

MOORES, LUCCHINO NOT LOBBYISTS, SAYS CASEY GWINN + SEE PAGE 4

SAN DIEGO WEEKLY

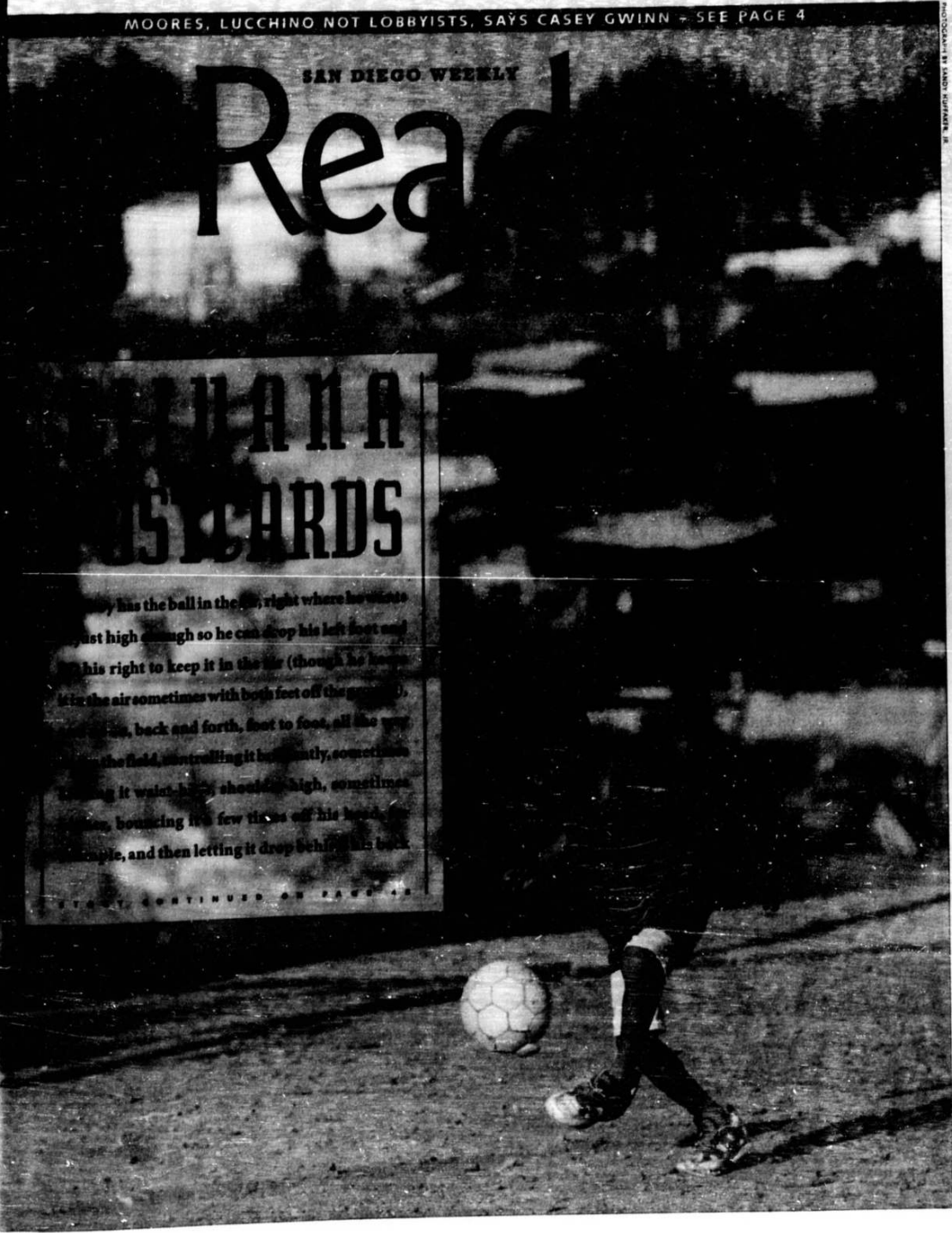
Read

BY MARYANN GERRY FOR PHOTO.COM

GUANA 5 CARDS

... has the ball in the air, right where he wants
... just high enough so he can drop his left foot and
... his right to keep it in the air (though he keeps
... it in the air sometimes with both feet off the ground).
... back and forth, foot to foot, all the way
... the field, controlling it beautifully, sometimes
... it waist-high, sometimes
... shoulder-high, sometimes
... bouncing it a few times off his head, for
... example, and then letting it drop behind his back.

STORY CONTINUED ON PAGE 22



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Do You Think Elected Officials Should Have To Eat Alone?

I am very disappointed in the Reader for its silly and insipid headline article "Why Do They Need Free Food?" (May 27). I would prefer to ask why do you think that our elected officials will be swayed by a free breakfast? Do you think they started the day in favor of lower gasoline prices and came home after a tour of Arco and a free "catered" meal and thought, "Now I am in favor of high gas prices?" Other than confusing some readers, what agenda are you trying to push? Do you think that elected officials should have to eat alone? Would you prefer it if it was a "full-course" dinner; would it be better if dessert was not included; would it be better if they were only served bad food? Do you think our elected officials should waste their time bickering with lobbyists and interpreting laws in order to make sure they pay for every calorie they consume?

Your article acts as if you have uncovered a big perk to politicians—you have not. It is true that if our elected officials were being given something of real value, say a week-long trip to Hawaii, then the public should certainly know about it and know who gave it to them. However, when a politician simply meets with a lobbyist or other constituent and does what most reasonable business people would do, which is share a meal together, it is not wrong and it is not newsworthy. Further, counting transportation to Long Beach as a "perk" is laughable. Would you prefer if they had done an art transporter expense, or should they hitchhike or should they tell all parties with whom they need to talk that they must come to San Diego? Do you think our city council members went home that night all excited because they got a free trip all the way to Long Beach?

You should be ashamed that you printed this article. I, Smith

LETTERS

to everyone except the principals. Please spare us in the future.

Your investigative articles are great! We need a paper that tells the "inside story." Keep it up. If the U.I. really wanted to increase readership, they would regularly have stories like Matt Potter's.

Help Her Move

I'm calling regarding Krista's letter yesterday in the Reader (May 27). I want to congratulate her. I think her letter was well written and right on. I think it's time for Ms. Widmer to move on. I don't think she's any type of credible food critic. The Reader should help her in that direction, help her to move on.

You Ignore Little Bar Tramp

How nice to see Mensa Gina Arnold ("Of Note," May 27) actually finding something she likes (Blonde). *Haha!* That is hysterical! This pathetic little nonmusical and totally insecure former "groupie" for the Jefferson Starship actually comes out of the closet to tell you that Blonde was "ahead of their time." You know nothing about "ahead of their time." Most of the bands and musicians that have been "ahead of their time" disappear into relative obscurity, because a bunch of moneyman record executive Mensa don't think they can sell enough discs to 13-year-old girls (the record-buying public?). Those few great bands and musicians that may have less than stellar record sales can still pack a concert hall with people that realize what an incredibly talented act can do and are willing to pay for it many years out.

I could educate your dumb ass as to the requisites of being "ahead of their time." But the logic would most certainly evade you, just as your Mensa predecessor. (Let's see, I think his name was Loser Esmelda. What a complete moron!) Wake up, you ignorant boob, just because you don't like it doesn't make it any less compelling or any less worthy of recognition. Just because you have PMS all month long doesn't make Blonde or any of the other punk rock groups you mention anything other than what it is, a bunch of nonmusical, lyrically incoherent, godawful, boring, nit-picking, hand-crap, musical taste in a personal choice, and as such, you have none.

In regard to your review, you are a musically illiterate loser. You need to seek a new line of work although I can't imagine there are actually paying you to write. That would be the biggest joke of all. (Wow! It's \$60,000 a year! Includes the San Diego music community would be best served if you could agree to shut your ignorant mouth, cut it out, and let the music business be a worthy publication. It is interesting

Reader

SD WEEKLY

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CITY LIGHTS

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

Bazooka Ovinn San Diego City Attorney Cary Ovinn has blown a huge loophole in the city's new lobbyist reporting law, allowing the legion of influence peddlers, who nibble pie their trade by buying food, booze, and gifts for San Diego elected officials, and their staffs, to escape public disclosure of their activities. In a letter last week to City Clerk **Charles Abdennour**, Ovinn's office wrote that Ovinn's own contacts, nor will they have to report any freebies — such as dinner, drinks, and travel — given to the politicians by the Padres. The letter, which bears the signature of Ovinn lieutenant **Leslie Gerard**, opines that Ovinn and Lachina are exempt from the reporting law because "they have been negotiating a written agreement" with the city — namely the lucrative downtown Padres stadium and real estate development deal. Ovinn's office also argues that the Padres owners are "self-employed" and "don't appear to be employees of the Club and thus might not be required to register as lobbyists under the Code for that additional reason." The Ovinn letter suggests "a modification of the code may be appropriate to clarify the issue." In the meantime, Ovinn's interpretation of the law could apply to thousands of self-employed real estate developers and other business owners who frequently put the collar on the city council for special favors, thus exempting them from disclosure. The opinion also free hundreds of other city contractors, who often claim themselves negotiating with city hall and lobbying for new business at the same time, from the disclosure requirements.

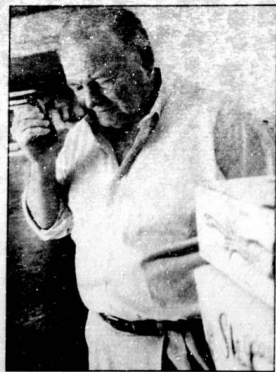
Heavy weights City hall was wondering whether it's just a coincidence that the Metabolite diet and politics controversy hit the news just as Mayor Susan Golding's personal weight-loss program started paying off. ... Downtown baseball stadium opponent **Fred Mielke**, who created those "Stadium" Thanks, got one. A letter, I could use "signs, is back with an update: **Byron Wear** Not For Mayor

Wear Not For Mayor Would you trust a guy who has eaten so many free lunches? ... All that talk about getting tough with Chinese spin is a strong well at "Qualcomm, the San Diego chip-maker that hopes to sell millions of dollars' worth of so-called Qualcomm-based systems with over 15 million cell-phone users by 2003, reports Electronic Engineering Times. As part of the deal, Qualcomm would license its CDMA patents to Chinese phone makers, triggering an avalanche of business.

Gift horse As the Microsoft antitrust trial heads toward completion in Washington this week, the grand scheme maker is giving ten computers to Coleman College's Computer Museum of America in La Mesa. ... For the benefit of underprivileged San Diego-area children, according to a news release. ... The controversial format that allows consumers to buy DVD video discs, watch a movie several times, then throw the disc away, is being traded by the new owners of Dow Street, according to a digital television contract permit from the Federal government, has gotten a digital television permit. ... President and **George W. Bush** has the top floor here.

Contributor: Matt Potter
The Reader offers \$25 for new tips published in this column. Call me twice mail at 619-235-3966 ext. 442 or fax me twice to 619-235-3996.

CITY LIGHTS



Edward Piant

Kingdom of the Padres

By Suz Hagstrom

Like many merchants in downtown San Diego's East Village, former city councilman Tom Hom didn't know he was skating on thin ice by doing business there. ... Hom thought he might benefit from the construction of the Padres' proposed ballpark. ... Hom realized the ice was dangerously fractured. ... Hom's office had been designated a redevelopment district in 1992, empowering the Centre City Development Corp. (CCDC) to buy land at any time, move businesses, and, if necessary, seize property by condemning it. ... Like some other small businesses standing on the hillside, Hom had not only a Padres fan, but he also was surprisingly magnanimous about the prospect of improving the neighborhood. ... However, the chances of agreeing with the CCDC about the value of his property and business are in doubt. ... Hom says.

CITY LIGHTS



David Diaz

"a lousy location" miles elsewhere, but he worries he would receive sufficient compensation from the CCDC. ... How would you like to buy something with no budget? How would you like to buy something with no time frame for need? How do you buy something to replace something you don't want to sell? ... It has been legal in Mexico for a year, and on the market in Tijuana for three or four months. ... Customers for it are 25 percent American. ... Many businesses that lease space are also frustrated by uncertainty. ... Typical is Mark Kenney, president of United Fastener Co., which sells nuts, bolts, rivets, screws, concrete anchors, months, Kenney predicts, and he doesn't think he would be made whole for having to start his business from scratch. ... He got depressed because I have no place to go."



Mark Kenney

Bill has, and his blades used to drill holes in construction, marinas, and boats. ... He reduces downtown in an effort to retain customers, Kenney's rent will double on triple. ... He lowered his bid for affordable space. ... He can't build, buy or lease a warehouse for the fire trucks. ... He has a warehouse in Mexico, but he can't get a million dollars.

CITY LIGHTS

Tijuana Head-Rush

By Bill Manson

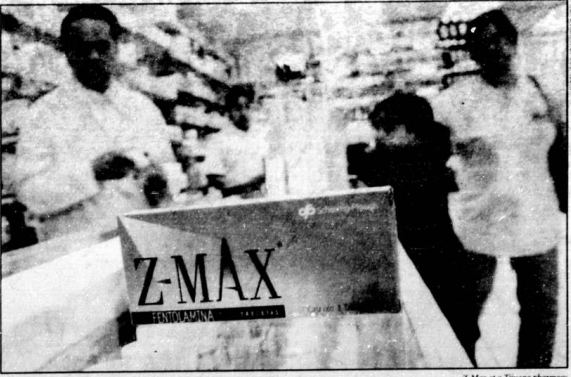
Yes, we have it, says Victor Ramirez of the Botica Sherr pharmacy at Third and Constitution. It costs \$10.09 per pill.

