity spilling over to new car salesmen. Considering there are some of the San Diego Union-Tribune's leadership that did work alongside (before and after) with those of the Nixon administration that wrong-headed did contemplate Gemstone II (kidnapping and dragging a citizen, Duh! That's not a good sign. folks, of overt traits. There are some Americans out there who might invoke the Silkwood syndrome (a naive whistleblower ambushed and murdered while transmitting literary knowledge to her and her unshamed reporter).

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Calendar

This Huge Pie Plate of a Rose Tour the Tiny Petals Nursery



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LOCAL EVENTS

Vista, and the rosearms had come to see a rose in the fork of two branches that had continued, as O'Brien puts it, "to unfold and unfold and get bigger and bigger and bigger," until it was the largest bloom that O'Brien's mother, a second-generation flower gardener, had ever seen.

With the society members on hand to do the measuring, the bloom was cut and set in O'Brien's mother's outstretched hands, where it opened to more than a foot across. "I could see this huge pie plate of a rose in pale yellow."

Normally, Sue Bennett O'Brien is the Gulliver of a floral Lilliput. She grows 150 miniature and micro-mini roses in the petite front yard of Tiny Petals, the nursery her mother Dee Bennett started 27 years ago, but one of her earliest memories concerns a Broodingmagnan bloom on a Climbing Peace rose.

"I was four years old, and some people from the San Diego Rose Society came out to visit my mother's garden," O'Brien says. It was 1969, the Bennetts were living on an eighth of an acre in Chula Vista, and the rosearms had come to see a rose in the fork of two branches that had continued, as O'Brien puts it, "to unfold and unfold and get bigger and bigger and bigger," until it was the largest bloom that O'Brien's mother, a second-generation flower gardener, had ever seen.

O'Brien says, "spread out across my mother's fingertips." While Sue was growing up, her mother remained an amateur rosiarist, raising big roses (though never as big as the 1949 Peace) in a small yard. Then Dee Bennett met Ralph Moore, a hybridizer of miniature roses, and Bennett devoted herself to the smaller breeds, opening, in 1972, a backyard nursery that dealt exclusively in miniatures. She left the nursery to Sue, who by that time had been growing and exhibiting roses for years, and "I moved back into the home I was raised in," O'Brien says.

In addition to running the retail and mail-order business with her partners Richard and Carol Sparks, O'Brien lectures to rose societies from Milwaukee to Shreveport and has made her own contribution to the survival of

miniature: a book called *How to Kill a Miniature Rose...or Not*. "What a lot of people don't understand," she says, "is that miniature roses, just like their big counterparts, are supposed to be grown outside." Just because you buy the rose in a grocery store doesn't mean the rose can live on your windowsill. "Miniature roses must be outside in sun, preferably in the ground or in a very large pot, and they grow like little weeds. They don't know how to stop blooming."

Once the rose has been planted outside, it may not seem miniature anymore. It's the size of the bloom—not the bush, tree, or branch—that gives the rose its name, so while a micro-mini bush may be only eight inches tall at maturity, the average miniature rose bush is knee or waist high, and some varieties grow to eight feet.

And sometimes, as in Sue's childhood, something odd will happen. A lavender rose produced a stem of white flowers last week, and earlier in May, a pink rose created a white copy of itself. After Dee Bennett's death, "we had a little rose that wasn't supposed to get more than knee-high that produced a huge climbing branch and a huge climbing plant, and all the bushes we

Tiny Petals nursery

Photo by [unreadable]

Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS

EDITOR, P.O. Box 83681, San Diego CA 92163-3681. For fax information to 619-861-2401.

BAJA

Another Az Chicanos plans a talk at 7 p.m. tonight, Thursday, May 27, at the Tiwana Cultural Center. Find the center at Paseo de los Héroes and Misia Street in the Zona Rio. Free. For more information, call 011-52-66-84-27-42. (TUJANA)

Real 'em In, there's a yellowtail fishing tournament planned on Saturday and Sunday, May 29 and 30, starting at 8 a.m. each morning. For details, call 011-52-66-10-32-09. (ISMA DE LOS ANGELES)

Madness meeting up with tone on Sunday, May 30, at Tiwana's Downtown Balling include Ured '93 Zapata Moreno, Enrique Garcia, and Luis Fernando Sanchez. The comedy starts at 8:30 p.m. For tickets and additional information, call 619-232-3046.

Felicitaciones! Celebrate the anniversary of the San Miguel Arcangel Mission — with parades, music, food, rodeo, and other entertainment for the family — on Saturday and Sunday, May 29 and 30. Call 011-52-66-84-16-97 for further information. (ISMA)

Raneros, on Your Marks, the California Race Track is the site for a 5K and 10K run on Sunday, May 30. The race starts off at 7:30 a.m. For additional information (in Spanish), call 011-52-66-36-09-99. (TUJANA)

Discover Newark, the arts and crafts, music, dances, food, and tourism of the state of New Jersey are highlighted in the "Presence of the State of New Jersey" Museum in Tiwana, Baja California, continuing through Sunday, May 30. Admission is free and the entertainment will be continuous, according to organizers. Find the fun between 7th and 8th Streets on Avenida Revolución. Questions? Call 011-52-66-38-42-37. (TUJANA)

"T. Rex" is now showing in the Dominican Theater at the Tiwana Cultural Center. Screenings begin at 3, 5, 7, and 9 p.m. Tuesday through Friday, with additional screenings at 11 a.m. and 1 p.m. on Saturday and Sunday.

The Mystery of Egypt continues, with screenings at 4, 6, and 8 p.m. Tuesday through Friday, and an additional show at noon on Saturdays and Sundays.

The center is located at Paseo de los Héroes and Misia Street in the Zona Rio for more information, call 011-52-66-36-09-99. (TUJANA)

Chander breaks, now beginning to bloom in gardens and along roadsides in the interior valleys and desert, will continue putting on a good show through the summer.

Food displays of white, pink, and red varieties can be seen along the meadows of Interstate 8 on east El Capon and along Interstates 5 and 15 in parts of North County. Chander's toxic characteristics are well known; all parts of it are poisonous if ingested.

Wild Bees, a California native, is in bloom in San Diego County's foothills and mountains. In search of nectar and along riparian watercourses, wild rose shows off small, fragrant pink flowers. By June and July, the rose blooms will reach the Laguna Mountains, where the plant grows in abundance in shady spots.

Living the Stars Like, take a hike to contemplate the plants, stars, and constellations and how they affect us

in Los Pataquitos Canyon Preserve tonight, Thursday, May 27. Cultural anthropologist Will Brown leads the adventure, starting at 6 p.m. at 4256 Sorrento Valley Boulevard (one half mile east of the intersection with Vista Sorrento). 619-484-3219. Free. (SOMERVALE)

Look for Gray Vireos when joining the Audubon Society for a bird-watching trip to El Estero — from 8 a.m. to noon on Saturday, May 29. Other possible stops include Lathrop, Lawrence's goldfinch, white-throated flycatcher, and others. To join the other birders, meet in Kicken Creek Road, about 1.8 miles north of U.S. where the crushed rock road surface begins just past Gilbert's Flat Campground. Bring water and lunch (or money for food). Expect considerable hiking of a moderately strenuous nature. Fee: 619-280-2722. (MOUNTAIN VIEW)

Olden But Goodies, take a garden class on Old El Estero, meet at 10 a.m. on Saturday, May 25, at Buena Creek Gardens (418 Buena Creek Road). 760-744-2810. Free. (SAN MARCOS)

Learn Wildlife Tracks and Signs with Wanda Kivart in San Diego

Park during a program at 10 a.m. on Saturday, May 29. Find the park at 17933 San Pata Park Road. Free. Call 619-594-3544. For information: (RAMONA)

Shy Hummers, learn about birds of prey — and how they see, hunt, and eat — when Nancy Conroy brings her live birds to Felicitas Park at 1 p.m. on Saturday, May 29. Meet on the meadow; the park is located at 742 Clewaine Lane. Free. Call 619-694-3649 for information. (ESCONDIDO)

Hike the Cedar Trail in William Henry County Park when ranger J. Cully leads a hike at 9 a.m. on Saturday, May 29. The one-mile hike follows a long trail through cedars, pines, and oaks. Find the park at 4145 Howe Park Road. Call 619-274-2647 for information. Meet the group in the cedar trailhead in parking area. Free. (JUALTA)

Hike in the Dunes, wander along the trail of north Lake Hodges and learn about the flora and fauna with a do-

cent from the San Diego River Park on Saturday, May 29, from 9 to 11 a.m. Expect an easy 4-mile morning trail at 619-275-5440. 66 for directions. Free. (ESCONDIDO)

Marine Mammals and Footbridge of Bankers Hill are explored in the walking tour, being conducted by Roy de Vries each Saturday this month, concluding on May 29. The two-mile outgrip, in conjunction with the San Diego Historical Society's Showcase, start at 10 a.m. and 1 p.m. at the side gate of the Showcase. 12461 First Avenue, at Canyon Street. The \$5 fee includes bottled water and a "momento of the Bankers Hill Showcase event." For information, call 619-333-7333. (BANKERS HILL)

Tour del Dia, Oldfash Tours offers its hour-long guided and highlighting a unique area of Balboa Park on Saturday, May 29, at 10 a.m. The outing starts at the park's Botanical Building. Call 619-235-1112 for details. Free. (BALBOA PARK)

Del Mar Velocis, make Memorial Day weekend memorable during a meander along the canyons, coast, and a month of Del Mar with the Walkabout perambulation on Saturday, May 29. The 2.5-hour moderate-pace walk starts 9 a.m. on the northwest corner of Del Mar Heights Road and Durango Drive (five blocks west of U.S. 101). Free. Call 619-231-7463 for information. (DEL MAR)

May Birds with evenings well illuminated by moonlight. On Saturday, May 29, the full moon rises over the mountains just before sunset, sends the whole night arcing from east to west across the sky, and finally sets over the ocean near dawn on Sunday. Only during full phase does the moon truly "rule the night."

Look for a Fray Challenge Biblet from the group taking the "Memorial Day 10 Cap Challenge" on Sunday, May 30. Hikers will tackle the rigorous seven-hour climb up El Capon Mountain, which includes a section of the Train-County Trail on the Old Briers Road. Bring lunch, water, and wear good hiking shoes. Free. Start the adventure at

8 a.m. at the Captain Open Space Preserve, 13773 Brierley Bay Ranch Road. For details, call 619-361-0580. (LAPRES)

Showbirds and Waterfowl can be viewed along the southern wildlife preserve (a.k.a. the flood-control channel) on Wednesday June 1, the Mission Bay Park ranger staff is of

fring a bird walk along the channel starting at 8 a.m., with possible sightings of: Blue herons, least terns, brown pelicans, grebes, loons, gulls, hawks, and ternations. Call 619-581-7878 for more information. Bring your binoculars to the hike path on the south side of San World Drive. (MISSION BAY)

Observe Elusive Grizzlies — the final silver fish that appear on beaches following certain high tides

throughout the year — when the Beach Aquarium Museum hosts an outing on Wednesday, June 2, from 10:30 p.m. to 12:30 a.m. A lecture and film precede a beach walk to find grunion in action at La Jolla Shores. The fee is \$5 for adults, \$3 for children 7-13. Call 619-534-2396 for the necessary reservations. (LA JOLLA)

DANCE

'Bardic Row Forward and Backward' Over 30 dancers from the City Ballet, California Ballet Company, and visiting guest artists will take part in a retrospective of the choreographer's work from 1984 to 1999. May 28-30 at South Performance and Visual Arts. The program features

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MAY 1999

Calendar LOCAL EVENTS

Denise Dabrowski in Doc, a re-creation of Tower of Babel, and the Mike Bender Band accompanying Rick Keller '99.
Shows begin at 8 p.m. on Friday and Saturday and at 2:30 and 7 p.m. on Sunday. Tickets are \$11 and \$16. Seals is located in the Best Jamation Building at 330 11th Avenue. For tickets, call 619-566-6741. (5049270W)

Wild Time at the Contradance, the coffee Mamas and the music provided by Larry Linger and Mike Baker for the New England style contra dance hosted by San Diego's 19th Regiment on Friday, May 28, at 8 p.m. (beginners instruction at 7:45 p.m.)

at Trinity United Methodist Church, 3000 Thorn Road. Admission is \$7. Dial 760-436-4930 for information. (5049270W)

Swing Salute, the 1944 annual "Evening of Swing Dance" at the Grossmont College Student Center is slated for Friday, May 28, starting at 8 p.m. Organizers promise dancing to the sounds of the Grossmont College Jazz Ensemble. Admission is \$8 per person, or \$15 per couple. Find the campus at 8800 Grossmont College Drive. For further information, call 619-444-7255. (L 24045)

Put On Your Dancing Shoes for the International Folk Dance Festival running May 29-30. The "Sant Dance" San Diego Statewide 1999 Dance Festival promises master instruction by Michael Cronin, Barbara and Richard Powers. Workshops begin at workshops vary.

and international dance parties at the Babcock Park Club and Social Hall Friday through Sunday, with music provided by the Mission International Band, Mission Super Latin Band, some Masique Zedico, and Tami Thomas's Big Band swing live. The dance concert beginning at 2 p.m. on Sunday at the Casa del Prado includes performances by Ole Flamenco, Sunday Dancers, Frodo of Erin Castle, the Blue Lotus Dance Company, PASACAT, Dana International Group (offering Transylvanian dances), and Ballet Facinorosa. Tickets are \$15.

Weekend package prices are \$60, but individual prices, times and other specifics, call 619-962-1479. (5049270W)

Swingin' Sunday, head to the Little Italy Club at the Center on Sunday, May 30, for swing dancing from 7 to 9:30 p.m. Swing Music starts at

7:45 p.m. Find the center at 1255 West 14th Street. No cover. No hostess. All ages. Admission is free for final-simmer, \$5 thereafter. For information, call 619-273-3833. (5049270W)

The Return of Berytaikin (and Company), the tenth anniversary tour of the Whittier Club Dance Project returns to the stage at the California Center for the Arts, Escondido, with performances at 8 p.m. Tuesday through Thursday, June 1-3. Each repertoire includes dance with 70s drums and flute, MacArthur or How Meaningful Get Lost, Renaissance, Two Lads, Venetian Dance, and The Arguments. The program will include a set announced selections from this tour. The company features Mikhalil Baryshevskiy, Rachel Andri, Emily Golan, Susanowski Phelan, Marlene Samoylov, and Yvonne Brown. Find the center at 140 North 15th Street. (5049270W)

was). Tickets range from \$35 to \$58. (619) 498-4233 for reservations. (5049270W)

Dance Classes are offered on an ongoing basis by the Natural Smooth Studios, beginning for first and intermediate class lessons next week Thursday, June 2, at 7 p.m. The 90-minute class is \$5 per lesson. For information, call 760-489-9083. Take the class at the Viva Women's Club, 1175 Oak Drive. (5049270W)

No Experience or Partners Are Necessary for the new beginning line-dance class starting next Friday, June 3, at the La Mesa Senior and Activity Center (8479) La Mesa Boulevard at Coronado. Instruction time each week runs from 10 a.m. to 12 p.m. For information, call 619-262-3155. (5049270W)

FILM

How About a Bubbly Romantic Comedy this weekend? When the season at the Garden Cafe continues May 27-30, see Billy Wilder's *Love in the Afternoon*, starring Audrey Hepburn and Gene Kelly. Enjoy the 1957 flick at 8:30 p.m. each evening. Admission is \$8. Find the Garden Cafe at 4800 Goldenshoe Street. 619-295-4223. (5049270W)

The End is Near Spike and Mike's 1999 Festival of Animation continues in Silverwood Auditorium at the Museum of Contemporary Art, San Diego through May 29. Each screening offers a 15-minute animated classic and includes the notes in class. Old favorites include South Men's Godzilla and Indiana, along with Pigeon, Top Gun, and

Bunny, Bingo, and many others. The festival is appropriate for all ages. Tickets are \$7.50. Find the museum at 160 Prospect Street. The festival continues on Friday, May 28, at 8 p.m. and concludes on Saturday, May 29, at 7 and 9:30 p.m. Call 619-454-0527 for information. (L 4364)

Murphy, Love, and Self-Awareness Fuel Inspector Stryker's 1943 film *Art of Call*, significant as one of the director's first attempts at neo-realism. The story traces the relationship between a letter "experienced" woman and the author who falls in love with her. It screens for the Film Forum series at the San Diego Light House at 8 p.m. on Tuesday, June 7. It's pumped from its regular Monday berth by the holidays. In the third-floor auditorium, 820 E Street. Free. 619-236-5800. In Swedish with English subtitles. (5049270W)

Benben B. Plant Science Center, with with the focus in the new film *Tales of the Shark*, exploring the wonders of Chaco Island, located 300 miles off the coast of Costa Rica, and following its life cycle. Some of the inhabitants of the waters have never been recorded on film. See the sharks through Monday, September 4. Based on the belief that death was not the end but the beginning of a great journey, the Egyptians created pyramids, monuments, and treasures that continue to fascinate the imagination. The IMAX film *Mysteries of Egypt* explores the tombs and treasures on a great detective story led by master Egyptianologist, Shariq. This National Geographic film includes depictions of the processes involved in preparing a pharaoh's body for eternal life, actual shots of the pyramids, and the Valley of the Nile, and continues through

Monday, September 6. Laserium has returned to the theater with "Pink Floyd: Dark Side of the Moon," continuing Thursday through Sunday evenings through Thursday, June 16. For ticket prices and showtimes, call 619-238-1233. (5049270W)

LECTURES

Shoreline Entertains in conjunction with the San Diego Historical Society's Showcase — this year set in the DeWitt-Burnett House, a Georgian Revival home built in 1822 — the society presents a lecture series concluding today, Thursday, May 27. Gardening author Marty Durrill will explain "The Colonial revival influence on American Gardens" like those at the Showcase House. The Santa Barbara land-

scaper will also sign her newest book, *Sensational Vegetable Gardens*. The talk starts at 10 a.m., beginning with an informal coffee service. Admission is \$15. The white clapboard house is found at 2961 Vista Avenue (at Grand Street). For information, call 619-553-7355. (5049270W)

"Immigration and Sexuality" led to the Women's Center on the UCSD campus (University Center Building 4227) on Friday, May 28, when a round table discussion on the topic will be held from noon to 1:30 p.m. Participants include David Seed of the Asian Pacific Islander Coalition on HIV/AIDS, Chantel Reddy (visiting professor in literature), and Caryn Gopman (post-doctoral fellow in literature). Free. Call 619-822-1476 for information. (L 4364)

The Neurological Basis of Religion and Faith and the brain's construction of self and reality are the subject for debate when Mike Caspi's discussion is held at 8:30 p.m. on Wednesday, June 2. Admission ranges from \$25 to \$60. Call 619-544-9700 to register. (5049270W)

"Through the Eyes of a Scientist", Dennis M. Williams, resident astronomer at the Knudsen 16, Flom Science Center, plans a lecture to most back-to-back astronomy evening. There was among the night sky with a small telescope at 7 p.m. on Wednesday, June 2. Also, the talk, the San Diego Astronomy Association offers telescope viewing and Moon/Luna Observers' Association offers astronomical computer demonstrations. Admission is \$5 per person. For information, call 619-238-1233. (5049270W)

Voices from the Other Side, John Edwards, author of *One Last Time*, a *Playboy* magazine, is to be the subject for the Learning Annex at 8:30 p.m. on Wednesday, June 2. Admission ranges from \$25 to \$60. Call 619-544-9700 to register. (5049270W)

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Calendar LOCAL EVENTS

Waggoner George T. Kern says his "primary interest is in passing on... [but he can't resist to present an art demonstration for the...]
Wheat in the Lamp Inauguration ceremony next Thursday, June 13, at 7:30 p.m. in the Lamplighters Community Theater (805) University Avenue, between Alamosa and Baltimore Drive) 619-464-7167. (FR, SA, MA)

IN PERSON

Coupled Cultural Criticism—and thoughtful humor, are mixed in collaboration by the Art Gallery, 51 S. Jack Meeting and Michael Calverth. The Houston-based duo presents "10 of the World's Greatest Events..."
We're Not Kidding! at 7 p.m. tonight, Thursday, May 27, at the Museum of Contemporary Art, La Jolla (709) Congress Street). Tickets are \$5 for non-members. For information, call 619-434-3541. (LA, XJ, LA)

Technical Design Is Central to the social and political structure of modern societies, according to San Diego State University professor Andrew Feenberg, who discusses his introduction to the philosophy of technology in his new book, "Questioning Technology..."
The Open Poetry Reading hosted by Poetry Unlimited Art and Music starts at 7 p.m. on Friday, May 28, at the Laja Book Room on the lower level of terminal one at San Diego International Field. Free. For information, call 619-581-3566. (SD, MW, TW)

The Show Turns Manuel Miller at City La Dama, with music by pianist Charles Katz, Admission is \$15. Find the Coronado Playhouse at 1775 Strand Way, call 619-433-4454 for reservations. (COR, SA)

His Birthday Party, the 100th Anniversary is celebrating its final tributes with an afternoon of 12 p.m. on Thursday, May 30, and a "celebration" of all musicians from 7 p.m. on Monday, May 31, with entertainment by the Long Walk Band, the Larry Mahler Band, Robert Chilton (Featuring Nona, the Art of Now, Magdalene) and Measures of Joe, Myself, and Me...
Tickets Benefiting the Make-A-Wish Foundation are \$25 general, \$120 for kids 11-14, free for those under 4. Bring blankets, lawn chairs and umbrellas. Find the resort at 39000 Cordero Way from 135 on Cuyamonte Canyon and Old Coffee Road, and follow the signs for the information. Call: 760-251-5341. (SE, SD, SA)

The Bluegrass Band Lighthouse performs for the Tuesday, June 1, meeting of the San Diego North County Bluegrass and Folk Club. The event, beginning at 7 p.m., will feature performances by local folk and bluegrass performers and parking lot jamming. The group meets at Round Table Tavern, 1161 East Washington Street (at Ash) 760-449-7720. (FR, MA)

An "All-Star Guitar Summit" is planned for the "100th Anniversary" event, beginning at 7 p.m. on Wednesday, June 2, in the sculpture court and gallery at the San Diego Museum of Art. The event includes...
Ashe K.C. Cole will discuss and sign "Fire, You Build a Cloud, and Other Reflections on Physics as a Way of Life" at 7:30 p.m. next Thursday, June 3, at Warner's Bookstore (7812 Grand Avenue). Free. For information, call 619-584-0242. (LA, XJ, LA)

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High Sierra Horseback Getaway The best location in the mountains...
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Big Bear Lake! Weekdays from \$29! Walk to Village & Big Bear Lake. Call for great rates! Also available: in-room spa, cabin & hot tub...
Above Idyllwild 6200! Individual Log Cabins Make your Summer Fun Plan now! Stay with us from \$69!...
Apple Blossom Romance Classic Crafts On-Hill B&B in Julian. Uniquely romantic cottage on 10 acre apple orchard...
Mammoth Savings at Wildflower at Mammoth 1 bedroom from \$57, 2 bedrooms & hot tub from \$129...
Snuggle...Romance...Julian Fireplaces & Jacuzzis! Package Deal from \$259. \$50. 50% off...
Idyllwild Mountain Getaway! Make your romantic escape to Idyllwild...
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Secured in Big Bear! 40% Knoll Lodge! Warm cozy cabins from rustic to deluxe w/jacuzzi...
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Intimate Log Cabins! 3 Days, 2 Nights, \$39 "A Top Of The Hill!"
Idyllwild's Best Getaway "At The Top Of The Hill!" Located in a spectacular setting...
Encinitas Romantic Getaway! Relax and unwind in a romantic setting...
Kauai, Hawaii Pono Kai condo—Beachfront 1 bedroom, 1 bath, fully furnished and equipped...
Casa Tropicana B & B at the San Clemente Pier! Romantic getaway in a tropical location...
Get a Taste of Europe in Laguna Beach! Experience the culture & cuisine of Europe...
Encinitas Romantic Getaway! Relax and unwind in a romantic setting...

Pine Knoll in Big Bear Lake Spring into a Free Night! Romantic, luxurious & just what you need!
Las Vegas/Polo Towers Condo, 2 bedroom, 2 bath. Next to MGM Grand. Fully furnished...
Arizona Lake Havasu City Havasu Dunes Condo 1 bedroom, 1 bath fully furnished and equipped...
Borrego Springs Golf Package \$77 Per Person Sunday. Thursday package...
Romantic 1 Night Rendezvous! Leucadia Seaside Getaway 1 night's lodging, dinner & breakfast...
Kauai, Hawaii Pono Kai condo—Beachfront 1 bedroom, 1 bath, fully furnished and equipped...
Casa Tropicana B & B at the San Clemente Pier! Romantic getaway in a tropical location...
Get a Taste of Europe in Laguna Beach! Experience the culture & cuisine of Europe...
Encinitas Romantic Getaway! Relax and unwind in a romantic setting...

Classic Train Rides through the Rugged Back Country! San Diego Natural History Museum offering 5 different excursions...
Be Flexible, Save \$\$\$ Europe \$239 Hawaii \$119 Cheap fares worldwide...
Escape SD on Adventurebus! For Down-to-Earth Travel! Miss Lake! Daily departures...
Wine Country B&B 4 R&R! Perfect Midweek Escape Deal! Features an excellent range of plan...
Ride A Local Horse \$15 A Hour/Weekdays! Good for \$1.50 an hour...
Puerto Vallarta Villa Exotic-Romantic-Sea Special at \$199/night...
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Calendar LOCAL EVENTS

Museum of Art: Tickets are \$15 for non-members. For information, call 619-594-1935 (MUSART).

TV

Too Many Will Remember Alice Guinness as the blue-glowing wise man at the end of *The Return of the Jedi*. We will remember him as the chief clerk in *Kafka*, saying, "I know a gentleman who looks like you. In fact, he looks more like you than you do yourself!" *Brown Profits: A Jay Gatsby* can tonight, Thursday, May 27, at 10:30 p.m. on Bravo, Cox Cable Channel 42.

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Wednesday "Salsa" 7:30 (Dancing Hustle)
Thursday "Salsa" West Coast Swing Ballroom Jitterbug
Friday "Salsa" West Coast Swing Ballroom Jitterbug
Saturday "Salsa" West Coast Swing Ballroom Jitterbug
Dances 3 Ballroom dances monthly Swing dance every Sunday

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Wednesday "Salsa" 7:30 (Dancing Hustle)
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Lips

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Calendar LOCAL EVENTS

Ames on the Green, the second annual Escudido Motors, Ltd. Mercedes-Benz Run for the Arts Car Show starts and 9 a.m. and concludes at 4 p.m. on Sunday, May 30, at Grape Day Park (on North Broadway). The vintage, modified, and stock cars show should attract over 300 participants. There will be musical entertainment, children's activities, and vendors booths. Admission is free for spectators. For information, call 760-839-8155. (MSOJ0000)

Street Rads Star during the San Diego Stadium Auto Swap scheduled for Monday, May 31, from 8 a.m. to 2 p.m., at Qualcomm Stadium. View vehicles on display and for sale, along with "acres of parts and accessories." Admission is \$5 general, kids under 13 free. For information, call 619-484-9942. (MSOJ00VLLY)

The Georgian Revival Home starring as the 26th annual San Diego Historical Society's Showcase spot was built in 1923, at the height of the country's colonial revival period, at 2861 First Avenue (at Guineo Street). The white-clapboard Dutch-Bremer house has been refurbished by 13 regional interior and landscape designers, working in 18 design spaces. The showcase is open through Monday, May 31. Hours are 10 a.m. to 4 p.m. Tuesday through Thursday, 10 a.m. to 8 p.m. Friday, 11 a.m. to 6 p.m. Saturday and Sunday. Tickets are \$15. For more information, call 619-533-7355.

Now for the rules: No people under eight years old will be admitted, no photographs may be taken, and your shoes must be flat. (MSOJ0000) **MLL**

Wanted: Models on Offer, words of art including paintings, sculpture, and works on paper by renowned artists are on the block when the second annual benefit art auction at the Museum of Contemporary Art, La Jolla takes place next Thursday, June 3. Pieces have been donated by galleries and individual artists including John Baldessari, Jean-Michel Basquiat, Doris Brett, Nikki de St. Phalle, Gunter Rambow, Sam Francis, Anish Kapoor, Martin Malje, Robert Rauschenberg, Edward Ruscha, and many others.

The evening begins at 7 p.m. with cocktails, hors d'oeuvres, and a silent auction. The auction starts at 8 p.m., with prices expected to range from \$200 to \$25,000. Admission is \$50 for non-members. To make the required reservations, call 619-454-3541 x121. Find MCA at 700 Prospect Street. (LA JOLLA)

THE CURSE



Karen Houppert

Author Karen Houppert explains... on the morning that we talked, that this business of where she was born and raised "is rather complicated since I'm an Air Force brat. I was born in Missouri, on December 15, 1962. I was raised all across the South and Midwest—Alabama, Texas, Florida, Michigan. Six schools before I was in sixth grade. During my high school years my father was stationed overseas in Belgium. I went to high school at the Department of Defense school—Brussels American High School. I stayed there from 7th through 12th grade. For college, I went to Bennington College in Vermont, which was a change from a Department of Defense school. I majored in literature and visual arts. They had no journalism program there at the time. My very first job out of college was with Joe McGinniss, who wrote *Fatal Vision*. He was a teacher of mine at Bennington. I worked for him on *Blind Faith* and was in New Jersey and helped him research that book. Then I worked in Portland, Maine, for two years on the *Portland Press Herald Evening Express*, their daily newspaper. I covered a couple of towns, suburbs of Portland. It was good training. It was actually much better than spending money on a master's program in journalism. Then Portland started seeming kind of small. I moved to New York. I kind of got frustrated at a daily because you know if somebody didn't call you back, you just had to go with the story anyway. I wanted to do bigger, more thoughtful pieces. I got an internship at *The Village Voice*. While I had the internship I worked in production and applied for every entry-level job in the editorial department that opened up, until I finally got one as an editorial assistant. Then I became a staff writer. I've been here now almost ten years. I took a year and a half leave to write *The Curse* and have a baby, which I did at the same time, and now I'm back at the *Voice*."

The Curse: Confronting the Last Unmentionable Taboo: Menstruation; Farrar Straus & Giroux; 1999; 304 pages; \$24.00

Houppert writes, about *The Curse*: "I began researching menstruation in 1995 because I was miffed. Not because I was worried about the possible health risks associated with tampon use (maybe I'd heard about some olden-days disease called toxic shock syndrome but never of a toxin connection),

but because I thought a compelling feminist analysis lurked beneath the surface (what have periods got to do with politics?), or because I hoped to challenge menstrual taboos (of course we don't talk about bleeding in polite society; why should we?). The ignoble sentiment motivating my investigation was paranoiac. I was an irritated consumer. Tambrands, makers of Tampax, had just reduced the number of plugs in a box from 40 to 32—and raised the price. The snip? "What's the deal? I wondered. And as I posed that question, I tumbled headlong into the netherworld of feminine hygiene ads, menstrual etiquette, period-product focus groups, bodily effluents and environmental effluents, hormones, scents, sex, and surfactants. I surfaced with the preliminary results of my foray in a 1995 *Village Voice* article titled "Embarrassed to Death: The Hidden Dangers of the Tampon Industry." The article engendered more reader response—letters to the editor, phone calls, debates in the media about the appropriateness of the topic—than anything I'd written previously. I knew periods were an off-beat topic, but I didn't know they'd be controversial. I had been writing about the health risks of dioxin, a chemical that was present in tampons, but many people were so offended by *The Village Voice* photo—showing an actual tampon string—that they couldn't get past that to read the article inside. *The Curse* is my effort to find out why everyone was so shocked by a serious (and etiquette) discussion of menstruation. I discovered that the menstrual etiquette we live by—never brazenly carry a tampon down the hall of your office, never talk about brands at a cocktail party, never let on that you're bleeding—has serious consequences for women's health and well-being."

At *The Curse's* end, Houppert concludes that she has come to no sure understanding of why menstruation remains such a hidden even in women's lives. "It's funny," she said about this, "but I think part of what writing this book made clear is that we can't really sort out what we really feel about periods from what we've been told and what we've read. So I think the first step in doing that and discovering what the reality of it is, is to air the myth. That's what I felt was my mission in writing *The Curse* to sort out and make sense of how the sanitary-protection industry steers us in a certain direction and tries to make us feel a certain way. And how menstrual education in school does the same thing. It's important for women to be aware that they're being manipulated in this way."

I said that I found "sanitary protection" a curious term.

"Yes, it is. 'Sanitary protection' or 'feminine hygiene' are these sort of

READING

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FOR KIDS

The New Circus Feline Hunter (*The Big City*) is this year's offering from Fern Street Circus, with old favorites from the whimsical circus "meeting, greeting, and snarling at each other on the streets of the big city." Fern Street Circus is a bilingual, theatrical circus with local adult performers and select kid performers from the organization's After School Circus Skills Program.

Performances of *Feline Hunter* (*The Big City*) can be seen at Park Boulevard and Presidents Way through May 31. Shows begin at 7 p.m. on Thursday, May 27, at 7 p.m. on Friday, May 28, at 1, 4, and 7 p.m. on Saturday, May 29, at 1 and 7 p.m. on Sunday, May 30, and at 1 and 7 p.m. on Monday, May 31 (Memorial Day). Tickets to evening shows are \$10 for children, \$13 for those 12 and under; admission to matinees are \$8 for adults, \$4 for kids.

For more information, call 619-235-9756. Fern Street goes east to Linda Lake Park in Lakeside on June 5 and 6. (MSOJ0000) **PHOENIX**

Explorer Billy Buck is searching for a dinosaur egg in Brazil when he meets up with all manner of interesting characters in *Animania* of the Amazon, being performed by the Ray Tauer Puppeteers at the Marie Mitchell Puppet Theatre, at 10 and 11:30 a.m. on Thursday and Friday, May 27 and 28, and at 11 a.m. on Saturday through Monday, May 29-31.

Lynn Trankle presents *Comed. Magical Venetianism* at 11 a.m., 1 and 2:30 p.m. next Thursday, June 3, with shows continuing through June 6). Find the theater near the Aerospace Center. For more information, call 619-485-5043. Regular

mission to matinees are \$8 for adults, \$4 for kids.

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Strange euphemisms. They give you a sense of how veiled our references to this are."

I mentioned to Houppert that it struck me as odd that even in so-called "feminist" fiction, female characters rarely are portrayed as having menstrual periods.

Houppert suggested that this lack remained curious to her. "In researching this book, as I would tell women what I was writing about, one of the first things they'd say to me was, 'Oh, when I first got my period, I was... And they would go on to tell me where they were, who they were with, what happened. It was clearly a monumental moment for women. I don't think I talked to anybody who didn't remember her first period. To me that makes the absence from literature even more remarkable. Particularly in any kind of coming-of-age novel where menstruation's onset plays such a significant role. Somehow, the subject has remained embarrassing for women, and for men, insignificant. But women, I think, still feel like it's not worthy of attention. That were they to write about it, that it would mean their book might be treated less seriously. Or perhaps, too, it is that menstruation remains not the kind of thing about which you talk publicly. Which is strange, considering that in fiction now there will be so much talk of incest or rape or sexual abuse. So it's really strange to me that it's still so neglected in literature. Particularly, I think it's most damaging that this gap remains in adolescent literature because then I think it's really important for girls to read about it so that they can do that check to make sure that they're normal. Because, when it's not discussed in any public forum, then any feelings that you might have, you have nothing to check against. You think you're weird or there's something wrong with you if you think this way or if you believe that way or if you feel this way. So I think it's really, really unfortunate that it doesn't surface more in teen literature."

I said that I thought many women found their menstrual flow and dealing with it somehow repellent.

Houppert was not sure that she agreed. "I do think that they're embarrassed and ashamed. But I don't know if they're repelled. It seems strange to be repulsed by it when physically you deal with it every month. Still, I think the idea of airing it publicly is very embarrassing. Maybe some of the shame and humiliation of that first event or the ensuing ones, or the fear of the time that you remember as being so embarrassing as a teenager, does stay with women."

I said that I thought there was no "happy-ending" menstrual story except those that have to do with wanting to become pregnant or not wanting to become pregnant. "I don't know that it has to be a happy, happy menstrual story. But I think it could be more naturally incorporated as a part of life in the same way as having a cold. I don't think it is something that we're going to celebrate. But it doesn't have to have all sort of secretiveness, the menstrual etiquette that we currently act out with all these elaborate machinations."

—Judith Moore

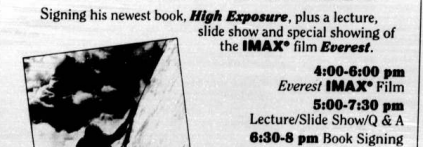
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The Art Guys TONIGHT! Thursday, May 27 Jack Massimo & Michael Galbreth, The Art Guys will sign copies of their book *The Art Guys Think Twice* appearance at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. This event is free for all MCA Members and \$5 for nonmembers.

Bay Books invites you to a slide show & discussion Thursday, May 27 • 6 pm Meet **Michael A. Cremona** author of **The Hidden History of the Human Race** "To have modern human beings... appears a great deal earlier, fact is at a time when even simple primates did not eat a possible ancestor, would be devastating not only to the accepted pattern. It would be devastating to the whole theory of evolution." —N.W. Hawks, Physical Anthropologist

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Calendar LOCAL EVENTS

That Mitchell-Making Fellow the Cat in the Hat will visit the story time at White Rabbit Children's Books plus a lot of fun on Sunday, May 30. Find the shop at 7735 Girard Avenue, 619-454-7518. Free. (LA/OJLA)

Quail Trail leads to Quail Botanical Gardens on Tuesday, June 1, at 10:30 a.m. for a general view of the gardens oriented for kids (ages 3 to 8), meet at the visitor's center located directly north of the parking lot at 230 Quail Gardens Drive. Free. For more information, call 760-336-3036. (ENCINAS)

Research Madness, learn a little more about research butterflies with activities and a nature walk with the Junior Rangers meet Thursday, June 5. The "Tsunami Estuary visitors' center hosts these mini-workshops for kids in kindergarten through sixth grades from 9:15 to 4:45 p.m. each Thursday. Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 619-575-3613 for information. (MORNING BEACH)

Children's Discovery Museum of North County (the new name for the Carlsbad Children's Museum) is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 105, 760-720-6773. (CARLSBAD)

Children's Museum of San Diego, the newest exhibit is "Design World/Diane Mendez," a working exhibition nearly filling the entire museum. The exhibition includes 12 specialty commissioned interactive installations by artists and designers. A central gallery is devoted to specific design principles and will change four times during the year. The central gallery opens with an industrial design theme, focusing on the roles and functions of common objects.

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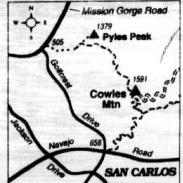
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Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schlad

There are at least as many ways to climb Cowles Mountain, the highest elevation in San Diego's city limit, as there are digits on your hand. Perhaps the least popular but no less fun approach is the short but challenging ascent by way of the northwest ridge. It begins with a steep, informal trail best suited for hikers wearing sturdy footwear. Once past the initial rough and rocky section, a newer, wellgraded trail, high on the west slope, takes you more or less directly to the summit. The newer trail, carved into



the mountain about three years ago, is a great improvement over the primitive ridge-line path previously followed by hikers.

Find a place to park near the corner of Mission Gorge Road and Golfcrest Drive. On the shoulder of Mission Gorge Road, just east of Golfcrest, find the narrow trail that wastes no time in going straight up a ridge to the east. One half mile (and 600 vertical feet) later, you come upon a wider, maintained section of trail. Continue climbing on an easier gradient and pass a side trail going northeast up to the rocky summit of Pikes Peak.

Needing a saddle just south of Pikes Peak, the trail veers right (south) and maintains a steadily rising, gently curving course high on the west side of the ridge leading to Cowles Mountain. Chaparral-clad slopes fall away on your right to the curving streets and toylike houses of suburbia, which seem to lap at the foot of

the mountain. On spring mornings, when a low elevation marine layer blankets the lowland and the suburban sprawl disappears, the distant, rumbling roar of traffic floats up and reminds you of your place amid the city.

When you reach the summit you can either retrace your steps, 3.2 miles for the round trip, or instead, for a longer, round about return, follow the main Cowles Mountain trail down the south side to Niwaga Road and Golfcrest Drive, then the sidewalk along Golfcrest Drive back to your starting point.

West Island Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN)

Banka Historical Museum, the museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements the district's 1918 fire engine, and bound copies back to the 1970s of the *Chula Vista Star News*. Find the museum at 4035 Bonita Road. Dial 619-267-2141 for additional information. (BONITA)

Chinese Historical Museum, current exhibits include "The Taro of the 20th Century in China," and others focusing on Chinese-American veterans, the Chinese letters and historical artifacts from old Chinatown sites, and other objects relating to Chinese history and culture. See the show through Sunday, June 30. The museum is located in a building originally built in 1927 for the San Diego Historical Society's photograph archives, continues through Saturday, August 14, with San Diego's at work throughout the past 100 years. For further information, call 619-240-6916. (CHULA VISTA)

Command Museum of MCRB, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Boer Rebellion. The museum is located in Building 26, just inside Gate 4, off Pacific Highway. 619-524-6008. (MCV)

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include locating, collecting, docu-

menting, and preserving historical gas, steam, and vice powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. 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 Avenue. For further details, call 760-941-1791. (WEST)

Creations Museum, a museum contrasting the evolution and creation world news found at 10946 Woodland Avenue North. For more information, call 619-448-9900 x231. (SANTEE)

George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Romanesque garden. Built for civic leader and department store founder George Marston and his family, by San Diego architect William Hebbard and Irving Gill, the Marston house design is in keeping with the early 20th-century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3925 Seventh Avenue. 619-298-2142. (HILLCREST)

Houses of Pacific Relations, International Cottages, are open every Sunday from noon to 4 p.m. to present 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. 619-238-1233. (BALBOA PARK)

Museum of San Diego History, the museum features permanent exhibits central, the California Sequi-centennial, the museum's new "Cold

Warfare exhibit, and the museum's new "Cold War" exhibit.

San Diego Maritime Museum, the museum features permanent exhibits 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 *Suez of India*, the 1936 San Francisco ferryboat *Barclay*, and the 1904 Scottish steam yacht *Medea*. There are also nautical exhibits, ship carpentry, model building, ship in bottles, woodcarvers, and a complex research library.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

San Diego Museum of Man, unravels the mysteries surrounding the age-old art of mummification in the exhibit "Mysteries of the Mummies." Among the treasures featured in the exhibit are a multitude of mummified bodies and hundreds of related artifacts such as amulets, scrolls, sacred skulls, and shrunken heads. Egyptian, Preuvian, and Mexican mummies are featured in the exhibit, which includes animal and human relics, as well as two life-sized figures of a man and a woman. The museum is located at 1700 La Jolla Village Drive. 619-437-7200. (LA JOLLA)

San Diego Natural History Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building

ANTHEM FOR DOOMED YOUTH

What passing-bells for those who die as cattle? Only the monstrous anger of the guns. Only the stuttering rifles' rapid rattle. Can patter out their hasty orisons. No incense there; no prayers nor bells. Nor any voice of mourning save the choirs—the shrill, demmented choirs of wailing shells; And bugles calling for them from sad shores.

What candles may be held to speed them all? Not in the hands of boys, but in their eyes Shall shine the holy glimmers of goodbyes. Their flowers the tenderness of patient minds. And each slow dusk a drawing-down of blinds.

—Wilfred Owen (1893-1918)

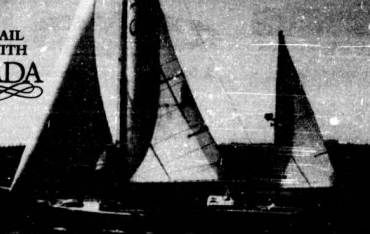
The museum features glimpses of Chula Vista's past; the opening exhibits include lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Day Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-240-6916. (CHULA VISTA)

Ever! Unlaid Stories of the California Gold Rush, through Friday, June 11. The touring exhibition of photographs, information panels, and artifacts tells the story of the handsome man who discovered California fountains in the mid-1800s. The impact the "Ferry-Niners" had on San Diego and the Julian gold rush (in the 1870s) are examined as well.

San Diego: All in a Day's Work, a photographic exhibit taken from the over 2 million images in the San Diego Historical Society's photograph archives, continues through Saturday, August 14, with San Diego's at work throughout the past 100 years. For further information, call 619-238-1233. (BALBOA PARK)

San Diego Automotive Museum, through Sunday, May 30, see "Off-Road Vehicles: Forging a Legacy of Hardness and Determination," offering a look back at the history of the sport utility vehicle (SUV). Vehicles featured include a 1942 Ford GPW, the predecessor of the Jeep, a Koolhaugen in an M42 Mighty Mite, a Chevrolet Fast-Attack Vehicle and several off-road race champions. More than 60 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Skyline. 619-231-2886. (BALBOA PARK)

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building



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NEIL DIAMOND

July 31

Neil Diamond July 31

Del Mar Fair Concerts

- July 31: Neil Diamond
- Aug 1: The Grateful Dead
- Aug 2: The Grateful Dead
- Aug 3: The Grateful Dead
- Aug 4: The Grateful Dead
- Aug 5: The Grateful Dead
- Aug 6: The Grateful Dead
- Aug 7: The Grateful Dead
- Aug 8: The Grateful Dead
- Aug 9: The Grateful Dead
- Aug 10: The Grateful Dead
- Aug 11: The Grateful Dead
- Aug 12: The Grateful Dead
- Aug 13: The Grateful Dead
- Aug 14: The Grateful Dead
- Aug 15: The Grateful Dead
- Aug 16: The Grateful Dead
- Aug 17: The Grateful Dead
- Aug 18: The Grateful Dead
- Aug 19: The Grateful Dead
- Aug 20: The Grateful Dead
- Aug 21: The Grateful Dead
- Aug 22: The Grateful Dead
- Aug 23: The Grateful Dead
- Aug 24: The Grateful Dead
- Aug 25: The Grateful Dead
- Aug 26: The Grateful Dead
- Aug 27: The Grateful Dead
- Aug 28: The Grateful Dead
- Aug 29: The Grateful Dead
- Aug 30: The Grateful Dead

San Diego Theatre

- July 31: Neil Diamond
- Aug 1: Neil Diamond
- Aug 2: Neil Diamond
- Aug 3: Neil Diamond
- Aug 4: Neil Diamond
- Aug 5: Neil Diamond
- Aug 6: Neil Diamond
- Aug 7: Neil Diamond
- Aug 8: Neil Diamond
- Aug 9: Neil Diamond
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William Heath Davis House Museum, and be the oldest surviving structure in the new town area of downtown San Diego. It is a well-preserved example of a pre-framed lumber "salt box" family home shipped from around Cape Horn in 1850. Find the museum at 410 1/2 Land Avenue. Fourth Avenue. 619-233-4992. (DOWNTOWN)

MAY 1999

Inauthentic Authenticity

Hazelzet must have done all this on purpose.

Early music — you just never know what you're getting into. Earlier in the century, music from the Baroque period and before was played on modern instruments, and it tended to be performed in a manner more suitable to Brahms or Rachmaninoff. Then historical authenticity was discovered, and soon we were hearing period instruments in all their exotic rawness, with performance styles dictated by academic research and often rigidly devoid of normal musical values. More recently, performers of medieval, Renaissance, or Baroque music have managed to integrate a fluent technical mastery of the old instruments, a well-tutored and judicious historical consciousness, and a flexible sense of what real music should sound like. These days, the best early music players allow themselves to be guided more by the actual experience of making this music come alive: they give due respect to the performance theories unearthed by music historians, but — like all good musicians, in any style — their ultimate authority is their own inherent musicianship.

REVIEW

JONATHAN SAVILLE

so much more present and vivid. Or is Hazelzet's instrument, the transverse flute, an innately feeble music-maker? The Baroque *flauto traverso*, with only a single depressible key, an unevenly tempered scale, and maddeningly soft, wavery, watery sonority with pitches that often sound just a bit off — all the more so to ears used to the Baroque instrument's technically far more advanced, silver-bodied successor. The *flauto traverso* was indeed the instrument for which Bach, Handel, Vivaldi, and Telemann composed their flute music, and if we want to hear that music the way the composers conceived it, we have to have performances on the Baroque (rather than the modern) flute, and we have to have musicians who know how to play it right. It's possible, of course, that (to paraphrase Ogden Nash)

the *flauto traverso*, is clearly understood. Is an ill wind that nobody blows good. But in fact there are quite a few flautists these days who are in full command of the instrument's resources, brilliantly coping with all its daunting technical difficulties. Wilbert Hazelzet is certainly of that number, producing a smooth tone, managing rapid passage work with great facility, and minimizing the pitch problems as much as is possible. If you merely wanted to hear the notes of these Bach pieces, played accurately and agilely, Hazelzet would have been your man (as for many members of the audience he no doubt was).

At the same time, in his attitude toward Baroque music the Dutch musician seemed trapped in the narrow theoretical approach of half a century ago. He emphasized a monotonous evenness of rhythm. He emphasized a monotonous evenness of dynamics, playing almost always at an unchanging level of loudness, as though he were the flute pipes on a Baroque organ and naturally incapable of varying the volume. The imitation of the organ extended even to the coolness and whiteness of the sound, without vibrato. And he avoided any space! This is not a negligible problem in such concerts, and it is no wonder that closely mixed recordings of the same instruments can sound

normal in modern flute playing. He must have done all this on purpose, under the impression that he was re-creating the authentic sound of Baroque flute music.

But it is not necessary to play Baroque music this way, and the same level of technical skill, but his phrasing is far more alive, a rising sequence gets louder as it gets higher, the rhythm has a supple, resilient pulse, and the music always seems to be going somewhere, rather than just codding in place. He manages this revivification of the music without any exaggerations and without ever getting out of the style. But he makes the music sound like Bach — and how can a performance of Bach be called "authentic" if it can't do that?

Hokler in his approach is the glorious Masahiro Arita, who plays the *flauto traverso* as though he were a fiery Baroque singer with a throbbing human passion in his voice. (Listen to Arita's CDs of French and German Baroque flute music.) And once the listener has gotten that far, perhaps it will not be thoroughly shameful to admit that the Bach flute sonatas can sound splendid on a modern flute, especially when it is played — in wonderfully authentic style — by such artists as Jean-Pierre Rampal or Robert Stallman. The authenticity lies not in a mechanical reproduction of what are supposed to be the performance practices of 300 years ago, but in an inner identification with the shape and meaning of the music and with the spirit of the composer and his age.

If we are talking about authenticity by the way, it is worth pointing out that more than half the items on the Hazelzet-Ogg program were not authentic flute compositions by J.S. Bach. The muddled program scarcely made this clear. The work often identified as "Suite in G for *traverso solo*," and mistakenly given the Bach Werke Verzeichnis number of 1008 was in fact the First Suite for Flute, BWV 1004, for flute and continuo. It is really a soundly awful on an instrument so alien to its idiom. The so-called Sonata in D Minor, BWV 1030, (*traverso* and harpsichord) was ac-



Wilbert Hazelzet

Wilbert Hazelzet, Baroque flute; Jacques Ogg, harpsichord
St. James by-the-Sea (San Diego Early Music Society)
J.S. Bach, Sonata in A, BWV 1032; Suite in G, BWV 1007; Sonata in D Minor, BWV 1030; Suite in D, BWV 1028; Sonata in D Minor, BWV 1030.

tually the Organ Sonata No. 3, of which the contrapuntal interplay of the two treble lines is far more effective in the work's original form, or in Robert King's pungent arrangement of it as a trio sonata for oboe, violin, and continuo (for the issue here is not the perfectly common Baroque practice of rearranging pieces for other instruments, but rather the musical quality of the result). And in the second half of the concert (which I did not hear), the programmed Sonata in D ("traverso

Calendar

CLASSICAL MUSIC

Inauthentic Authenticity

Hazelzet must have done all this on purpose.

Early music — you just never know what you're getting into. Earlier in the century, music from the Baroque period and before was played on modern instruments, and it tended to be performed in a manner more suitable to Brahms or Rachmaninoff. Then historical authenticity was discovered, and soon we were hearing period instruments in all their exotic rawness, with performance styles dictated by academic research and often rigidly devoid of normal musical values. More recently, performers of medieval, Renaissance, or Baroque music have managed to integrate a fluent technical mastery of the old instruments, a well-tutored and judicious historical consciousness, and a flexible sense of what real music should sound like. These days, the best early music players allow themselves to be guided more by the actual experience of making this music come alive: they give due respect to the performance theories unearthed by music historians, but — like all good musicians, in any style — their ultimate authority is their own inherent musicianship.

REVIEW

JONATHAN SAVILLE

so much more present and vivid. Or is Hazelzet's instrument, the transverse flute, an innately feeble music-maker? The Baroque *flauto traverso*, with only a single depressible key, an unevenly tempered scale, and maddeningly soft, wavery, watery sonority with pitches that often sound just a bit off — all the more so to ears used to the Baroque instrument's technically far more advanced, silver-bodied successor. The *flauto traverso* was indeed the instrument for which Bach, Handel, Vivaldi, and Telemann composed their flute music, and if we want to hear that music the way the composers conceived it, we have to have performances on the Baroque (rather than the modern) flute, and we have to have musicians who know how to play it right. It's possible, of course, that (to paraphrase Ogden Nash)

the *flauto traverso*, is clearly understood. Is an ill wind that nobody blows good. But in fact there are quite a few flautists these days who are in full command of the instrument's resources, brilliantly coping with all its daunting technical difficulties. Wilbert Hazelzet is certainly of that number, producing a smooth tone, managing rapid passage work with great facility, and minimizing the pitch problems as much as is possible. If you merely wanted to hear the notes of these Bach pieces, played accurately and agilely, Hazelzet would have been your man (as for many members of the audience he no doubt was).

At the same time, in his attitude toward Baroque music the Dutch musician seemed trapped in the narrow theoretical approach of half a century ago. He emphasized a monotonous evenness of rhythm. He emphasized a monotonous evenness of dynamics, playing almost always at an unchanging level of loudness, as though he were the flute pipes on a Baroque organ and naturally incapable of varying the volume. The imitation of the organ extended even to the coolness and whiteness of the sound, without vibrato. And he avoided any space! This is not a negligible problem in such concerts, and it is no wonder that closely mixed recordings of the same instruments can sound

normal in modern flute playing. He must have done all this on purpose, under the impression that he was re-creating the authentic sound of Baroque flute music.

But it is not necessary to play Baroque music this way, and the same level of technical skill, but his phrasing is far more alive, a rising sequence gets louder as it gets higher, the rhythm has a supple, resilient pulse, and the music always seems to be going somewhere, rather than just codding in place. He manages this revivification of the music without any exaggerations and without ever getting out of the style. But he makes the music sound like Bach — and how can a performance of Bach be called "authentic" if it can't do that?

Hokler in his approach is the glorious Masahiro Arita, who plays the *flauto traverso* as though he were a fiery Baroque singer with a throbbing human passion in his voice. (Listen to Arita's CDs of French and German Baroque flute music.) And once the listener has gotten that far, perhaps it will not be thoroughly shameful to admit that the Bach flute sonatas can sound splendid on a modern flute, especially when it is played — in wonderfully authentic style — by such artists as Jean-Pierre Rampal or Robert Stallman. The authenticity lies not in a mechanical reproduction of what are supposed to be the performance practices of 300 years ago, but in an inner identification with the shape and meaning of the music and with the spirit of the composer and his age.

If we are talking about authenticity by the way, it is worth pointing out that more than half the items on the Hazelzet-Ogg program were not authentic flute compositions by J.S. Bach. The muddled program scarcely made this clear. The work often identified as "Suite in G for *traverso solo*," and mistakenly given the Bach Werke Verzeichnis number of 1008 was in fact the First Suite for Flute, BWV 1004, for flute and continuo. It is really a soundly awful on an instrument so alien to its idiom. The so-called Sonata in D Minor, BWV 1030, (*traverso* and harpsichord) was ac-

tually the Organ Sonata No. 3, of which the contrapuntal interplay of the two treble lines is far more effective in the work's original form, or in Robert King's pungent arrangement of it as a trio sonata for oboe, violin, and continuo (for the issue here is not the perfectly common Baroque practice of rearranging pieces for other instruments, but rather the musical quality of the result). And in the second half of the concert (which I did not hear), the programmed Sonata in D ("traverso

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and harpsichord", BWV 1028, was an arrangement — like the other arrangements on this program, not by Bach — of the Second Sonata for Viola da Cambra and Harpsichord. What Hazelzet made of that I cannot say, and I do not think.

CLASSICAL LISTINGS

Contributors to the Reader's Guide to Classical Music must be reviewed by 5 p.m. Friday to work prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, site, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader's Guide. Classical Music, P.O. Box 8808, San Diego, CA 92168-0808. Fax: 619-594-2401. Information to 619-881-2401.

Instrumental Music Students of Leon Negreros and Parvati Kulkarni play a concert of ensemble chamber music at 8 p.m. on Sunday, May 30, in Erickson Hall at UCSD's Mandeville Center. Students will offer a mixed repertoire of classical music for violin and viola. Admission is free. 619-534-5604. LA JOLLA

The Spring Concert and evening by the Cathedral Chorists and St. Cecilia Choir at St. Paul's Cathedral is set for Sunday, May 30, at 5 p.m., featuring the Gabriel Faure "Requiem." Saint Paul's is located at 2728 Sixth Avenue (at Fifth and Nurem). An offering will be received. For information, call 619-298-7261.

"Vasant 99" (Joy of Spring) is an evening of Indian classical music featuring Karish Sahasrabudhi on sitar and Arup Chatterjee on tabla, slated for Sunday, May 30, beginning at 8 p.m. in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Sebnah is acclaimed as one of the foremost disciples of Pandit Ravi Shankar, performing extensively in India and abroad. Tickets are \$15 general. For information, call 619-890-6644. LA JOLLA

The Feast of the Most Holy Trinity is commemorated during the choral evening at 5 p.m. on Sunday, May 30, at the Trinity Episcopal Church, 1320 Date Street, at Fourth Avenue. Admission is free. Offering will be received. For information, call 760-741-1629 or 760-738-1891. ENCINITAS

And the Winners Are... The Musical Merit Foundation Scholarship's winner concert is set for Sunday, May 30, at 12 p.m. at the First Presbyterian Church (1320 Date Street, at Fourth Avenue). Admission is free. For information, call 619-465-5433. DOWNTOWN

Patriots United The annual Memorial Day Weekend Patriotic Concert by civic organizer Robert Plimpton is set for Sunday, May 30, at 2 p.m., at the Sprinkles Organ Pavilion, 619-702-8138. Free. (BALBOA PARK)

A Vocal Music Concert is planned on UCSD's Mandeville Auditorium on Tuesday, June 1, at 8 p.m., with music by the UCSD Chamber Singers and the UCSD Concert Choir, led by Philip Larson. The program features Bach's "Lauten Solo," 18th Century French art songs, "Ziel" and Hayden's "Lord Nelson Mass" in D Minor. Tickets are \$5 general. Use 619-534-5304 for more details. LA JOLLA

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- Friday, June 4 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Saturday, June 5 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Sunday, June 6 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Monday, June 7 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Tuesday, June 8 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Wednesday, June 9 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Thursday, June 10 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Friday, June 11 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Saturday, June 12 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
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- Wednesday, June 16 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Thursday, June 17 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Friday, June 18 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Saturday, June 19 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart
- Sunday, June 20 • 8:00 pm **Concerto for Flute, Clarinet, and Cello** by Wolfgang Amadeus Mozart

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Calendar ART

ART LISTINGS

Contributions to the *Beats*' guide to an gallery reception must be received by 5 p.m. Friday the work prior to publication by consideration. Do not phone. Send a complete description of the work, including the date, time, cost, the precise address where it is to be held (including neighborhood or contact phone number including area code), and a phone number for public information to Reader Art, P.O. Box 85401, San Diego CA 92186-5003. Or fax information to 619-481-2401.