He's talking about what some say will be Viagra's first real competition, a new-generation male potency pill with fewer side effects: Vasomax — or "Z-Max," as it is branded in the Mexican market — is a pill designed to give your sex life a distinct lift. ... The pill has fans in high places. ... Submitted to the FDA last summer, gushed *Playboy* magazine recently, "this pill is based on phenotamine, one of the drugs currently used in penile injections. Phenotamine relaxes smooth-muscle cells in the penis, allowing that hot intake of blood that brings up such pride of ownership. ... Nobody likes to talk specific when the FDA is scrutinizing a drug, but tests so far apparently show that Vasomax works faster than Viagra, with fewer side effects. ... It also appears to be effective on milder cases of impotence. ... Under the name Z-Max, Vasomax has already been approved by Mexican authorities and is for sale across the border."

It has been legal in Mexico for a year, and on the market in Tijuana for three or four months. ... Customers for it are 25 percent American. ... Many businesses that lease space are also frustrated by uncertainty. ... Typical is Mark Kenney, president of United Fastener Co., which sells nuts, bolts, rivets, screws, concrete anchors, months, Kenney predicts, and he doesn't think he would be made whole for having to start his business from scratch. ... He got depressed because I have no place to go."



CITY LIGHTS



Z-Max at a Tijuana pharmacy

Speaking to MSNBC during the annual meeting of the American Urological Association in San Diego, Montague said Vasomax doesn't have the same dangers for men with heart problems as Viagra, which he says can potentially cause dangerous blood-pressure drops for men taking nitroglycerine medication. ... And the good news on Vasomax continues, according to Dr. Irwin Goldstein, of the Vasomax Study Group in Boston. In his group's tests, the only side effects in fewer than 1 in 10 patients were headaches. ... Of 750 men with minimum erectile dysfunction, Vasomax helped between 37 and 45 percent to achieve erections, depending on the dose given.

It's no surprise that the pharmaceutical giant Schering-Plough has been pushing hard to get Vasomax on the market. The race to get a piece of the male-impotence drug market, predicted to reach \$4 billion, is making it one of the hottest areas of medicine today. Thirty million American males may be suffering from some form of erectile dysfunction. Statistically that would imply 350,000 men in San Diego County alone face the problem. Yet only an estimated 5 percent of them so far seek treatment. ... Perhaps that's because even though first Viagra and now Vasomax claim to be user-friendly, "on-demand" erection-creators, males in the past have had reason to fear the remedy more than the malady. Existing remedies have been financially and physically challenging. The penile implant costs thousands of dollars. Vacuum pumps (with which you literally pump up an erection) are awkward. ... Yet now, at least for San Diego, Vasomax is available just across the border, in easy-to-take, quick-disintegrating pill form. ... Perhaps that's because even though first Viagra and

CITY LIGHTS



Z-Max at a Tijuana pharmacy

crossing annually into San Diego at San Ysidro, by Shepherd's measure ten million of them are probably carrying medicines, the majority "for illicit use." That breaks down to 27,000 people crossing into the U.S. at San Ysidro every day carrying what amounts to millions of dollars' worth of pharmaceuticals. ... And according to Shepherd, U.S. Customs, overwhelmed in its battle to catch the "real" drug traffickers of cocaine and other illegal "recreational" drugs, hardly notices. ... In our survey, almost 90 percent of all the drugs coming across the border were controlled substances. People were going down solely for the purpose of buying pharmaceuticals. ... The total [amount] seized was between 28,000 and 30,000 dosage units. Antibiotics, injectable penicillin, ketamine — a veterinary drug used to relax animals so they can be examined — it's also a date rape drug — Darvon, a relaxant. Roby prof. Lots of Valium seizures, and also steroids."

Oddly enough, Viagra hasn't figured largely on Roby's screen. In that same time period we only had three Viagra seizures. One for 3 tablets, one for 4 tablets, and one for 20 tablets. And we're talking all five California border stations. ... And Vasomax? Roby says so far he hasn't heard of any one being caught smuggling the drug through the border, or even declaring it. ... Could that be because it's

JUN 1999

PHOTO: DAVID DIAZ

PHOTO: DAVID DIAZ

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Kingdom of Padres

confidential documents — all in the spirit of releasing San Diego Refrigerated Services in a timely fashion. When he received the CDC's written offer

on April Fool's Day, his reaction was, "You've got to be kidding! They're not offering me as much for my whole business as they give to the average ballplayer for a year!" At that point, Plant asked other business owners for names of lawyers. It appears his only recourse may be making a claim for good will within con-

demation proceedings, a legal maneuver that could take two years or longer. Some lawyers say the CDC could be challenged for inappropriately acquiring properties after having struck a premature deal with the Padres, team owner John Moores, and his company, IMI. A lawsuit filed last month accuses the agency

of illegally acquiring real estate before completion of an environmental impact report. David N. Alshbrook, the CDC's manager of contracting and acquisitions, said the agency's "land assembly" efforts in the East Village are necessary and consistent with past activity in the neighborhood, in-

cluding the drafting of a prior EIR in 1992. If a ballpark weren't built, he insists, the land would be used for housing and retail outlets — thus justifying demolition of buildings, which is scheduled for fall. San Diego lawyer Louis Goebel, who specializes in em-

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JUN 1999

Kingdom of Padres

continued from page 6

ment domain law, said, "If financing for the ballpark fails, we may see an expanse of bare dirt surrounded by chain-link fences." Although Allbrook boasts of the CDC's ability to successfully move those affected by condemnation and the agency's low litigation rate — "only 10 percent" — he acknowledges that business owners in a redevelopment district operate amid perennial uncertainty and face tough decisions once the city decides to seize property. Allbrook even concedes that 69 of the 69 businesses and 27 residents to be ousted by the ballpark, San Diego Refrigerated Services may be the most difficult to move. It appears impossible, given Plant's unusual

circumstances. Since the CDC approached him in late 1997, Plant repeatedly informed the agency he would need at least a year and \$15 million to rebuild his freezer elsewhere. That estimate did not include land costs. Finding a site with similar access to the harbor, railroad tracks, and highways would be no small task. Plant claims the city reassured him his needs would be met.

When pressed about Plant's requests, Allbrook said, "I'm not sure a year is what he requires. I can't get into a debate about that." Allbrook said the CDC offers fair market value versus potential value that accounts for future development. However, the affected landowners say the offers fall woefully short of not only what is fair, but also what it takes to replace their property or business. The CDC offered Plant \$8 million.

With less than three months to defrost his big fridge and "hand the keys to the city," Plant is scrambling to find alternative storage for 15 million pounds of frozen food: beef, chicken, strawberries, oranges, tomatoes, pizza, other packaged goods. "I have about 3 million pounds of fish that I don't know what to do with." On a daily operating basis much of the inventory ends up with customers, recognizable names such as Nabisco and General Mills. The stash includes 40,000 pounds of fish consumed weekly by Sea World's wildlife.

The smell of fish is so intense at San Diego Refrigerated Services, it creates an invisible wall around the building and permeates Plant's office. The company's inability to relocate on short notice may seem obvious to a visitor, but apparently not to CDC. San Diego Refrigerated Services' cavernous storerooms require temperatures as low as 10 degrees below zero, racking up a monthly electricity bill of \$30,000.

"I couldn't tell Ed to move nine months ago," Allbrook said. "I couldn't tell him until I was authorized to make an offer."

Meanwhile, Plant says San Diego Refrigerated Services has lost some customers, 13 million pounds of strawberries, and a few employees to Innovative Cold Storage Enterprises Inc., which opened near Otay Mesa in April. One of those employees, Doug Gaskler, is the new company's general manager. "This was built to take advantage of a growing need for cold storage in San Diego," Gaskler said. "We're not out to hurt Ed."

Because San Diego Refrigerated Services is the only operation in San Diego to process fish and store it in frozen blocks of

ice without packaging, that business is likely to migrate to Los Angeles or overseas once the city pulls the plug. "That's a unique part of Ed's company," Gaskler said, referring to what cold storage operators call "made block freezing." "Part of me will go down with that building."

A few of the 100 customers dependent on San Diego Refrigerated Services, such as Rob Van Riter, are likely to fold. And, like Tom Hon's 200 mini-storage clients, they aren't on the CDC's lists of displaced businesses and residents. Van Riter started Raven Foods Corp. in November to catch and export sardines, mackerel, and squid. Without the crucial middle step of freezing, Van Riter said, his plan to build a \$1 million enterprise is ruined.

"The whole damn thing is illegal if you ask me," Van Riter said. "The Padres and the ballpark aren't even a publicity

run deal, and they're pushing the little guys out."

But pushing out the little guys is an inevitable consequence of eminent domain laws, which give government broad powers to set aside the interests of a few to serve "the greater good." Goebel likens redevelopment to a fast-moving train that is rarely derailed. Unlabeled is inherent in the ballpark's play of lawyers and the plight of merchants in the ballpark's vicinity.

In a strategy applied throughout East Village, the CDC tried to persuade tenants who lease space from Hon and Plant to move even before the property was condemned. If successful, that tactic could deprive the landlord of precious cash flow and would seem to devalue the real estate, but it's legal, and what they perceive to be losses.

The CDC has identified three underground storage tanks at San Diego Refrigerated

Services. If Plant doesn't excavate them by June 15, the agency will impose fines ranging from \$500 to \$5,000 a day for each tank.

The demand for clean-up is legal under the Polanco Act, which the CDC supported ten years ago after getting stuck with a \$2 million bill to decontaminate marina property. "We probably use this tool more than any other redevelopment agency in California," Allbrook said, noting the CDC has sent Polanco Act notices to about 55 property owners in the East Village.

Few are spared as the CDC advances its ambitious timetable. To be preserved are four buildings listed on the San Diego Historical Site Board's registry of landmarks, including the Carnation building in which the CDC has invested money. But six other structures on the registry remain in the wrecking ball's shadow.

While San Diego Refrigerated Services' two large warehouses lack the architectural style to make the registry, they represent a bit of local history about to be swept away by bulldozers.

One warehouse, built in 1980, was the original San Diego Ice & Cold Storage. It now houses the company's six tenants, mostly food and produce vendors. The other warehouse, built in 1922, contains the huge, 20,000-square-foot freezers, refrigeration compartments, machinery for quick freezing and compressors the size of tree trunks. It is a work environment that does not come across as a complainer.

The veneer of cheerfulness masking his depression makes Plant sound as though he could be an advocate of the city's eminent domain rights. "I'm really for the ballpark because it's going to be good for San Diego in the long run," he said. "But I feel I was betrayed."

Among old-timers who remember using such chunks to keep food cold in old-fashioned iceboxes, the iceman delivered weekly.

As the fourth owner of San Diego Refrigerated Services, a business he bought in 1982, Plant seems destined to become the departing iceman. He will retreat to a much smaller cold storage facility his son operates in National City and will continue managing a refrigerated warehouse owned by the Port of San Diego. Despite the impending destruction of his flagship enterprise downtown, Plant does not come across as a complainer.

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Schering-Plough, which has acquired Vasomax's global marketing rights, suffered an apparent setback when the FDA required the company to appear before an advisory panel review set for this month. Zonagen/Schering-Plough declined to do so, citing "ongoing studies" that "should enhance the regulatory filing and the commercial product profile for Vasomax."

"I'm not going to make any comments about efficacy," says Bill O'Donnell, spokesman for Schering-Plough, "because the product is not approved yet in the United States."

The FDA is very cautious in commenting on its actions. "All I can tell you," says Susan Crahan of the Washington, D.C.-based FDA, "is that [Zonagen] have done the clinical

work?"

"There are two big issues with Vasomax," says Manuel P. Asensio, chairman, president, and CEO of Asensio & Company, a New York-based investment bank and securities brokerage firm. He cites questions about the drug's efficacy and claims it can't compete with Viagra.

Asensio admits his company's stock-in-trade is to "talk down" stocks, that "short-sell" is his business, but he insists that his conclusions are based on solid research and have been given a de facto confirmation by the FDA.

Zonagen, the Texas-based developer of Vasomax, and

Tijuana head-rush

continued from page 3

doubts about how well Vasomax works?

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Tijuana head-rush

Continued from page 9
ical trials and submitted an application for a review to FDA. The process is, when FDA has questions about something, we take it to an advisory committee. A com-

pany can choose not to do that, and in this case they said that [they chose not to do that] publicly."
Schering-Plough, in a press release dated May 10, recognized that the FDA was expected to issue a "non-approvable" letter, in effect turning down its new drug application for Vasomax.

But they evidently intend to try again. "Although we are disappointed with this delay," wrote Joseph S. Podolski, Zonagon's president and CEO, "we believe that the additional data from Schering-Plough's studies are important to the long-term success of Vasomax."
And problems of approval

in this country aren't holding up the company's worldwide market search. "Schering-Plough is continuing to seek regulatory approvals for Vasomax in countries outside the U.S.," says its press release, "having launched the product in Mexico in June 1998 and in Brazil in April 1999. A regulatory application was filed in

the United Kingdom in August 1998 as the first step in a mutual recognition procedure for the European Union."
Crazan is right-tipped about Vasomax's chances here. "Under our regulations, all that is proprietary information," she says, "unless [Schering-Plough agreed and] we took it to an advisory

committee meeting and made it public. It's not yet an approved drug. And that's pretty much all I can tell you."
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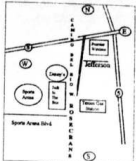
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By Patrick Daugherty

ALONE IN THE SHOWER ROOM

SPORTING BOX

About this time of year the sports world arises from its spring doldrums. We have the NHL finals, NBA finals, baseball is starting to get interesting, and the NFL, or at least its exhibition season, is within sight. This is the moment to answer that cryptic question first asked on the playgrounds of Sodom and Gomorrah, "Which sports do people who don't follow sports follow?"

I am on the phone with a gourmet coffee shop owner. His gold mine is located within the Golden Triangle's soft, welcoming underbelly. (By the way, all names, but not occupations, have been changed at the request of the interviewees. I attribute this cowardice to sports shame.) I query Richard. "Do you follow the NBA finals or the Super Bowl or the Masters or what?"

"I never follow any."

"Absolutely nothing?"

"Nothing. I have no idea about any of that stuff. I don't know who's on what team or any of that."

"Would you know at World Series time which teams were playing?"