GALLERIES

"The Art of Obsession" opens at the David Zupf Gallery with a reception for artist People Bocciano at 6 p.m. on Friday, May 28. It is a solo exhibition and installation with collages and paper, "surrealist" constructions that contain family photographs, butterflies, and other found objects. In addition, the artist has constructed a child-sized bedroom that shows her childhood memories and "the reality of the schizophrenic personality." See this show through Saturday, June 19. Gallery hours are noon to 5 p.m. on Thursday through Saturday and by appointment. The gallery is located at 2409 Ketter Road, west of I-15. For information, call 619-232-5004. (DOWNTOWN)

Expressive Impressionist Art and to evoke "both wonder and familiarity" by Donna Bunk is on exhibit through next Thursday, June 8, at the 101 Artists Colony; there's a reception planned at 4 p.m. on Friday, May 28. Find the gallery at 897 South Coast Highway, in the Lumberyard. Regular gallery hours are 11 a.m. to 6 p.m. Monday through Saturday, 11 a.m. to 5 p.m. Sunday. For more information, call 760-632-9074. (INGLESIDE)

"Name, a Beauty" is an exhibit of paintings by Truong Binh Cam, who says he paints "things in nature that make me grateful to be alive." The show at the Inclusive Gallery, with gallery opens with receptions from noon to 9 p.m. on Saturday, May 29, and from noon to 5 p.m. on Sunday, May 30. The show closes on Tuesday, June 15. Find the gallery at 3008 Grand Avenue #308. 619-531-2027. (LA JOLLA)

The Mixed-Media "Kama" Series by Carl Proeber is on exhibit at the La Jolla Art Association Gallery, along with watermedia paintings by Mary Scarborough and the Chinese brush paintings of Carmen Menendez through Sunday, June 6. You're invited to a reception for the show on Saturday, May 29, from 4 to 8 p.m. The gallery is found at 7917 Grand Avenue #10. 619-590-3901. Gallery hours are noon to 5 p.m. daily. (LA JOLLA)

ART MUSEUMS

California Center for the Arts, Museum. Ansel Adams lived his entire life in California (1902-1984), and during his 50-year career he photographed many areas in the state, although his major work was in the Sierra Nevada, are arguably his best work. In Ansel Adams & California, approximately 50 of Adams' California images are gathered, including vignettes, a portfolio of Adams' work, along with his familiar images of the Golden Gate, rural agricultural areas, wild flowers,

architecture, and urban views. The show includes early and later prints of the same or similar subjects, with differences in scale, paper, tonal value, and cropping apparent to demonstrate how the photographer's aesthetic concerns shifted over the course of his career. See the exhibit through Sunday, September 5.

Concurrently, the museum presents a complementary exhibition entitled "California: A Second Glance," examining the cultural and physical landscape of California through the work of artists said to "question the classic images and familiar stereotypes which have defined the Golden State throughout its history." The five artists featured in the show are Wick Alexander (paintings), Barbara Sexton (drawings), John Higgins (photographs), Edward Ruscha, and Johnny Coleman (installation). This show concludes on Sunday, August 29. Find the center at 140 North Francisco Boulevard (at Valley Parkway). 760-738-4120. (ESCONDIDO)

Mingqi International Museum of Folk Art. In ethnology, art is an important part of the healing process. In "Art That Heals—The Image as Medicine in Ethiopia," view 50 such objects, including parchment scrolls to combat diseases created by Ethiopian Orthodox Christian Falasha (Jewish), and Muslim clerics who have been instructed in "the secret art of healing." Commissioned by patients and prepared specifically for them, the length of the scrolls reflects the patient's height and the design their ailment. Historically, these personalized scrolls were destroyed when the patient had no more use for them, but many have survived, and some are included in this exhibition. The show—concluding on Sunday, May 30—also includes ointments, icons, and crosses related to this art of healing.

Objects From "The Nippon-Mingqi Collection," selections by the local "art furniture" movement. This furniture design, often combining other and sculptural elements, is highlighted in "Furniture Redefined," concluding at the museum through Sunday, June 6. The museum is located at 204 Pier View Way. 760-721-2787. (OCEANSIDE)

San Diego Historical Museum. Sculptor Donald Hord was the first San Diego artist to win two Guggenheim awards, among many other honors. His art, furniture, sculpture, and painting are featured in "Donald Hord: A Life in Art," concluding on Sunday, June 6. The museum is located at 1400 La Jolla Village Drive. 619-534-2222. (LA JOLLA)

Museum of Contemporary Art, Downtown. The museum's collecting activity is documented in "Selections from the Permanent Collection to the 1960s." The exhibition features environmental installations: Sparer Jaeger, along with Robert Rauschenberg, along with work by Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Carl Andre, John McCracken, Agnes Martin, Ellsworth Kelly, Robert Rauschenberg, and Wade Rouse, October 18. The museum is found at 1644 Third Street. 619-232-8203. For information, call 619-239-0003. (BALBOA PARK)

San Diego Museum of Art. The museum's permanent collection includes Italian Renaissance paintings, Spanish oil masters, paintings, American art, 19th-century American painting and sculpture, and the Weisman Gallery of Contemporary California Art. 619-534-2222. (BALBOA PARK)

Timken Museum of Art. The museum's permanent collection includes American modernism, including American abstract painting, and Russian icons. For information, call 619-239-5556. (BALBOA PARK)

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Calendar THEATER

THEATER LISTINGS

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

Abundance
It's hard to see why Beth Henley's first Western wasn't a smash hit on Broadway. It got lucky, to folkwear reviews. But then again, 90-plus percent of New York's theater critics are male, and Abundance has an undignified view of the gender. The title refers to the lure of the Wild West in 1868. Ben Johnson and Macon Hill, small-order brokers, have come to the Wyoming Territory to see "the Elephant," and live their dreams. Imagine the opposite of a heroic cowboy movie: For 25 years, the women experience empty choices, hardship, betrayal, and grief. Typical of Beth Henley, however, the play is as funny as any comedy—individual lines can make you laugh and weep—and achieves a quiet poignancy in the end. Directed by Christina Courtenay, Abundance abounds with talent at the North Coast Rep. D. Candis Fiske's excellent Best runs the rodics of emotional extremes, as does Gina Torrecilla's Macon. One character's moving forward; the other's in reverse: guns which is which. On opening night the male actors beamed on and off (and the light score looked months away from credibility), though each—Jim Johnston, Tom Lick, and Russell Copley had strong moments. And the design work's outstanding. Marty Burnett's set, which takes its cue from the play's first line, creates a prairie vast on a set that's small stage. Peter Smith's lighting and Laurie Blackard's Old West costume enhance. And Michael Roth's score (feisty fiddles and sawtooth) is first-rate.

Angels in America, Part One
A good news, bad news: Angels in America is the best American play in at least two decades. It's a two-part epic about the mid-1980s, in which " AIDS." Republican turns against Republican, gay against gay, husband against wife. In part two, Kushner imagines new combinations of unlikely allies. Part one is a three-act amalgam of portending medicine, high tragedy, and love comedy. The tone, with many cracks as a fulltilt, mirrors the play's theme: On opening night, Disenchantment hadn't asked the rocks to stand still. The actors give their roles a single, usually comic tear and lacked the dimension and grandeur of the drama. They got the drama there were even times when some characters were saying "I'm not a count of the sound of receding ocean waves" place, on the occasional thump of objects colliding backstage, Disenchantment gets a

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On the Map II: No Exit
Picture Hell: fire and brimstone, big-red demons with pitchforks, the myriad damned in agony...
THEATRE IN OLD TOWN, THROUGH JUNE 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 1:00 P.M. AND 4:00 P.M. SPECIAL HOLIDAY SHOWS: MAY 31 AT 1:00 P.M. AND 4:00 P.M. LINDO LAKE PARK, SATURDAY, JUNE 5, AND SUNDAY, JUNE 6, 1:00 P.M. AND 4:00 P.M. FOR INFORMATION CALL 619-299-9756.

JUNE 20, TUESDAY THROUGH SUNDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

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Vintage Theatre calls Robert Salsbery's mythological epic a "work-shed" production...
VINTAGE THEATRE, THROUGH JUNE 27, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M.

On the Map II: No Exit
Picture Hell: fire and brimstone, big-red demons with pitchforks, the myriad damned in agony...
THEATRE IN OLD TOWN, THROUGH JUNE 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 1:00 P.M. AND 4:00 P.M. SPECIAL HOLIDAY SHOWS: MAY 31 AT 1:00 P.M. AND 4:00 P.M. LINDO LAKE PARK, SATURDAY, JUNE 5, AND SUNDAY, JUNE 6, 1:00 P.M. AND 4:00 P.M. FOR INFORMATION CALL 619-299-9756.

world. He succumbs to drugs, however, and loses his way...
SAN DIEGO PLAYHOUSE, THROUGH JUNE 1, THURSDAY THROUGH FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 6:30 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 1:30 P.M.

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The Five Hills Players present William Van Zandt and Jane Millmore's slapstick comedy about a struggling writer who dupes his millionaire father into believing he spent the last eight years in medical school...
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Picasso at the Lapin Agile
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Forever Plaid
The four harmonizers in search of plaid sport coats are in their third year at the Theatre in Old Town...
THEATRE IN OLD TOWN, THROUGH JUNE 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 1:00 P.M. AND 4:00 P.M. SPECIAL HOLIDAY SHOWS: MAY 31 AT 1:00 P.M. AND 4:00 P.M. LINDO LAKE PARK, SATURDAY, JUNE 5, AND SUNDAY, JUNE 6, 1:00 P.M. AND 4:00 P.M. FOR INFORMATION CALL 619-299-9756.

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MAY 1999

Calendar
MUSIC SCENE

blurt

continued

"You know how sometimes you're reading along and find certain words and you think that you've found something? Giving Tree were two words that I found that I just put together. Later I found out from my drummer [Mark Branner] that it was an actual children's book. He went out and bought it for me to read. The connection everyone will probably make with the band is with the book. But that's okay because it's a good book. We thought about changing the name, but now I don't think we will." —K.L.

I sit down with four wannabe goth-hipster groups of the band Graveyard Whispers. I'm interested in one of the kids because during the show he wore black electrical tape all over his face, kind of like a mask, except there didn't seem to be any rhyme or reason to how the tape was arranged.



GRAVEYARD WHISPERS

"That's an original bitmark," says the teen, calling himself Colin the Darque. He is a tall, gangly boy. During the show he got jumped in a mock crucifixion. (A handful of teens pretended to drive a three-foot candy cane stake into his heart. The candy cane looked like a leftover lawn decoration from Christmas.)

Colin explains his electrical tape. "Stan branished me to distinguish me from mere mortals." "How old are you?" I ask. "666 years old."

"We're working on getting **Blink-182** for our senior picnic."

Poway High School's ASB director Robert Kachele wasn't kidding when he was

"Where do you go to school?"

"I don't. I'm enlisted in the Army of Death." The other three teens, Morris Graverobber, Lord Giovanni Lou Dracu and Live Spelled Backwards, let Colin dominate the conversation. They all claim to be rabid followers of Graveyard Whispers, who are the "pioneers of wrath" music, according to Colin.

The band has given me their debut tape, which comes in a black velvet-covered manila envelope and includes a velvet-wrapped clove cigarette inside. In one of the songs, "Evil Eyes," Williams intones, "Smoke their velvet cloves, stay out of the sunlight."

The man who gives the samples for Graveyard Whispers, Christopher Upside-Down Cross, tells me the groups are from Orange Glen High School in Escondido.

"I have any further evil

questions," I say to Colin, as I take down his phone number, "would your mom be the one answering the phone?" He looks sheepish and says, "If she does answer, be careful, her voice is deadly to human beings." —R.B.

"How old are you?" I ask. "666 years old."

OVERHEARD IN SAN DIEGO: SPORTS DOME 5/15



JAY ALLEN SANFORD

laying out plans for one of San Diego's hottest alt-rock bands to play for an end-of-year student appreciation party. Bink-182 has already played PHS.

"(Guitarist) Tom DeLong attended Poway High," said Kachele, the driving force behind Poway High's reputation as a Rock 'n' Roll High School. "When I roll into this position, Tom used to come into my office a lot. At the time he was driving a truck. He had me listening to the demo cassette for *Chester City*. When it came out I got one of the first five (CD) copies."

Thanks to Kachele's pro-music policy for national recording artists and local bands.

"We usually bring in two a month," said Kachele about his live rock, R&B, and reggae gigs. "We have a natural amphitheater that is great for bands. Steve Poltz was a highlight. The River Fenns tour were shot on our campus with our cheerleaders."

After five years and "lots and lots of music," Kachele is stepping down as ASB director. He leaves a legacy of openness and student

involvement that many of his colleagues have said could be used as a model to avoid another Columbine.

"You'd be surprised how many times we've been told that. We have created a different environment here. How many times do we stereotype skateboarders and punk rockers as civil disobedient-type people? We were trying to break down some of those stereotypes. Plus we gave the kids a fun atmosphere so that it would be a place they would want and go to and sit through six hours of classes. Frankly, I wish there had been something like this when I went to high school," said the 1987 San Marcos High graduate.

Surprisingly, Kachele says he has received no complaints from the community, even when he hosted aggressive-sounding bands like Pivv, which has been known to inspire mosh pits at other venues. Keeping order was simple, says Kachele.

"We try and treat the bands real well and talk to them ahead of time. When we have a band that could cause anxious attitudes, we talk to them and we treat each other like adults. This is not SOMA. We always have tried to bring

a positive vibe. We had the hardcore punk band the Deviates. They were the coolest guys — very polite."

"I've had a few battles with the administrators. One time we had Buckfast Superbe, and one of the band members lit up a cigarette on campus. There was a big stink over it, and I said, 'Okay, fine, if you don't want music, then no more bands.' The kids went into an uproar. They started petitions. There were articles in the student newspaper. They asked why are we getting disciplined for this one mistake? I don't think the administration understood how important music was to the kids. The bottom line is that kids craft their identities based on musical influences. We used that as a positive force to bring people together." —K.L.

CD reviewers: Billas, *Castles in Time* (Captain Void Records)

It is rare and very refreshing to encounter a CD release without an e-mail address, which we all know by now is no address, not even a virtual address, it's nowhere — no where! — only a locational raise, a

geographic red herring, a way of hiding the OPPOSITE of access.

The boys in Bliss, who know their way through such shock and five, offer instead an old-fashioned phone number (619-793-8210). Give 'em a call tonight — JD, Judd, and Jon — I bet if you want they'd talk to you about LOTS OF THINGS. For instance: music.

Oh, their music? Well, they sound like a decent enough 1979 band. What year's it — let me find my calendar, it's in the other room — oh, hey, it's '99. Well, 20 years, that's not so bad... —R.M.

Contributors: Russell Bauder, Ken Leighton, Richard Metzler, Jay Allen Sanford

Blurt is out at 619-235-3000, ext. 456, or send it to chickens@ix.netcom.com

POP MUSIC EDITOR
Insider Ball

CONTRIBUTORS
Gene Aronoff, David Bauder, Kristen Collier, William Crain, Ed Decker, Victor Esquer, Pam Fox, Kim Leighton, Ken Leighton, Richard Metzler, Alan Pennington, Jay Allen Sanford, Joe Sherman, Mark Woodell, Elaine Zimmerman

PHOTOGRAPHERS
Dave Allen, Randy Hoffman

CAMEL PAGE
(YOUR GUIDE TO URBAN NIGHTLIFE)



CAMEL CRAZE

Tio Leo's

5802 Mission St. 542-1462

He stands before me, producing unkillable tunes that soar through his guitar. Camel presents his former Stay Cal on Friday night, 5/28. Catch **Leo Rocker** as he fills out his lounge with "sax & shreds," and puts onlooker to those steady feet. 21 and over.

Brick By Brick

1130 Buenos Ave. 276-3953

Brick By Brick and Camel bring you the best of old school ska **The Specials** on Saturday, 5/29, back by overwhelming demand and performing all their greatest hits, including "Ghost Town." Special guest: **Danny Dean & the Home Wreckers** with **Grow**. 21 and over, as always.

Club Elements

1255 University Ave. 236-8100

Finally Camel has brought this planet an insane galactic spirit! This heavenly DJ-oriented scene is the world as I live. Throw on your halogen glasses and sensational materials. With the **Grand Opening** on Friday, 6/4, comes a new view to live by. 21 and over.

SRH Prods. & Clothing

973-9269

Falling to the ground of human existence, smoke rises with herbal thirst and energetic motions. At 9:30pm on Sunday, 5/30, **Kottonmouth Kings** arrive to ease the desire at the ocean front walk. Then Camel teams up with SRH for **Psycho Tuesdays** at Club 959 with **The Upbeat**. 21+

RISING SUN

Blind Melons

710 Garnet Ave. 483-7884

It's Monday, May 31st. You're kicked if it on the beach, the sun is beating down on your bare flesh. Escape for a while, and listen to the rising blues sounds of **The Red Gears**. As the evening sun dissipates, arrange groups of purely sweet creatures to meet you for **Blind Melons' Candy Bar**. 21 and over.

Winstons West

1921 Bacon St. 222-6822

Don't let the metropolitan lifestyle bring you down. Friday, 5/28, **World Tribe** opens for **Urban Dread**. Escape from this muddled reality and spark up your soul with this night of reggae. Saturday night, 5/29, prepare yourself for the outrageously sexy **SoulCatcher**. 21 and over, as always.

FALLEN MOON

Schooners Bar and Grill

959 Hornblend St. 272-2780

A new energy has been shot into Club 959 transforming the nightlife experience in PB. Friday, 5/28, **Slamk** and special guests add a little midnight bit. Monday, **Club Sugar Daddys** mixes pure sweetness with DJ **Billy Knight**. 21 and over.

Casbah

2501 Kettner Blvd. 232-HELL

Straight up tonight, 5/27, it's Truman's Water, soul-junk, **Jejune** and **Physics**. Friday, 5/28, **Dead Moon, Lazy Cowgirls** and **Lost Goat** are in. Saturday, 5/30, **The Mother Hips, Convo** and **Jackpot** bring you flashes of reality. And Monday, 5/31, **Supersuckers, Loaded** and **Tiltwheel** wrap it up. 21+



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MAY 1999



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COMING IN JUNE: BO CARLSBAD

Your Odds Are Really Slim and You Get Beat Up a Lot

"Hot Chicken Stew brought cowboy hats so they could get away with singing the blues."

On a slow Tuesday night in Winston's Beach Club where I was a figurehead band manager, I had an altercation. The band was packing its gear and the band's manager was collecting his pay from the doorman. Suddenly the band's manager had a tantrum. He accused the doorman, Steve, of skimming the cover charge. The guy was drunk on the free beer, shouting about how we were ripping him off.

SCENE ED DECKER

I knew the doorman wasn't skimming because there was nothing from which to skim. It was just a bad night. When he approached me, he was ready to throw a punch. Steve intervened and showed him hand to the ground.

A year later, I had another altercation. This time I was the band manager. I was sitting at a table with six friends who I had invited to see my band. The club's booking agent was angry because the band was starting late. She walked up to the table and grabbed me from behind.

"Don't you let this happen again," she shouted, her fingers wrapped around the base of my neck. "This is your band and you are responsible!"

I've seen it from both sides. There is an inherent rivalry between clubs and bands. Bob Speth, owner of downtown's 4th & B, gave me the club's point of view.

"There is a feeling from the bands that... we don't offer what they feel is just... However, we base the payments to a band on how much they will sell... I have yet to see in San Diego any much club owners in brand new Mercedes."

"Wouldn't you say that the musicians were struggling too? Maybe more?"

"They have a manager that gets a percentage, an agent that gets a percentage, then the money is split up by the members of the band, so... no, a band member doesn't make much money unless they are superstar status... I would definitely tell my kid, 'Don't be a musician... your odds are really slim and you get beat up a lot.'"

"[Band members]... are artists. Some aren't as good as others, but they are all artists. And just because the quality isn't there doesn't mean that the artists' temperaments aren't there. They get so emotionally wrapped up in trying to make it. Then you add a lot of work [performing] in front

of a lot of people, alcohol, and possibly some drugs, and you end up with a formula for somebody to go completely crazy."

"Who have you seen go crazy?"

"Country Dick of the Beat Farmers. He took his drums... and smashed them all.... Then he threw a bag of mushrooms up on the bar and said, 'I gotta get off these,' and walked out."

Johnny McDonald, the principal of Onionhead Productions, a San Diego-based entertainment booking agency, is also the band manager of San Diego's Soulcracker. He agreed with Speth that the artists have difficult egos to navigate.

"Bands... believe that the world revolves around them. The club owners... are the ones who bought them the club, the liquor license. They are the ones that pay for the electricity, the insurance, fill the place with liquor, hire security, and have cute waitresses with big tits... But my attitude is, look, you got a great bar and big-titted waitresses, but ultimately it's just a room until you put entertainment on the stage."

"It's called 'asses in seats' in the film business, and that's what our business is about. When you have 250 screaming people in there, they are not screaming over the nice security guys; they are not screaming over the... waitresses, or the electricity. They are screaming over the band."

McDonald told me about an incident at the Harley Davidson Cafe in Las Vegas.

"We fought with the club owner because he had a problem with the volume level. We weren't even onstage. It was the opening band. He yelled at the sound man to turn them down. Matt Johnson [Soulcracker's ex-sax player] said, 'Honey, why are you in a fit of rage? Five hours came up the stairs and grabbed Matt Johnson's beer and his hair.'"

"Do the clubs often complain about the artistic process? Like the volume or set lists?" I asked.

"Soulcracker has a very clear point in their contract: 'Soulcracker shall, at all times, have supervision and control over the services rendered and expressly reserves the right to control the manner, means, and details of the performance.' That basically says, 'We're Soulcracker."

Calendar MUSIC SCENE

We don't play Skynyrd covers, and we don't turn the volume down."

Alice Sinnett is the talent buyer for Brick By Brick. The local bands that play there on weeknights usually strive for weekend shows, ideally the opening slot for an established national act.

"Bands don't feel they have to promote their shows anymore," Sinnett said. "Then they complain because they don't get a weekend. But if they can't prove themselves during the week, they shouldn't be given a national show. They want flyers, to build their fan base, and create their show for them.... And that's not the way it works. If you see a band put all aspects of effort into it, you keep that in the back of your head, and you're, like, 'You know, they really tried. What can I do to help them?'"

"So when you tell them they are not going to get those elusive weekends, or national slots, how do they respond?" I asked.

"Well, I'm called a bitch every day," she snickered. "That means I'm doing my job.... A lot of bands think they are rock stars. I hear [local] bands talk about me all the time: 'Oh, she's such a bitch because she won't give me a Friday night.'"

"Nationally, I'm like a god. I'm not meaning that cocky... I'm treated so kindly by people on a national level... then you get local bands and you're bringing them into your home and, because they don't get what they want, they feel like they can disrespect it."

"Have you ever been called a bitch to your face?"

"Oh yeah. I don't tolerate that. No matter what level of [popularity they reach], they won't be allowed in here."

Of all the musicians I interviewed, Robbie Home was the most bitter and the least concerned about whether he was going to burn any bridges.



Bands vs. Bars

Locally he has played with Buddy Blue, Wise Monkey Orchestra, and Mercury Tea Company, and nationally he's played with Screamin' Jay Hawkins and Sheila E.

"Some clubs make so much fucking money from one or two nights of the week... Home complained, 'that it carries them through the month. So when they say they can't afford to give you any kind of guarantee... it's a bunch of bullshit. Croce's a perfect fucking example. Jesus Christ, they're selling \$20 to \$30 plates [and] three-dollar drinks, all night long. If you're booked with Croce's, they book you for three months! Then they say... you can't play anywhere in the Gaslamp under that name, during [those three months]. I don't think it's fair. If they were paying me the big bucks sure, I'll be exclusive. But fifty dollars a man—they can kiss my ass!"

Eddie Elias, Croce's manager of bars and marketing, responded to Robbie Home's comments.

"We're not forcing anyone to do anything about whether he was going to burn any bridges. We're telling [bands] our policy up front, and

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Cecilio & Kapono Tuesday, June 1 • 8:00
Acoustic Alchemy with special guest: Soles Friday, June 4 • 7:30
Mary Chapin Carpenter with special guests: Soles Friday, June 4 • 7:30
Shawn Colvin (solo acoustic) with special guest: Gale Gurtz Monday, June 7 • 7:30
Richard Elliot with special guest: Jon Leake-Walker Thursday, June 10 • 7:30
Grever Washington, Jr. with special guest: Tom Las Friday, June 11 • 7:00
Buddy Guy with special guest: The Braxton Brothers Thursday, June 10
Ray Charles Monday, June 14 • 8:00
Pat Benatar Tuesday, June 15 • 8:00
70s Soul Jam Stylistics, Dramatics, Oh-Leez, DeLonicas, Cuba Gooding & The Main Ingredient & Major Harris Wednesday, June 16 • 7:00
David Sanborn Thursday, June 17 • 8:00
Bobby Caldwell Big Band Friday, June 18 • 8:00
Gordon Lightfoot Sunday, June 20 • 7:30
Jerry Jeff Walker Thursday, June 24 • 8:00
Guitars & Saxes featuring Peter White, Kirk Whalum, Everette Hupp & Hank Azobiz Friday, June 25 • 8:00
Jim Brickman Sunday, June 27 • 7:30
Tender Intention Otmar Liebert & Luna Negra XL Tuesday, June 29 • 8:00

August
Chris Isaak with special guests: Benkei, Eric Sautter & The New Ambassadors Monday, August 2 • 8:00
The Robert Cray Band with "The Memphis Horns" Tuesday, August 3 • 7:30
Diana Krall Thursday, August 5 • 7:30
Dana Carvey Friday, August 6 • 7:30
John Lee Hooker with special guest: Benkei Sunday, August 9 • 7:30
Vince Gill Tuesday, August 11 • 7:00 & 9:00
Righteous Brothers Thursday, August 11 • 8:00
Tower of Power Friday, August 12 • 8:00
Cowboy Junkies with special guest: Lee Kestel Sunday, August 14 • 7:00
Manhattan Transfer Monday, August 15 • 8:00
Southside Johnny & The Asbury Jukes Tuesday, August 15 • 8:00
Nanci Griffith with special guest: Redkey Council Wednesday, August 17 • 8:00
Olivia Newton-John Thursday, August 19 • 8:00
Michael McDonald Friday, August 21 • 8:00
Dan Fogelberg Saturday, August 22 • 7:30
Stanz & Farah Sunday, August 23 • 8:00
Furphy featuring: Les Collins, Bob James, Nathan East & Harvey Mandel Wednesday, August 25 • 8:00
Stacy Winwood Saturday, August 27 • 7:30
Rick Springfield Friday, August 27 • 8:00
Tom Jones Sunday, August 29 • 8:00
Will Downing & Gerald Albright Monday, August 30 • 8:00
Donna Summer Tuesday, August 31 • 8:00

September
Martina McBride Wednesday, September 1 • 8:00
Dave Brubeck Quartet Thursday, September 9 • 7:30
George Benson Sunday, September 12 • 8:00
Chicago Tuesday & Wednesday, September 14 & 15 • 8:00
Bill Cosby Friday, September 17 7:00 & 9:00
Legends of Motown Monday, September 19 • 7:00
The Temptations, Martha Reeves & The Vandellas, & The Marvelettes Sunday, September 19 • 7:00
The Beach Boys Thursday, September 23 7:00 & 9:00
Dave Koz Sunday, September 26 • 8:00
George Carlin Tuesday, September 28 7:00 & 9:00

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Brandford Marsalis Quartet Friday, October 1 • 8:00
Hiroshima Friday, October 8 • 8:00
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Calendar
MUSIC SCENE

then we book them for three months... I don't see how any one can have a negative stance on it. One thing that I can tell you is that I pride myself on the way I treat musicians... We give an award to the musician the day of the year, not just one but two... and that band receives \$1000."

"Do you think it's fair to restrict bands from playing elsewhere when they play Crook?"
"If you got a band playing at your club on a Monday, and they play down the street on Tuesday... [that's] gonna cut down on the demand for that band... We have a good policy. We book you for three months. [We] advertise... [and we] put you in the music calendar, which goes out to 10,000 people."

Home had complaints about Buffalo Joe's as well, also in the Galamp.
"Buffalo Joe's says all they can have is country music," he asserted. "During the GOP convention, they had me [and my various bands] booked for about \$2500 worth of gigs. Then, two or three days before the first gig, they canceled all of them. They said their license wouldn't allow our kind of music."

"What was your kind of music?"
"We were playing funk and blues and jazz."
"Isn't that what they normally have there?" I inquired.
"I don't know what the problem was. They also would only let a certain amount of people onstage. If I were to book out on a club the night of, or the day before the gig, and I did that all over town, do you think I would get any gigs anywhere?"
I called Cassette Mannix, general manager of Buffalo Joe's, to get her response.

"The reason Planet Groove couldn't play was because they had eight members," she said. (Planet Groove is one of the bands in which Robbe Hanna is a member.) "Our license only allows six people onstage. I guess because if the band is too big they make too much noise. And the Galamp was trying to keep down the volume... I'm not making it up, and I do have a copy of it [the license]."

She also told me that the reason they couldn't play funk, blues, or jazz was because at the time their license had a "country music only" clause.
"The ABC [State of California Department of Alcoholic Beverage Control] was very strict about issuing licenses. It said they could only play country music. When Buffalo Joe's first opened it was called Injun Joe's. The original owner only intended to play country, so he didn't care."

"Why would the ABC care about what type of music you were playing?" I asked.

"I think at that time the Galamp was just starting to happen and they wanted to attract a certain type of crowd. Not that they didn't want young people, they just didn't want too much craziness. Probably because of you played the wrong type of music, like thrash metal, there would be problems. Hot Chicken Steve brought cowboy hats so they could get away with singing the blues."

Buffalo Joe's no longer has these restrictions on its license. According to Gene Barnes, district administrator of the ABC, "There is a statute that says there can only be so many liquor licenses per census tract based on population. And part of that statute says that if there's high crime or overconcentration [of liquor licenses] then there cannot be any new licenses there. [But] if the license applicant can show that there is public convenience or necessity to issue another one, then the department can make a recommendation to approve it. In this case [the original owner of Buffalo Joe's] showed that there was a need for the type of food they were going to sell and the type of entertainment they would provide."

In other words, there were no country music or barbecue joints in the Galamp, and Buffalo Joe's was going to provide those things.
Barnes added, "That stipulation has since been removed at the request of the license."
"So what do the bands do that really get on your nerves?" I probed.

"They pit the clubs against each other," she responded. "They say, 'This club is paying me this kind of money, and I want the same money from you.' And I know for a fact that they are lying because I talked to the other club owners."

In Mike Levin's book *How to Be a Working Musician*, he writes that the culprit, "when it comes to the lowering of band wages, are the groups that play their own material and whose primary motivation is to get signed to a record deal."

Scotty Blinn, singer/guitarist for the Mississippi Mudsharks, calls these bands "weekend warriors." Tom Essa, the Mudsharks' drummer, doesn't call them "weekend warriors." He calls them "bands who suck."

"The Belly Up runs it properly," asserted Essa. "They have one night set aside for bands who suck. It's called 'Neglected Bands' and you know going in there that these aren't professional bands. So the Belly Up is not killing their own bill by having shitty bands."
"I have my entire life to play in this city," said Rick K Andriole, former front of the band Hot Chicken Steve and presently in the Rick Andriole Brotherhood. "They're gonna have to treat me nicely because I love here. This is my home. I'll be playing at the same club, and they may go through four different owners, [but] I'll be there a lot longer than the business will."

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Calendar
MUSIC SCENE

Tip of the Brazilian Iceberg

You move your hips to the bossa nova in a smart white sleeveless dress or something in linen.

Brazil's genius is in its music. The country produced one great classical composer, Heitor Villa-Lobos, but its real brilliance and inexhaustible thrust is in its music of the streets, the barrios, the cafes and dance halls. The origins of the music are African and Portuguese with a share of native Brazilian Indian influence. You can hear the African influence in the polyrhythms and high level of rhythmic invention. From the Portuguese they get the most beautiful language on earth for song. They also inherited the guitar (called *violela* in Portuguese) and a number of its variants like the little *caquinho*. One overarching tradition they have from the Portuguese is *vandalo*, a wistful longing for someone or someplace, which has its roots in the Portuguese *fado* tradition. Through the indigenous population comes an infusion of the wild, the exotic, the unforgettable colorations and birdsong of the Amazon Basin.

REVIEW
AUGUST KLEINZAHLER

Americans are probably most familiar with the sound of bossa nova, which became a craze here in the early '60s. It is a cool, light samba sound identified with Antonio Carlos Jobim, who wrote the first bossa nova tune, "Desafinado," which was released in 1957 and sung by the magically silky tenor Joao Gilberto. The great international success for bossa nova was, of course, "The Girl from Ipanema," with Gilberto's wife Astrud.

Bossa nova is an upper-class, intellectual music that was born in the smart cafe bars of the Copacabana and Ipanema districts of Rio. It fell out of favor in Brazil in 1964 when it became associated with the right-wing generals, when a more roots-and-infusion style of music began to gain favor among the young. The origins of bossa nova go back to choro ("crying" or "sobbing"), another Rio sound using flutes, *caçavalinhos*, and guitar, and based on malato barbershop trios from the middle of the 19th Century. Choro, a decidedly lower-class music, was displaced by samba in the '50s and '60s, and then by rock, jazz,

samba, all good. For my money, the best is #3, *Forró*, etc., music of the Brazilian northeast. This is the music of Bahia state and the city of Recife, much of it wild and scruffy. It is the music of dance halls and festas, reminiscent of Calum and Tex-Mex, a Caribbean-flavored polka music. There's lots of accordion, bass drum (*tambora*), and triangle mixed in with electric guitar and bass in its more contemporary form. *Forró* is a raucous, all-night party sound. The lyrics are often celebrating the exploits of the region's most storied hardits. It's an infectious sound, a sort of sexy, Wild West, dance till you drop. The great *forró* performers dress in outlandish cowboiesque costumes, part Cisco Kid and part Liberace.

It is opposite to the cool sound of Joao Gilberto and "Tom" Jobim. The bossa nova sound is one of the most distinctive and beguiling in all of popular music. It is as much influenced by the cool sounds of West Coast jazz as by traditional samba. All Brazilian music is rhythmic, and the culture is perhaps the most unambiguously sexual on earth, at least outwardly. You move your hips to the bossa nova, but subtly and probably in a smart white sleeveless dress or something in linen — with a tall clear drink waiting for you at the table. You are very slender. There is a light breeze coming up now off the harbor. You are doing a teasing, delicate samba with someone graceful and hypnotically good-looking, a hint of African in the mouth, Indian in the cheekbones. You are just a tiny bit drunk and as close to heaven as you are likely to get...

Joao Gilberto's collection on Mercury is probably the way to go. Jobim has written most of the great bossa nova classics — "Tristeza," "Corcovado," "One Note Samba," and "Desafinado," and his *Personidade* CD is, for the most part, over-orchestrated with strings, probably Claus Ogerman's arrangements. Still, a number of the pared-down instrumentals are first-rate. Gilberto, on the other hand, has a voice as smooth as butter. The arrangements are spare, highlighting that voice, and he is very deft on the guitar at boiling down and managing the samba polyrhythms. Portuguese has never been heard to greater advantage in song except, perhaps, for the most memorable *fado* performances. It's worth the price of the disc just to hear him struggling in English with the line "you do not know what you do so well" from the tune "You Do Something to Me." It is not likely that *dateline* has ever been sung so memorably.

The blue *Samba* compilation *Blue Brazil* consists of jazz versions of assorted Brazilian tunes.



Joao Gilberto

Various artists, *The Rough Guide to the Music of Brazil* (World Music Network RGNFT 1021 CD) **Antonio Carlos Jobim, *Personidade*** (Verve 114 5794 130 2) **Joao Gilberto, *Millennium*** (Mercury Polygram 538 237 2) **Gilberto Gil, *Brazilian Collection*** (314 536 814 2) **Various artists, *Brazil Classics 3: forró etc.*** (Luaka Bop/Warner Bros. 9 26323-2) **Various artists, *Blue Brazil*** (Blue Note Records 7243 8 29196 2 9)

Given the history of bossa nova's spectacular marriage to jazz, most famously with Stan Getz in the early '60s, I find it passing odd that these cuts, one and all, are very forgettable. They are small-group recordings and harmless enough — restaurant music, if you will, especially if black beans and rice are on the table.

Gilberto Gil on Mercury's Brazilian collection is a must. His music has a beautiful ferocity about it and is all over the place from samba to reggae to rap. Gil is, along with the equally volatile and gifted Caetano Veloso, a member of the *tropicalismo* movement in the late '60s, which mixed different regional styles with rock guitar and elaborate studio production. The music was initially regarded as unpatriotic, and Gil, along with Caetano, was forced into exile in London in 1971. How fortunate for staid old London, at least the London of 1971. But both men returned to become two of Brazil's biggest and most enduring MPB stars. Gil can sound slick and overproduced, as can Veloso, but this "best of" disc won't let you down. It will probably make you stand up and shake that thing.

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CONCERTS

TUESDAY, THURSDAY
Soul 0497 and Juice Avenue: Open Air Theatre, tonight, Thursday, May 27, 8 p.m., 3020 campus, College Ave. 619-220-8497
Bryan White (776) and Joel Bruce: Humphrey's Concerts by the Bay, tonight, Thursday, May 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
Sonny 1280, the Diving Team, and Forthright: Back by Back, tonight, Thursday, May 27, 8 p.m., 1130 Banner Avenue, San Diego, 619-275-5483 or 619-220-8497
Salsicchia and John Cheney: Back by Back, tonight, Thursday, May 27, 8 p.m., 1130 Banner Avenue, San Diego, 619-275-5483 or 619-220-8497
Galeotti and John Cheney: Back by Back, tonight, Thursday, May 27, 8 p.m., 1130 Banner Avenue, San Diego, 619-275-5483 or 619-220-8497
Trevino Waters (712), Soul-Junk (197), Jujitsu, Physics (172), and Les Peresday: First-Class Six: Colton, tonight, Thursday, May 27, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355

FRIDAY
The Old Ridge Boys (788): East County Performing Arts Center, Friday, May 28, 7:30 p.m., 1010 Main Street, D. Open, 619-440-2277
Jujitsu, Cuevas, Cuevas, Grey AM, and the Muses and Stagnates: Col

SATURDAY
Cala, Friday, May 28, 8 p.m., USC Campus, 619-549-3211
Black Liquid Paradise, and Johnny's Greatest Hits By Back, Friday, May 28, 8 p.m., 1130 Banner Avenue, San Diego, 619-275-5483 or 619-220-8497
Blind Melon: No Compromise, and the Easy Company (249) and East Coast: Colton, Friday, May 28, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Los Radicals (478) and Bennett Scott and the Suburbs: La Jolla, Friday, May 28, 8 p.m., 3300 Nepe Street, San Diego, 619-452-6562

SATURDAY
"The Braves '98.1 Smooth Jazz Festival" with Kenny James (667), Gabezilla, Indigo, W. Kelly, and Jujitsu: Back by Back and Avenue Blue: Colton, Saturday, May 29, 8 p.m., downtown, 619-451-4611
Jose Galindo (827): Court Amphitheater, Saturday, May 29, 8 p.m., 2050 Elgin Highway, Chula Vista, 619-220-8497 or 619-471-3600
G.E. Schemm and Mike Chiles: Space Coast: Colton, Saturday, May 29, 8 p.m., 201 Sparta Street, San Diego's Hill, 619-275-5483
Blonde (799), Broken Back by the Crypt (783), and Stagnates: Open Air Theatre, Saturday, May 29, 8 p.m., 3020 campus, College Ave. 619-220-8497
Hards: Tommy, Danny Dimes and the Rembrandts, Bruce (377), and Dimes: Van Stone Back by Back, Saturday, May 29, 8 p.m., 1130 Banner Avenue, San Diego, 619-275-5483 or 619-220-8497
Licki Wray (477), the Cuevas, and Carl Wagner (719): Colton, Saturday, May 29, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355 or 619-220-8497
The First Wives: The Rip-Offs, Tumpas, and the Blues Band: (788): The One Stop: Saturday, May 29, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
SUNDAY
Shis Castella (444) and Steve Warner: Colton, Saturday, May 29, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355

SUNDAY
Cory Simpson: The Home, Saturday, May 29, 8:30 p.m., 3700 Park Boulevard, midtown, 619-295-4163
The Mother Hips (417), Conway, and Jackson: Colton, Saturday, May 30, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
The Eastwood: The Kings (171), Lee Rade, Weaver, Corporate Armory, Grand Vampires, and Mike Blak (184): Colton, Saturday, May 30, 8:30 p.m., 3120 Ocean Front Walk, Mission Beach, 619-468-1780

MONDAY
The Superheroes (387), Linnell, and Les Infamous: Colton, Monday, May 31, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355

TUESDAY
Coffin and Ragone (946): Humphrey's Concerts by the Bay, Tuesday, June 1, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
Northridge, Whitgold, Electric Bluegrass (973), and the Madisons: Colton, Tuesday, June 1, 8 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Thera (416), Mike (417), and Agnes Dukes (771): San Diego, Tuesday, June 1, 8 p.m., 2418 8th Street, downtown, 619-220-8497 or 619-234-4243
The Saw Doctors (415) and Face Control: Colton, Tuesday, June 1, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
"Midnight Cultural Center Benefit Concert" with Pats Brannen (722), Diana Lee, John Sullivan, James (711), Ben Soligo and the One Love Band, and Dimes: Rembrandts: Colton, Tuesday, June 1, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
The Michael Windward: The Sports Street Forum, Saturday, June 1, 8 p.m., 301 Sparta Street, San Diego's Hill, 619-275-5483
"The Boys Problem CD-Retrieve Party" at Gregory Page and the Traveling Stagnates: Colton, Tuesday, June 1, 8 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Mick (717) and Queens of the Stone Age: Open Air Theatre, Tuesday, June 2, 8:30 p.m., 3020 campus, College Ave. 619-220-8497
Aussie's Johnny (828) and Lorena Chouinard: Humphrey's Concerts by the Bay, Thursday, June 3, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
Ramon Bland, Intense, Sterling Chase, and Sunday's Best: Colton, Thursday, June 3, 8 p.m., USC Campus, 619-549-3211

WEDNESDAY
Waynes Hancock (760): La Jolla, Wednesday, June 2, 8 p.m., 3300 Nepe Street, San Diego, 619-542-2111
"Midnight Cultural Center Benefit Concert" with Pats Brannen (722), Diana Lee, John Sullivan, James (711), Ben Soligo and the One Love Band, and Dimes: Rembrandts: Colton, Tuesday, June 1, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
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THURSDAY
The Arizon Street: Saturday, May 28, 8 p.m., 1130 Banner Avenue, San Diego, 619-275-5483 or 619-220-8497
P.E.L. Silverman, and Triatic: Colton, Thursday, June 3, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
H. Kelly, Bruce Simpson (100), and Tony Brown (119): Delmar City (54), Sports Arena, Friday, June 4, 3:00 p.m., 4300 Sports Arena Boulevard, midtown, 619-232-4355
Macy Chaps: Colton, Friday, June 4, 8 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Joe Wray: Colton, Friday, June 4, 8 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Thera (416), Mike (417), and Agnes Dukes (771): San Diego, Friday, June 4, 8 p.m., 2418 8th Street, downtown, 619-220-8497 or 619-234-4243
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Ramon Bland, Intense, Sterling Chase, and Sunday's Best: Colton, Thursday, June 3, 8 p.m., USC Campus, 619-549-3211

FRIDAY
Don't Forget: Sports Arena, June 12, 5:00 p.m., College Ave. 619-220-8497
The Chocolate Washboard and Queen: Colton, Saturday, June 12, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Buddy Guy (937) and Joe Louis Walker (794): Humphrey's Concerts by the Bay, Sunday, June 13, 7 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
The Hick Rowd Set: Colton, Sunday, June 13, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Barbara and Costello: make a great team - Newsweek Sublime and subtle beauty... Entertainment Weekly
Elvis Costello and Steve Nieve: Colton, Wednesday, June 9, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Clay Aiken (450) and Everet June (464): Colton, Saturday, June 13, 8:30 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Pat Hammer (428): Humphrey's Concerts by the Bay, Monday, June 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
Chie-Ronnie (728): Humphrey's Concerts by the Bay, Tuesday, June 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
The Trovies (682), the C&H-Alto (297), the Ballistics, Roger Miller, and Colin Young: Humphrey's Concerts by the Bay, Wednesday, June 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
The Jason Rudman Band (465), Pat (492), and Rick: Back by Back, Wednesday, June 16, 8 p.m., 1130 Banner Avenue, San Diego, 619-275-5483 or 619-220-8497
The Lanes: To Let's, Wednesday, June 16, 8 p.m., 3020 campus, College Ave. 619-220-8497
Wynonna (844): Del Mar Fairgrounds: Saturday, June 17, 7:00 p.m., 2700 Jimmy Dunne Boulevard, Del Mar 619-220-8497
"The Blues Problem CD-Retrieve Party" at Gregory Page and the Traveling Stagnates: Colton, Tuesday, June 1, 8 p.m., 2501 Kameo Boulevard, midtown, 619-232-4355
Mick (717) and Queens of the Stone Age: Open Air Theatre, Tuesday, June 2, 8:30 p.m., 3020 campus, College Ave. 619-220-8497
Aussie's Johnny (828) and Lorena Chouinard: Humphrey's Concerts by the Bay, Thursday, June 3, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-233-1010 or 619-220-8497
Ramon Bland, Intense, Sterling Chase, and Sunday's Best: Colton, Thursday, June 3, 8 p.m., USC Campus, 619-549-3211

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See Elvis Costello with Steve Nieve live at the Copley Theater in San Diego Sunday, May 30.

San Diego Blues Fest SATURDAY JUNE 12

Blues Fest

Eric Sardinas

Staple Singers

Rock and Roll Hall of Fame Inductees Only Southern California Appearance

Mississippi Mudshakers • Tomcat Courtney • Bill Wagle Little Smokey Smothers • Michelle Lunden • Jody Bowen

EMBARCADERO MARINA PARK SOUTH • DOWNTOWN SAN DIEGO FESTIVAL HOTLINE: (619) 283-9516 • www.bluesfest.com

Sat. June 12, 11 a.m. to 10 p.m. • 27 and over • Tickets: \$15 in advance, \$20 at the door. Benefits the San Diego Center for Children and Blues Lovers United of San Diego

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MAY 1 1999

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4-7 p.m. **MEM SHANNON**
IN CONCERT
Friday, May 28
8 p.m. **DEBBIE DAVIES**

Saturday, May 29
4-7 p.m. **Gatos Papacitos**
8 p.m. **CLYDE'S RIDE**

Sunday, May 30
1-7 p.m. **The Revelations**
Special Guests **Joey Bowen** and **MISSISSIPPI MUDDSHARKS**

Monday, May 31
4-7 p.m. **The Real Costs**
Philly Productions presents **THE CANDYBAR**
Hip-Hop, R&B, Funk, and Jazz
Tuesday, June 1
8 p.m. **Blues Musicians Open Jam**
CHILBY
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San Diego Reader, May 27, 1999

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

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

2. At the next prompt, give the 3-digit code that is next to the performer you wish to hear. (Performers whose color category do not have an extension.)

3. Press the 4-digit extension show the category that interests you. For example, 4001 for upcoming concerts.

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Chickie Harmon-Johnson (422) Harmon's Concert by the Bay, Thursday, July 22, 8 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497

Michael McDonald (428) and **Janis Ian** (409) Harmon's Concert by the Bay, Friday, July 23, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497

John Anderson (401) Gentry Performing Arts Center, Friday, July 23, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277

"San Diego Pride Festival" featuring **Boyz II Men** (302) Saturday, July 24, and **Janet Jackson** (301) Sunday, July 25. Western Plaza in Balboa Park, Southwestern and Junior Street. Box Office: **Shirley Griffin, Mary Griffin, and Candy Kane**. 619-797-1482

Don Peugh (422) Harmon's Concert by the Bay, Sunday, July 25, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497

The B-2's (424) Harmon's Concert by the Bay, Monday, July 26, 8 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497

Dwight Yoakam (392) Harmon's Concert by the Bay, Monday, July 27, 8 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497

Foundation of Wayne (170) Bob by Bob, Thursday, July 27, 8 p.m., 1130 Business Avenue, San Diego. 619-753-5483 or 619-220-8497

Janis Joplin (422) Harmon's Concert by the Bay, Friday, July 27, 8 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497

Archie Shepp and Hans Morgan (428) Harmon's Concert by the Bay, Thursday, July 29, 7:30 p.m., 1008 Hill Street, La Jolla. 619-454-0472

Paul and Mary (407) Harmon's Concert by the Bay, Friday, July 30, 8 p.m., 2741 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497

The Offert Cantabile Trio with **Christopher Hollyday** (427) Harmon's Concert and Arts, Thursday, July 29, 7:30 p.m., 1008 Hill Street, La Jolla. 619-454-0472

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Swing & Blues

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 Live entertainment with **Tim Maglione jazz**
 Simply the most exquisite brunch in San Diego.
 Space is limited - make your reservations now.

ENTERTAINMENT

THURSDAY, 5/27 - 7-11 PM
Barbara Jamerson & Two Deep Variety

FRIDAY, 5/28
Judi Prane Cabaret 7-8:30 pm
The Tone Kings Blues 9:30 pm-1:30 am

SATURDAY, 5/29
Hollis Gentry jazz 6-9 pm
The Chazz Cats Swing 9:30 pm-1:30 am

SUNDAY, 5/30
Tim Maglione jazz (brunch)
Kenji Yarburo 7-11 pm

MONDAY, 5/31
Tomcat Courtney Blues 7-11 pm

TUESDAY, 6/1
Big Time Operator
 Swing 7-11 pm
 Swing Lessons 6-7 pm

WEDNESDAY, 6/2
Coupe De Ville
 Blues 7-11 pm

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1. Press the five 0-digit extension above the category that interests you. Do so weekly. 4001 for upcoming concerts.

2. At the next prompt, press the 4-digit code that is next to the first performer you wish to hear. (Performers without codes currently do not have recordings.)

FREE LINE
619.233.9797.

Headliners (4001) San Diego Sports Arena, Saturday, May 21, 7:00 p.m. Area broadcast: 888-386-8497.

ADVISORY

The Bachelors (654) featuring Russ Freeman and Paul Taylor with the Craig Chapman Band. Concert by the Bay, Sunday, August 1, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

The Bachelors (790) Harpury's Concert by the Bay, Monday, August 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Blue Sings (434) Harpury's Concert by the Bay, Sunday, August 3, and Wednesday, August 4, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

All Access (487) and **Chick Beak (689)** Harpury's Concert by the Bay, Thursday, August 5, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Amelia (438) Harpury's Concert by the Bay, Friday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Billie Cole, the Scorpions (443) and **Blues Therapy** Concert. Amphitheater, Friday, August 6, 2050 Day Valley Road, Chula Vista. 619-220-8497 or 619-471-5600.

Carlton (405) Home (116), and **Chameleon (799)** Live Amphitheater, Saturday, August 7 and Sunday, August 8, 2050 Day Valley Road, Chula Vista. 619-220-8497 or 619-471-5600.

David Band (440) and **Rock House (648)** Harpury's Concert by the Bay, Sunday, August 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Egle Lovatt (801) Harpury's Concert by the Bay, Sunday, August 10, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Spry Cyn (644) and **Chuck Manly (735)** Harpury's Concert by the Bay, Wednesday, August 11, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Audra (444) Gary Wright, and **Calla Bay (489)** Harpury's Concert by the Bay, Friday, August 13, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

The Hardly Brothers (434) and **2000 Feet (483)** Harpury's Concert by the Bay, Sunday, August 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Tom Petty and the Heartbreakers (502) Coast Amphitheater, Wednesday, August 11, 2050 Day Valley Road, Chula Vista. 619-220-8497 or 619-471-5600.

Ann and Nancy Wilson Harpury's Concert by the Bay, Thursday, August 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.



Bryan White, May 27, Harpury's Concert by the Bay.

Tommy (445) Harpury's Concert by the Bay, Wednesday, August 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Steve Winwood (708) Harpury's Concert by the Bay, Thursday, August 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Rob Springfield (481) Harpury's Concert by the Bay, Sunday, August 29, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Tom Jones (487) Harpury's Concert by the Bay, Sunday, August 29, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Dennis Weaver (474) Harpury's Concert by the Bay, Sunday, August 31, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

SEPTEMBER

Martin Mull (476) Harpury's Concert by the Bay, Wednesday, September 1, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

The Dave Band (482) Harpury's Concert by the Bay, Thursday, September 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

George Ducas (613) Harpury's Concert by the Bay, Sunday, September 12, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Chicago (414) Harpury's Concert by the Bay, Sunday, September 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Chris, Cyril Loupas, and Miki O'Riada (718) Co. Area, Sunday, August 24, 7:30 p.m., 2050 Day Valley Road, Chula Vista. 619-220-8497.

Stevie Nicks and Frank (693) Harpury's Concert by the Bay, Sunday, August 27.

Vanessa Stage (419) Harpury's Concert by the Bay, Friday, August 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Stevie Nicks and Frank (693) Harpury's Concert by the Bay, Sunday, August 27.

Stacy Rogers East County Performing Arts Center, Thursday, September 16, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277.

The Temptations (439) Martin Luther King and the Washington (790), and the Maroonettes (797) Harpury's Concert by the Bay, Sunday, September 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Dave Lee (474) Harpury's Concert by the Bay, Sunday, September 26, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

OCTOBER

The Beach Boys (481) Harpury's Concert by the Bay, Friday, October 1, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Engelbert Humperdinck (781) East County Performing Arts Center, Friday, October 8, 210 East Main Street, El Cajon. 619-440-2277.

Newsies (491) Harpury's Concert by the Bay, Friday, October 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Tommy (445) Harpury's Concert by the Bay, Sunday, October 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

George Winans (707) East County Performing Arts Center, Sunday, October 10, 210 East Main Street, El Cajon. 619-440-2277.

The David Graham Octet (438) East County Performing Arts Center, Friday, October 22, 210 East Main Street, El Cajon. 619-440-2277.

John of the Island (482) East County Performing Arts Center, Friday, October 29, 210 East Main Street, El Cajon. 619-440-2277.

George Winans (707) East County Performing Arts Center, Sunday, October 10, 210 East Main Street, El Cajon. 619-440-2277.

The David Graham Octet (438) East County Performing Arts Center, Friday, October 22, 210 East Main Street, El Cajon. 619-440-2277.

John of the Island (482) East County Performing Arts Center, Friday, October 29, 210 East Main Street, El Cajon. 619-440-2277.

WHAT'S LEFT OF THE DAY STARTS TONIGHT.



- The Australian Pub
- The Bitter End
- Blarney Stone Pub
- Bourban Street
- Bubs Whiskey Dive
- Coaster Saloon
- Dirk's Inn Restaurant
- Dirk's Horseshoe Niteclub
- The Dog
- E-Street Alley
- Jason's Niteclub
- Johnny's Surf Club
- McCube's Rendezvous
- Martini Ranch
- Moonrigger's La Jolla
- Moose's Gaslamp
- Moose's Pacific Beach
- Nicks at the Beach
- Old Town Saloon
- Pacific Beach Bar & Grill
- Pappy's Sports Bar
- Roanoke's Big Stone Lodge
- Second Wind West
- Sunshine Co. Saloon
- The Tavern at the Beach
- Tony's
- Trophy Lounge

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

MAY 1999

O'CONNELL'S
PUB & NIGHTCLUB
FRIDAY MAY 28
SQUEEZER
SATURDAY MAY 29
BILLY BACON & THE FORBIDDEN PIGS
FRIDAY JUNE 4
TOMCAT COURTNEY
SATURDAY JUNE 5
EMPTY BUCKET
NO COVER
KARAOKE
POOL, FOODSALL, BARTS
2200 BROADWAY BLVD. • 619-233-8497

DREAM STREET
Open daily 11 am-2 am
Thursday, May 27
AGENT'S SOUNDTRACK
HANCOCK, MAFIA
Friday, May 28
DRAGON LOUNGE
Saturday, May 29
SUPERLOADER
Sunday, May 30
WISE MONKEY ORCHESTRA
Monday, May 31
MORNING SICKNESS
TUESDAY
REGGAE SUNDAYS
BAGA TRUCKS • DJ EPHON
WEDNESDAY
JUST 4 FUN FASHION SHOW
THURSDAY
"BRAZILIAN CARNIVAL"
FRIDAY
CLAY OF SOUL
SATURDAY
RECESS
SUNDAY
1218 Mission Beach Blvd. • 619-222-1521

Leo's Lounge
Margaritas • Live Music
Margaritas • \$3.99
Hot Rod Lincoln
Lee Rocker
Russell Scott & His Red Hots
Cosmic Groove
Wayne "The Train" Hancock
3 Bad Jacks

The BLVD.
DAILY HAPPY HOUR 2-7 PM
\$1.50 Vodka & Orange Juice
\$1 Drafts 16-oz.
CRITICAL
PIRANHA LOVE
BELLFULL
JOEY BOWEN
WATER STREET THE DOWN SIDE
EROTICA
THE BREAKS
BORDELLO
MODART
EMPIRE

PENTAGON
THURSDAY - MAY 27
NETWORK
FRIDAY - MAY 28
THE BASEMENT
SATURDAY - MAY 29
SOUL CELLAR
SUNDAY - MAY 30
EROTICA
MONDAY - MAY 31
THE BREAKS
TUESDAY - JUNE 1
BORDELLO
WEDNESDAY - JUNE 2
MODART

DFH
MONDAYS
BEAT UP
TUESDAYS
NEW NIGHT
WEDNESDAYS
CLUB SUPA FLY
ROOM 1:
DISCO, FUNK & HOUSE
ROOM 2:
R&B & HIP-HOP
NEIMANS
EVERY SATURDAY
DOMINIC



For information subject to change

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Calendar
MUSIC SCENE

through Wednesday, 7 pm to 11 pm. Live. *Various*.

La Casa Coffee Roasting Co., 6905 S. Camino Real, Suite 208, La Costa. 760-438-8100. Music hours are 2 pm to 5 pm. Friday, 2 pm to 5 pm. Saturday, the *Prudman* Plan. contemporary.

The Memphis Collection, 254 East Second Avenue, Indianapolis 46204-8907. Thursday, Mark Long, acoustic. Friday, Marshall F. Mason, Sunday, live rock. Monday, 7 pm to 9 pm. *Blues*. 9 pm, open mike, mostly jazz. Tuesday, call club for information. Wednesday, *Blackout Blues* live.

Milky's Collections, 11222 Power Road, Poway 619-496-1546. Live acoustic/blues music nightly.

Musicians Cafe, 1913 San Diego Avenue, Carlsbad 760-943-7024. Friday, 7:30 pm, Willie Jay, acoustic and blues. Saturday, 7:30 pm, Akley, Acoustic/blues. Sunday, 10 am to 1 pm, Mike Cox, jazz guitar.

North County Spans Down, 461 New San Marcos Boulevard, San Marcos 760-244-4170. Thursday, 8:30 pm, the *Widow* Country Band, country. Friday, 9 pm, *Material*. White, blues, rock. Saturday, 9 pm, the *Big Mama Blues Band*.

The Rubens, 715 Kellner Drive, Carlsbad 760-911-1122. Friday, 6 pm to 10 pm. *Blues*, contemporary. Saturday, 9:30 pm to 8:30 pm, *Live!*. *Blues*, rock, and jazz.

Ready Jones Big Stone Lodge, 12217 Old Highway Road, Poway 619-496-1546. 6:30-9:45 p.m. All music in country. Thursday, 8 pm, the *Working Country Band*. Friday and Saturday, *Clear*, *Country*, and the *Deeray* Band.

Roger's Cocktail Lounge, 3777 North Mission Avenue, San Diego 760-941-9483. Friday, the *Bill Major Blues Band*.

Roaming Place Coffee and Cafe, 6822 Intercom Road, Poway 619-496-1546. 6:30-9:45 p.m. All music in country. Thursday, 8 pm, the *Working Country Band*. Friday and Saturday, *Clear*, *Country*, and the *Deeray* Band.