"No."

"Same thing with Super Bowl? You wouldn't hear about it from a customer?"

"Oh, yeah, yeah, but it wouldn't mean anything to me. For instance, I know the Padres are losing, but that's about all I know."

"Have you ever felt unwanted and unwelcomed when guys talk about sports? Say, you're in the shower room with your very, very small penis and all the fellas are talking about manly sports and you don't know a damn thing."

I hear a burst of belly chortles. "Well, I go to the gym every day and I very seldom hear any sports talk."

"Has your sports aversion been lifelong?"

"Yeah, it's lifelong. My theory is that you're imprinted at an early age or you connect to it based on some innate interest. I can't see proclaiming an artificial interest in sports just to have something in common with my fellow humans, although, there is an occasional pang. There is, unquestionably, a sports community. I remember the shock of coming to San Diego and going to work and someone in the elevator was talking about the Chargers game played the day before. There was a presumption that everybody watched the thing. The conversation took on the characteristics of talking about the weather."

"Sure, a safe topic, everybody can join in."

"Right. I see it value. And also, obviously, you can pick up the smallest fragment and get a couple of miles out of it."

"No, you make one general comment about the Chargers and let the other person go. 'Blah, blah, blah?'"

"Just hit the play button."

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Between the 17th and 19th Centuries, 120,000 Vietnamese Catholics were beheaded or strangled by imperial regimes hostile to the "foreign" religion. In the early spring of 1988, the Vietnamese government reacted with controlled hysteria when the Vatican announced plans for the canonization of 117 of these martyrs. Overwrought press statements issued by Hanoi claimed the canonization was an "outrage," that the Vatican was attempting to meddle in Vietnam's "internal affairs," that the canonization was a "purely religious matter" but one touching on issues of "national security" and "national prestige." When these statements proved ineffectual, Hanoi took a new tack. In what seemed a curious defense of feudalism, the communist government publicized select biographies "proving" some of the martyrs had collaborated with the French in plotting Vietnam's colonization. They had been traitors, Hanoi claimed, and deserved to be put to death. The Vatican canonized the 117 martyrs anyway. The Pope praised Vietnamese Catholics in Vietnam and abroad for their preservation of a lively Catholic identity.

Central to that identity is an event that occurred 200 years ago in central Vietnam. Persecution was intense, and 200 Catholics fled to the forest outside a village called La Vang, not far from Hue, the ancient capital. Many of the men and women were sick and starving and close to death. One night as they knelt on the forest floor to pray, a bright light descended from the sky.

"And this beautiful woman appeared before them," explained a young girl standing last Saturday night in front of Our Lady of the Sacred Heart in City Heights. "She held a baby. But the interesting thing was that she was dressed in traditional Vietnamese clothes. She was wearing an *ao dai*, and on her head she was wearing a *hien dang*. It is sort of like a crown that Vietnamese women wear on special occasions. She told the people to hold leaves from the *fu de* tree and drink the tea, and it would heal them. And as did." Our Lady of La Vang, she said, was the Blessed Virgin, and she was the "Bible Vietnamese."

As the young girl spoke, she held a yellow gladiolus, one of many 1980-distributed flowers given as part of a two-hour ceremony honoring Our Lady of La Vang. Although the ceremony began at 7:30 p.m., by 8:30 p.m. the church was already crowded. Elders, mostly in the 60s, 70s and 80s, and younger and chattering girls from the East Pacific Youth League, dressed in white *ao dai*, darted around the pews and bowed with the best of grace.

And flowers they would later use as part of a 30-minute traditional dance before a statue of the Vietnamese Virgin.

Our Lady of the Sacred Heart also serves English- and Spanish-speakers, but only Vietnamese attended last Saturday's ceremony, and, by and large, their English wasn't very good. They stared at I and a friend wedged ourselves into a pew. Their toddlers gazed at us. It took quite a while before people warmed up and smiled. I felt like I'd walked into a private gathering.

The intimate atmosphere probably had something to do with the fact that only ten percent of Vietnamese are Roman Catholic—a minority within a minority—and with Our Lady of La Vang's centrality to Vietnamese Catholic identity. Outside the Philippines, Vietnam is the only Asian nation with a significant Catholic presence. The apparition in La Vang is regarded as emblematic of Vietnam's uniqueness in Southeast Asia and of the considerable price Vietnamese Catholics have paid, and continue to pay, for maintaining their faith. Our Lady of La Vang's shrine was destroyed during the Vietnam War, and the Hanoi government remains tetchy about pilgrims gathering at the site.

Last Saturday's ceremony began with incense clouds of incense and the pounding of gongs. The statue of the Virgin, dressed in a green and gold *ao dai* and white *hien dang*, rested atop a crimson lacquered palanquin decorated with dragons' heads. The choir and congregation sang long, slow ballads, one after another, without pause, even as everyone rose to their feet and filed out the front door for the procession. Around the block they went, glasses in hand. A van with loudspeakers took up the rear, playing hymns.

When everyone returned to the church, the girls from the East Pacific Youth League began their long dance down the sanctuary's central aisle. White ribbons trailed from the bows of canes and flowers they held high above their heads. Up and down they moved, sometimes singly, sometimes in groups of three and four, performing complex patterns with their arms and bodies. No one spoke or whispered as the girls danced, very slowly making their way down the aisle to place their flowers before the statue of Our Lady of La Vang. After they finished there was shy, hesitant applause. An old man wearing a crisp black suit, his hair streaked black, looked at me for a moment. "If I make sure I understood what I'd just seen, he pulled from his breast pocket a picture of the Virgin. He'd it up to me to see, and kissed it."

—Alice Oppenot



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JUN 19 99

SIGHTSEER

In the Service of Revisionism

Bob Dylan beat Jacques Ferrard, the arcane French theorist, to the punch. In 1964, Dylan deconstructed some of the counterfeit hierarchies that had been reinforced in the 1940s and 1950s. Dylan sang in "My Back Pages": "Lies that life is black and white / Spoke from my skull... / Good and bad. I defined these terms / Quite clear... / Ah, but I was so much older then / I'm younger than that now." The '60s may have been successful in its mission to puncture myths about the inevitability of generational reconciliation, but, as many women will tell you, it did not poke any holes in old stories about gender hierarchies.

The effort to recover history's women must begin, of course, in grade school, not in theory seminars. And in order for this work to be fruitful, the most basic facts of female historical figures must be retrieved. Beginning, for example, with their names. My high school United States history book had a blurb on Betty Ross, but an obedient, patriotic up-to-lexer is not the kind of woman that can incite children to reimagine history. Now, however, a website called Women's Stories: The Web's Famous and Infamous Women (womensstories.com/women/) is doing this work for us. Run by a web developer named Kathleen McFadden, Women's Stories is updated each Thursday with a list of five or six women who were born during that week, an archive ([at womensstories.com/women/archives.html](http://womensstories.com/women/archives.html)) allows browsers to search past weeks.

McFadden keeps the histories basic. Rather than interpret the lives of the women she lists, McFadden provides brief biographies and essential historical context. At the end of each biography, she includes a bibliography of primary and secondary texts for further reading. McFadden's scope, however, is indiscriminate: she tells the stories of women writers, scientists, social workers, and criminals from all historical periods and places. Just from the 19th Century in this country alone, McFadden tells the stories of dozens of provocative women.

Mary Surratt, for example, a woman you will not find in any standard history book, was one of the site's infamous women of the week. Surratt was implicated in the conspiracy to assassinate President Abraham Lincoln. Arrested on April 17, 1865, Surratt was



From womensstories.com/women/archives.html

tried and convicted by a military court. She was sentenced to death for helping John Wilkes Booth and became the first woman ever to be executed by the United States government; she was hanged in July 1865. "But Mary's case is more complicated than it appears," McFadden tells us. "She knew John Wilkes Booth, but her conviction was based on the testimony of one man, an ex-policeman named John M. Lloyd, who rented and operated the combination tavern, polling place, and post office that she owned in Surrattsville, Maryland. At the trial, Lloyd testified that Mary had told him to have binoculars and guns ready for Booth on the night of the assassination. Although others testified that Mary was a nonviolent and religious woman, Lloyd's statement convinced the court of her guilt.... Mary's case raises troubling questions about her alleged guilt, Lloyd's testimony, and the inequitable justice handed down by the military court. Why, for example, did Dr. Samuel Mudd, who attended to Booth's injuries, receive a sentence of life imprisonment instead of the death penalty?"

McFadden also describes the lives of women who did extraordinary things without stepping out of their domestic confines. "If you've ever seen recipes from colonial times," McFadden writes, "you've probably noticed that the ingredients are either listed without

any quantities at all or with imprecise measurements that could lead to wide variations in results. Fannie Farmer recognized the problem of guesswork cooking and in 1896 did something about it. On January 7, she published *The Boston Cooking School Cook Book*, now known as *The Fannie Farmer Cookbook*, in which the recipes were written with precise measurements—the level teaspoon, cup, and other cooking quantities. She revolutionized food preparation and is known as the "mother of measurements."

The most interesting 19th-century women reimagined here were reformers, women who initiated the kind of work that McFadden herself undertakes, which is fact-finding in the service of revisionism. Dorothea Dix, for instance, was a prominent reformer born on April 4, 1802. "Her zealotry centered on the mentally ill and prison reform. In America in the mid-19th Century, mentally ill people were locked away in crowded jail cells, even if they had committed no crimes, were not given treatment for their illness, and were frequently beaten into submission.... An 18-month inspection tour of all the prisons, workhouses, and insane asylums in Massachusetts convinced [Dix] that reforms were critically needed, and she authored a report based on her observations that she presented to the state legislature. Not surprisingly, members of the legislature suspected that she had exaggerated the terrible conditions described in her report, so they went on a fact-finding mission of their own, discovered that Dorothea had accurately reported what was going on, and as a result, voted funds to build hospitals for the mentally ill."

McFadden's modest site, and the women it recalls, remind us that history need not be extravagant, that facts will suffice, and that deconstruction is just a fancy word for any kind of history that works. ■

—Justin Wolff

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JUN 1 1999

San Diego Reader June 1, 1999

My phone connected with an answering machine intoning "My Bonnie Lies Over the Ocean." The concluding words: "Your Bonnie's not home at the moment, so please leave a message for me." When I did reach her, one morning last December, Pat Boni invited me to her new home in Rancho Bernardo to talk. She finally bought the home a year ago March, because her three religious studies classes per semester at SDSU, which pay the mortgage and utilities, have become so regular she doesn't worry much about losing them anymore.

What did worry her was losing, at the end of the fall semester, two mythology classes she has been teaching regularly at City College. They were paying her food, gas, and car-repair bills and allowing her to save and enjoy herself a little. To compensate, this spring she has begun to teach ethics and Chinese philosophy for Pacific College of Oriental Medicine in Mission Valley.



"THERE'RE ALWAYS A FEW FUNDAMENTALISTS WHO ARE GOING TO SAY THAT I'M WRONG."

Boni still finds time to teach senior for SDSU Foundation's Educational Growth Opportunity (EGO) and Continuing Education Center (CEC), as well as for Senior Summer School, a national organization that uses facilities on the SDSU campus. Her work with seniors is mostly volunteer,

although she's received honoraria as high as \$200 for some courses.

Although Boni speaks of all her teaching as adjunct, the term is a misnomer for her position at SDSU as "lecturer,"

which uses "adjunct" to mean volunteer. SDSU lecturers are part-time instructors with Ph.Ds. Instead of the hourly \$34 to \$47 per classroom hour that community colleges pay their adjuncts, SDSU pays lecturers from \$3975 to \$4567 for one class, depending on the instructor's length of service with the university. With two classes, a lecturer also receives medical benefits.

As we talked in her living room, Boni, a small woman who pulls her brown hair back in a bun,

winced at the aggressive pruning gardeners were doing on the bushes and shrubs in her yard. The work was a gift from a friend. The mowing Murray, a thick orange short-hair, kept its company on the couch through the course of our chat.

Boni came to San Diego ten years ago from Philadelphia. For 14 years, she taught religious studies at La Salle University as an adjunct instructor.

Along the way, she taught occasional classes for Villanova, also in Philadelphia, and for Montclair State University and Rutgers in nearby New Jersey.

"San Diego State has been far more generous than any of the universities that I've been in," says Boni, "but now I have twice as many students in each class." At times, her overall teaching load has been staggering. "I do an awful lot of adjunct teaching. At one point this past summer, I was grading finals for three classes at San Diego State and one at City College. I was still doing two classes for the

EGO group and CEC, and I was beginning a new EGO group and summer school at State."

I ask Boni if she experiences burnout.

"Burnout comes with grading papers, and I don't do papers anymore, except once during the semester at San Diego State. I taught at La Salle University for 14 years. I never gave a test. I always gave take-home questions, and the students had to write essays. There would be four essays a semester, and the final would be three questions based on the reading. I had 80 students in each class. I taught three classes there as well, and it was manageable. I have 60 students here in each of three classes when I'm teaching Religion 101 [World Religions] classes. So I can't do that. I can't read five-page papers times 180. I do it the first few weeks of class. But I also meet with each of my students individually to go over their papers, partly because I admired the teachers, when I was an undergraduate, who took the time to meet with each student. In a school that can be as anonymous as San Diego State, I think it's important that students have some contact. So I meet and go over their papers. That takes a lot of time, but it makes me feel right."

"I was blessed this past semester, because my 12 o'clock class, which was the third time in a morn-

ing that I taught 101, was a dynamic smaller class, and I don't lecture. Everything is off the cuff, so that I can discuss with the students. I would go crazy if I had to lecture only. There's no burnout in terms of my being in the classroom. That I enjoy. And I'm an actress. So that helps. As I say, it's the papers, that sort of grind, that causes burnout."

Boni is the mother of two grown sons who live on the East Coast with their families. During their childhood she studied at Temple University in Philadelphia, eventually earning her Ph.D. in religion and literature. Her then-husband already had his Ph.D. from Bryn Mawr and was working as a French teacher in a boys' academic high school. Boni says at 31 she decided to go back to school to do graduate work. "The kids were already in elementary school. I left the house after their school bus packed them up, and I was home before they got home."