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San Luis Rey Tavern, 1474 Golf Club Drive, Bonita 760-758-2762. Friday, 7:30 pm, *Just Say and the Pops*, country. Saturday, 7:30 pm to 10 pm, *Blues*, rock, and jazz.

The South Bay Cafe, 1874 Carlsbad Boulevard, Carlsbad 760-739-8747. Thursday, 7 pm to 10 pm, the *Coast* Ensemble, big band, swing, jazz. 8 pm to 9 pm, *Big Stage and the One Line Band*, jazz. Saturday, 8 pm to midnight, *Kevin Matthews and Jazz*. Sunday, 9 pm to 11 pm, *Soft*, *Contemporary*, and *Live*.

Chromatic Zen Music, Monday, the *Red Country Band*, country. Tuesday, *Red Rock*, acoustic. Wednesday, *LAH*.

North County Spans Down, 461 New San Marcos Boulevard, San Marcos 760-244-4170. Thursday, 8:30 pm, the *Widow* Country Band, country. Friday, 9 pm, *Material*. White, blues, rock. Saturday, 9 pm, the *Big Mama Blues Band*.

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NOTE
By William Crain

If someone were to make a movie based on the life of Dead Moon singer/guitarist Fred Cole, it would seem laughably unbelievable. In fact, Cole's music career was far a better suited to a TV miniseries spread over three or four nights — due to both its length and its "topical" of a generation's "overtones."

In the early '60s, at the age of 15, Cole was in an R&B group from L.A. Vegas, Calif. He ended up in psychedelic San Francisco with a band called the Woods. Trying to make it to Canada to escape the draft, the band ran out of money in Portland, Oregon, and decided to stay. Now called the Lollipop Shoppe, the band recorded "You Must Be a Witch," a song recognized as a garage rock classic only 20 years later, when it started



DEAD MOON

showing up on '60s rockers such as Portland's *Grass* and *Grass*. Cole's music was married to a woman named *Toody*, and together they went to the Vatican, where they raised their children in a cabin and lived off the land. The biography gets a bit more interesting if you did it in the '70s. Cole, in the decade, the *Gales* went to a TV miniseries spread over three or four nights — due to both its length and its "topical" of a generation's "overtones."

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***PLUS PADRE BASEBALL!
Relive The Legends with Bernie Meisinger!
Every Wednesday
30 Hand Blended Martinis • Big Screen Sports
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Bar & Grill
OPEN THURSDAY & FRIDAY

MAY 21
G.D. Productions presents
BROTHER JED THE DEADHEADS
EVA'S LYRIC

MAY 22
SHANIC WILKINSON
SOCKER

MAY 23
STUDIO DOMINATRIX
REBECCA DE • DJ SLIPPER
SCOOTER • CLAY DUBROFF

MAY 24
The *Club Sugarbabys*
Spinning: Alex, rock, House & Hip-hop with DJ Billy Knight
Check club special!

JUNE 1
SMY PSYCLONE
THE UPGRADE
DJ special at night

JUNE 2
TOUR FORCE EPISODE
INDULGENCE
RUBBER BALL
CHECK YOUR 1000 POINTS AT THE DOOR!
COMING JUNE 8 COMING JUNE 11
WALZ
13-A • TO PERSENY
Gotta call home? Call home 770-7700 or 909-423-7700

EFT's place
The ONLY dance floor in the College area!
SPORTS BAR AND NIGHTCLUB

Every Thursday • 8 pm-1:30 am
DJ DOLLAR BILL
Old School - Hip-hop - R&B

Friday, May 28
DJ DAVE JOHNSON (Spinning 400-300)

Saturday, May 29
SWING THIS (Rock)
Every Sunday • 4-8 pm
John Deacon
MR. JOHNNY BAND
KARAOKE with LEON 8 pm-1 am

Every Monday • 8 pm-1 am
SALSA NIGHT DJ Juan Sanchez

Every Tuesday • 8:30 pm-1:30 am
John Deacon
DJ DAVE JOHNSON
E-motion Productions

WICKED WEDNESDAYS
COMEDY/POETRY 8-10 pm • DJ DOLLAR BILL 10 pm-1:30 am

Friday, June 3
PAPA WHEELY (Rock)

Saturday, June 5
BLUE DOGS (Blues)

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6179 UNIVERSITY AVE. • 619-582-6130
AT COLLEGE & UNIVERSITY

JUKE JOINT CAFE
Delicious SOUTHERN STYLE COOKING
COCKTAILS • JAZZ • SUPPER CLUB • SOUL FOOD

AN SESSION EVERY THURSDAY
HOSTED BY THE SOUL JAZZ COLLABORATION
\$16 ALL-B-CAM-EAT RIBS
5-9 PM (SEAT ONLY)

FRIDAY & SATURDAY
MAY 28 & 29
PACIFIC BREEZE WEEKEND

UPCOMING
JUNE 4 **ASON ROBISON QUARTET**
JUNE 5 **TIM MAGNONE QUARTET**

Every Hour Every Friday 5-7 pm • Live music!
301 S. Avenir • Colton • 619-239-5245
www.jukejointcafe.com

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- Dave Hollister • Big Mike
- J.T. Money • No Limit Allstars
- The Star Wars Phantom Menace
- Jimmy Buffett • Backstreet Boys
- Tarzan Soundtrack • Snoop Dog
- Matrix Soundtrack • Ricky Martin
- Tom Petty & the Heartbreakers

MUSIC TRADER NOW HAS 17 STORES! • ALL STORES OPEN EVERY DAY 10 AM - 9 PM

OCEAN BEACH 4948 Newport Avenue (next to Strand Theatre) 234-7444
KILCRESS 430 University (at 6th next to Baskin-Robbins) 543-5007
SAN MARCOS 1903 West San Marcos Blvd. (at Llanos Santa Fe) (760) 599-9978
CORONADO 1517 Orange (between 1st & 2nd Streets) 435-5905
ESCONDIDO 345 W. Valley Parkway, Lower Courts & AMPHAS (760) 940-9999
ENCINITAS 867 1st Street (Lumberyard Center, near Sammartino) (760) 436-9909
CLAREMONT 7061 Claremont Mesa Blvd. (off 805, behind A/Donald's) 516-2274
DOWNTOWN 311 4th Ave. (across from Houston Plaza) 232-7565

PACIFIC BEACH 1084 Carmel Ave. (at Fenwick) 732-2274
POWAY 1240 Poway Ave. (near Community) 748-1313
CHULA VISTA 481 Broadway (near H St., in the Rubick Center) 585-8472
COLLEGE AREA 6663 El Cajon Blvd. (near Montezuma) 462-2374
OCEANSIDE 2216 B Camino Road (Blockbuster Center) (760) 439-4333
R. CAJON 443 Broadway (at Morgan Auto Center) (760) 44-2274
SPORTS ARENA 3112 Midway Dr. (at Winston Tower Center) 233-7777
ANAHEIM 7054 Mainway Rd. (at Distribution) 693-1469

OUTLET STORE/COLLEGE AREA 6663 El Cajon Blvd., Suite E 462-2254

MAY 1999

Calendar
MUSIC SCENE

Lounge Thursday, Over Space, blues, Friday and Saturday, Madis, jazz. **Friday, Helen Grey's New Jazz**. Concerts by the Bay Thursday, 8 pm, Bryan White with Joel Katz Tuesday, 7 pm, Cello de Sapien. **The Imperial Heems**, 505 Kalmia Street, San Diego 619-234-3525. Wednesday through Saturday, John La Dora, dance music. **La Cabana**, 5373 Mission Center Road, Mission Valley, 291-8055. Saturday, live music, call club for information. **Juancho**, 2223 El Cajon Boulevard, San Diego 619-796-1101 Wednesday,

8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band. **James's Restaurant and Lounge**, 7777 University Avenue, La Mesa 619-469-7777. Friday and Saturday, 5pm-10pm, jazz. **James's Night Club**, Chastity Inn, 2901 Nimrod Boulevard, Point Loma 619-523-5058. Thursday, the Purple Hair Experiment, Jim Hendrix tribute band. Saturday, the Electric Water Band, rock. **The Jungle**, 3995 Sports Arena Boulevard, San Diego 619-221-6900. Wednesday through Saturday, John La Dora, dance music. **Kelly's Pub**, 6344 El Cajon Boulevard, College Area, 619-236-9400. Thursday, Reggae, Friday, Blues. Saturday, live music, call club for information. **The Knappton Club**, 4079 Adams Avenue, Kensington 619-284-2448.

Friday, Reggae, Saturday, the Neon Beat. **La Jolla Marlinas**, 6240 La Jolla Village Drive, La Jolla 619-587-1414. Characters Bar, Saturday, 8:30 pm, salsa, reggae, and Ché Che. **Louise's Caffeine**, 3349 Adams Avenue, Normal Heights, 619-282-8837. Thursday, 8 pm, Cabaret/Gospel jazz. Friday, 9 pm, Post-Album and Steve Dreyer, acoustic folk. Saturday, 9 pm, Rock of the Rock, Monday, 8 pm to 11 pm, open mike. Tuesday, 8 pm, The Jay Project, acoustic folk. Wednesday, W.O.O. Revue, folk. **The Living Room**, 1417 University Avenue, Hillcrest 619-295-7911. Saturday, show alternative.

Mix, 3671 Fifth Avenue, Hillcrest 619-299-6499. All performances begin at 7 pm. All music is jazz. Thursday, Cool Blue Jazz Trio, Friday, Boney Kaye jazz vocalists. Saturday, Kristin Davis, jazz singer. **The Movies Club**, 1319 Morena Boulevard, Bay Park 619-275-4431. Friday, the Raincoat Sons of Johnny Cash, rockabilly, country. Saturday, Trifecta. **The Navajo Inn**, 8515 Nevada Road, San Carlos 619-465-1730. Thursday, Friday, and Saturday, live rock and roll. **O'Connell's Pub and Nightclub**, 1110 Morena Boulevard, Bay Park 619-276-5637. Friday, Spazz, rock. Saturday, the Fortunate Pig, rockabilly, swing. **The Old Shed**, 3373 Adams Avenue, Normal Heights, 619-284-5751. SF performances are 9 pm to 1 am.

Friday and Tuesday, Jay Bryant, Irish folk. Monday, the Soanes, alternative. Saturday, Dams, Wednesday, Conger Page and Frank Drennon, acoustic. **Pal Joey's**, 5147 Waring Road, Alhambra Gardens 619-286-7873. Friday and Saturday, Favorite Approach, rock, blues and swing. **Pasopasso Bar & Grill**, 4120 La Jolla Village Drive (corner of Regatta Road next to La Jolla Marriott), La Jolla 619-457-0652. Thursday, 6:30 to midnight, live Latin music. Friday and Saturday, 7:30 pm and 9:30 pm, jazz and Mexican Vampiro, tangos shows. **Pullman Pub**, 7838 Broadway, Lemon Grove 619-466-4582. Monday, Tuesday, 10:00-11:00 pm, live rock music. **Purple's Sport Bar and Grill**, 7066 Arroyo Street, San Diego 619-571-9736. Friday and Saturday, Country, country rock.

Rainie O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7666. Friday, Manhattan, rock. Saturday, the Blue Dogs, blues, rock. **Scout's Office**, 3936 50th Street, San Diego 619-290-3546. Saturday, Tomcat Courtney and the Beat Patrol, blues. **Shaw Radio Shack**, 7099 El Cajon Boulevard (1/2 block east of 7000 Street), College Area 619-463-2363. Thursday and Friday, Call of Soul Saturday, the Grey Rock Dogs. **The Leo's Lounge**, 5302 Hope Street (at Morena Boulevard), Bay Park 619-542-1462. Thursday, Hot Rod Lincoln, rockabilly, swing. Friday, Lee Rocker and Russell Scott and the Red Hot, swing. Saturday, Connie Crocker, rock. Wednesday, Wiper "the Train" Hancock with 3 Red Jacks, rockabilly. **Top of the Cave**, 1116 Prospect Avenue, La Jolla 619-454-7779.

Belly Up
148 South Broadway, San Diego, CA 92101

Thurs., May 27, 8:30 pm
New Orleans boogie
galactic
and guest **ANNIE GLAZBY**
Rocksteady, R&B, Soul

Fri., May 28, 9:15 pm
Rocksteady, R&B, Soul
Herb
and guests
West Coast Funk-ups, 5:30-8 pm

Sat., May 29, 9:15 pm
Local Latin R&B
THE B-SIDE PLAYERS
"Psychological Junk" from Columbia
BLOQUE
The Weather Area, 5:4 pm

Sun., May 30, 6 pm
A Memorial Day Weekend Jam
THE BLOQUE
BARBARA SOLO OF JOURNALS
WYLLIE GARY
TERRY PROUDMAN • FORTUNE TELLER POPS

Mon., May 31, 9 pm
Polkadot Productions presents
MANIC MONDAYS
with **DI SCOTT MARTIN**

Tues., June 1, 8 pm
NEIGHBORHOOD WATCH
FIFTY • TAYLOR
for Wednesday • a Cleveland City Jamming

Wed., June 2, 8 pm
ZYDECO BLUES PATROL
"Why Not Wednesdays"
The Mar Bels • 5:30-8 pm

Thurs., June 3
"All That You Are"
ECONOLINE CRUSH
One of Mexico's leading bands
THE SAW DOCTORS
and guests: **TWO CRYSTAL TO EAT**

Fri., June 4, 9:15 pm
Back by popular demand
Goldfish

Sat., June 5, 9:15 pm
Back by popular demand
Goldfish

UPCOMING
"Swing Into Summer" a benefit for children's Advanced Music Education with Big Time Operator • The Big Band • Jazz Hall of Fame Orchestra, June 6 • The Nighty Nighties, June 10
Boonie Plan, July 14
Burning Spear with Luciano, Aug. 17 & 18
Get a free copy of the book by Raymond Chandler "The Long Goodbye" by Raymond Chandler, by email from San Diego County's Wholesale Liquors, by email from
"Get into the R&B" workshop, June 10

TICKETS: (619) 481-8140
OR VISIT WWW.BELLYUP.COM
OR VISIT WWW.BELLYUP.COM
OR VISIT WWW.BELLYUP.COM

THE BOWL
New ownership & management — not the place it used to be!

Thursday, May 27
Paradise Productions presents
CLUB ISLANDS
DJ Naphtali spinning roots, reggae, dance hall & hip-hop

Friday, May 28
Sin City All-Stars presents
DELIGHT
DJ Ultra Man/Twenty-One XL, Irratik, DJ Tavi, DJ Ligiou, Boy Genius, J. Infexus-Glitter

Saturday, May 29
Vegas & Scholar presents
360 "THE FLIP SIDE"
DJs Jon Bishop, Kimbal Collins, Utopia, Joey Jimenez, Naphtali, Derik King, Mike Orozco

Tuesday, June 1 • Starting at 8 pm
\$2 TUESDAYS YOU-CALL-IT

Wednesday, June 2
Opening Night Natural Flavors
SPEAK EASY
with hosts Mark E. Quark, Dameon, Phil Hye, Ryan & Duane

Thursday, June 3
Paradise Productions presents
CLUB ISLANDS
with San Diego's very own reggae band
PEPPA
and LA's finest
DETOURE POSSE

Friday, June 4
CLUB DEVIATE with
STYLE X-RAY • RICH-E-RICH
and resident DJ Naphtali
• MCs Devin Scott and Tri-G
• Big Daddy hostin' da mikes!

3595 Sports Arena Boulevard
619.221.6900
(FREE PARKING • HOME DEPOT PARKING AFTER 3 PM)

BRICK BY BRICK

THURS. MAY 27
GIVING TREE • SERUM • FORSKITIG

FRI. MAY 28
BRITANNY'S GARDEN • PORTABLE • THICK LIQUID

SAT. MAY 29
THE SPECIALS • NEVILLE STAPLE
with special guests
DANNY DEAN & THE HONKERS • GORIE • BIANCA YOU DAVE

SUN. JUNE 1
KITTEEN'S PHARMACY • 9 VOLT

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WED. JUNE 6
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Friday's 15, 4217 Street, downtown,
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of October rock. Saturday, Family
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Monday, call club for
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**The Pentagon, 756 18th Avenue,
downtown, 8:15-11:15 pm, hip-hop
Rudolph, 731 6th Avenue, San Diego,
6:19-2:14-7228. Live jazz and blues
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Sally's, Market St. (inside the
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12:34. Sunday, 11:30 am to 3:30 pm.
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Sevilla, 555 Fourth Avenue,
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La Camarita. Live salsa. Sunday,
Santitas. Beach jazz. Monday, live
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Tamiami Beach Club, 861 South
Avenue, Gallop, 6:19-2:11. WAVE,
Friday and Saturday, high energy
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U.S. Great Hall, 5th Broadway,
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Great Circle Friday, Pop and the
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New, Monday, 8 pm to 10 pm. Rumba
1000, jazz piano. Tuesday, 6 pm to
11 pm. The Freshmen, guitar.
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Saturday, 6 pm to 11 pm, the
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rock. Friday, Tom Laine. Saturday, Big City
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rock. Monday, Jagan and Larkin,
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Silver Dollar Cocktail Lounge, 311
Third Avenue, Chula Vista, 6:19-4:22-
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Business Highway, El Cajon, 6:19-4:13-
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Plaza Spring Inn, 15702
Highway 95, El Cerrito, 6:19-6:41-9:05.
Friday and Saturday, Smith and
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Cajon, 6:19-2:32-7:28. Friday, 7:00 pm.
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David and Deborah: *Homestead's Tavern*
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Don Sales: *Boney Stone Pub and Alan*
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914 The Beach House: *The Beach House*
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875 Steve White: *Jones's Restaurant and Lounge*

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BLUES/POPS

The Bad Habit: *Jolly Pub*
Big City: *Blues: MP's Old Pub and Grill*
Big Daddy and the Misadventurers: *Old Venice Cafe*
Blue Strains: *Old Venice Cafe*
The Jungle Blue: *Old Venice Cafe*
Old Venice Cafe

EXTENSION 4002

BLUES

Amara: *Let's Go*
Carly and Suzanne
944 Kelly: *Blues: Homestead's Tavern and Old Sod*
910 Lou Henry and the Misadventurers: *Old Venice Cafe*
The Lounge: *Old Venice Cafe*
The Lounge: *Old Venice Cafe*
The Lounge: *Old Venice Cafe*

EXTENSION 4003

BLUES

Amara: *Let's Go*
Carly and Suzanne
944 Kelly: *Blues: Homestead's Tavern and Old Sod*
910 Lou Henry and the Misadventurers: *Old Venice Cafe*
The Lounge: *Old Venice Cafe*
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EXTENSION 4004

BLUES

Amara: *Let's Go*
Carly and Suzanne
944 Kelly: *Blues: Homestead's Tavern and Old Sod*
910 Lou Henry and the Misadventurers: *Old Venice Cafe*
The Lounge: *Old Venice Cafe*
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Pressing Business

Our trust in the attorney approaches what we feel for a Sherlock Holmes.

If I continue to give preference to merit, I may never get around to the new Star Wars, or at least not the next Muppet movie at the end of July. However, the gap between it and *The Window Boy* (opening Friday at the Hillcrest) or *Dr. Aargh* (four days at the Ken starting Monday) is sufficiently great to warrant another postponement. And if I haven't said so lately, I'm sounded even a little unappreciative around the time of my San Francisco getaway. Let me take this occasion to thank heaven for Landmark.

REVIEW
DUNCAN SHEPHERD

The *Window Boy* is a well-made play, made, or rather remade, into a well-made movie, first made half a century ago. Beautifully "read," beautifully dressed and accoutered, beautifully carpentered and upholstered, beautifully photographed. It seems to have become the standard critical response to raise an eyebrow of surprise over the supposed incoherence of American dramatist and filmmaker David Mamet setting himself into the G-rated drawing rooms and parliamentary chambers of Edwardian London (King's English Spoken Here), as if Mamet is all about

four-letter words and underworld scam. But Mamet, even with such a mercenary assignment as his screenplay for *The Edge*, first and foremost has always been "about" craftsmanship and construction and high polish.

If there is a surprise in his latest film, it's not that he is able to refrain from cursing for a couple of hours, it's that he would take up a text written by anybody but himself for one of his own directing projects. That's a first, in his worth such project. Seeing that he already had directed the screen version of his own *Oleanna*, it cannot be a surprise that he would choose to adapt a stage play rather than do something original, but it can still be a cause for mild regret. Like the adaptation of *Oleanna*, which likewise was beautifully "read" and beautifully photographed, *The Window Boy* must be counted as minor Mamet, though it has the bonus interest of pointing up his unexpected affinity for fellow playwright Terrence Rattigan (*The Browning Version*, *Separate Tables*, etc.), likewise a craftsman and a polisher.

No matter how interesting this affinity might be—and it is interesting

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Calendar
MOVIES



The Window Boy

primarily to the degree that it was unexpected—few among us will be willing to go all the way with Mamet in his enthusiasm. The original play, based on a factual case, about a boat-rocking nationwide crusade to obtain a fair hearing for a thirteen-year-old lad drummed out of military school on a charge of petty theft, still seems a conventional and a stuffy and a needless to add, stage piece of work. It has an admittedly marvelous middle act leading up to the curtain line. "Oh yes, the boy is plainly innocent," when the high-priced, ultra-conservative, and dashing handsome barrister agrees to take the case. And it has a fine role for Mamet's wife, Rebecca Pidgeon, as the boy's suffragette sister, stretching the lines of tension, sexual as well as ideological, between herself and the lawyer ("He's always speaking out against what's right") to the tatters of piano wires. And it's fun to get to see her alongside her real-life look-alike brother, Matthew, in the fitting role of her brother. (Not the brother

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Diva Soul

SATURDAY, MAY 29
FUNKENSTEIN
OLD SKOOL FUNK MOTOWN

SUNDAY, MAY 30
Roz & the Wrecking Crew

MONDAY, MAY 31
Reggie Smith Trio

TUESDAY, JUNE 1
Joe Marillo Quartet

WEDNESDAY, JUNE 2
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salsa & merengue 9:30 pm-1:30 am
18 & up

Mon. 31
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hill country band
music & dancing 8-11 pm
Free dance lessons, 7-8 pm
Happy hour 4-7 pm • Longneck specials

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MAY 1999

Calendar
MOVIES

are not as clever as they want or need to be. The third one, about two soap-opera actors who hope to erase their rap sheets with a bit of undercover police work, and about the secret agenda of the enigmatic cop, is cleverer than the others, but not so clever as to free itself from the premise that an actor would forget all about the pacemaker-sized microphone taped to his groin and would never have had a reason to visit the men's room from afternoon to midnight. Sarah Polley, Eddie Ifftman, Scott Wolf, Jay Mohr, Tye Diggz, Timothy Olyphant, William Fichtner. 1999. **R** SPORTS MEDIA 8.

The King of Beasts — The title character is the custodian of "a rare and indeed, an open-air magic act in which painted paper masks appear and disappear on the magician's face as quick as a blink. The secret, according to Chinese custom, can only be passed to a male heir, and with his biological clock winding down, the old man adopts an orphan for a pupil. Problem is, the boy turns out to be a girl, a dime a dozen on the black market. Maslin's period piece with some rudimentary feminist interest and some incredible (more in the sense of unbelievable than in that of astounding) sleights of hand. All in all, easily rentable but not exactly riveting. With Zhe Xu, Zhou Ren-Yun, Zhao Zhiqiang. Directed by Wu Tian Ming. 1997. **R** (MILKSTOCK CINEMA)

Lila — Overstated, underlarded prison comedy about a pair of backroom New York blacks who are railroaded on a murder charge in Mississippi in the early '70s. (Director Ted Demme, who made the

independent *Monument Avenue*, will not have to turn in his *Concussion* Citizen card.) Eddie Murphy and Martin Lawrence begin to be a bit more reliably comic when they begin to wear old-age makeup. Murphy at all times has the wit. With Ned Beatty and Isiah Whitlock Jr. 1999. **R** CINEMA STAR 13; CINEMA 8; GALAXY 15; HAZARD CENTER 7; OCEANOIDE R; SWEETWATER 9; WISGANO PLAZA 14; GLASSHOUSE 6; VOICE

Lila Is Beautiful — Two stories in one. The moodily charming and inventive first half traces an unburied count by feminist Roberto Benigni (also the director) of his regular co-star and real-life wife, Nicoletta Braschi. In the second half, picking up the characters' lives several years after the death of their son, Benigni tries to do something like Chaplin in *The Great Dictator*, something even more like Jerry Lewis in the unrelaxed (unrelaxable?) *The Day After Tomorrow* when the family gets shipped off to a Nazi concentration camp, and the father weaves an elaborate tissue of lies to protect the saucer-eyed tyke from the reality around them. One way or another — for schmalz, for trivialization, for soporific narrowness, for improbability — the second half is in dubious taste. Both halves are radiantly photographed by the masterly Tonino Delli Colli. With Marina Fardelli, Horst Buchholz, Giorgio Cantarini. 1998. **R** GALAXY 15; GROSSMOUNT CENTER; LA ESCUDO 8; LA GLASSHOUSE 6

The Love Letter — Addressed to "Dear Sir," signed by "Tianou," and found between the cushions of a bookstore sofa, the typewritten billet-doux triggers an odder-odd woman-visitor-man affair, and other mis-understandings. The locale is called Lohbby-by-the-Sea, an accurate indicator of the general level of invention. Bryce Dallas Howard, without any old-age makeup, plays the mother of Kate Capshaw, the protagonist, to whom she would have given birth, by



Entertainment

simple arithmetic, when she was ten. Tom Everett Scott, Tom Selick, Ellen DeGeneres, Julianne Nicholson, Geraldine McEwan, and Gloria Stuart, directed by Peter Ho-Sun Chan. 1999. **R** GALAXY 15; GROSSMOUNT CENTER; LA ESCUDO 8; LA GLASSHOUSE 6

Lovers of the Archaic Circle — Romantic art film from Spanish writer-director Julio Medem, with Fede Martinez and Nerea Niemi. LA KOLA VILLAGE, FROM 5/28

The Matrix — Indiscoverable cyber-fiction postulating that what we accept as reality in the present day is actually a computer-generated virtual reality a century later. (What is the matrix? Unfortunately, no one can tell what the matrix is. You have to see it for yourself.) Unfortunately indeed.) The Wachowski Brothers, killing themselves as if they were trapezists rather than writers and directors, have dished up a

chunk of comic-book Kafka, with a superhero savior (name of Neo, anagram of One, as in *Chosen One*) in place of an archetypal victim. There's enough going on to occupy your mind (allusions to *Alien* in Wonderland and *The Wizard of Oz*, borrowings from Tom Burton and Terry Gilliam, colorful color, video-games violence, cartoony special effects, a mystical-mystical Wagnerian climax), but not enough to satisfy it. The total effect is not so much a big score as a big hit. With Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, Hugo Weaving, Joe Pantoliano. 1999. **R** CINEMAL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 6; CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMOUNT CENTER; LA KOLA 12; MISSION VALLEY 20; OCEANOIDE R; SWEETWATER 9; TOWN SQUARE 14; LA ESCUDO 8; LA HORTON PLAZA 14; WISGANO PLAZA 14

Message in a Bottle — The screen adaptation of the Nicholas Sparks romance novel — about a disillusioned divorcee who runs across a half-buried bottle during a jog on the beach, finds an unopened letter to a

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A Damsel in Distress — Shakespeare's supernatural sex comedy re-set in Tucson in the age of the bicycle and the Victoria, with all attendant disarray and discomfort. (Why would Tucson have names like Theresa, Herminia, Demetrias, and Liguander? Why, perhaps, would they still be talking like that?) It doesn't help that the major roles are split among the clashing tongues of Americans, Englishmen, one Irishwoman, and no Italians. The dis-support perhaps should focus once the action moves out of town and into the woods, but it inches away from their realm. The rambunctious play within the play does not have to provide relief. With Kevin Spacey, Calista Flockhart, Christian Bale, Micaela Pignatelli, West David, Anthony, Sophie Marceau, Stanley Tucci. 1999. **R** HAZARD CENTER 7

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Rupert Everett, and Michelle Pfeiffer, directed by Michael Hoffman. 1999. **R** CINEMA STAR 13; DODD; FASHION VALLEY 18; MISSION VALLEY 20; PLAZA CINEMA; LA HORTON PLAZA 14; WISGANO PLAZA 14

The Thin Red Line — Gagged-up reconstruction of the ancient Egyptian monster, mated here, with Indiana Jones, renamed *Red O'Connell*. (If *Indiana Jones* is the mission like an "Rescue the dammed in distress, kill the bad guys, save the world.") So comprehensive of their material are the filmmakers, they felt compelled to spend a jillion dollars on computer-generated special effects and splashy production values. Self-worth counts steep. Director Stephen Sommers showed better sense with similar material in the remake of *The Jungle Book*. Brenda Fraser, Rachel Weiss, John Hannah. 1999. **R** CINEMAL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 6; CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; FASHION VALLEY 18; GALAXY 15; GROSSMOUNT CENTER; LA KOLA 12; MISSION VALLEY 20; OCEANOIDE R; HAZARD CENTER 7; SWEETWATER 9; SWEETWATER 9; TOWN SQUARE 14; LA MAJ SWEETWATER 9; TOWN SQUARE 14; LA GLASSHOUSE 6; WISGANO PLAZA 14

Never Been Kissed — The youngest copy editor at the *Chicago Sun-Times* gets her big break as an undercover reporter on an up-to-date report of high school. Problem is, the money, the power, the office, and turtle-crowner was a strong guy, and immediately falls in love with the "new crowd" — an extraordinary calculus class teacher called The Demonstrator. Drew Barrymore has fun with the part, more fun than we're apt to have, and she seems very pushy and phony next to the quiet naturalness of Leslie Stobbski (A Soldier's Daughter Never Cries) as one of the Good Girls. Luckily for Barrymore, unluckily for us, the heroine soon gravitates away from the Good and toward the Bad. Even so, it's a better-than-average youth movie, extending an amiable bridge into the adult world, just not very far into it. Cute teacher (Michael Vartan), and cute closing-credits sequence incorporating half-hour photos of cast and crew alike. With David Arquette, Molly Shannon, John C. Reilly, directed by Raja Gosnell. 1999. **R** CINEMA STAR GALAXY; CINEMA STAR 6; CINEMA STAR 13; FASHION VALLEY 18; HAZARD CENTER 7; SPORTS ARENA 6; TOWN AND COUNTRY; LA HORTON PLAZA 14; WISGANO PLAZA 14

Nothing But — Romantic comedy starring Julia Roberts and Hugh Grant, written by Richard Curtis, and directed by Roger Michell. CINEMAL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 6; CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GROSSMOUNT CENTER; LA KOLA 12; MISSION VALLEY 20; PLAZA CINEMA; RAMONA TWIN; SWEETWATER 9; TOWN SQUARE 14; WISGANO PLAZA 14

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The Matrix

DRIVE IN; SPORTS ARENA 6; STUDIO 6 CINEMA; SWEETWATER 9; TOWN AND COUNTRY; TOWN SQUARE 14; LA ESCUDO 8; LA HORTON PLAZA 14; WISGANO PLAZA 14; FROM 5/28

October Sky — From the first images to the opening series of beautiful black-and-white shots of a dark, dismal, backward coal-mining community as it absorbs the news of the ascent of Sputnik in the fall of

1957, and the closing clips from charming the last — the opening series of beautiful black-and-white shots of a dark, dismal, backward coal-mining community as it absorbs the news of the ascent of Sputnik in the fall of

movies in its valuation of *October Sky* and *October Sky*, it tells the true story of the widening horizons of a bright but unmotivated West Virginia high schooler called Homer Hickam, Jr., who takes to heart the proposition of his pretty blond teacher ("There's a lot to be done again"), can hardly believe the idea that a university might tender a scholarship to a science-fair champion and not just to a football star like his big brother, and gets down to work, with the assistance of an over-extended science geek, on a rocket of his own. Jake Gyllenhaal makes a highly likable hero, cranks the kind of energy you could expect actual periods of resources to fantasize about a straight-up romp. And Chris Cooper, one of the most convincing faces on the American scene, one of the most best-up and cast-down, has here a rare role that fully utilizes in the best of intentions, who has breathed cool dust his entire life, regards *October Sky* as an unsuitable role model for a youngster, and views this rocket business as a pretty silly diversion before the boy accepts his fate as a coal miner. The early dealers on the launching pad are genuinely funny, the larger setbacks trouble with the law, sabotage at the science fair are never to worry, and the plentiful pop songs — the period ("Let's Embrace Our Space") — average American adolescent. "We've got rock and roll!" continuously transform the long hard grind into a breezy montage. It might all have amounted to too much nice-ness if the niceness didn't include a nice

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MAY 1999

Calendar MOVIES

some of pace and emphasis, a nice case of where the railroads are and of how far a hammer is called for. A pit driver would never have been the right replacement. With Clara Owen, Laura Dern; directed by Jay Johnston, 1999.

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 Sandy Dennis, has been at-

tered to skirt the acting talents of Steve Martin and the newly-stuffed and stiffened face of Goldie Hawn (beneath the same old blond bangs). It's almost as though the present team of filmmakers — writer Marc Lawrence and director Sam Weisman — got the notion that the earlier version would have made a good comedy if only Neil Simon and company had thought to make it funny. If only, for instance, they had thought to put a full-length fat crew and high heels on the mismatched hood manager, and a long stem rose in his tooth. It is not altogether easy to rein such a natural comic proportion as the misadventures of a middle-aged Midwestern couple in the Big Apple, but that's the genius of Hollywood in the Nineties. The movie even proves to be significantly pro-New York, making way for a beneficiary cameo by



Never Been Kissed
Mayor Rudy Giuliani, 1999. **LA ESCONDIDO B**

Patish Adams — Purported factual tale of a late-blooming doctor who champions bedside manner above all else. Given nose, angel costume, novelty-shop glasses, funny voice, whatever will raise a smile from the afflicted. His ultimate dream: the Ground-Horn Institute, dedicated to healing through humor. What stands in his way is the sour-puss dean of Virginia Medical University, who faults him for "excessive happiness, among other things." In truth, the hero (Robin Williams, twinkling in eye, jump in throat) is no less conscientious than his

colleagues. He will not even balk at lecturing God Himself from the edge of a cliff. You read on the seventh day. Maybe you should have spent that day on congression. Besides being more scholarly. The filmmakers — director Tom Shadyac and writer Steve Odellberg, past collaborators on *The Nanny Professor* — use to completely on one side of the light, chasing their man out, all the way to a cinematic ending creation — a blessing of the Medical Reserve Board, followed by a hitting evasions when he meets the audience at the graduation ceremony (such a bummer!). With Monica Taylor, Bob Gunton, Philip Seymour Hoffman, 1998.

Painting The — The ace air traffic controller of the Newark JFK-LaGuardia train goes into a tailspin after the arrival of the "interesting" new guy from Atlanta, half-Indian and half cowboy — not to mention the new guy's very young wife, a full-tipped, full-breasted, tattooed look. Some well-turned gags, and some pointed scrutiny of masculine rivalry, jealousy, guile, but too "cute" and exaggerated to retain a human contour. Cate Blanchett, fresh from *Elizabeth*, with an impressive American accent and contemporary business seems almost a new discovery. John Cusack, Billy Bob Thornton, Angelina Jolie; directed by Mike Newell, 1999.

Rescue Private Ryan — Steven Spielberg's blood-and-guts war movie is at its best when it is most conventional and at its worst when trying for more (Spelling out a nutcase), and it is very often very conventional. Whether or not the filmmaker has achieved his flag-waving, stump-pulling goal of honoring the survivors and the fallen at Omaha Beach, he has at least honored a Hollywood genre that has descended down close to extinction, and had evolved whenever a straggler would wander along almost exclusively into the next war movie. In his striving for "more," he has certainly supplied plenty of ammunition (so to speak) for the pacifist, but does not venture so far as to attempt to muddy the reputation of the Last Good War. The essence of this measurable long-running film is of attaining "more" — a clear-cut and small-scale mission, albeit an implausible and impractical one to locate and safeguard a lone paratrooper who is the last surviving of four brothers as the Normandy Invasion. Forget the why of it, though.

What matters to the overriding cause, any way, of reuniting the conventional Hollywood war movie, is the astrophysically diverse team of soldiers and their self-evolutions around the lampshade and on the march. And what matters even more on the strictly visual level, are the tactical details of operation, the obstacles encountered and overcome along the way, the topography of the battlefield as well as of this crucial battle in the cinematic lore of the Second World War, and treated here respectfully and knowledgeably and completely, but perhaps in a more mass-manual to push our faces deeper than ever before into the most grime of war, war's "more." He writes in the above-mentioned scene of carnage, to be all things to all people, still flung back and forth between for squaring simultaneously a narrow civilian and the artifice. Even without the irreconcilable clash between these, there would be something a little wincey about brothers and his crew mimicking the landscape and backdrop in the work of the film. One does not mention the work of the film — the hand-held scenes and interludes — as if these authentic camera lenses had been developing a deliberate "style" rather than doing the wobbles and most professional job of their whole and most every day, with their bow on the line. Spielberg, working from scripts as such as *Dances*, has a very different kind of work, in the hands of his screenwriter, Edward Burns, Matt Damon, 1999.

Shakespeare in Love — Wouldn't it be fun to think that the Bard suffered from writer's block. That he received a shove



Nothing Hill
Newest: Ewan McGregor, Natalie Portman, and Julia Stiles; written and directed by Joe Johnston

from "Kit" Marlowe to get the old pop-ball rolling, that he was rewriting his deathbed dialogue daily during rehearsals, that one of the actors in the troupe could suggest off the top of his head a better title for the work in progress than *Romeo and Juliet*, the *Prince's Daughter*, and that a burly health-proto-feminist who infiltrates the cast disguised as a man would be just the most our dramatist needed in order to complete the current play and to launch forthwith into the next one. *Twelfth Night*, with its art-imitating life mood of cross-dressing? Here we have an answer. No. It would not. Joseph Fiennes in the title role has approximately one expression (a vulgar smolder), or one fewer than Cuyuthoth Paltrous (eyebrows knitted, eyebrows smoldered), and Ben Affleck is a blunder out of water, especially conspicuous on the same shore as such happy ducks as Geoffrey Rush, Colin Firth, Tom Wilkinson, Simon Callow, and Judi Dench. Tom Stoppard had a hand in the script — a second hand after Marc Norman — which enables the long ago author of *Rosencrantz and Guildenstern Are Dead* to extend his high-brow knockabout beyond Shakespeare's characters to their creator himself. Extend it, and lower it. Sixtiety types, literary types, and stage types

Star Wars, Episode II: The Phantom Menace — The prequel; starring Liam Neeson, Ewan McGregor, Natalie Portman, and Julia Stiles; written and directed by George Lucas.

THE KING OF MOUNTAIN, CINEMA STAR GALAXY, CINEMA STAR 9, CINEMA STAR 10, CINEMA STAR 11, FASHION VALLEY 18, GROSSMOUNT TROLEY, LA JOLLA 12, MISSION VALLEY 20, PLAZA CINEMA, STAR, SWEETWATER 9, TOWN SQUARE 14, LA ESCONDIDO 8, LA HORTON 2, PLAZA 14, MEGANO PLAZA.

THE PHANTOM MENACE, EPISODE II: THE PHANTOM MENACE — The prequel; starring Liam Neeson, Ewan McGregor, Natalie Portman, and Julia Stiles; written and directed by George Lucas.

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THE PHANTOM MENACE, EPISODE II: THE PHANTOM MENACE — The prequel; starring Liam Neeson, Ewan McGregor, Natalie Portman, and Julia Stiles; written and directed by George Lucas.

Francis Zellerbach holding forth from the head of the table as a rambling raconteur, recounting the days of his youth among the elite English ladies of pre-war and mid-war Florence. The rambled both hands be from the firm of Bortolotti and Michalotti, as well as a couple of Bortolotti. After an ladies. It seems gets away from personal interest itself to do with the development of an artist (though Franco is designated behind the pseudonym of "Lauca"), and gets instead into general statement about the desert of fascism and the slow uptake of peace people, especially deity old ladies ("Mindless in the gentleman who makes the train run on time"). The drift of the thing is oddity and quite literally depressing. To gather together Maggie Smith, Joan Plowright, Judi Dench, Cher, and Lily Tomlin in the same cast perhaps constitutes a feat in itself, but to give them each enough to do would have been one worth talking about. Charles Lucas, Baird Wallace, 1999.

The Thirteenth Floor — Virtual-reality thriller with Craig Beck, Gretchen Mol, Vincent D'Onofrio, and Dennis Haysbert; directed by Josef Rusnak.

GARMENT MOUNTAIN, FASHION VALLEY 18, GROSSMOUNT TROLEY, LA JOLLA 12, MISSION VALLEY 20, SANTA VILLAGES 8, SPORTS ARENA 6, TOWN AND COUNTRY, TOWN SQUARE 14, LA ESCONDIDO 8, LA HORTON 2, PLAZA 14, MEGANO PLAZA FROM 5:30.

Three Seasons — An American foreign film, subtitled and all, shot in Vietnam by first-time director Tony Bill. A Saigon native raised in Hollywood, California. The ambitious nature of postwar society — a cycle driver and the call girl he has a crush on, a flower girl and the beggar poet he comes from the shadows, an American in search of his bastard daughter — to make peace with the place, and a little street vendor in search of his stolen case of wares — goes well and awfully at every spot on the spectrum. And if you love, *Three With Love* Doing, Nguyen Ngoc Hiep, Zoo Bus and Harvey Keitel, 1999.

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Calendar
MOVIES

around the character of a Long Island neighborhood watering hole, a shales-of-gray corner building with a spindly awning planned in the sidewalk out front. In directing that, he is meticulously observant of the faces, the postures, the gestures of his characters. The episode slug and his well-worn mat placed on stools at the end of the bar, the brooder with the deterioratingly gone his wife has just walked out on him with their child at the other end of the vacant, quasi-mystical state of the most religiously devoted drinker, a prairie-face who can waste no word or motion on matters unrelated to his regimen of alcohol consumption. In his writing, Buscemi is a bit more fully observant of the banality of her talk ("Pretty name for a pretty girl"), more prone to poetic and ironic license ("Now I got it embedded in my head"). The accumulation of little truths and little amusements in the lives of little people never amounts to more than a little. And the implied fate of the protagonist (Buscemi himself) at the fadeout seems rather heavy in relation to the overall weight of the previous events: a case of too much, too late. That apart, the movie is something of a marvel of monumentalism, neither sentimentalizing nor dignifying its hero (or anybody else), but making us understandable if, around closing time, Buscemi felt he had not said quite enough about his character, and forgivable if he attempted all of one to make up for it. With Mark Boone Junior, Anthony LaPaglia, Elizabeth Bracco, Carol Kane, Daniel Baldwin.



Tim with McBride

with Mimi Rogers, Chloe Sevigny. 1996. R (RPN, 3/30)

Trickshot — Roger Nygard's documentary on the fanatical devotees of the Star Trek sci-fi.

HAZARD CENTER 7, LA JOLLA 12, MISSION VALLEY 20, VA UNICOR PLAZA 16

Two Colors — Clint Eastwood is under

his own direction in the role of a recently on-the-wagon and unrepentantly womanizing newspaperman, busily trying to prove a condemned man's innocence on the day of execution. The detective work is pretty sketchy, pretty shaky. But the plotting is honest, just as exciting as Woody Allen can be expected to come in at under \$1.5 hour and a half. And the central character, given automatic stature and authority.

of attention unobstructed by superficial and superficially distracting. Eastwood here says how long to spend in a screenplay if it does, neither more nor less, without hurry or impatience. (An Eastwood movie can be counted on to run well over two hours, just as exciting as Woody Allen can be expected to come in at under \$1.5 hour and a half. And the central character, given automatic stature and authority.)

Eastwood stepped into his shoes, gains an added dimension from his significant points of overlap with the actor's biographical interest in, and success with, much younger women, and his late-in-life fatherhood. (Woody Allen once again comes to mind: Eastwood's only concern, parody per se as "personnel" filmmaker.) The man on-screen dauntless in indeed his real life daughter, Francesca Fisher Eastwood, following Kyle and Alison through the remote, turn-of-the-century. Her real life mother, Frances Fisher, the model in *The Forgiven*, has a small part here as a hard-nosed D.A. And the on-screen mother, and the on-screen wife, is the always interesting Diane Venora, who first came to notice in *Indecent*. Both of these adult actresses testify mostly to Eastwood's ability, contrary to the evidence of Sandra Locke, to maintain cordial relations with the women in his life. There is an honesty about the actual subplot, as distinct from a vanity about it, and a fairness about it as well, extending the way to his son or daughter of the teenage of time on his tall pine physician. He perhaps looks pretty good for a man of almost seventy. He usably looks somewhat near as good as he used to. But not does he look as distinguished, for example, *My Love, My Love* or Robert Redford while trying to disguise the fact. If he still will go after the young ladies, he'll still have to take off his shirt, too. (asp. or gag. you must. Isaiah Washington, Lisa Gray Hamilton, Denis Leary, James Woods. 1996. R (RPN, 3/30)

The Window Boy — Reviewed this issue. With Nigel Haworth, Rebecca Pidgeon, Jeremy Northam, and Gemma Jones, directed by David Mamet. R (RPN, 3/30)

HAZARD CENTER 7, LA JOLLA 12, MISSION VALLEY 20, VA UNICOR PLAZA 16

MOVIE DIRECTORY

- DOWNTOWN**
 Gateway 16, 181 19th Avenue
 1996 (3/30/96)
 Theater 1: The Last Lover
 Theater 2: The Last Lover
 Theater 3: The Last Lover
 Theater 4: The Last Lover
 Theater 5: The Last Lover
 Theater 6: The Last Lover
 Theater 7: The Last Lover
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 Theater 11: The Last Lover
 Theater 12: The Last Lover
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- CLAIREMONT-UNIV. CITY MIRA MESA**
 La Jolla 12, 1817 Villa La Jolla Dr.
 1996 (3/30/96)
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 Theater 7: The Last Lover
 Theater 8: The Last Lover
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- HAZARD CENTER 7, LA JOLLA 12, MISSION VALLEY 20, VA UNICOR PLAZA 16**
 Theater 1: The Last Lover
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 Theater 4: The Last Lover
 Theater 5: The Last Lover
 Theater 6: The Last Lover
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- NO. COUNTY COASTAL**
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- NO. COUNTY INLAND**
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- SOUTH BAY**
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- MISSION VALLEY**
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- UPDOWN**
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- BEACHES**
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Calendar
RESTAURANTS

Killer Steak



Happy faces are part of the luncheon at California Cuisine.

If anything, Andrew Cannan's now-famous patronage of California Cuisine makes you want to be especially nice to the people sitting around you in the restaurant. Nowadays, you never know. One wrong glance, a too emphatic "Excuse me, could you please move your chair?" and in two shakes of a lamb's tail your beloved mother's beating a *Lamb Fair* reporter away from her door with a fire poker.

Maybe that, too, is why the staff at California Cuisine is so nice. As they walk around the sleek, calm dining room — blue twilight wafting through the picture window, votive candles twinkling on white tablecloths — they smile. The tanned, broad-shouldered matriarch waltzes around and smiles and now and then stops by your table to ask in an unobtrusive voice if you're enjoying your meal. You feel coveted and appreciated and you realize that, compared to California Cuisine, eating out is an often chilly enterprise.

The food isn't quite as good as the service. There's a certain laxity, which may be understandable. California Cuisine's been around forever, has a durable reputation and an established clientele. When you're a long-standing success you sometimes stop trying as hard. Still, I couldn't help thinking, if the service is so flawless, shouldn't the food be, too?

I'm talking about small things. Like the bland baguette the waiter brought to the table. Like the focaccia toast that came as part of a build-it-yourself appetizer with rambos of goat cheese, roasted garlic, and tomato chutney. It's a great idea and it's fun to compose little morsels for yourself with various proportions of the three ingredients. (Goat cheese and soft, oily garlic, are particularly good together.) The focaccia toast was, however, rather stale and kinda burned on the bottom. Not exactly catastrophic, but enough of a glitch to dim the shine of what was otherwise an excellent idea for an appetizer. The "crispy veal sweetbread" were also a little off — not spoiled, just not very fresh. (Sweetbreads was very fresh, otherwise they taste nasty.) The mushroom mince, balsamic glaze, radicchio leaves, and thin slices of green apple that came with the sweetbreads was lovely — savory, tart, bitter, sweet. It's the sort of well-conceived dish I associate with the sensible cooking taught at the Culinary Institute of America.

My copy of the Institute's textbook, *The New Professional Chef*, checks it at around 1900 pages and weighs in, I'm guessing, at around 12 pounds. It's a solid American document: an awful lot of it is devoted to the proper handling, preparation, and cooking of meat. California Cuisine's beef and lamb entrees are textbook-perfect. I reviewed my New York steak rare. Its tender, juicy, ginger-marinated slices arrived rimmed in black, purplish at center. My dinner companion ordered her lamb loin medium rare, and it arrived a wet rosy pink, encrusted with crushed almonds and accompanied by a Greek olive sauce. We went back and forth over whose entree was better. She loved my steak. I loved her lamb. We both decided the olive sauce was something we'd want to start making at home.

Several weeks after eating at California Cuisine I still hanker after one of the salads we sampled. It was a small, clever thing, a mixture of lamb's lettuce and asparagus tips held inside a crunchy slice of roasted Parmesan, surrounded by dabs and splashes of a slightly sweet orange-pepper sauce. It was so good, so well put-together that it raised our expectations for our desserts, which, when they arrived, were as pretty to look at as the salad. My friend's dish of three sorbets was decked out with a shiny medallion of golden spun sugar. My nut tart, sitting beside a fluffy mound of whipped cream, shined, too. But the lemon sorbet tasted as though it were made from recombinated juice and my tart was, in the end, nothing more than a fancy kind of pecan pie. I happen to love pecan pie. I was hoping for something as spectacular as I was.

This unexcitement — the great entrees, the stale focaccia, the excellent salad, the blah sorbet — might have something to do with the menu's excessive range. California Cuisine's menu changes daily and the kitchen would require moral — or sorry, tart, bitter, sweet. It's the sort of well-conceived dish I associate with the sensible cooking taught at the Culinary Institute of America.

California Cuisine
 1027 University Avenue, Hillcrest
 619-543-4799

ATMOSPHERE: The dining room is especially nice at twilight. The huge patio behind the restaurant is good for baby evenings.

SERVICE: Very good. Efficient. Thoughtful without being obsequious or smarmy.

SOUND LEVEL: Low

RECOMMENDED DISHES: Lamb's lettuce salad with Parmesan crisp; lamb loin encrusted with almonds; ginger-marinated New York steak. Menu changes daily. Meat entrees are very good bets.

WINE LIST: Varied and a little pricey. Our waiter steered us to a Cabernet Pinot Noir that was, as he promised, delicious.

PRICE RANGE: Moderate to expensive. Appetizers \$4.75 to \$7.00, entrees \$15.75 to \$23.50.

HOURS: Tuesday through Friday, 11:00 a.m. to 10:00 p.m. Saturday and Sunday, 5:00 p.m. to 10:00 p.m. Closed Monday.

WHAT THE STARS MEAN:
 (None) Poor to satisfactory
 ★ Good
 ★★ Very Good
 ★★★ Excellent
 ★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the *Restaur* at www.spreader.com

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 —Sarah, Downtown

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MAY 1999

The Stubborn One

"Could we get busted for blowing Cuban smoke into the U.S.?"

Suburb. Smoking a Cuban cigar. Yeah. Real Cuban. Well, the man told Joe they were. Could fool me. And, no, we're not here. We're there. Across the border, on the beach at Las Playas de Tijuana. Best place we could think of to come and enjoy them without being hassled. Joe blows some smoke back across the border. "Could we get busted for blowing Cuban smoke into the U.S.?" he asks.

Course the day didn't start so well. When we got here, aboard one of those rickety old buses they took off the San Diego routes five years ago (75 cents from 2nd and Constitution), Joe was disappointed. No real here here. Oh, houses, kind of nice community actually, and taco joints, and beach. But not your actual Rosarito or Ensenada. Not your Acapulco. So straight away Joe just wants to go home again. To make matters worse, from where we were standing we could see happy American people picnicking in a park on the other side. And, oh man, I could smell the beef cooking on their barbecues coming through the wire.

"I'm hungry," I said. "And I'm sick of Mexican food," says Joe. He has that tone. Don't mess with me. I'm tired, I'm grumpy, and I goddam it, I'm homesick. "Let's go looksee—see what we can find, then," I say.

"Three blocks," says Joe. "That's it. No more."

I'm not going on one of your walkabouts, okay? Got that straight?"

Boy, he really means it. So we start walking. And walking.

"I said three blocks!" yells Joe. He's 100 yards behind now. I'm hurrying. Got to find some place here in Mexico that's not Mexican. It feels like trying not to find a McDonald's in El Cajon.

Then...ah! The two most beautiful words in the world.

"Chop Suey."

Chinese! Saved by a noodle! We walk in under the arches to a nice green garden with white plastic tables and umbrellas, and blue steps leading up to the inside.

"You look tired," says Aurora. "Come here and sit down." She's like a mom. Turns out she's been here 21 years. She's used to lost strangers. First thing we order is beer. Bohemia (\$1.25 each). She brings some crispy fried noodles for us to nibble on. Joe's rumblings get quieter as he soaks in the suds and scans the menu possibilities. I take a long drag of the Bohemia. Look around. Giant Chinese fan on the wall, black lino tile on the floor, scenes of misty mountains in China on another wall, an empty aquarium, pink tablecloths. Lots of Mexican families and couples even at this late hour; around three, but, funny enough, no

Calendar RESTAURANTS

signs of Chinese people. Maybe the lights flashing around the Virgin Mary are a clue.

"Hm. See they have combos," Joe rumbles. Aurora points to combo number three (for two people). "Most popular," she says. "Cantonese soup, beef in salsa, fried chicken, Chinese-style combination with Chinese chorizo, fried rice with chicken, and fried noodles. 125 pesos."

"Man! I say '125!'"

"That's bad!"

"That's good. Let's say 12 bucks for two, for all that."

"So, what's the delay?"

"When the dishes come, Aurora explains each one as though each was her personal creation. "Caldos Cantonese, soup with chicken, shrimp, and broccoli."

She's back in a flash with about three more plates. "Fried chicken, pollo asado, Mexican-style, with carrots and cilantro and cabbage." She points to each item with her finger.

Next, a big oval dish. "Fried rice with chicken, Cantonese style."

Then the grand surfer of the Chinese combination: "Aguis (cebsy), bolonito (baby corn), and chorizo chimo—Chinese-style sausage, with broccoli and chicken. Please enjoy. This is Sunday. Take your time."

I'm doing just that when Joe says, "Course we could have saved millions walking the lunch special."

Alice! I look at lunch special number one. Fried rice with carmita, chop suey with chicken, and chile sinde. That would have cost 28 pesos. Say \$2.50. Number two, fried rice with chicken, Cantonese chicken, and chile is 30 pesos. About \$3.00.

That really takes the edge off the pleasure. Still, this is more than we can manage. The best taste is in the fried chicken and the Chinese chorizo. And there's always Joe's Cuban cigars to look forward to.

Marta Pacheco comes by. She's the daughter of the owners. I notice she's not Chinese. She says her parents aren't Chinese. "Twenty years ago, they just saw there was no Chinese restaurant here on the beach. So they learned to cook Cantonese-style and opened up here. They're Mexican. They're stubborn. That's why we call this place El Terro, the 'stubborn one.'"

So now we're sitting on the beach, back up near the border. Puffing away on the segars, with take-out coffee (60 cents each) and fortune cookies in our hands. The park on the U.S. side doesn't look so wonderful anymore. "Suckers! Suck on your Swisher Sweets!" Joe yells in the general direction of, like, the 260 million folks living north of the border. "We got Cuban!"

We finish the cigars and coffee and then make our way toward the bus stop. Joe cracks open his fortune cookie. "Good things are coming to you in due course of time," it says.

"I think it's talking about the bus," he says. ■

The Place: El Terro, Avenida Pacifico, No. 105, Playas de Tijuana. Tel. 011-52-66-80-18-17.

Types of Food: Cantonese-Chinese.

Hours: Fried rice and chicken lunch with chicken Cantonese and roasted chile, 30 pesos (\$3.00); fried rice with shrimp, Cantonese fish, roasted chile, 30 pesos (\$3.50); Chichita Corrida, 2 peron combo, including molokah soup, roast pork slices, fried rice with pork, pork chop, soy, chicken with pine nuts, roasted chicken, 30 pesos (\$9.00).

Hours: 10:00 a.m. to 10:00 p.m., seven days.

Buses: "Playas" bus from 2nd and Constitution.

Baja California's Intellectual Wines

You don't drink the labels, the scores, or the press.

On a recent trip up the Mexican coast aboard the cruise ship Silver Cloud, Gourmet magazine wine writer Gerald Asher made a little discovery. He found several wines "interesting...but what I remember most clearly of all were two astonishingly high-end equipment, new French oak, and small yields—and the cost is passed along to the consumer. Also, says Gary, "They have a price established in Mexico, and they want to make the same money per bottle here that they do there."



Further, "you want to develop a niche. We don't want to develop the niche that the [cheaper] Chilean wines developed when they first came into this country." He prefers to compare the Bordeaux-style GVT to actual French wines from the Valle de Guadalupe, in Baja California.

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Bank and, soon, at Vintage Wines.

The GVT is relatively expensive—before the winery ran out of the '95 vintage, it could be had for \$15.99; now, it's selling at \$18.99. No expense is spared in production—the winery employs high-end equipment, new French oak, and small yields—and the cost is passed along to the consumer. Also, says Gary, "They have a price established in Mexico, and they want to make the same money per bottle here that they do there."

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"I think it's talking about the bus," he says. ■



Vineyard in Baja California's Valle de Guadalupe

Chardonnay vines, which had been grafted onto existing old vines, have been budded over to red grapes.

Other lessons learned as Camou takes its first steps as a winery: "The original model for the Gran Vino Tinto was Chateau Margaux [in Bordeaux]. We tried to duplicate that, stylistically, as much as we could, in our own key." But Margaux is a Cabernet Sauvignon-based Bordeaux, and in each of Camou's vintages, "the Cabernet Franc has consistently been the best." So, the model changes to something like Cheval Blanc, a Cabernet Franc-based blend.

As both magazines mentioned, Camou is not the only Baja winery meeting with success. Dave Clark, who sells wine at Vintage wines, has been leading tours of Baja wineries, sponsored by Baja California Tours in La Jolla, for about six years. He's watched the birth of Baja as a fine wine region, from the first efforts of Monte Xanic to those of Camou and now, some of the mass-production enterprises, as they begin to realize the region's potential.

"Now, what's going on in the planting of new vineyards," he says. "Property values are going up. New vineyards are going in. People are buying land, consulting with enologists about what should be planted there, what could be planted there. Two new wineries have opened since Camou, and there are more to come." ■

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Enjoy our salad & soup buffet, hot sauce and more...
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Souplantation The Salad Light Restaurant

\$5.99 DINNER
Enjoy our salad & soup buffet, hot sauce and more...
Fresh baked goods.
Offer expires 6/31/99.

Souplantation The Salad Light Restaurant

MAY 1999

Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Walker (review by Lisa Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete schedule that is available online at www.edreader.com.

Prices estimates are based on the latest information available for a mid-range entrée. Lower: below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please call restaurants in advance for reservations.