During her graduate studies Boni and her husband separated and eventually divorced. "A part of the problem was that he got his Ph.D. in philosophy, and I was in religion. We certainly had intellectual as well as existential difficulties, and I never felt confirmed by him in my own pursuits." Her husband wanted her to do her graduate work in ec-

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ing for God and Elin's Fair
Quarter. She has taught, danced
and Shakespeare. She did her
Ph.D. dissertation, in part, on
King Lear.

Loise did a class in women,
religion, and society," says Beni.
"I got so depressed with all the
religion and social issues, I
figured I'd better get out of it.
The least patriarchal of the scrip-
tures is the Quran, and look what
the Muslims have done with that
today. It's an irony."

Beni offers comments self-
righteousness among some stu-
dents in her world religions
classes. "So I'll be honest with
you," she says, "I do not believe
the best way to let the students know
that, if any of them has a deep
attachment to his or her religion
and believes it is the one true
religion, I don't think that's the
constitutable taking my class. I
have a problem with fundamen-
talismen, whether it's Protestan-
tism, Catholicism, Jewry, or Mus-
lims. I don't like being imposed
upon, and I don't want imposition
upon the students. I tell them at
the outset that "I'm here to bring
class out of your mind, that if
you have any real questions, es-
sential questions, by the end of
the semester, they'll be absolute
good with. But some of them
there is always a few fundamen-
talists who are going to re-
main — they don't like the semester
as well — and so that's wronging
I have been present for and I've
been damned, and then I know
I'm in eternal hell because I'm
not saved. And, of course, I start
on and say, "But I don't want to
be saved, leave me alone, that's
pray for me."

I ask Beni if students accuse
her of favoring one religion over
another.

"No," she says, "I sometimes
get accused of not being gener-
ous enough to the religion of
the fundamentalist's choice,
which is usually Christianity.
But most of my evaluations say,
"When she teaches Hinduism,
she's a Hindu; when she teaches
Buddhism, she's a Buddhist;
when she teaches Christianity,
she's a Christian. This is exactly
what I want. I don't want them
to put me in a box. They have
no idea what the religion of my
choice is. They have a dialogue
with all of the religious tradi-
tions, and I tell students at the
outset. There's a treasure to be
found in the five major world
religions, and there's garbage to
be found in the five major world
religions. My garbage may be
your treasure, and your treasure
may be my garbage, so I have to
not impose upon you."

Is Beni a religious person?
"I'd like to think I'm spiri-
tual, I'm not observant in any
tradition. My friend, Maurice
Friedman, spoke of himself as
an "ecumenist." I can safely say
that I too am that ecumenical.
I'm all in favor of dialogue, and
I truly believe that there is no
one true religion and that each
of them is, as the Buddha has
said, a finger pointing at the moon,
and none of them should be
taken for the moon itself. And
I try to teach that again and
again."

— Joe DiGrego

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WHEN THEY PUT HIM IN JAIL, I WENT TOO

This is the third in a series.

She knew she'd made a mistake the minute we hung up. She picked up the receiver and pressed "99" on her touch-tone phone. But the call returns feature is blocked on my end. Which left her, over the next three days, hoping I would call to confirm our meeting. We had been clear about the place and time, so I found no need to confirm. Four o'clock Wednesday evening, she drove into the parking lot of the Souplantation on Mission Gorge Road. She parked, the key still in the ignition, and argued with herself—Well, *how* why don't you?—but she waited.

"I'm glad you didn't leave," I said an hour later. "I told her I'd shaved my head; she said she'd be wearing red. We recognized each other and got out of our cars."

"I'm not sure about this," she said by way of a greeting. Then she told me how she'd hopped to talk to me this week so she could cancel. "I don't know what I'm getting myself into. I was even here an hour early, telling myself to leave."

I asked why she hadn't. "Because every time the phone rang for the next month I'd be worried it was you."

"Thank goodness for guilt," I said. We laughed, but I noticed that deep in her dark-brown eyes some-

thing hadn't lit up. Her concern was legitimate. What I was asking her to do was serious.

Lisa's son had been convicted of a drive-by shooting nine years ago. Just 16 at the time, he was a kid who'd killed another kid. Because there was drug trafficking involved,

a little casing. "I said, ready to lead the way into the restaurant. 'You'll see.'"

"Okay," she said, "but what about names?"

"Well, why don't you choose?"

And what she chose was "Lisa" for her and "Freddy" for her son.

On the telephone, Lisa had described herself as a heavy-set black woman. She wore no makeup, and her mid-length hair held no curl, a disregard for her appearance that made me trust her.

Lisa suggested we meet at this particular Souplantation, she wouldn't run into anyone from her neighborhood in East San Diego. For as we moved through the all-you-can-eat, self-serve restaurant, creating our salads, dishing on her soup, and getting drinks, then heading for a table, I noticed that Lisa,

in her red blouse and slacks, was the object of great attention.

Lisa appeared to pay them no mind, just as the diners, catching sight of her, tried not to stare. But only if Lisa were blind would she not notice as one person after another looked up at their meals and followed us with their eyes to a corner table for four.

I studied Lisa's face. It was unlined, without any of the subtle color gradations and lines of muscle tone that mark aging black faces. It was her weight that made me think she was deep into middle age.

"How old are you?" I asked, hoping she would not take offense.

"I'm 39." Her voice was not pitched to rise above the hubbub in the restaurant. She leaned across the table, ready to repeat herself, but I'd heard her.

Later I did the math. Her son had been convicted 9 years ago, when he was 16, which meant that Lisa was only 14, maybe 15, when he was born. She had raised him alone, as a single parent. In the course of our conversation, she mentioned that Freddy was on good terms with his father,

a man who died in his 50s, while his son was 15. With some addition and subtraction, I could open a window on Lisa's past, but I didn't.

"Can you tell me the conditions leading up to the crime and your son's arrest?"

"Freddy was a good boy." Lisa said, eating him by his assumed name. "Big for his age, he was carrying, stayed out of trouble, and did well in school."

"I kept a tight rein on him. Even now, sometimes I have to tell him, 'Hey, I can still take you down. Remember that.'"

Lisa said she didn't worry about him because she always knew where he was and with whom. But when Freddy was 16, friends of his were involved in gang-related trouble and sent away to the Youth Authority Camp near Los Angeles.

"Gang activity. A drive-by shooting. A 16-year-old convicted as an adult. Don't you think people need to learn what this has meant for your son and for you?"

"Those boys were over at my house every night. They didn't dress like they were in a gang. They were polite to me. They had what they needed. I'd drive them up to L.A. if they wanted something that they couldn't get down here. I mean, they had it all."

Lisa did not earn a lot as a receptionist, but she bought Freddy a car that summer. Now he had wheels. He was adopted by an older crowd.

"How old were they?"

"Their 20s, maybe mid-20s."

She blames this older crowd for what happened. She was vague on the particulars, she admitted she never learned the details during her son's

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hearing. (There would be no trial.) With her son driving, the gang traveled outside their neighborhood, to a place where, according to gang rules, they should not have been. Freddy had words with another boy. ("It was about drugs, I know that.") The other boy was shot. Her son fled the scene.

The restaurant was filling up with diners. A man with a doleful gaze was moving among the tables, loading dishes into a gray plastic tub. The diners afraid of being overheard. Lisa and I leaned in closer.

"The police came to my house. They said they were looking for my son, that there had been a shooting. I told them there must be some mistake. I had no reason to think he was involved in anything that had to do with the police."

They asked her some questions, then left saying that when Freddy showed up, he should call them. Lisa waited for her son to come home that night.

But he never did.

"Wan't that a clue that he'd been involved in a crime?" "I thought he was afraid, that he was afraid of someone. But I didn't think that he'd done something wrong."

A day later, Freddy did call. As Lisa expected, he was scared. She told him to come home. She had asked a friend to wait over, and the two of them were there when the boy arrived.

"I had a family friend at my house when he came in. He told us what happened."

"How did you feel about what you heard?" "I didn't hear anything. I had called the police and told them he was here. I did not want them hunting him down. They asked me to leave the room so they could talk to him. And I did. Maybe I wasn't thinking straight, but here was my son. He was home every night. He did his homework. He was never in trouble. I knew his friends."

How many times had she repeated this litany, trying to make sense of the tragedy? "Anyway," she concluded, "I still didn't think there was a real problem. My friend was with him when he talked to the police. He heard what my son said. When the police said they were going to take him down to the station, my friend told him to change his clothes, to put on some old sneakers and a T-shirt

asked if she wanted something else. She held on to her glass. "This is fine," she said.

I went back into the soup line. The broccoli soup was a creamy lime green. On top I dropped raw onions and olives, crackers, and a lump of grated yellow cheese. I got a second glass of lemonade, two servings of chocolate pudding, a couple of brownies. It wasn't that I was

"So your son went to jail and he never came home. But he killed someone."

and leave his good things at home."

I asked why he'd said that. She looked at me across the table. Her gaze was level, her voice without inflection.

"Because my friend knew Freddy would not be coming back."

Lisa had eaten most of her chicken salad and all of her soup. She still had some lemonade. I

Lisa nodded. "I know that." "So, don't you feel bad for him and for his family?" "Of course I do. But what people don't understand is that everybody suffers. My son is suffering now and I suffer, everyday. Yes, he shot someone, and that's why he's in jail. He's paying for it. But people don't understand that I'm paying too."

In her East San Diego neighborhood, single mothers raising sons struggle to make sure their boys don't become crime statistics. Lisa thought she had been doing everything right.

Her boy was nearly finished with high school, perhaps on his way to college. She could almost breathe free. But then she comes home from work one evening, and he's not there. The next time she sees him, he changes his clothes to go to the police station. And he does not return.

"So your son went to jail and he never came home. But he killed someone."

"I kept my voice low. "And that boy never came home either. But your son will come home one day, and that other boy never will."

Because there was no trial, Lisa did not meet the parents of the boy her son murdered. One

of the men in the car when Freddy turned state's evidence. I sat a 16-year-old son got 35 years to life.

"That was an election year, and they decided to prosecute my son as an adult, not a minor."

"But did he do it?" "He said it's right that he's doing time for the crime."

In other words, he is saying he shot the other boy."

Lisa nodded.

Freddy, who will be up for parole somewhere around the year 2009, when he is 35, did not immediately go into prison. He spent several years at the Youth Authority Camp in Ontario. Here, he prepared to make the transition into the federal prison system, "hard time."

"What was it like when he finally went?" "He didn't want any letters. He didn't want to talk to anybody. I drove up to the camp to see him, but he was gone. Just like that. They don't let you

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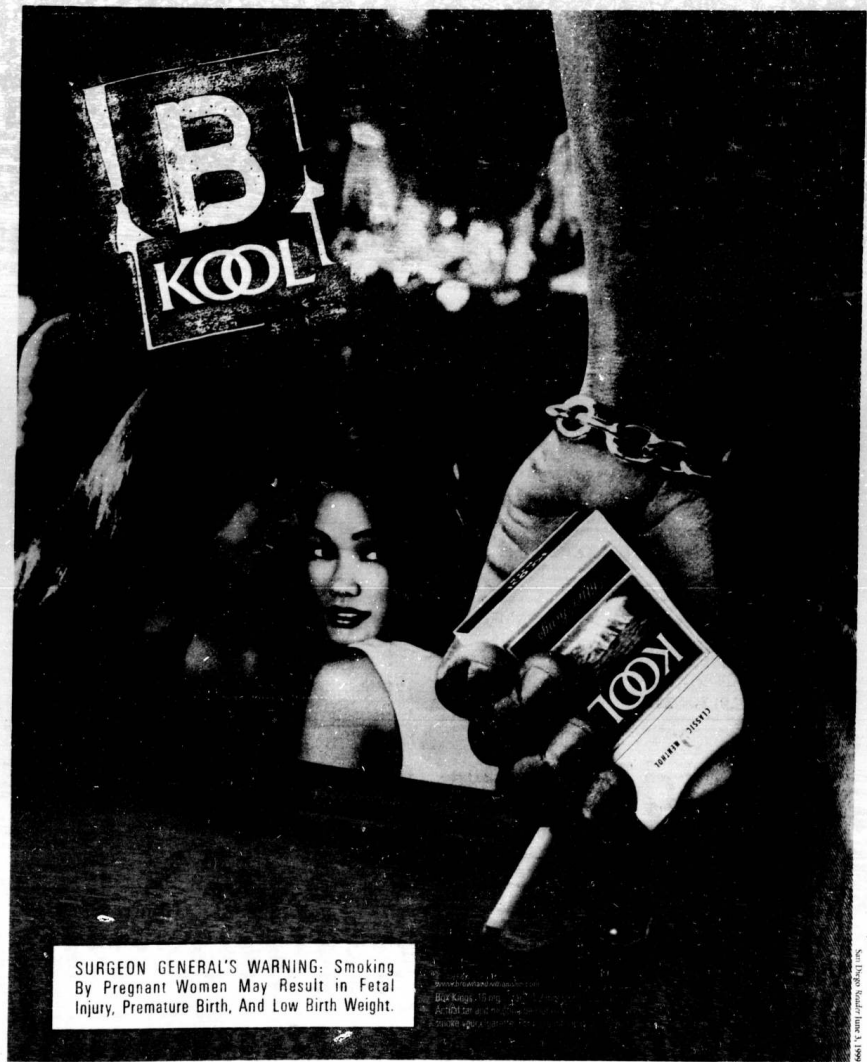
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know when they make these transfers, because they don't want folks trying to beat their way.

"When he got to where he was going, he got in touch with me to let me know he was okay. But, like I say, he did not want any contact. He needed time to adjust, to see where he was at, to learn the ins and outs, who he could trust, who he couldn't trust. He needed that time for himself."

Six months after his arrival, Freddy put in a collect call to his mother. Communication resumed.