NORTH COASTAL

THE ARABIAN CAVE 3126 Carlsbad Boulevard, Carlsbad, 760-720-2233. Located in a cottage with a view out deck, this Arabian café prepares authentic specialties such as grape-crusted on the premises. Best late, but the specialties that include lamb with shish kabab, shish and beef, tender through Sunday. *Low to moderate.*

THE SEASIDE La Costa Ranch & Spa, Costa del Mar Blvd #71, Camino Real, Carlsbad, 760-438-9111, 44200. The best dining venue offers seafood, lunch and dinner. All-you-can-eat Sunday buffet brunch with champagne is \$23.99. Seaside buffet Friday, from 3:30 p.m. Outstanding service. Reservations recommended. From the Editor of the Sea is also located in this complex. *Expensive.*

CLAYTONS RESTAURANT AND BAKERY 1702 Via de la Calle Del Mar, 619-294-8777. Southwestern items and offered but the new menu provides excellent fresh fish — also, seafood, lobster — as well as spit-roasted chicken. The wings are always excellent. Open daily. Continues service, lunch and dinner. *Moderate to expensive.*

D.B. HACKERS SEAFOOD CAFE AND GRILL 101 North Highway 101, Encinitas, 760-436-3182. This simple dining room is enhanced by beautiful waterfront on the walls, and the fish and chips are terrific. The fish "New Zealand hoki" arrives in a golden crust and is dipped in delicious. Fish here are also available if you would like small portions, try the "kicker" serving fresh fish, parrot, and shellfish. Available all weekends. Open daily. For lunch and dinner. *Low to moderate.*

JAKE'S DEE MAR 1660 Coast Boulevard, Del Mar, 619-775-2002. Most of the breakfast items are new and every item has a good time, which comes as much as the food. Fresh fish is the best here and is accompanied by rice or pasta. Steak lovers won't be disappointed. Nothing fancy, but high quality. Open daily. Lunch, Tuesday through Sunday. Dinner, night, only. Only by lunch. *Moderate to expensive.*

KITIMA 1555 Camino del Mar, Del Mar, 619-775-2990. Elegant. The food is served in view. Available 30 minutes. Approximately 4.50. It is all beautifully prepared. From both local quality food. Room now weekdays. Open daily. Lunch and dinner. *Moderate.*

WILTON'S DELECTABLES, GRILL AND BAKERY 2660 Via de la Calle Flower, Del Mar, 619-775-2225. You'll find 290 items on the menu. They include fresh deli, Chicago-style pizza, and grilled ribs, steaks, vegetables. Two recommended items: "Chicken chicken salad" and skirt steak sandwich. Not the greatest fish but definitely the worst. Open daily. Breakfast, lunch and dinner. *Moderate.*

OGAR'S 1009 Campesino Boulevard, Encinitas, 760-432-0212. This is a good place for brunch or to enjoy local wine. Open daily. Lunch, 11:30 a.m. to 4:00 p.m. Warm, casual atmosphere. Open daily. Lunch and dinner. *Low to expensive.*

RED TRUCKS 5700 Via de la Valle, Del Mar, 619-775-6600. Fresh market portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Dinner comes with wine on the table. Open daily. Lunch and dinner. *Low to moderate.*

SCUMI 1454 ELEC 3076 Valley Center Drive, Carlsbad, Valley, Del Mar, 619-775-7009. Outstanding sushi and excellent service. 220 restaurant and excellent. Elegant atmosphere. Open daily. Lunch and dinner. *Low to moderate.*

FORBES FINES 2334 Carlsbad Valley Road, 619-226-3578. The menu is similar to the sister restaurant, the first. The fish is well prepared. The service is excellent. Sunday brunch is terrific. Open daily. Lunch and dinner. *Low to moderate.*

RECIPE SPECIALS 11625 Road, Westwood Shopping Center, Rancho, 619-487-2776. Should you be in Rancho. Bernards are serving great Italian sandwiches or pizza to eat in or take out. Keep this Chicago-style "cheesecake" in mind. The Italian beef and Riccio's Imperial sub are knockouts. Closed Sunday. Open Monday through Saturday. 11:00 a.m. to 10:30 p.m. *Low.*

HENANDEZ HIDE-AWAY Rancho and Lake Drives, Del Mar, 619-775-1644. The breakfast brunch served both Sunday and Monday from 10:00 a.m. offers outstanding coffee, steak and eggs, breakfast, soup, and omelets. Fine dining. Best of all is that it is a call for any directions. Closed Monday. Open Tuesday through Sunday. Lunch and dinner. *Low to moderate.*

A LITTLE BIT OF GERMAN 4277 La Vista Way, Vista, 760-948-4277. Authentic German menu offers most of our best on chicken or champagne. The menu is outstanding. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.*

MANDARIN GARDEN RESTAURANT 401 Main Street, San Diego, 619-231-1000. This restaurant is a great place for a meal. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.*

MEXI JAPANESE RESTAURANT AND SUSHI BAR 623 Carroll Canyon Rd., Escondido, 760-738-7000. The chef is a chef. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.*

150 GRAND CAFE 150 West Grand, Encinitas, 760-738-6666. The chef is a chef. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.*

REAL TEXAS BBQ 6904 Miramar Road, 619-566-5225. Texas barbecue cuisine of meat, chicken, and ribs that are smoked rather than cooked over a fire. The room is wood-paneled but very clean. Same menu lunch and dinner. Open daily. Continuous service. *Low to moderate.*

BBQ'S 113 West Grand Avenue, Escondido, 760-738-7000. Located within two blocks of the California Center for the Arts, Escondido, this restaurant offers special steps on Saturday when special events occur at the Arts Center. A dining room and outside of high quality attract the restaurant. The menu is French/Italian. Special desserts. Closed Sunday and Monday except on concert days. Lunch, Tuesday through Friday, dinner, Tuesday through Saturday, 4:30 to 9:30 p.m. *Moderate to expensive.*

LA JOLLA

ABBY'S TABLE 8000 Gonsness Avenue, Costa Valley Shopping Center, 619-415-4535. The chef attributes to his Greek and Mediterranean restaurant an fresh food, easy preparation, and low cost. The table are a good buy. Entrees are large enough for two. All items available for pickup. Open daily for lunch and dinner. *Low to moderate.*

CORONADO

CRONDAWN 8933 Torrey Center Drive #111, Renaissance Tower Center, Coronado, 619-477-0100. Located in a romantic, elegant dining room, this higher restaurant offers first-rate food — possibly the best Afghan menu in the city. Be sure to order two or three appetizers and the lamb specialty Kabob. E. Chouben, lamb house specialty on a skewer or lamb and chicken kabab. Rice and yogurt.

San Diego's only handmade fresh daily **TEXICAN** and **CHILE** **TAMALES** and **RELLENOS**. **THE ALAMO MEXICAN FOOD OLD TOWN**. Owned & operated by native San Diego. **2502 SAN DIEGO AVENUE - OLD TOWN - 619-296-1712**. Sun-Thurs. 11 am-10 pm. Fri. & Sat. 11 am-11 pm. Free parking / Outdoor patio dining.

All-You-Can-Eat Sushi for \$14.99. Monday Nights [5-8 PM] Now Open for Sunday Diner. One free California Roll with purchase of \$4.50 or more (Valid only for Sunday dinner). **SUSHI DELI Downtown** 828 Broadway • (619)231-5597

Ocean View Dining **50% OFF DRINKER**. **THE FIREHOUSE BEACH CAFE**. 755 GRAND AVENUE, PACIFIC BEACH • 619-775-1999. FISH RESTAURANT

Sevilla **Salsa - Flamenco - Sangria**. **RESTAURANT TAPA BAR CLUB** **CUISINE OF SPAIN**. Saturday, May 29 **GASLAMP JAZZ FESTIVAL**. Restaurant & club open all night. Friday & Saturday Evenings **Flamenco Dinner Show**. Starting at 7:30 pm. Show starts at 8 pm and includes a Spanish 4-course meal with a choice of 4 entrees. Must be 18 or older. Now accepting reservations. **619.233.5979** **619.233.5979** **www.cafesevilla.com**

Sample our micro brews for a micro price. Bring in this ad for a two-dollar microbrew sampler set. **HANG TEN BREWING CO.** 310 Fish Avenue • Gaslamp Quarter. One coupon per person, per visit. Expires 7/1/99. (619) 232-6336

SUNSET ON THE BAY **4 TO 6:30 PM DAILY FRESH HALIBUT, FRESH SALMON FRESH SEA BASS, FRESH SWORDFISH WITH BOSTON CHOWDER OR CAESAR SALAD**. **MAINE LOBSTER CLAMBAKE \$13.95**. **WHOLE LOBSTER, CORN ON THE COB, GIANT POTATO BAKED CLAMS, CORN ON THE COB**. **ELSEWHERE \$4.95**. **ONLY AT TONY'S ON THE BAY 2 TO 2 1/2 LB. MAINE LOBSTER \$19.95 with corn**. **GIANT POTATO - CORN**. **SEAFOOD CHAMPAGNE BRUNCH**. **OVER 50 ITEMS INCLUDING: WAFFLES - FRENCH TOAST - PASTA - ROAST - BACON - HAM SHRIMP - OTTENS - CLAMS - MUSSELS - CALAMARI FRESH FISH - FERARA CANNOLI - DESSERTS \$10.99**. **10-11 AM \$7.99 / 11 AM-3 PM \$10.99**. **TONY'S ON THE BAY**. 1880 Harbor Island Dr., San Diego, 619-297-1673

NORTH INLAND **CALIFORNIA TRIA CAFE** 9500 Buck Mountain Road, 619-566-5021. Compared to other Trias restaurants, the menu is limited. However, if you call 24 hours in advance, any dish that you request will be prepared for you. Best lunch. This spring rolls, pork loin sandwich chicken with fresh salad, halibut with puning sauce, seafood paian (served as appetizer). Open Monday through Saturday. *Low to moderate.* **DELECIAS** 6196 Paseo Delicias, Rancho San Marcos, 619-756-9000. The room is amazing. In the name of the menu is pizza, fresh fish, free carmine and chicken, great pizzas. Open Monday through Sunday. *Low to moderate.* **DIRECTOR'S** 11625 Road, Westwood Shopping Center, Rancho, 619-487-2776. Should you be in Rancho. Bernards are serving great Italian sandwiches or pizza to eat in or take out. Keep this Chicago-style "cheesecake" in mind. The Italian beef and Riccio's Imperial sub are knockouts. Closed Sunday. Open Monday through Saturday. 11:00 a.m. to 10:30 p.m. **HENANDEZ HIDE-AWAY** Rancho and Lake Drives, Del Mar, 619-775-1644. The breakfast brunch served both Sunday and Monday from 10:00 a.m. offers outstanding coffee, steak and eggs, breakfast, soup, and omelets. Fine dining. Best of all is that it is a call for any directions. Closed Monday. Open Tuesday through Sunday. Lunch and dinner. *Low to moderate.* **A LITTLE BIT OF GERMAN** 4277 La Vista Way, Vista, 760-948-4277. Authentic German menu offers most of our best on chicken or champagne. The menu is outstanding. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.* **MANDARIN GARDEN RESTAURANT** 401 Main Street, San Diego, 619-231-1000. This restaurant is a great place for a meal. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.* **MEXI JAPANESE RESTAURANT AND SUSHI BAR** 623 Carroll Canyon Rd., Escondido, 760-738-7000. The chef is a chef. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.* **150 GRAND CAFE** 150 West Grand, Encinitas, 760-738-6666. The chef is a chef. The food is great. The service is excellent. Open daily. Lunch and dinner. *Low to moderate.* **REAL TEXAS BBQ** 6904 Miramar Road, 619-566-5225. Texas barbecue cuisine of meat, chicken, and ribs that are smoked rather than cooked over a fire. The room is wood-paneled but very clean. Same menu lunch and dinner. Open daily. Continuous service. *Low to moderate.* **BBQ'S** 113 West Grand Avenue, Escondido, 760-738-7000. Located within two blocks of the California Center for the Arts, Escondido, this restaurant offers special steps on Saturday when special events occur at the Arts Center. A dining room and outside of high quality attract the restaurant. The menu is French/Italian. Special desserts. Closed Sunday and Monday except on concert days. Lunch, Tuesday through Friday, dinner, Tuesday through Saturday, 4:30 to 9:30 p.m. *Moderate to expensive.*

FREE MENUS-BY-FAX Call 619-233-9797. Night or Day. 7 Days a Week. **FREE LINE 619-233-8767**. At the prompt press the 4-digit extension of the restaurant that interests you. You may request up to three restaurant menus. **DENOTES RESTAURANTS THAT DELIVER**. **DOWNTOWN**: Bando Fine Peruvian Cuisine—2112; Buffalo Joe's American—2108; Hung Ten Brewing Co. California Cuisine—2125; Hard Rock Cafe Continental—2191; Harmony on Fifth Contemporary American—2101; Jake Joint Cafe Soul Food—2116; La Madrid Spanish Mediterranean—2107; Pains de Nages Euro-Asian—2114; Papa Jack's Continental—2127; Sammy's California Woodfired Pizzeria—2103; Samsons 501 Restaurant Continental—2110; Scivilla Spagnol's Cafe/Salad—2107; Star of India Indian—2102; Sushi Deli Japanese—2106; Zucca's Mediterranean Grill—2103. **NORTH CENTRAL (CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TERRASANTA)**: 94th Aero Squadron American—2552; Berta's Latin American—2546; The Good Egg American—2555; Kheiber Pan African—2549; Lai Lai Restaurant Canton/Japanese—2570; Red Lobster Seafood—2571; Restaurant Europa German—2632; Roby's Bistro California Cuisine—2573; The Orchid—2569; Tito Loya's Mexican—2630. **NORTH COUNTY COASTAL**: Bombay Exotic Cuisine of India—2207; Casa Sanchez Mexican—2181; DeLuca's Italian—2176; Grangers & Ethiopian Cafe Ethiopian & American—2190; Pizza Nova Italian—2191; Scivilla's Italian—2175; Greek Contemporary American—2180. **BEACHES & POINT LOMA**: The Boardwalk Continental—2334; Broken Yolk American—2180; Cafe India Indian—2347; Cannon & Grill American—2363; Chateau Orleans Capri—2353; Dockside Restaurant American & Seafood—2352; Firehouse Beach Cafe American—2359; Koko Sushi Japanese—2344; Moondoggs American—2349; The Old Or American—2353; PB Sushi Club Japanese—2327; Pizza Nova Italian—2367; Pizzeria Uno Chicago Bar & Grill—2339; R.T.'s Longboard Grill—2348; Rusty Pelican Fresh Seafood & Steaks—2342; Salska's Salska Seafood & Steaks—2352; Society Billiards American—2346; Souplantation Salad Buffet Restaurants—2343; Tony's Italian American—2345; Tony's on the Bay American—2365. **MIDWAY, OLD TOWN & MISSION VALLEY**: The Alamo Mexican—2265; Berta's Latin American—2266; Chiba Japanese & Sushi—2258; El Agave Mexican Nourish—2259; El Ticolote Mexican—2270; Guzza Sushi Japanese—2282; Old Town Mexican Cafe—2264; Pong Thai and Mexican & Seafood—2253; Pizzeria Uno Chicago Bar & Grill—2266; Red Lobster Seafood—2266; Sammy's California Woodfired Pizzeria—2267; Sea's The Restaurant American—2267; Shogun's Mediterranean—2280; Souplantation Salad Buffet Restaurants—2262; Tito Loya's Mexican—2262. **NORTH COUNTY INLAND**: Formosa Restaurant Vegetarian Chinese—2781; Red Lobster Seafood—2784; San Luis Rey Downs Continental—2783; Souplantation Salad Buffet Restaurants—2782. **SOUTH BAY & CORONADO**: Pizzeria Uno Chicago Bar & Grill—2475; Red Lobster Seafood—2480. **LA JOLLA**: Boletino Italian—2409; Brocton Villa Continental—2410; Forever Foodie American—2416; Hard Rock Cafe Continental—2410; Hazelnut Grill Asian—2404; Marabok Moroccan—2417; Moondoggs American—2416; Pura Gusto French—2423; Pizzeria Bar & Grill Argentinian—2411; Pizzeria Uno Chicago Bar & Grill—2412; Rongga Asian Fusion—2422; Shogun's California Woodfired Pizzeria—2411; Shelby's Seafood & Steak—2411; Soca Casa Mexican—2402; Trattoria Massimo Italian—2418. To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

Calendar
RESTAURANTS

Meat is a good choice for vegetarians. Loving company, personalized service. Lunch, Monday through Friday, dinner nightly. Low to expensive.

CHICKEN HOUSE 5721 La Jolla Village Drive, San Diego, 619-451-2399. Fine French provincial cuisine is offered here. The fresh, innovative entrees provide good value. Those on a budget may limit themselves to pasta, rice, or chicken dishes. Fixed-price dinner Monday through Friday from 5:30 to 6:30 p.m. includes soup or salad, entrée, and dessert. \$15.95. Fixed-price dinner Sunday, \$15.95. Vegetarian dishes available upon request. Special service. Closed Monday. Open Tuesday through Sunday for dinner. Moderate to expensive.

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\$8.95
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Night

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Zagat Award 1999
"Best Indian Restaurant"

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Every two weeks we at El Agave will escort you on a culinary tour of Mexico's most important provinces, those especially known for their unique and outstanding indigenous cuisines. We will present specialties from those regions in their truest and most authentic forms.

May 27-June 9
The Food of Hidalgo

Hidalgo - named after the father of Independence, Miguel Hidalgo y Castillo - is home of the Barbacoas and many Aztec delicacies. Mexico's most ancient drink, pulque, was born in Apaxtlan city.

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Mixiote de Pescado o Teguila
Pecho de Ternera al Horno
Clemole Castellano
Regular menu also available.

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2. You like your mother-in-law.

Dinner for \$15.95.
Hibachi Steak, Chicken & Shrimp Trio

Come as today and eat to the Manager's best. Includes shrimp, lobster, soy, salad, hibachi vegetables, and steamed rice.

7 BENIHANA
477 Camino del Rio, (619) 298-6660. Last Mission Center Rd. off I-8. By no authentic sushi bar. Open Sunday thru Thursday only. Expires 6/30/99. Present ad when ordering. Not valid with any other promotional offer. ©1999

THE BEACHES

GUAVA BEACH BAR AND GRILL
3714 Mission Boulevard, Mission Beach, 619-488-6688. Old-fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (no children's menu) are prepared here, along with Mexican and seafood specialties. Open daily. Low to moderate.

HARBOR'S EDGE (Harbor Island Drive, 1380 Harbor Island Drive (across from airport), 619-291-2900). The restaurant has a stunning bay view and contemporary interior. Good California cuisine includes fish, chicken, pasta. For impulsive diversion, try the bakery (adjacent to the dining room) where sandwiches and pastries are served. Open daily, breakfast, lunch, dinner, and Sunday brunch. Moderate to expensive.

HUSBON BAY SEAFOOD 1403 Scott Street, 619-221-8787. Fresh fish and seafood, burgers, and salads served in room on the dock. Great view and you may eat on the outside deck or inside. Very casual. Real fresh fish and chips and fresh fish sandwiches. Open daily, breakfast, lunch, and dinner. Low.

HUMPHREY'S 2241 Shelter Island Drive, 619-224-1077. California coastal cuisine in a newly renovated room with a beautiful bay view. Among the well-prepared dishes, Black Angus "barbecue" steak, grilled vegetable terrine, seasonal roasted fish, prawns (cocktail per fish). Excellent service. Open daily for breakfast, lunch, and dinner. Sunday buffet brunch. Moderate to expensive.

JARVIS 1401 Harbor Island Drive, 619-221-8787. The house open-air steak, offered on a room directly on the beach. Presentation in the manner of Morrison's is a la carte. The entrees range in price of entrees includes nothing less than seafood and fresh produce. Excellent appetizers, especially fresh seafood. Open daily, breakfast, lunch, and dinner. Open daily through Sunday. Expensive.

LAMONT STREET GRILL 4411 Lamont Street, Pacific Beach, 619-210-9660. Select the entrees that cost \$19.95 to \$19.95 and include salad or soup, protein, vegetables, and fresh fruit (served on the side). This restaurant has a real feeling in the heated outdoor patio. It really remains. Dinner only. Moderate to expensive.

PAINE 1403 Harbor Island Drive, 619-221-8787. Located in a small house, this restaurant serves regional dishes from Puerto, Colorado, Kansas, and Missouri. The food

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
Aloha 50% off lunch or dinner
Baha Cafe Prime rib buffet \$12.95
Bart's 50% off lunch or dinner
The Boardwalk Free fried shrimp appetizer
Bokkinn Free lunch or dinner entree
Brasserie La Costa Complimentary appetizer
Broken Yolk Cafe \$2 off breakfast or lunch
BullDog Joe's Free cover with dinner
Cafe India Indian feast for two, \$19.95
Cafe Zhaneta Free appetizer
Calypso Cafe Free Sunday, Monday dinner
Casa Blanca Dinner for two \$9.95
Casa Sanchez Free appetizer
Chateau Orleans 2 for 1 Calypso/Casas entree
Conroy Vietnamese Free roll or spring roll
DeLuca's Cucina Italiana 2 for 1 lunch or dinner
Don Chuy 50% off dinner
Elephant & Castle Complimentary appetizer
Enzo's Pasta & Pizza Free entree
Farouzi Cafe & Gallery \$1-\$3 off buffets
Fishhouse Beach Cafe 50% off dinner
Formosa Free organic spring roll
Gruza-Sushi Sushi dinner for two \$18.95
Grangens & Ethiopian Cafe 2 Ethiopian entrees \$15
Hank's 15 Creek dinner
Hang Ten Brewing Co. 50% off lunch or dinner
Horseshoe Bar & Grill 2 for 1 lunch
Hard Rock Cafe Free fudge brownie for two
Juke Joint Cafe Complimentary dessert
Koi Restaurant Free breakfast
Kobe Sushi II 2 for 1 lunch menu
Lal Lal Restaurant Free birthday meal
Marrakesh \$10 off Moroccan cuisine
Mikko 1/2 off entree
Moonjoints 50% off entire bill
The Old Chix 2 for 1 dinner
Old Market 50% off entree
Palms of Saigon Complimentary dessert
Papa Tom's Pizza 2 for 1 pizzas
Papa Tom's Pizza \$5-\$10 off meals for 2
Passage to India 50% off Argentine tapas menu
Peking Dynasty Lunch buffet \$4.25
Peter & Harry's Restaurant Dinner for two only \$24.95
Pizzeria Uno Dinner for two only \$19.95
Red Sea Ethiopian Free vegetarian lunch
Restaurant Europa 2 for 1 lunch
Roma Mio Italian Restaurant Free wine & music cassette
RT's Longboard Grill 2 for 1 lunch
The Rusty Pelican Free hibachi dinner
Santitas 50% off lunch
Santitas 500 2 for 1 entree
San Luis Rey Downs Golf and dine \$38
Santitas Free appetizer
Santitas Pizza or lasagna for 2, \$10.49
Santitas 2 for 1 entree
Shogun Mongolian BBQ dinner \$8.50
ShyZy's \$14 off dinner entree
Society Billiard Cafe Free lunch or dinner entree
Star of India 50% off entree
Su Casa 25% off entire check
Sushi Daw 30% off total dinner bill
Terra 2 for 1 dinner, lunch or dinner
The Orchid Garden 2 for 1 dinner
To Leo's Mexican \$5 off dessert fan
Tony Roma's \$5 off lunch or dinner
Tony's on the Bay Free calamari appetizer
TuttiFrutti Italian Free Hawaii dessert
Zenai's Mediterranean Grill Free burrito & pita bread

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In Honor of Our First Anniversary
ALL-YOU-CAN-EAT ETHIOPIAN FOOD
 Saturday, June 5 • 11 am-10 pm

\$6 per person
 With assorted salads that are prepared directly from Ethiopia

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 Hours: Mon-Sat 9 am-9 pm • Closed Sunday

Calendar RESTAURANTS

TERESA 1210 Cleveland Avenue (corner of Vermont, near Mack, south of 151st St), Hillcrest. 649-293-7048
 The beautiful Hillcrest restaurant serves American cuisine that is quite different from the typical, innovative and exciting of the west. Teresa are simple yet delightful, try the roasted chicken with sage or grilled chicken. Appetizers include pumpkin ravioli. Teresa dishes include a tasteful selection of fresh vegetables, well prepared and artfully presented. Their salad bar is as unusual and well thought out. Open daily for lunch and dinner. Moderate.

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50% off Entrée
 with the purchase of another entrée of equal or greater value

HAPPY HOUR Monday-Friday 5 p.m. to 7 p.m.
 Half price taps - \$3 Sangria/\$2 Drafts
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 Friday & Saturday 5 p.m. to midnight
 755 Fifth Avenue, Gaslamp Quarter
 Reservations recommended 357-0146 • Valet parking available
 www.ole-sigmonahillspa.com

Galun Orkoni
2 for 1
 Buy One Drink, Get the Second of Equal or Lesser Value Free
 Equal in the value for each drink
 Equal in the value for each drink

SUSHI HAPPY HOUR
 4-6 PM DAILY - BEER TONIC OR TAY - SUSHI SPECIALS

SUSHI HAPPY HOUR
 4-6 PM DAILY - BEER TONIC OR TAY - SUSHI SPECIALS

THE FIELD IRISH PUB AND RESTAURANT 511 Fifth Avenue, Gateway District. 619-232-9840. Every day the menu is new from Ireland to recreate a country Irish pub. Try the hearty corned beef with cabbage and carrots, fish and chips, Irish steak, Great for Ireland Sunday and Sunday. Music and dancing Sunday 9:00 to 9:00 pm. Bring luggage 5:00 to low moderate.

50% OFF LUNCH OR DINNER

Buy one entrée and receive the second entrée of equal or lesser value at 50% off. Choice from: Chicken, lamb, or filet mignon kabob, half-restaurant chicken, vegetarian entrees, steaks, wood-fired pizzas and more.

LABEL RESTAURANT Hill Top Regency Hotel • 1200 Broadway Street • 619-487-8666. All-you-can-eat fish and seafood buffet, Friday nights only, 6:00 to 9:00 pm, \$21.95. All-you-can-eat prime rib buffet, Thursday night, \$18.95. Wednesday nights, all-you-can-eat Italian buffet for \$18.00. Worth saying about food.

Escape to Morocco
MARRAKESH
Authentic Moroccan Cuisine
\$10 off

PA SUSHI CLUB

SUSHI HAPPY HOUR
 4-6 PM DAILY - BEER TONIC OR TAY - SUSHI SPECIALS

ANTHONY'S STAR OF THE SEA 190 North Harbor Drive (at Ash), 619-232-7448. Closed from February 15 until early May for renovation. Expensive.

THE CHEESE SHOP 601 G Street, 619-232-2303. This cafe offers outrageously good sandwiches of which my favorite are the Bacon Four some with the rump pork, Muffin and cookies are baked on the premises. Paper plates for food but real mugs for coffee and tea. Open daily. Low. Beach in La Jolla, 2165 Avenida de la Playa, La Jolla Shores. 619-391-3921.

GRANT GRILL U.S. GRANT HOTEL 326 Broadway, 619-239-6806. As always, this restaurant serves quality meat in a traditional room that uses tableside service. Best bets are steack salad, lamb chops, shrimp and scallop steak, and, of course, the mixed grill. Open daily. For steaks, lamb, and brochet, moderate. Dinner, expensive.

LA PROVINCE 104 Fourth Avenue, Gateway District, 619-544-9861. The restaurant is excellent and upgraded the menu to Southern French and Mediterranean. Best low are as souper. Fisherman's casserole, rack of lamb, and frog legs. Separate dining room for private parties and banquets. Moderate prices, fresh bread, good value. Open Monday through Friday for lunch, Saturday and Sunday hours/brunch only for dinner.

PAPER SOUP CAFE 214 Fifth Avenue, 419-344-4656. Owned and operated by the same people as the popular, hip cafe south of the city. In this cafe, you'll find a hip, exciting, fun place. Good food, great service. Try their Grand Grilled Chicken, duck and mushrooms, salad with grilled fish steak and vegetables, roasted chicken, and eggplant. Open daily. Low to moderate.

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 Full Surf Bar • Daily Lunch & Dinner Specials • 11 am-2 am
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The HMO "Hangman" Game

Unprofitables

All the for-profit medical industry needs is "U" to go along with rationing medical care to the poor, physician assisted suicide, patient dumping and other "cost saving measures" to ensure HMO's and insurance companies make profit, while the poor, elderly, smokers, the obese, the disabled, chronically ill, and foreign born pay the price, dying from preventable disease due to lack of access to health care.

PHYSICIAN-ASSISTED SUICIDE IS CERTAIN TO BE THE LAST MEDICAL CLAIM FROM AN "UNPROFITABLE" PATIENT!

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Call if you need help or you can help.
 (619) 238-9763

THE PARROT GRILL 802 S. W. Avenue, Gaslamp Quarter, 619-232-1441. This restaurant is a night and a day. It is a casual, friendly atmosphere. There is a full bar, appetizers, drinks, and a full menu. Open daily. Low to moderate.

RAINWATER'S 1201 Camino Real, 619-232-7527. Though this restaurant is noted for its fine wine and top notch, the fine dining and fresh fish especially. The menu is extensive here. For sea food on the menu, but not really a seafood restaurant. Open daily. Low to moderate.

THE TROPIC 1500 Orange Avenue, Coronado, 619-435-6811. The food is competent, but the room is not standing, especially the crown-shaped ceiling. The menu offers Continental specialties. The Crown Room is a noted for its lunch all you can eat Sunday brunch. Open daily. Moderate.

DELISH PIZZA AND PASTA 386 East 11 Street, Chula Vista, 619-580-1371. The pizza and pasta are tasty and the salads are huge and fresh. Excellent service. Low to moderate.

TUJUANA

(The prices for all Tujuana menus are \$11.95. From the United States use the profile 011-52-56 when calling Tujuana when calling in Tujuana monthly, the restaurant's six digit number).

BE TAKING 7531 Sixth Avenue (off I-15), San Diego. 619-292-1668. Located in the old section of Tijuana, three blocks west of Revolution. This restaurant will provide superb value in an excellent setting. Basically a steak house, it offers fish, seafood, and low. The price of the entire includes grilled quail.

2 Dinners \$19.95

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Vegetarian Buffet \$4.95 Lunch \$6.95 Dinner \$11.95

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 Phone: 619-291-1234

SOUTH BAY & CORONADO

AZZURA POINT 4000 Coronado, Bay View, Coronado, 619-434-8600. The newly decorated and revamped dining room offers a la carte dining. Reserved seating for one, and bar views over the water. The food is exquisite. Fine sea food, separate bar and lounge. Closed Monday, Dinner, Tuesday through Sunday. Expensive.

CROWN ROOM, HOTEL DEL CORONADO 1500 Orange Avenue, Coronado, 619-435-6811. The food is competent, but the room is not standing, especially the crown-shaped ceiling. The menu offers Continental specialties. The Crown Room is a noted for its lunch all you can eat Sunday brunch. Open daily. Moderate.