"Those famous collect calls," she smiled. "Fourteen minutes, that's it. Fourteen minutes and we're finished. The calls are for 15 minutes, but he knows I don't like to be cut off, so at 14 minutes our conversation is over." Each call runs her about \$5. She declined to tell me the

name of the prison. She said it was a new federal facility and that it was maximum security.

"How long does it take to get there?"

"She looked up at the ceiling, deciding, I assumed, how much to tell me. With the information I had, an accurate statement of distance might pinpoint the prison. She said it was a six-hour drive one way.

"Why so far?"

"That's the way the system works. In the beginning, they put you far away, and as your time accumulates, you start working your way back to your home town, wherever it may be."

Freddy's crime has not been written up as gang-related, and in prison he has been put in with the general population. Still, he tells his mother that if one of his "bros" was in trouble, he'd back him up.

"That's because in jail, you have to protect yourself, and you do it by knowing who you can rely on. But he has grown a lot," she added, "spiritually, emotionally."

For a while Freddy became a Muslim and follower of El-Jab Mohammed. He soon dropped the religious observances, but the Muslim discipline helped stabilize his life.

"He doesn't go to church anymore. I don't practice him. But he reads his Bible, and he sticks to himself."

Lisa, it turned out, was his only visitor. She tried to share news with Freddy about the friends who came by her house. But nine years is a long time. They grew up.

"He was only 16 when he went in," I said. "Did he have a girlfriend?"

"No." She rocked back in her chair, seeming both exasperated and amused. "And he wanted me to help find him one. He asked me to put an ad in the L.A. Times, but I couldn't do that. I told him it was in the end of my league."

Visits were strictly regulated, she said. Lisa had to call ahead and reserve one of the available time slots.

"And you don't show up wearing tank tops, shorts, or cut-offs. I don't care if you came all the way from Japan. You will not get in."

"Is there a list of what to wear?"

"The prison administration makes up a list and gives it to the inmates. It's their responsibility to make sure their visitors know what's on that list. But the administration," she said, "is a steady tone in my voice apparent for the first time, 'they don't give you anything.'"

Four times a year, Lisa is allowed to send Freddy a package. The box has to meet state size requirements and cannot weigh more than 30 pounds. She always sends hygiene items like soap and toothpaste.

"I thought prisoners were given all those things," she said. "There is state-sourced soap and state-issued toothpaste, and you just get one of whatever that state issue is. Everything, even aspirin or Tylenol, you have to pay for."

"What else did she send?"

"Besides the hygiene articles? Basically it's always Listerine, Redd's, Norelco and L'Oréal Skittles."

She had just sent him a box with 12 bars of soap, 4 sticks of deodorant, 4 tubes of toothpaste, 1 tub of Listerine, 1 big box of Skittles, and 5 boxes of Norelco. She took out a sixth box of the candy to keep to her 30-pound limit. He'd asked for some salmon, "that he didn't get it this time."

"Softening, she said. "That his voice, and if he's had a bad day, I know right away. He called me a couple of weeks ago. He said he had had a really bad day. I told him he needed to have his eyes checked, and he got all put out with me." She said she told his mother because he's got in that place. I don't know what he has to deal with. So I step back.

"I do whatever is necessary to see he's got what he needs. He knows that, which is why he doesn't ask for more. I tell his mother because he's got to one side to talk to. It's not him and me."

Her words trailed off, just in the din of the restaurant crowd filling the restaurant.

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who had never seen the parents of the boy her son had killed, expressed concern that she might meet them at that parole hearing scheduled a decade from now.

"I don't want to meet them there, not like that. I'll be there hoping for my son's release, and they'll be there arguing against it."

I thought it was a little early to start worrying. "How many years are we talking about? That's a long time from now. Why would you expect to see them?"

I had barely finished my remark when I suddenly understood: If circumstances were different, and someone had murdered her son, Lisa would be there, arguing for the life that was taken. She expected the parents of the son her boy murdered to act the same.

"I don't have anybody but my son, and the only thing I pray for is that I live long enough to make sure that when he comes out, that he's got a place to stay and some food." He had no idea how difficult it was going to be trying to get a job, she said, but she knew. She hoped he'd get training behind bars.

"You know what I've learned from all this?" She threw the question over her shoulder as we made our way out of the restaurant. We were outside before she answered her own question.

"I've learned that nobody can be judgmental. Because nobody knows what is going to come knocking at your front door and how the tables can get turned. I used to think there was just one victim when somebody got killed. But there is always more than one. There is the victim and his family, and the perpetrator, he and his family, they're also victims. People don't know that."

I looked at her. "When your son first went to the federal prison, when he first went into isolation, you went into it, didn't you?" "Yes, I did. And from the very beginning, when he left my house, I had no home anymore. When they put him in jail, I went too. And it's been that way ever since. Now, I don't cry when I talk about him. But the hurt and the worry and the fear are still there. I won't be free until he is."

She had parked in the space reserved for the disabled. A blue handicapped sign hung from her mirror. She moved slowly, unhooking the car door. I asked for a hug. I wanted to thank her. Maintaining silence would have been the wiser course. But I was glad she had chosen to talk to me for an hour.

We stopped back. "The saddest memory. He said me that."

"Sorry for what? For the murder?"

"Not just that," she said. "For everything."
—Janet Chang Ph.D.

Janet Chang Ph.D. is a recipient of a Steger Fellowship from Stanford University.



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HOW TO Live On the Edge Without Falling Off

Accountancy, TV repair, the law...most any profession must have its own kind of beauty and fascination, even if the lure is understandable only to others in the trade. We get up every day, we work for most of our waking hours, we sleep to have the energy to do it again the next day. We must value the time spent and the work produced. It must nourish us somehow. But as much as we might love the classic symmetry of balanced books, the song of a well-installed muffler, it's especially nice when others need our skills enough to pay us to do it.

But if no one knocks on your door—if you want to be a magician, a stateboard pro, a ballerina—then perhaps you just work harder. You work at what you love, you work at what gives you what you love. Somehow, you figure out how to do it.

Dorothy Annette and Jim Hammond seem to have figured it out for the moment. They've written their particular book on how to be an artist—how to dance on the edge without falling off.

YOU CAN GET THERE FROM HERE: Dorothy and husband Jim relax in the living room of their loft in the Art Center building on 13th Street, downtown. A small, art-filled living room opens into a kitchen, beyond which is a large studio. The centerpiece is Dorothy's casual and table. The rest of the space is a jumble of books and art supplies, coffee cans crammed with brushes, still-life subjects like teapots, vases, and buckets; a large posing platform for life-drawing models. Against the walls lean stacks of paintings and drawings, including small studies of teapots shown recently at the Porter-Troupe gallery. The night view from the windows along the far wall is of lower downtown, the transit center clock tower, and the Coronado bridge. Adjacent to the living area are the offices of their magazine, *The Publication*, including a small room with a printing press.

Dorothy's been listening to a jazz rendition of Stevie Wonder's *Songs in the Key of Life*, following the melody lines in a battered book of sheet music. Behind her looms a three-by-four-foot painting of her ivory-satin wedding shoes, an energetic work of thick brush strokes and lush colors. Orange, whites, brown-pinks, patches of electric blue and green.

She sets aside the book, curls her legs under her, and turns full attention to matters at hand. *I'm here, you're here, let's see what this adventure is all about.*

Dorothy describes her approach to art as spontaneous. "I just go in the studio and put around and start painting anything that I like. I'll just go in the studio and do whatever is next. I wash the brushes and then think, like, maybe I'll do a blue thing. Like this jar that somebody gave me to paint. Things just kind of sit in the studio until I'm inspired. Like, I need a rich black, or I need a muted yellow. Or, like, 'This is a nice bucket...'"

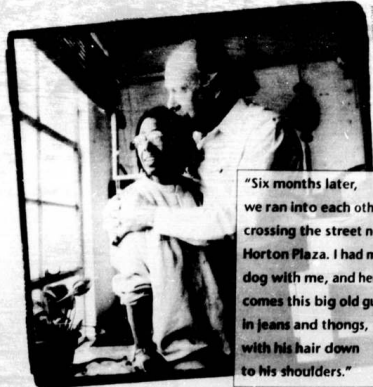
"I painted these shoes, for example, because we were going to throw them out because there were water stains on them. Those were the shoes I wore when we got married."

Jim drapes his six-foot-plus frame into a chair and watches Dorothy as she talks about music and painting. "I always have music on when I paint. I sing along, I'll just dance and twirl around

in front of the easel and paint some more." For the moment Jim's reserved, thinking, giving Dorothy the floor. He'll tell you his story, but not right away.

Three of his works hang in the small living room: a five-foot-high assemblage of sheets of

one image predominates, and a four-foot-wide black-and-white monoprime based on some experiments with lengths of barbed wire. Jim's approach is very different from Dorothy's. "Art to me is the concept, it's the mental thing," He points to the metal assemblage. "That's what



"Six months later, we ran into each other crossing the street near Horton Plaza. I had my dog with me, and here comes this big old guy in jeans and thongs, with his hair down to his shoulders."

Dorothy Annette and Jim Hammond

colored, textured salvaged metal, a large geometric silk screen using superimposed shapes from the Mexican and U.S. flags, the colors carefully mixed and optically analyzed so no

kind of the repugnance after you've already done the piece. That's the way I work."

About the monoprime, he says, "This one here, I did the imagery of these pieces of barbed

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the piano, and there was a piano in my grandmother's house. So I did get to take lessons, but that only lasted a year. When we moved to Grey, even that went."

Jim wedges in an observation. "It's funny we both mention our grandmothers as being a catalyst or spark. I remember, even when I was back from Vietnam, I was sitting at a table with my grandmother. And at that time I was living with a woman. We were living together." He leans forward in mock horror to emphasize the gravity of the concept. "We were raised real, real Catholic, right? Well, that day my grandmother looked over at me and said, 'You're doing fine. You're doing fine. Don't worry about it.' That's another thing she did for me."

HOOK UP WITH PEOPLE WHO BELIEVE YOU'RE DOING FINE: Says Jim, "When I met Dorothy, she

was all hot and heavy into the arts. Running around town in a little Volkswagen with no roof on it. Eases sticking up out of the top. So we just hooked up and whom. We might have been 100 percent when we were apart, but when we got together, we were, like, 120 percent. Everything just started clicking, and I got back into art again. I guess, eight years ago."

"Right before I turned 40," says Dor, shy, "when the girls were grown, I was looking for something to do. Something I didn't ever want to do in the hospital." Self-described perpetual student, "always learning, always wanting to find something new," Dorothy naturally signed up for a class. "One of those all-day seminars on power learning, to find out how much of your brain you used. From that whole eight hours, what I came away with was a drawing he

made us do—an upside-down picture that we copied upside down—a copy of Betty Edwards' book about right-brain drawing, and a tape of Mozart. The teacher had said this is the best music to learn by. I still use it when I teach children. And that was in 1988. "I took drawing classes at

"I remember Rory saying, 'Mom, can you just get a job? You can work in an office, and you can get an apartment with two bedrooms.'"

Mesa College and City College, and then I found Carl Prowder when I started working as an artist's model. Carl took me into his studio for lessons every week for two years."

"And he kind of scholarshiped you," Jim adds. "That was happening in my studio. I have life-drawing classes. I have portrait painting on Saturday. You should come to one of those things." Of course, he didn't. But six months later, we ran into each other crossing the street near Horton Plaza. I had my dog

with me, and here comes this big old guy in jeans and things, with his hair down to his shoulders, and he says, 'Hey, remember me?' The first time he asked me to his house for dinner, he called me back a few minutes later and said, 'I forgot to tell you. You can bring your dog.'"

"I was already into the jurying process with the [San Diego] Art Institute [in Balboa Park]," Dorothy says. "I was going every month and submitting work and hoping it would be selected [for the members' exhibits], which would validate that I was on the right track and my work was improving and growing. "When Jim and I first met," Dorothy turns to him, "you were impressed that I was doing all these things, all the places I was going. "Dorothy was already into the art 'system,' as it were," says Jim. "I just joined organiza-

tions. I was part of the Art Institute, part of Arnie's agency, and I'd take Jim with me. And I was doing life drawing with Joe Lewis and Jim Clark."

"They'd been my teachers in high school," Jim adds. "The Lewis and Clark Expedition, we called them. When Jim Clark saw me walk in with Dor, they almost had a heart attack. He was the one who got me kicked out of Claremont High School because I was late to his class. I was the 'bad boy' then. At that point, I only had four classes, because I kept getting kicked out of the others, and you couldn't stay in school with less than four, so they had to kick me out of Claremont. I went to Midway, then back to Claremont. But I got kicked out again and finally graduated from Point Loma. "But all along, the teachers I had in high school ran into again in college and after college, because we were all

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on the same path." For many years, Dorothy and Jim have held monthly Thursday night potluck dinners for people in the local arts community. One coming nearly 100 painters, musicians, and writers stopped by. What started as a small gathering of friends has grown into a San Diego institution.

DO WHAT YOU HAVE TO DO TO MAKE IT WORK: "I had conversations with my daughters," Dorothy says thoughtfully, "on how to live the rest of my life and get by financially. And of course, your children don't want to worry about you, so they want to find things you can do so you can make a little money while you have this art thing you like to do. So I remember Rory saying, 'Mom, can you just get a job? You can work in an office, and you can get an apartment with two bedrooms, and you can make the

second bedroom your studio. And you can paint in the second bedroom. Isn't that good enough?" And I remember telling her that if all I had to live for was working, sure, five and living in an apartment and counting in a second bedroom, then there's no reason to go on. When finally came to the world of art, it was for the rest of my life."

"I kind of say that all the time," Jim observes. "I look in the mirror and ask, 'Why am I an artist?' I get really frustrated, because making the money by some other means is tough. We try to do all kinds of things to make money. Basically the magazine, graphic arts, and printing. I have a press in the back. We try to do all of that to make ends meet. We're just on it all the time. We're starting to get some grants, but we're not making a living at art."

"Yes, we are," Dorothy is insistent. "Everything we do

has to do with art." One of their principal projects is a monthly magazine called *The Publication*. It's produced in their office and includes artist profiles and reviews of art, music, and drama, plus listings of arts events around the community. Like their Thursday night dinners, one goal of the magazine is to connect people in the arts with one another.

According to Jim, "We used the magazine as a bridge. Introduce everybody to each other. There are people out there who don't know how to get in a juried show, how to get money, how to get slides, how to do anything. Or who to see. So the purpose was to blend those two together. So we would write about the Victoria Hamiltons and the Hugh Daniels and the Vicki Wolfs. So that was the purpose of it. "We've been putting our money into this magazine," Jim explains. "A lot of peo-

ple think we get funding, but we don't." Dorothy adds, "It's changed a little bit. It's who's active in the community who also care and who's willing with us. We try to highlight them too. And we try to profile a visual artist every month. At least one."

The magazine goes all the way to the California Arts Council, where it's read by people who read the grant requests. It's sent to everybody who gives money to San Diego, who has anything to do with supporting the arts in San Diego, even peripherally."

Jim continues, "It started when Dorothy was the art director for Art Walk in 1994 and 1995. (This year, Son Art Walk commissioned Dorothy to do three paintings for their permanent collection. Dorothy is no longer affiliated with Art Walk's direction; the annual April event has been restructured with Sony's sponsor-

ship.) "In 1995, we wanted to put out a supplement, a new letter for it." Dorothy adds, "It's changed a little bit. It's who's active in the community who also care and who's willing with us. We try to highlight them too. And we try to profile a visual artist every month. At least one."

"I said, well, I'll never start a magazine unless I have a press. Because I remember the printing bill at the newspaper would kill us every month—\$2000 a month. We were printing a lot, though. But somebody calls up and says, 'Hey, I have a press.' 'Well, I don't have any money.' 'Well, I've got money too.' So he bought the press." "So when we started, it was Charlene Baldrige, Janet

Jenkins, and me and Jim. And we put out an eight-page publication that had long run on the cover. At first, we the people who were at the dinners. Some of the poets, we published were graduate were at the dinners. We didn't have a poetry editor then. So it just started out with people that we had accumulated in our lives." The magazine now runs 32 pages and has a dozen editors and writers in its masthead.

"Our mission was to educate the arts community so the artists would know who everybody was," says Jim. "And we only publish 190, so when somebody advertises, it's not for the purpose of comps. The reason we ask them basically for their presence is because the arts council is going to see the [gallery and museums] and they'll see those people are supporting the magazine. It's just starting to break even, and I swear!

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wouldn't do it unless it paid for itself every issue. And we're up against it every month." "Sometimes a painting sale comes through, and that's the money we use for that month," Jim continues. "We've gotten two three-day notices from the landlord. And we scrounged and did it."

"Asked why it should be so hard for art to be a living, where the gap exists between artists and the public, Dorothy and Jim are in general agreement. "People fear what they don't know," declares Dorothy, "and much art, especially contemporary art, is so hard to know without explanation, that if you're not exposed to it regularly, you have no knowledge. And where there's no knowledge, there is fear. And that moves through all fields." Jim answers passionately, with considerable frustration. "You remember when Jackson Pollock came out and he was on the cover of *Parade* magazine? And everybody's like—'What is this stuff? But if you were educated to the art, you'd understand why he did those things and why Kline did those big streaks. It isn't the fact that 'My dog could do that.' Yes, your dog could do that, but that's not the point. A human being did that. And if you're not educated in the process of why the arts go this way, you can't understand it and appreciate it."

One of Dorothy's many activities is being a docent and teacher at the Museum of Contemporary Art. "I show children how to look at art and how to relate that to the art that they're doing in school. A lot of the art that they see in the museum is just an evolution of the collage they're doing in school. And to close that gap for children. One of the reasons I went to the Contemporary Museum is, first of all, it would help enrich my education of contemporary art. And secondly, if I can help bridge that gap so they might extend themselves to appreciate it, to extend themselves to try it, to continue to try it beyond fourth grade or fifth grade, then I'm making a difference."

Jim excuses himself and heads for the kitchen to begin their contribution to this evening's potluck dinner. (About 40 will be here this particular Thursday night.) Soon the bill smells of garlic and red wine, oil paint and printers ink, as the first of the guests begin to arrive.

KILL YOUR TELEVISION: "Someone asked us once," says Dorothy, "with all the stuff you guys do, I guess you don't have a lot of time for your art. And I said, 'Oh, no. We just want to do it all the time, work until midnight or two. We don't have to stop to get tired.' We just make the time, period. And we don't have a TV."

Linda Norem

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STORY CONTINUED FROM PAGE 1



IJUANA

where he bounces it a few times off his heels, and then flicking it over his shoulder to his front left foot again, to his right, back and forth, as he moves downfield to the goal, which is the mouth of heaven, a portal, a passageway, through which, finally, he sends the ball whistling, a rifle shot, to the far right corner, just below the crossbar, just beyond the fingertips of the goalie suspended in mid-air, fully extended, a slash mark of despair. The crowd goes wild. The nation goes wild. The boy turns and runs back to midfield, joined by his teammates in joy. The crowd noise is a tsunami of sound, a mountain of sound rising, two hundred thousand lungs bellowing the boy's name. Where did the ball go? Who heard the sound as it hit the back of the net? Did the goalie ever descend from his flight? In a moment the boy rises from his knees. His teammates are gone. The noise of the crowd passes over like a jet plane. The boy finds the ball and again he lifts it in the air, passing it one foot to the other, all the way down the field. Behind him the blurry mansions seem happy on their hillside.

HIS CLOTHES HUNG CRUCIFIED UPON HIM IS A line from an early poem (mid-'60s) by Bill Knott. He wrote his first book, *The Naomi Poems: Corpse and Beans* (Big Table, 1968), under the pseudonym of St. Geraud (1940–1966). His explanation for using birth and death dates as part of his name — while still very much alive — has always moved me. He said that all of us, all Americans, were casualties of the Vietnam War, whether we served there or not. Therefore, we are all dead and should declare ourselves so. Knott kept birth and death dates (although he dropped the name St. Geraud) on a few more of his books but has published under just plain Bill Knott for the past 25 years or so. He was, and is, one of the very finest poets in America. This man in the picture: his clothes hang crucified upon him. His belt is knotted, crucified, upon his waist. His Band-Aid's askew, crucified, on his left eyebrow. His arms crossed over his chest, crucified. A man so pulled down over his own heart like this — as if he's trying to keep it from leaping out of his chest — stands in the back of a church, which happens to be in Tijuana, Mexico. I've seen him before: in Rome, was it or New York City, or once when

I walked into a cathedral in Paris? Is he a holy relic traveling a kind of circuit: ship him from country to country in his big glass box, stand it up and slide him forward (his feet nailed to little wheels) for the faithful to attend? Does he pray or sleep? His spine erect but his head bowed. He is alone, or with his God, whom I hope is good. The church is filled — midday — and people kneel and rise and sing and kneel again. The priest looks like a great white-and-black bird as he raises his arms in his cassock. He raises the chalk high. God lives here now, in His house, He lives in the hearts of His worshippers. Look at the man's fingernails: they glow with an X-ray light, look like a little wingtip trying to escape the blackness of his coat, the heaviness of his arm. Is he ready to speak now? Will he step forward or step back? Above him, the arches of the church are reflected: the solid column upon which two beams ascend — one, the stronger, to the right; the other, weaker, to the left. How does this symmetry hold up the great vault of the roof, the ceiling? I have always marveled at the rafters in churches and at the sensuous curves of the ceilings. It makes sense, of course: looking heavenward one should look into something beautiful with swoops

POSTCARDS

but what we look up into, literally, in a church (or mosque, or temple, or etc.) must be made to look as if it is flying. Our friend still hasn't moved. He might be cold. There's a large crucifix to his right making more angles, sharper now with the door of his box, and another smaller crucifix to its right. The congregates now rise and kneel again and make their way to the front and back again. Incense. Woodsmell. What better place for wood grain to shine and live than in the pews of churches? What honor to make the seats and kneeling racks and altars, the railings oiled and smoothed by a million penitents' palms, those comforted by prayer, the certain, the squirming children, the grief, fear, doubt, hope all worn into the grain. Sunlight pours in the rear door of the church, which opens onto a noisy street where people rush to this, or that, sell what they can sell — the simple formula for riches, or lunch. I sit in a pew and pray. At first I try to fool God and pray that people who suffer poverty should not have to, or not so much. Then I pray for my daughter, 11 years old and about as far away as one can be and still be on the same continent; I pray for her health and happiness. I consider praying for Princess Diana but she's been dead nearly a year and is probably covered anyway in that area. Then I think I'll pray for my enemies. I think of some people against whom I have petty grievances, against whom I feel minor resentments but I (1) don't feel I could call these people "enemies" (saying one has "enemies" when one is not, say, at war with Nazi Germany, always strikes me as rather pretentious) and (2) these grievances, when I think about them, make me so embarrassed to have them that I don't want to gripe about them to God — even though He knows anyway, since He knows everything. God knows I go through this every time I speak to Him so He's patient with me, never asks me to get to the point. I pretend to ask Him about our friend: Why is it some men have to hold up their pants with an old necktie and other people are rich enough to hire, if they so desire, two or even three people — if they don't like belts or suspenders or, if the fashion gods will forgive them, elastic — to go everywhere with them and hold up their pants? I think if I put it this way I might catch God off guard. After all, He gets this kind of question all the time. God doesn't speak. He certainly doesn't laugh — did the fashion gods joke within the joke displease Him or go over, or under, His head? A man I know who works for Him says He is mysterious like that. God's put out some literature. Some people say He wrote, or dictated, a lot of it but His name isn't on the cover. It's suggested that you go to meetings at His house, frequently. People who work for Him (who does the hiring is unclear) will interpret this literature for you and explain what the completely incomprehensible parts mean. This thought reminds me too much of certain literary criticism so I quarrel with this notion for a while (actually, I am stalling) before I ask God what He knows I wanted to ask Him all along. Please, God, the next time I'm pressed under the chest X-ray lead knows, the next time this or that gets biopsied, a blood test, or bone scan, or get on an airplane, please, God, keep the tests clean and the airplane up. Like it here on your beautiful planet? I did not come here to pray. I did not come here to pray for myself (yes, I did) but I speak into a tunnel to God. I speak into a case. I speak through some blackness, and I speak through some light. I look again at our friend — he hasn't moved, not one twitch, even his breathing does not move his chest. All the pain in



BY WITTEN KATY AS SHAPED UP

the world he holds there with his arms. Cesar Vallejo, the great Peruvian poet, who died in Paris in the '30s of illness brought on by malnutrition, says in his poem "A Man Passes By with a Load of Bread on His Shoulder": "A cripple sleeps with one foot on his shoulder. / Shall I later on talk about Picasso, of all people?" I leave the church before the service finishes and pass in front of the man. I think to stop before him to give him money or tell him good luck. I'd like to say his big blank black eyes are filled with love. But they are not. They stare at his sleeve, ruddy and brown.



LIKE THIS DOG. HE looks a little tired, distracted. He's been posing all day for this day's master, a renowned sculptor. The tuft of hair the dog wears about all he wears save some sorry whiskers is a little fly-blown. His makeup assistant may be on break. He seems unmoved that he is on his way to immortality, or nearly so; he'll be cast in bronze. His image will outlive his bones. Speaking of bones, he thinks a Milk-Bone would be good right now, a little break, a lap or two of water. He's trying to remember what his agent told him re this sitting. All day on a chair, he remembers that lunch/breakfast he had before the job, regular breaks every two hours, three. Life is short in this business, his agent said, you're only at your peak for a

few years, there's always the younger sleeper pips nipping at your heels. He seemed pleased at this joke. Sit still, look where the artist tells you to look, and no barking. Remember: the man you're working for is an artist, they can be a little temperamental. The dog tries to think of something else — no Milk-Bones seem forthcoming. The sculptor's not looking at him — he took some photos first, he did some sketches. Now he's got a tub of plaster and some chicken wire. The dog thinks, I'll never understand modern art. He

never minded being bald. All his brothers and sisters were, his mom. It makes him sad to think of his father, whom he never knew. That is a hole I can never fill, he thinks. Oh, for a few laps of water. The sculptor's handing chicken wire, making a frame, a shape on which he'll smear the plaster. The sculptor's hands are what the sculptor is, they make a thing, an object, in the way he wants to see it, have it seen. Will this sculpture look exactly like me? thinks the dog. He's trying now a technique he learned in modeling school: to

hold your pose, try to imagine, try to imagine you're part of something beautiful that might tell some truths and last forever. Think of the Mona Lisa, the teacher said, think of The Thinker. Who were these people? Nobody really knows or cares — oh, we know the model names but the artist made the painting, the sculpture, and therefore made the model live forever. Many models can do what you do, the teacher said, but nobody can do it exactly as you do. The dog didn't follow much of this. He was still looking at the art

look the teacher used to make his pose. He wondered, did the same guy who modeled for The Thinker get to be the same model in The Kiss? He could think about things like that, or Milk-Bones, but he didn't follow abstracts very well. The sculptor says, Turn your head this way, dog, or, lift up your chin a little. He is neither brusque nor gentle. His eye rarely looks at what his hands are doing. The dog was told that sometimes artists fall in love with their models, take them as their muse, marry them. And then his teacher said: That probably won't be a problem, however, with you. The dog didn't appreciate the teacher's wit just as he didn't appreciate the wit of his agent but then he thought: They're just trying to toughen me, it's a hard market, a dog eat dog... He didn't finish his thought. The sculptor, up to his elbows in plaster, his chest and face streaked with it, has thrown back his head and howled. It's not a howl the dog has heard before. The sculptor says, How about some water, dog, how about some lunch? Good dog, good dog, he says, you're a good dog, do it still so long. This makes the dog proud. My first job, he thinks, I'm doing OK. I'm a pro, too me that Milk-Bone! After lunch, a few minutes in the sun, some stretching exercises, and a little more "imaging," he's ready to get back up onto the chair, looking almost like a collaborator.