LA VERDE 1119 16th Avenue, Coronado, 619-434-8600. This restaurant is a noted for its lunch all you can eat Sunday brunch. Open daily. Moderate.

2 FOR 1

Buy one entrée and receive the second entrée of equal or lesser value at 50% off. Choice from: Chicken, lamb, or filet mignon kabob, half-restaurant chicken, vegetarian entrees, steaks, wood-fired pizzas and more.

EL ZAGUAN Avenida Paseo de las Heras 1050. Zona Rio (turn right at corner of Lincoln), 36-67-81 or 34-60-06. The name means doorway or entrance, usually a moustache and the interior is spotless and air conditioning. Fish, seafood, poultry, and beef are offered with Continental sides. Best bet is shrimp in regular sauce or fresh fish. Soup always excellent. Food is not expensive, but is straightforward. The atmosphere is just what the doctor ordered. Menu in Spanish. English spoken. Open Monday through Saturday, 7:00 a.m. to 1:00 a.m. Sunday, 7:00 a.m. to 1:00 a.m. Low.

GRAND BISTRO Grand Hotel Tijuana, 400 Agate Coronado Boulevard, Tijuana, 011-52-668-1700, 6418. Visit this Tijuana restaurant for its formal elegance, mystery, romance. Visit Grand Bistro to enjoy the night. The restaurant is open every day. This thick and juicy portion of Mexican beef comes with an outstanding sauce and appetizer. Freshly baked and topped with fresh fish. Also cooked with bits of smoked ham and minced onion. Along with a fine Bistrot salad and a selection from their excellent and affordable wine list, it's a sophisticated, fantastic meal. Low to moderate. — Max Nish.

LA COSTA 1119 16th Avenue, Coronado, 619-434-8600. This restaurant is a noted for its lunch all you can eat Sunday brunch. Open daily. Moderate.

LA BENA 1119 16th Avenue, Coronado, 619-434-8600. This restaurant is a noted for its lunch all you can eat Sunday brunch. Open daily. Moderate.

Happy Dinner Hour
 Monday - Friday 5-7 pm
 Buy any dinner entree (\$10 max value) and get another entree of equal or lesser value FREE. 15% gratuity will be added to the total before discount. Coupons not necessary. (No to orders.)

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 Monday-Friday • 5:30-7:30 pm
 \$5.00 Appetizers • \$3.00 Martinis
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Elegant ambiance with live piano

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PICTURE STORY

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Japanese wrestler Masaharu Tsuida, 1941. Nothing in the Union archives to indicate what Mr. Tsuida did in San Diego (he was probably part of a touring wrestlers' group).

An indication over 110 years ago that San Diegans would forego the lofter arts in favor of a good wrastring' match: the February 1887 bout at Leach's Opera House. There was an article a day for nearly a week hyping the event. A February 20, 1887 Union article announced the match between a Sam Matthews, "the

middle-weight champion Graeco-Roman wrestler of the work." Matthews would "attempt to throw Thomas K. Carlin, who has held the champion's belt in Missouri for several years and has never been defeated, five times in one hour, or failing, will forfeit \$200 now on deposit..."

An article the day after the match reported, "Carlin [was] thrown five times by Matthews in seventeen minutes; the audience was composed of all classes."

(From the San Diego Historical Society, Photograph Collection)

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Soon after advertisers place their ads, their problem contributors go on the Roommate Hotline. This lets you hear ratings before they're posted in the Reader. Call at 619-235-2415 to choose your ad, select listings by gender, price and areas. Listings updated daily.

Place your Reader roommate ad today and get responses tomorrow!

Call (619) 235-2415 day or night.

1. Your print ad may not describe you or the person you are seeking.

2. Renew your mailbox and send it if you don't need to make any changes in your ad or mailbox recording.

3. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday following publication.

4. Mail-in payment: Reader Roommate Line P.O. Box 85903, San Diego, CA 92186

5. Walk-in payment: 1703 Idea (at Date), Downtown San Diego

6. For questions regarding Roommate ads, call (619) 235-2415.

7. The deadline for placing your ads is Monday at 6 pm. However, mail only ads can be placed until Tuesday at 6 pm by calling (619) 235-2415. All voice mail ads will be placed on the Hotline within 24 hours. So call today! No cancellations accepted.

8. To retrieve your messages call (619) 235-2415. You may get responses on the Hotline before your print ad. Messages are erased after you hear them, so have pen and paper ready. Your mailbox will expire at midnight Wednesday, six days after publication.

9. The system dictates a mailbox number and security code.

10. To place your 25-word Roommate ad on the following worksheet and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further describe your available roommate situation. When you are finished—recording, Press 2.

11. To retrieve your messages call (619) 235-2415. You may get responses on the Hotline before your print ad. Messages are erased after you hear them, so have pen and paper ready. Your mailbox will expire at midnight Wednesday, six days after publication.

What's the Best Deal?

We'll Give You Money Back When You Use Us.

\$10 OFF A DAILY RENTAL
 10 FREE ON A 3-DAY RENTAL

- 14 ft. moving vans
- 16 ft. moving vans
- Stablebed trucks
- 34 ton pick-up trucks
- Commercial cargo vans
- Economy to luxury cars

Ask about our rental packages—great for weekend getaways—as low as \$9.95 a day!

Toll-Free Reservations: 800-736-8693

San Diego Office: 619-596-5653

Headquarters: 619-596-5653

3100 Pacific Hwy S.D., CA 92101

CITY
 RENT-A-CAR

SLOW WAVE

by Janet Novak and Jesse Reklaw ©1999

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Soon after advertisers place their ads, their spouse subscriptions go on the Roommate Hotline. This lets you **Prefer Beddings bedtimes they're preferred in the Ponder.** Call 24 hours a day 7 days a week. Save! Savings by sponsor price and also. Listings updated daily.

PACIFIC BEACH, \$500/mo. 1300 sq ft, 10 bedrooms, 2 1/2 baths, 2 car garage. Home with pool, large patio, central air conditioning, granite countertops, hardwood floors, granite island, stainless steel appliances. Call 619-235-2415.

PACIFIC BEACH, \$450/mo. 1500 sq ft, 10 bedrooms, 2 1/2 baths, 2 car garage. Home with pool, large patio, central air conditioning, granite countertops, hardwood floors, granite island, stainless steel appliances. Call 619-235-2415.

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Preventive Dentistry \$29

10 minutes. 2x protection. 100% satisfaction. Call 619-551-5804.

20 minutes' free electrolysis

AMERICAN ELECTROLYSIS CENTER. 619-551-5804.

An ancient Asian solution for female problems

TESTED WITH WOMEN FOR 5 YEARS IN THE USA

Free Treatment

HerbalTeam

7590 EL CAJON BOULEVARD • LA MESA • (619) 460-1496

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Body Healing

SUNSHINE ORIENTAL MASSAGE & ACUPRESSURE

280-5551

TOTAL TAN

1 Month Unlimited '25 3 Orbit Visits '20

HerbalTeam

Commercial Rentals

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Room Services

Old Town Electrolysis FREE ELECTROLYSIS. 619-295-7333.

Self Storage

A-1 Self Storage. 619-295-7333.

RED MEAT Glistening Suction Cups on the Headboard of Hebetude

by Max Cannon ©1999

RESIDENTIAL RENTALS

PACIFIC BEACH, \$300/mo. 1500 sq ft, 10 bedrooms, 2 1/2 baths, 2 car garage. Home with pool, large patio, central air conditioning, granite countertops, hardwood floors, granite island, stainless steel appliances. Call 619-235-2415.

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Divorce, Custody Or Support Problems?

You need an experienced, sensitive and aggressive attorney. Free initial consultation. 232-8200.

25% off your first month of rent.

Rental units from \$30 a month.

Self Storage

A-1 Self Storage. 619-295-7333.

BARNETT'S HILL, 1717, 3 bedrooms, 1 1/2 bath and 2 1/2 car garage in gated building with large driveway. New entry Encinitas priced to sell. Call 619-441-2100. Home See 478-8000.

BARNETT'S HILL, 1525, 3rd Floor, Grand View, 1717, 3 bedrooms, 1 1/2 bath, 1717 sq ft. Call 619-441-2100. Home See 478-8000.

BARNETT'S HILL, 1525, 3rd Floor, Grand View, 1717, 3 bedrooms, 1 1/2 bath, 1717 sq ft. Call 619-441-2100. Home See 478-8000.

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BARNETT'S HILL, 1525, 3rd Floor, Grand View, 1717, 3 bedrooms, 1 1/2 bath, 1717 sq ft. Call 619-441-2100. Home See 478-8000.

SERVICES

WANT A HEALTHY SMILE?

NEW PATIENT OFFER
Complete dental exam,
X-ray, clean, filling or
crown, root canal or
crown repair, 100%
financing.

BLEACHING SPECIAL
\$75 PER ARCH!
Includes whitening
toothpaste, whitening
gel, and whitening
tray.

UP TO **35% OFF**
on all dental services.

VIKKI BEACH
Dentistry of San Diego, KAHNA RD. D.D.S.
3619 Inds. St., Mission Hills • 619-297-7722
Dental Emergencies Available
24 hours.

Therapeutic Massage \$30

RELAXATION MASSAGE
RELIEVES STRESS AND TENSORS
RELIEVES TIGHT MUSCLES AND
RELIEVES BACK PAIN AND
RELIEVES HEADACHES AND
RELIEVES MIGRAINES

with hair extensions we can make you look years younger!

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24 hours.

Gaslamp Tramp

ONE HOUR sports massage,
express facial,
haircut and
style \$100

ONE HOUR
acupressure
massage and
express facial
\$80

LEGENDARY Hair Production & Day Spa
413 G Street, Suite 204
Gaslamp Quarter (5th & G)
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Unwanted Hair?

We're proud to feature the new
"Epilight" Laser

Removes most unwanted hair in a single flash than electrolysis
can in an hour! Eliminates the need to shave, wax or pluck.
It's the latest, most comfortable method available.

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Michael Platt, M.D., Board-certified Inboard on staff.

Free Electrolysis
15-MINUTE TREATMENT • SAFE • PAINLESS
• Only one machine used, needs difficult needles used
• Long lasting, available by itself or in combination
• Specializing in problem areas and sensitive skin
• Specializing (waxing) and threading also available
• 21 years specializing in hair removal • Milestone staff

Sarah Alexander's
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APARTMENTS 800 Mariposa Rd, San Diego, CA 92161. For photos, floor plans, and more information visit our website: www.costar.com/san-diego

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FUND-RAISER

My wife and I have always worked hard to provide for our four children, who are the light of our lives. Christopher, age 16, Kimberly, age 16, and seven-year-old twins Michael and Melissa are great kids. Family has always been our highest priority!

Our son Michael was born with a rare birth defect called Bladder Exstrophy. Bladder Exstrophy affects approximately one in 40,000 live births. When a child is born with Classic Bladder Exstrophy, the bladder is on the outside of their abdomen.

The leading doctors and latest surgical techniques are available at Johns Hopkins Hospital in Baltimore, Maryland. Having the surgery completed at Hopkins is vital to Michael's health, well-being, and long-term self-esteem.

On June 24 our family will relocate to Baltimore so that Michael can have the surgery he needs. Michael will be in the hospital approximately a week to ten days and will then have 3-4 weeks of follow-up care.

My wife and I have put aside all we can to give Michael the opportunity to have this operation, which is so critical to his well-being. We ask for your help in providing vital to Michael's Exstrophy. This is a hardship to bear together.

Please contact
**Michael Parker
(619) 482-8258**
for more information.

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IN FACT

JAMES BUTLER "WILD BILL" HICKOK
50 YEAR-OLD LEGENDARY WESTERN GUNFIGHTER & PROFESSIONAL WAS SHOT THROUGH THE BACK OF THE HEAD BY JACK MCALL, AL SO BEING PLAYING POKER WITH FRIENDS. HE DIED WITH A HAND OF PAIR OF ACES AND A PAIR OF EGGS KNOWN FOREVER AFTER AS THE "DEADMAN'S HAND"

SERVICES

7777 For photos, floor plans, drawings, see website: www.costar.com/san-diego

HAIRCUT & MASSAGE \$50 OFF

Includes Deep Cleansing and Massage

First time clients only. Not at Express 619-696-1095

FREE Electro Muscle Stimulation

FREE! 15 Min Electrolysis & Full Consultation* or 4-10 Candles. Reach 560-9999

Hair Extensions

Spring Special \$50 OFF

SPECIALIZING IN: Lace Front Wigs, Blowouts, Updos, Bridal, Party, Wedding, Event Styling.

615-1736

SAN DIEGO ELECTROLOGY
A Clinical Approach To Permanent Hair Removal
FREE 15 Min Electrolysis & Full Consultation* or 4-10 Candles. Reach 560-9999

HAIR EXTENSIONS

Spring Special \$50 OFF

SPECIALIZING IN: Lace Front Wigs, Blowouts, Updos, Bridal, Party, Wedding, Event Styling.

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HAIR EXTENSIONS

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SPECIALIZING IN: Lace Front Wigs, Blowouts, Updos, Bridal, Party, Wedding, Event Styling.

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10 OFF GLYCOLIC PEEL

Includes European Facial Reg \$50

FREE! 15 Min Electrolysis & Full Consultation* or 4-10 Candles. Reach 560-9999

HAIR EXTENSIONS

Spring Special \$50 OFF

SPECIALIZING IN: Lace Front Wigs, Blowouts, Updos, Bridal, Party, Wedding, Event Styling.

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SUMMER SHAPE-UP!

BODY SCULPTING

- Magnetic Body Wrap -
- Muscle Toning - Vibrations C Facial -
- NEW Breast Enhancement -

Free Electro Muscle Stimulation

FREE! 15 Min Electrolysis & Full Consultation* or 4-10 Candles. Reach 560-9999

HAIR EXTENSIONS

Spring Special \$50 OFF

SPECIALIZING IN: Lace Front Wigs, Blowouts, Updos, Bridal, Party, Wedding, Event Styling.

615-1736

FOR INFORMATION ON THE REST OF THE ADVERTISING OPPORTUNITIES IN THIS SECTION, PLEASE CONTACT:

UNIVERSAL CONSULTING SERVICE
1100 La Jolla Village Road, Suite 210
San Diego, CA 92037
Tel: 619-437-6779

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San Diego, CA 92037
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P.S. MUELLER

by Pete Mueller ©1999

SHORTLY BEFORE THE GREAT
NECKWEAR PANIC OF 99



Illustration by Rivalry

MUELLER, 5150, 2 bedroom, 2 bath home. Air conditioning, fireplace, granite countertop, large kitchen, full bathroom, walk-in closet, large laundry room, full basement with 2 bedrooms, 1 bath and kitchen. Call 619-296-9802.

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Services

KIM'S ORIENTAL ACUPRESSURE

ACUPRESSURE MASSAGE JACUZZI \$5 OFF and more!

619-624-9943

Summer time is on its way... Are Your Legs Ready?

Eliminate unwanted cellulite with the new SCIENTIFIT

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PACIFIC BEACH Crystal Oriental Spa

\$5 Off Spinning Class

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RELAX AT KLAAS SPA

FREE ELECTROLYSIS

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FREE DENTAL CONSULTATION

DR. CERVANDO MENDOZA

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Release Stress with Oriental Massage

Acupressure • Steam bath and sauna

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Beautiful Body, Beautiful Skin, Naturally!

Spa Specials

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Chiropractic \$45 A MONTH

Includes: consultation, exam, and unlimited adjustments.

619-561-3221

FREE teeth whitening

\$300 value includes upper and lower teeth whitening with the completion of a dental exam and cleaning.

619-561-3221

IS DEBT ABOUT TO WIPE YOU OUT?

Write off debt legally! Get a fresh start! Protect your future!

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Melgama

Institute of Advanced Treatment & Research of Opiate Dependency

619-561-3221

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Royal Treatment (2 hrs) • Imperial Treatment (2 hrs) • Slimming Wrap & Facial (1 hr)

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MAV

MISSION VALLEY 3000+ Sq. Ft. 4 BR and 2 1/2 Bath. Hardwood floors. Tile roof. Wood deck. 1571 Woodland Ave. Mission Valley. \$1,950. Call: 444-1122

MISSION VALLEY 3,150 sq. ft. 3 bedrooms, 2 1/2 baths. Call: 444-1122

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OUTLET. Gibson 1976 USA...
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OUTLET. Taylor...
OUTLET. Martin...
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OUTLET. Taylor...
OUTLET. Martin...

OUTLET. Yamaha...
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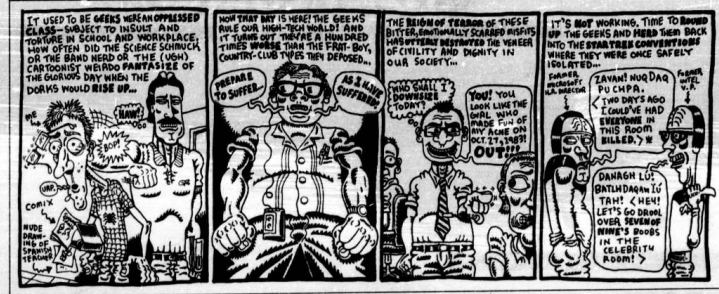
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REPAIR. Taylor...
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ENGINE REBUILDS \$100 OFF

A/C CHARGE \$25

FUEL INJECTOR CLEANING \$39.95

AXLE REPLACEMENT \$145

OIL CHANGE \$15.95

ENGINE STEAM CLEANING \$35

TIMING BELTS \$90

BRAKES (2 WHEELS) \$69.95

COMPUTERIZED TUNE-UP \$29.95

AXLE \$34.95

CL \$40.95

THAO AUTO REPAIR

3400 El Cajon Blvd. • (619) 640-4606 • (619) 640-4607

SMOG CHECK \$26.75

ADVANCED MACHINE PARTS • SERVICE • WELDING

COMPLETE LOW BLOCK REBUILD FROM \$699

Auto Care - "Who Can I Trust?"

30K/40K/50K SCHEDULED SERVICE

TRANSMISSION OIL \$29

REPAIR TRANSMISSION SPECIAL \$100 OFF

FREE BRAKE INSPECTION

REAR CASSETS REPLACED \$100 OFF

CLUTCH SPECIAL \$50 OFF

Autocare America

CONVOY MUFFLER

3727-C CONVOY STREET • (619) 279-7036

Mufflers \$56.95

20 OFF Custom Exhaust

Catalytic Converter \$138.95

Premium Mufflers \$89.95

FACTORY TIRE & Service Centers

"Where SERVICE is the difference!"

FREE BRAKE INSPECTION • FREE TIRE ROTATION

Oil Change \$14.95

Brake Service \$49

30K/60K/90K Major Service \$169

QUICK CASH!

California Auto Leasing

461-6055

10% OFF

80 DAYS SAME AS CASH

Computerized Alignment \$39

Maintenance Tune-up \$23.95

Clutches \$169

Head Gaskets Replaced \$298

MAY 1999

\$6 CLASSIFIEDS!

24 HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 112.

CAPRI. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!
TRAVELER. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!
TRAVELER. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!

TOPAZ. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!
TRAVELER. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!
TRAVELER. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!

TRAVELER. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!
TRAVELER. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!
TRAVELER. Man's complete ability, 100 cc at 62 miles per hour, 200 cc at 100 miles per hour. \$10,000 all in \$200!

DRAKES
\$59.95
 FREE BRAKE INSPECTION
ALIGNMENT \$29.95

WINDOW TINT \$89
 Most Cars
 Exp. 12/99
STEVE AUTO REPAIR

SMOG CHECK \$28.95
 Plus \$35.00 state fee
STEVE AUTO REPAIR

DRINKING WATER. 2-1/2" x 2-1/2" x 2-1/2" stainless steel...
DRINKING WATER. 2-1/2" x 2-1/2" x 2-1/2" stainless steel...
DRINKING WATER. 2-1/2" x 2-1/2" x 2-1/2" stainless steel...

DRINKING WATER. 2-1/2" x 2-1/2" x 2-1/2" stainless steel...
DRINKING WATER. 2-1/2" x 2-1/2" x 2-1/2" stainless steel...
DRINKING WATER. 2-1/2" x 2-1/2" x 2-1/2" stainless steel...



ZIPPY It's the Guns, Stupid
 by Bill Griffith ©1999

S.A.M.CO.
 Scientific Automotive Maintenance Company, Inc.
AAA-Approved Repair Center
COMPUTERIZED ENGINE DIAGNOSTIC \$39.95
3-FOR-1 SPECIAL!
SMOG CHECK \$24.75

TOYOTA ROSE
Get BIG SAVINGS at our GREAT Parts-Center
Oil Filters \$3.95
Air Filters \$12.95
Spark Plugs \$1.95
Wiper Inserts \$2.49
Disk Brake Pads \$12.95
10% DISCOUNT ON GENUINE TOYOTA ACCESSORIES
Cargo Nets 20% OFF
V BELTS 20% OFF
280-4100

QUALITY AFFORDABLE AUTO SERVICE
Smog Check \$37.95
Timing Belt \$53.95
Clutch Replacement \$89.95
30K, 60K, 90K Service \$129.95
Used Japanese Engines \$650
Engine Overhaul \$895

TRAN & MART
TRANSMISSIONS \$1095
FREE HOUSE CALLS
Complete New Clutch \$25 OFF

BRAKES • AXLES • TIMING BELTS • FULL AUTOMOTIVE REPAIR
10th Anniversary Specials!
30, 60, & 90K Service \$139.95
Bumper to Bumper Service \$79.95
Computerized Alignment \$24.95
Complete Axle \$99.95
Timing Belt \$79.95
Brake Special \$49.95
Maintenance Tune-up \$24.95
Radiator Service \$24.95
CV Boot Special \$49.95
Strut \$149.95

\$6 CLASSIFIEDS!

24 HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 172.

WOODS, antique oak, 1978, Chevy...
ROCKY, dark, 2700, 1980, 1980...
NORCE, built, made by Daimler...

LAWN BOON, 1978, oak, oak, oak...
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MY GENE POOL

by Ken Nash ©1999



I continuously strive to be in the Now...
No one ever said on their death bed, 'Gee, I wish I'd spent more time of the computer.'...
You need to be at one with the cosmic flow. See where they...
I bet California catches...
I'll cultured blue pants, 5-30...

FACTORY SHEEPSKIN & AUTO ACCESSORY CLEARANCE SALE!
SATURDAY, MAY 29 9 AM-5 PM
PRICES SLASHED UP TO 74%!
World's finest custom-fitted sheepskin seat covers...
569-6971
8055 CLAIREMONT MESA BLVD.

Cliff Brown Automotive

Since 1947 • 4491 Park Boulevard (Park & Montrose) • 297-2704
Catalytic Converter \$119.95
Mufflers \$39.95
Steam-Clean \$49.95
C.V. Belt \$39.95
Timing Belt \$97
Special Oil \$17.95
Free Oil Change with flush-up to \$119.95
30,000 Mile Free Oil Change
Transmission \$449.95
Air Conditioning \$139.95

Beach Cities AUTOMOTIVE
FOREIGN AND DOMESTIC AUTO REPAIR AND TOWING
20 Years' Factory-Trained Experience
* Brakes * Complete Engine Overhauls
* Tune-ups * Clutches * Electrical Systems
* Fuel Injection * Transmission Work
* Cooling Systems * Preventive Maintenance
AIR CONDITIONING \$65.95
Radiator Service \$24.95

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FAR BELOW DEALER PRICES!
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WHOLESALE & RETAIL
INTER AUTO PARTS
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Pass or Retest Free*
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Air Conditioning Service \$19.95
Timing Belt \$99
FREE TOWING

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15 YEARS IN PHIRAMARI
TOYOTA, ACURA, NISSAN, MAZDA, SUBARU, LEXUS
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TIMING BELTS \$64
BRAKES \$64
COMPLETE AXLES \$89
AIR CONDITIONING \$21.95
NEW CLUTCH \$199
4-WHEEL SPECIAL \$98.44
FACTORY-SCHEDULED SERVICES
15K SERVICE \$49.95
30K SERVICE \$99.95
60K SERVICE \$129.95

1999

1997 1974, low custom Dealer Kit. Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.

\$6 CLASSIFIEDS!
24-HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 142.

CAR PARTS & ACCESSORIES
BECK LAMER, Inc. 1988 Toyota pickup. Good condition. \$60.00. 619-446-7228.

1997 1974, low custom Dealer Kit. Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.

CHOICE PRE-OWNED VEHICLES

'92 LINCOLN MARK VI LSC 4-cyl. V6, 100,000 mi. \$8,995	'92 TOYOTA COROLLA REGAL CUSTOM 4-cyl. V6, 100,000 mi. \$8,995	'92 BUICK THUNDERBOLT LX 4-cyl. V6, 100,000 mi. \$10,995	'92 FORD WINDSTAR LX 4-cyl. V6, 100,000 mi. \$12,995	'92 HONDA CIVIC EX 4-cyl. V6, 100,000 mi. \$12,995	'92 VW GOLF GTI HATCHBACK 4-cyl. V6, 100,000 mi. \$12,995
'92 PONTIAC GRAND PRIX SE 4-cyl. V6, 100,000 mi. \$16,995	'97 FORD EXPLORER XL 4-cyl. V6, 100,000 mi. \$18,495	'92 CADILLAC ELDORADO 4-cyl. V6, 100,000 mi. \$26,995			

QUY HILL PRE-OWNED VEHICLES
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guyhill@cardeal.com
All offers expire 5/30/99.

SAN DIEGO SMOG & AUTO REPAIR CENTER

SNOG CHECK \$29.75 Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.	CLUTCH SPECIAL \$195.00 Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.	TIMING BELT SPECIAL \$75.00 Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.
LUBE & OIL FILTER \$17.95 Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.	C.V. BOOT \$39.95 Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.	FUEL INJECTION SERVICE \$49.95 Includes: 1000-watt stereo, new stereo, new carpet, new vinyl, new trim, new door, new hood, good tires, great shape. A/C, radio, cassette, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo, 1000-watt stereo. Call: 619-441-1323. \$10,000.00. Cash, financing or 0% financing. Call: 619-441-1323.

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BETWEEN BALBOA AVE. & CLAYTON MESA BLVD.
(619) 694-1039

NEED A CAR?

Instant approval!
On-the-spot delivery!

✓ Bankruptcy OK.
✓ Credit problems OK.
✓ Reestablish your credit.

Rates as low as **0.9%**

\$0 Down Delivers
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Over 700 vehicles to choose from!

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(619) 715-3492
Ask for Kim or Jim.
SURF THE WEB @ www.kearnymesa.com

BACK PAGE

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Making those moments and memories count! All types of music with lights and smoke effects available. Over 20 years experience. Available for special events, weddings, parties. Competitive rates! Call 619-283-4291, cellular: 619-990-1895 or call my pager: 619-255-026.

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Full service florist, bouquets, flowers, centerpieces, cake decorations. Call for an appointment. 619-583-2371

DateSmart Seminars/Parties Ready To Learn The Skills For Success?
We've learned Master's workshop you'll gain confidence, develop skills, on practice dates & participate in a dating club. Introductory session only \$19. Money-back guarantee. For more advice, listen to Master's DateSmart radio show on KSDO AM 1180, Saturdays for several ads. 1-888-436-DATE.

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Massage, esthetic, spa, etc. 1 month free. Photo & classified ad. Increases business by 40%. 619-772-7116 or visit www.desert2coaches.com.

Anyone Whose Heart
We've learned Master's workshop you'll gain confidence, develop skills, on practice dates & participate in a dating club. Introductory session only \$19. Money-back guarantee. For more advice, listen to Master's DateSmart radio show on KSDO AM 1180, Saturdays for several ads. 1-888-436-DATE.

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Two experienced men. Fully equipped 26 truck. Any time, anywhere. Special rates for service area haulage. Call 24 hours. James, Steve, 619-552-1708.

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With gifted spiritual clairvoyant. Please call for appointment. 619-283-3151

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Has a unique process for helping you discover your true relationship values and finding your potential best interest with the same grade, attitude, values. Call to RSVP. Introductory introduction \$25. 619-231-4380.

Need Executive Living? Experience Ultimate Luxury!
Richly furnished corporate apt. Unmatched packages. Lattens, all a/c, cable, hot/cold phone, w/d. Resort-style amenities. Elevator access. Call 31-day minimum. Company inviting available. Call Tony/Mary, Villa of Renaissance. 619-453-7301.

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Free support group teaches you how. The Transition Process. 619-643-0086.

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Explore Unique Rhythms, extraordinary chord progressions. Encouraging jazz, classical. Afro-Latin. Genres designed to your level. 15 years professional experience. Visa/Amex. 619-576-6296.

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Join the 20s and 30s Single Hikers for your social success. Like us from www.singlehikers.org or call 619-544-6124 in San Diego. For our full varied activities. Call Maria. 619-543-6385.

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Experience in practices. Native. Study Spanish at your own pace. Effective way to improve and practice correctly. Reference furnished. Reasonable. Call Maria. 619-543-6385.

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Call Free 888-888-7867
Free brake check! Never pay dealer prices again! Brake Depot, voted 1998 San Diego's best retailer. 18 convenient San Diego locations—call for the Brake Depot nearest you. See Brake Depot's ad in the Reader action section for details and offers.

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619-397-0078. Full-service law office.

BACK PAGE

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(Lic. DC 25924). Call Doc. Ryan at 619-452-4222.

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Albert Gross, Attorney 888-397-7687
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Art Stamps, Paper Arts, Workshops
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Experienced Counselor to help heal life's hurts.
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San Diego's most active club! Over 10 events each week. Tennis, volleyball, bicycling, hiking, hiking, ski trips, cool parties, trips and more!
Over 500 San Diego members! 19 years strong!
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Lowest Cost. Easy Payments. Paralegal/Attorney.

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Specialists. Home Search, No Down/Low Down Financing! Alton & Teresa. Call 619-279-9605 24hrs.

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Free Consultation. Walk-in hours 5-7pm. Visa/MC Mr. DUI - Mr. Ticket, Attorney, 619-563-1010.

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No Security Deposit. No Credit Check.
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1 Low mo. pmt. \$20,000-\$199/mo.
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TRAFFIC, DUI, MISDEMEANORS, FELONIES.
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