But the artist seems different now, cast down, starting at the pile of wire and plaster in front of him, then at the dog, then at the plaster again, over and over, each time his eye looking a little more panicked. What's up with that dog, the dog, finally, the artist lifts the whole mass — the dog estimates 20 kilograms — above his head and slams it to the floor. It's no good, the sculptor screams, it stinks, my gut has left me. I think I'll kill the dog. This takes a few seconds, a long inter with the dog. He remembers nothing about this in the model's handbook. Still, he holds his pose. The sculptor says, I'm going to kill this dog, chop him up, cook him, and eat him with some rice and chop rice. This dog is thinking: What would Cindy Crawford do in a situation like this, or Vendella? Still, he holds his pose even as his left leg begins to tremble a bit and he lets out a little bark, which sounds more like a chirp, and he feels something let go and open up in his face, and he isn't on his first job anymore — he's a seasoned and frozen now, not posing self-consciously and the sculptor says: That's it, that's it, hold that pose! And the dog does for the rest of the afternoon, and doesn't think about water or Milk-Bones, or modeling class, or anything at all except being backed up, cooked, and eaten with his rice and chop rice. He's got back that thought and his leg trembles, and he

holds the look which he can't see, but which he feels. He later learns the same technique, when actors apply it: their craft is called "method." He doesn't know what it's called when a sculptor applies it to his model's dog. The sculptor works happily now, even singing a little, his eyes rarely on the dog but watching his hands making the dog he's making into art. I don't understand a lot of modern art, thinks the dog, but I know what I like.

MAN'S DAUGHTER looks into his eyes. She sits facing him, on the table's edge, he, in a chair, facing her. She holds his face with both hands, but just with her fingertips, as if gently trying to lift his head so that his gaze meets hers exactly eye to eye. Their faces are three or four inches apart. The child is three or four years old. On her lap, between her chest and his is a soccer ball. Perhaps they just played a little, or will, in the yard. The child's mother sits behind her and tilts her head to put her daughter to the man. Her mouth is straight line across her face, her eyes dark, and sad, and proud. Is she thinking, looking at the back of her daughter's neck: That would be a nice place to plant a line? What in this picture tells you this mother and child visit a husband/father in prison? Not the dolly, or the lace handkerchiefs on the table beside them. Not the class next week if he had the time, something I don't add

or the chintzy clasp that holds it: it's a topknot ponytail spilling over her, like a plover over its edge. The men on the benches behind them? Men sit on benches in buildings that are not jails. The father's tattoo? Many men, and women, have tattoos — you see them on the street every day. Have most of them been in jail? You can't tell this is a prison by the way his daughter looks into his eyes, no, you certainly can't tell from her look. Maybe, in the mother's face, some pain held back, some tears unshed, the way she seems to lean a little heavily on her left arm, but you see this look, this posture in people's faces every day too. It is because the table is so black that the child seems to be sitting on, and the parents leaning on, a pool of darkness so pure and deep that to call it the ultimate abstraction — the always — would be a grievous understatement. I don't know, I know before I was told. My daughter knew when I showed her the picture. I've never been in jail myself, not counting a night in a holding cell as the result of a Vietnam War protest, at least not in a literal jail. The metaphorical ones we build for ourselves without a taxpayer's money: I've been in a few of them, did some hard time. I've taught in prisons. I once gave an inmate a writing assignment and asked him to do it on the class next week if he had the time, something I don't add

when I give assignments to my regular undergrad and graduate students. He said to me: "Time, I've got plenty of time — four to eight years, man, four to eight." The little girl in the picture isn't looking at her father thinking: Hey, Dad, how come you're in the joint? Her hand on his cheek is not a frozen slap. And even though her look is slightly conspiratorial she's not discussing plans to bust him out — no, she's trying to make sure they look exactly in each other's eyeballs. She's saying: Hey, Dad, that's about it. You could say she's looking at

him, certainly, with love but what do little children know of love but spilling and toasting and tugging and tugging over its edge? They look the way they do because we learn. They talk funny when learning language (one of the great underrated pleasures of child rearing) so we love them and love telling others what they've said. But what do they know of love? This child's look fills this father's bones. He dreams that night of her in his cell and something burning in his blood, cool, just a little, while he sleeps. And what does his daughter dream that night? I can't say, never having been a daughter, only a father. And the child's mother, she does not dream at all that night. Look at the picture again: it's a father/daughter/mother sandwich but Mom is back a bit. Did she slide her daughter across the table to be closer to her father? Did he pull his daughter toward him? Look again at the upward sweep of the child's hair: the roundness of her cheek. Is she slightly pursing her lips: time to give Dad a smacker? My own daughter will do that — it's a thing she knows well like me laugh, when she makes the kiss-me face. How noisy is it in this room? Prisons are always noisy yet this photo evokes an almost absolute silence. No one speaks. Is this the last few moments before the visit is over? Is there a guard soon tap him on the shoulder: visit over? If so, who sees whom last? Does the father

see that child carried away, by the mother, hurried signs of her looking over her mother's shoulder at him? Or does his daughter watch him until he turns a corner out of the visiting room guard at his elbow? When I asked my daughter about this she said she wouldn't want to leave until her father had to go, until they took him away. She then asked me if I'd done anything I felt I should tell her about, am I on the run from the cops or anything? I said no. She has a basic understanding of criminal justice but she didn't like the prison, the guard. In her version, the father, as he led away, jabs his head back for a split second just as he turns the corner — for one last glimpse of her. I liked that image. She doesn't seem too concerned about my going to jail but she does show some concern about my doing — I'm a little older than some of her pals' fathers. I told her I can't die, ever, because I've written some books, she repeated a line I taught her when she was very young. I was hoping I could get it to be her first complete sentence. I couldn't — "I want a banana" made it first. The line is: "Fat chance, capitalist rat." A line we used whenever somebody told us to do something we didn't want to do or to indicate that what was just said to one is dismissible. It's also a line by the aforementioned poet Bob Keight, a goofy line carried by a nice run of conversational notes. As

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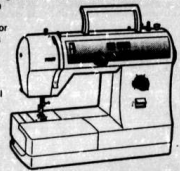
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of brain food are they putting in those doughnuts, anyway? Eric Gutt

Megalomaniac Rich Kids
After reading poignant memoirs from such intrepid San Diego Renaissance men as John Lee and Devon Goldberg ("Farwell, O Fair and Brain-dead City," Pop Music, May 20), I felt compelled to address the travesty of the vast talent that's never been recognized in its own hometown, never garnering the respect it deserved back when it was new and fresh.

Give me a break! Apparently the irony of your story escapes you. It is precisely because of writers like yourself who do the same story to the same people over and over that makes this scene so stagnant and "braided." Not only does the *Reader* continually chronicle the lives of such megalomaniac rich kids like John Lee, Devon Goldberg, and Gary Hustwit, but it actually has the audacity to follow them in their new and valorous endeavors outside of San Diego, painting them as being too intellectually great for simple-minded folk like us.

For the last five years I have heard nothing but stories about these same people. You constantly make it sound as if we live in a cultural wasteland, and all you can do is just hope for "new talent to rise up...." That is fine if you want to walk in the absence of Paleolithic egotists like Lee, Goldberg, and Hustwit, but please, stop insinuating those of us who are actually making our own music, starting our own labels, and putting on our own shows in the wake of your lament for culture.

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By All Means NO!
I commend you for writing the article "He's a teaching machine" (April 22). It's important to bring to light at least through the paper since part time instructors don't have the BALLS to verbally protest or go on strike and change their miserable state of being in which they find themselves in. Its amazing what a college part time professor has gone through in order to get a full time position and make an almost poverty level living. I can defi-

nely relate to this professor I also have a Master's degree and two Bachelors of Art degrees and I'm still in my twenties. I'm going through the same experience myself and it's only my third year teaching. I always thought it was by merit and hard work and by proving yourself to the students and faculty that one would eventually obtain a full time position. Well that's not the case, and its important to mention since it wasn't in your article

what are the prerequisites to award a full time position are. One is that you have to kiss as much as to the dean and chair of your department. And if you're a female you have to flirt or even go as far as to sleep with the loser in power (basically do the Monica role). Second you don't necessary have to prove yourself like in my case and be an outstanding professor based on evaluations and be popular with the students as "A good teacher" but instead one can be the laziest

irresponsible individual who doesn't give a damn about their students but their paychecks. And thirdly one doesn't have to be a specialist in a particular area of study and go all out and get a Doctorate. By all means NO! one can be an English professor and teach a music course just as long as one is friends with the dean or chair of the department. Basically these are but a few prerequisites and all part time professors which are not in lala land know exactly what that

there are many more! And by the way Mattson it wasn't that all depends on "the piece and time" as to your destination. Its been already predestined who will be the next candidate for the full time position! (It surprises me that you with doctorate in Social Science didn't figure it out!!!!) What basically happens is that all resumes are thrown away and the one who is a friend of the head of the committee or happens to have been a classmate during Masters program is the one who will win!

You may ask how I know all this? Well I have befriended a lot of part timers who have been so for 15 years or more and I have also experienced this hell personally (I PROGRESS OUT OF LALA LAND MYSELF).
N.M.
Professor of Literature and Grammar
George Stevens's Third World Nation
Re the "Stevens for Mayor"

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cartoon (J.D. Crowe, May 13), San Diego's authentic needs, fears, and hopes are not part of the councilmember's voting record in his three-term office. His own district still has improved streets in the best political tradition of LBJ. A very high rate of employment of youth between the ages of 16 and 25 is very evident as one walks the streets of George's district, which includes a Third World nation.

From city hall there is a critical weakness in the City of San Diego's politics, and governance is becoming woefully apparent, the frightening inability of George Stevens and his councilmember brethren to face, much less define and de-

bate, the unprecedented problems of future issues and opportunities facing our great city of San Diego and people. Councilmember George Stevens cannot identify our civic problems because to do so would bring attention to his own second-rate performance, and he is Goldring's tool with his blind public-stamping voting record.

I Get Lashed Out With Balloons At My Job

The only day of the week that the Rev. George Stevens is honest is on Sunday, when he is in the pulpit facing God. Come Monday, Councilmember George Stevens reverts to his old being. This holiday of San Diego, Stevens has been the author, has increased the share of income to the top 1

percent, and has lauded our writers to our relief today and 'port' real. Our city youth and working San Diegoans see the San Diego dream fading before our eyes.

—An Subberg
Downtown

tener, Jedi Josh. It's a crying shame when a creatively bankrupt radio station has to resort to having Star 100.7 "Wax" (no pun intended) with water balloons atacks on a person just because he happens to be enjoying the start and did not wish to be bothered by Matty, a comrade of that X station. So Josh responded to Matty with a squirt gun. So what? I get lashed out with balloons at my job every once in a while, but unlike the jerks at 91X, I never lashed back at anyone for any reason. Too bad Matty never worked on maintaining a positive image, because thanks to Ken Leighton's article, 91 Sucks has been turned into the Evil Em-

pire, at least in my book. Can't those losers at 91X play fast? Let's talk about that X station for a while. Two months ago (February 13), a "Blurt" article had music-programming challenge! Bryan Schick slumming former 91X music man Mike Halloran, who is now on 107.1 in Fallbrook, Los Angeles, and Ventura, suggesting Mike is better off in producing records instead of programming radio. That's the biggest load of bullcrap I ever read!

I drove up to North County recently during Halloran's shift and listened to 107.1, and believe me, this is what 91X should sound like, fresh, instead of canned. At work, we usually listen to Star or KYYX or Planet de-

pending on who's the boss, but some prefer that woful 91X, the one that used to be cool before it began to suck so bad that it made me long for the canned Radio Disney just for relief. As a former Krosser the X contentia't from 1987 and 1991, I'm glad I'm a loser. They don't deserve any free exposure from me anymore.

I listened to that 91-SinixX station recently and it's hard to believe that Star is playing more 80s hits than that X station is during the dayparts. 91X used to play a wide variety and selection of modern rock songs, both hit and not, but it has been downgraded to an endless loop of redundancy, repeating the same 20 to 30

songs every few hours, playing only the modern rock songs that sound like Top 40 "hits," failing to play more adventurous stuff, trashing the cool '80s songs I liked, and other than Robi Rubin and Steve West, I can't stand their DJ! This is the kind of station a radio programmer is programming instead of what a music programmer would program, and it shows badly.

Sure, 91X claims to be playing the hits first, big deal, it don't mean jack if it's only the commercialish alternative rock hits they're plugging repeatedly so many times a day. When was the last time 91X let the listeners program the whole daypart? I can't remember when,

since I stopped listening some four years ago. What happened to all those new cool imports that were a 91X staple? Why is Radio Anarchy missing? Why doesn't 91X let the DJs program the damn radio station instead of having music nazi Schick tell them what to play? Why doesn't 91X let the DJs play the other tracks of today's modern rock artists? Why doesn't 91X play all the cool '80s classics during all dayparts? Why doesn't 91X play most new songs from cutting-edge artists I grew up with? Why doesn't 91X suggest listeners call up and suggest songs 24/7? Why doesn't 91X make sure they don't repeat the same song too close to each other in time?

Why doesn't 91X play the variety it was famous for when it was once owned by Noble Broadcasting? Why doesn't 91X have personalities who not only know the music, but also seek it out, suggest it, and boldly play it? Why doesn't 91X just shut the hell up and concentrate on programming their freaking radio station?

91X is 91X in name only; it's just not 91X inside anymore. It doesn't even deserve a preset on my radios anymore. I gave it to the Breeze 96.1 instead. Is that 91X station jealous that it lost its listeners to Star? Will this 91X ambush influence Josh to ask his fans not to listen to that X station as a result? I hope Josh gets his Re-

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Reader Matches Success Story

MAKE ME LAUGH, then dazzle me with your wit, then romance me with your style — and I'm yours. Let's go for long walks, nurture each other, meditate, cuddle up with a good book and practice kissing. I'm 37, 40s, suburbanite, loving man. Reader: You're 37-45, professional, happy.

Jim: I was looking for a man who was really bright — not just a brain, but someone with the soul of an artist.

Sandy: I used Phone Matches more extensively than Jim. I advertised for about a year and met a lot of guys. My ads got more specific and so did my phone message. Instead of getting 35 responses, I'd get 2 or 3. But they were quality responses.

Jim: One of the things that impressed me about Sandy was that she was in a position of business and was trying to get an errand service going too.

Sandy: I was substitute teaching at the time and wasn't happy with that. Jim had just retired from the military and was going to cooking school. So we said, "Let's do something together."

Jim: We were thinking about opening a deli in an industrial park, but our broker told us about the Sierra Cafe on Adams Avenue. We looked at it and decided to take it over.

Sandy: On October 22, we opened the Kensington Village Cafe. I take care of the front of the restaurant and Jim is in charge of the kitchen.

Jim: We're here 12 hours a day, six days a week. We treat it as our job, not as a hobby. I'm a typical chef. I can be high-strung but Sandy doesn't let it bother her.

Sandy: Jim has a sense. I've never been with a man who treated me so well. He's good to my son, and he's not bad looking, either.

Jim: I suppose we'll get married eventually, but I haven't asked her yet.

Sandy: My girlfriends say, "You're lucky. You got one of the good ones." But I say, "Lucky? I spent a year looking for him. I dated 30 guys before I found him. Luck had nothing to do with it."

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venge of the Jedi joshi!
Attacks by radio stations towards the common folk are cancelled for and they will not go unanswered, and if that is, I'm sorry, you may not account, this Empire will strike back.
— May the force be with you — always!

David Tanny
San Carlos

Horrible Service, Cold, Tasteless Food

After reading Eleanor Widmer's restaurant review of the St. James Bar and Restaurant (May 6), I felt compelled to respond with my experience. I had the recent misfortune of taking a few friends there for a birthday dinner celebration.

I made reservations on a Tuesday night about 7:00. We arrived on time. Although it was not crowded, we had to ask repeatedly for our waiter, who, when he came, was cold, tasteless, and the check. When our waiter did arrive (over an hour and a half after we placed our orders), the vegetables (not potatoes) on every plate were cold. My filet mignon was overcooked and tough. Needless to say, we didn't order dessert. Everyone at my table made numerous comments on the horrible service and the cold, tasteless food. I was extremely embarrassed. I should have spoken to the manager; however, since it was close to 10:00 p.m., we decided that it was a better

Less Space For Gourmet Babblers

I need to make a comment to support the idea of your reader Linda Pellegrini (Letter, May 6). Considering the amount of nonsense and babble that goes on with the gourmet connoisseurs like Eleanor, a shorter amount of space would be ideal.

Danny Seley

I Must Have Been A Loser

Re Max Nash review of Pinnacle Peak (Apr. 29). I have not been to the Pinnacle Peak restaurant in San Diego for about 11 years and that is only part of the story. I would never return and I have no trouble adding to that decision.

I could have written the same review that Mr. Nash did. Without a doubt, that is the worst meal I ever had to struggle through. I believe that at the time I was the loser in a real estate contest. I must have been a loser — I had to go to Pinnacle Peak to dine. I recall a very elegant gentleman, also on the losing team. He had a gorgeous tie on, in the \$100 range,

and had an idea about their restaurant (about stopping you "off" they stopped) and his class really showed. He didn't bat an eye. I will venture a guess that his wife did, though. She gave it to him.

There are so many good restaurants in the San Diego area. Why would anyone select Pinnacle Peak?
Thanks for exposing them.
Malle Mather
El Cajon

Kick Back And Laugh At The Complains

I always enjoy those letters from schmucks who think your columnists suck. This week (May 6) they bashed Max

Nash over his Pinnacle Peak review. Like most business, these complainers made the mistake of not paying attention. If they'd internalized what they had read, they would have realized that Max Nash likes Pinnacle Peak, he just hated the prices. And the price there, suck. I also like Ale Oppinger and Urban. They lend I even like the occasional CD packaging review in the "Blurt" section. These guys are all doing what you pay them for, that is, to write good stuff, generate reaction, kick back, and laugh at the complainers. I love it, so keep it up.

Craig McHenry
North Park

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Calendar

They've Worn Flared Pants for Centuries

Timber Raising at Palomar College



Timber raising at Palomar College

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If Chris Feddersohn were German, he'd be wearing black corduroy bell bottoms, matching vest, wide-brimmed hat, white shirt, and a nail through one ear — the traditional dress of the Zimmermann, who in Germany frames houses the old-fashioned way: without nails.

Such carpentry is called timber framing, and American woodworkers build everything from barns to churches that way until the late 19th Century, when what Feddersohn calls stick construction — two-by-fours fastened with nails and braces — replaced old world mortise-and-tenon joinery.

Feddersohn, the head of the woodworking department at Palomar College, says that timber framing is still popular in Germany, where he and about 30 other carpenters from the national Timber Framers Guild went last year to tour 19th-century barns and meet their well-respected, oddly attired German counterparts.

"I asked if they wear bell bottoms because of the 90s," Feddersohn says, and a Zimmermann told him they've been wearing flared pants for centuries

because the flare keeps sawdust out of their shoes. The Zimmermann's hat, which resembles a sombrero, usefully lets the carpenter know when his head is near a beam. And though timber framers don't use nails, some Zimmermanns do wear bent nails or earrings as a symbol of what sounds like a graduation hazing. "What they would do," Feddersohn says, "is put your earlobe on a beam and they would pound a nail through it."

Though Feddersohn doesn't require his students to wear bell bottoms or put their lobes down on any beams, he does teach them to use traditional woodworking tools in his two-week timber framing workshop, in which students saw, bore, chisel, and carve lumber into the interlocking posts and beams of a pavilion they will erect in a single day at the end of the course.

"I have a couple of antique tools that haven't been made in a hundred years," he says, and his students make the first mortises (rectangular slots) with a sit-down boring machine. "You sit on it and you crank these handles around and around and a drill bit goes down into the wood."

The student drills about six overlapping holes in a line, then further hollows out the wood using a hand-made chisel and a two-pound mallet

until the post contains a mortise about eight inches long, eight inches deep, and two inches wide.

As the date of the pavilion-raising approaches, some students will continue to carve mortises that way and others will fire up the power tools. "The modern way of doing it," Feddersohn says, "is with a special chainsaw mortiser."

Either way, you end with a chisel. Once the mortise is finished, a corresponding tenon must be carved out of the beam, and then the carpenter must fashion what Feddersohn calls "big girth, one-inch diameter pegs" to drive through them both once the beam has been fitted into the post. In all, the 12-by-30-foot pavilion will be connected by 360 joints, each of which required about four hours of labor.

One argument for such labor-intensive construction is portability. If you wanted to move the whole building, Feddersohn says, "you could take these pegs out and you could take the thing apart because it's kind of like a big square puzzle." You can also use old beams in a new building, as George Lucas did when he built Skywalker Ranch, with timbers from a Newport Beach bridge.

But the foreseeable future, Feddersohn's pavilion, which was



Model of finished structure

designed by Harry Bliss of the art department and funded by the Palomar College Patrons, will stand in the garden area between parking lots 1 and 2 at Palomar College. You can watch it go up tomorrow, when Chris Feddersohn's 25 students will, with or without bell bottoms, raise a 26-foot-high building in a single day.

— Laura McLeod

Timber Raising
Friday, June 4
8:00 a.m. - 4:00 p.m.
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Calendar LOCAL EVENT

ing in El Super. The "comical, sad tale" from 1979 will screen for Sunday Morning Series at the San Diego Public Library on June 6, at 2 p.m. The library is located at 820 E. Street; (619) 236-5800. Free. In Spanish with English subtitles. (DONOTWON)

Swedish Summer Fun, Week II. Alf Sjöberg's 1990 adaptation of August Strindberg's tragic play about a love affair between an aristocratic young woman and a commoner, *Miss Julie*, screens for the Film Forum series at 6 p.m. on Monday, June 7, in the third-floor auditorium at the San Diego Library (820 E. Street). Free. (619) 236-5800. In Swedish with English subtitles. (DONOTWON)

Reuben H. Fleet Science Center. In the new film, *Island of the Sharks*, exploring the wonders of Cozumel Island, located 90 miles off the coast of Costa Rica, and following the life cycle of some of the inhabitants of the water here never before 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 *Myramids of Egypt* explores the tombs and treasures as a great detective story led by native Egyptian Omar Sharif. This National Geographic film includes depictions of the process involved in preparing a pharaoh's body for eternal life, aerial views of the pyramids, and the Valley of the Nile and continues through Monday, September 4.

Lasertan has returned to the theater with "Pink Floyd: Dark Side of the Moon," continuing Thursday through Sunday evenings through Thursday, June 10. For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

Rare Documentary Footage from World War II has been compiled, translated, and combined into *World War II Through Russian Eyes*, showing at the Veterans Memorial Center and Museum on 11 a.m., 1, 3, and 5 p.m. daily. The film includes the history leading up to the first invasion, Operation Barbarossa, the German invasion of 1941, Leningrad, air and tank battles, Stalingrad, and German surrender. Tickets are \$5, available through Ticketmaster (619-230-71X3). Find the building at 2115 Park Boulevard. For information, call 619-239-4844. (BALBOA PARK)

LECTURES

"Bird Song: A Creative Writing Group" convenes at 10:30 a.m. on day, Thursday, June 1, and at 7 p.m. on Tuesday, June 8 and continuing on Tuesdays and Thursdays through June 4, at Earth Song Bookstore. Participants take part in writing exercises based on Natalie Goldberg's books, *Wild Mind* and *Winging Down the Home*. Drop in or attend regularly. The requested donation is \$5 per session. Find Earth Song at 1410 Camino del Mar; call 619-239-4334 for information. (DEI MALL)

Lunch with a Decisively Political Flavor with the World Affairs Council of San Diego for lunch on Friday, June 4, at the San Diego Hilton Museum-Village 1901 Camino del Rio South. Courses include Ambassador Vladimir Jovanovic, ambassador of the Federal Republic of Yugoslavia to the United Nations, San Diego. (Tribune editorial page editor

Robert A. Kistler, and moderator Frank Mastromeo, former U.S. Ambassador to Kuwait.

Registration starts at 11:30 a.m., lunch begins at noon, and the program commences at 11:30 p.m. Non-members pay \$35 for the whole evening. For the program only for \$10. To RSVP, dial 619-543-5100. (MISSION VALLEY)

The "Insurgent Genealogical Society and its Special Collections" are the topic when IGS founder Toni Perrone speaks for the German Research Association on Saturday, June 5, at 9 a.m., at the Joyce Beers Community Center 1900 Vermont Street). Perrone will also focus on "Donnauschwabers." Call 619-451-1528 for information. Free. (JULCLES)

The Many Faces of Adoption will be addressed during the 15th annual Adoption Forum, sponsored by the Adoption Coalition of San Diego on Saturday, June 5, at USC's Price Center. Author and adoption expert Len Medina will discuss "Toys and Challenges of Raising Adopted Children." Workshops will cover agency, independent, international, and transracial adoptions, along with answering children's questions about birth and race. The \$35 registration fee includes lunch. To register, dial 760-743-4700 or 619-485-2877. (LA JOLLA)

His Expertise Appears Boundless, and on Sunday, June 6, artist/author/lecturer Ken Goldstein is the featured demonstrator for the Pastel Society of San Diego at 1:30 p.m., at the Point Loma Women's Club 10035 Talbot Street). 619-295-7240. Free. (POINT LOMA)

"Preserving the Jewels of the Churches: Our Native Willflowers" provide the subject when botanist Virginia Moran presents a slide-illustrated lecture at 6:30 p.m. on Sunday, June 6, at the Valley Center Community Center (28246 Lilac Road). Moran is the owner of Ecological Outreach Services. Free. 760-736-3465. (VALLEY CENTER)

What's the Status of Y2K in SD? Mayor Susan Golding and the San Diego City Council are hosting a public forum to discuss "Y2K Preparedness in San Diego" at 6 p.m. on Monday, June 7, at the Mission Valley Church of the Nazarene 4870 Mission George Place). Testimony will be offered in the subject areas of health care, city government, air safety, and customs and border issues. Free. (MISSION VALLEY)

Abay, Mary, Ballela, 16-13 of the U.S. Coast Guard academy is offering a nine-week sailing fundamentals course at 7:30 p.m. on Mondays starting on June 1, covering a variety of subjects. There is a nominal materials charge. Take the course in the training room at the U.S. Coast Guard Air Station (2701 North Harbor Drive). For reservations, call 619-587-0937. (DONOTWON)

"The Library, Text and Context," the new exhibition at the Athenaeum Music and Art Library celebrates the Athenaeum's history with displays of century of change in library architecture, illustrating how changes in an architectural design reflect the changing role of libraries in the life of a community. In conjunction with the exhibit, the Athenaeum is holding a lecture when starting on Tuesday, June 8, at 8 p.m. The week, Martin Peterson discusses "William Tompkins: Editor and a Renaissance Revival."

The Athenaeum is free. The Athenaeum is located at 1658 16th Street. For information, call 619-534-3872. (LA JOLLA)

The Principles relating to subject, high-contrast, and contrast, clarity, and mood will be explored when Robert Turner details "How to Make

Better Photographs of Landscapes in Nature" at 7 p.m. on Tuesday, June 8, at the San Diego Natural History Museum. Tickets are \$8 for non-members. Call 619-232-9821 to make reservations. (BALBOA PARK)

Learn to Create a Wall Mural for your child's bedroom when Kids Warehouse hosts demonstrations on how to use Camp Kano's Transformations on Tuesday and Wednesday, June 8 and 9. "Just from the pattern on your wall and follow the paint-by-number design." Kids Warehouse, 8400 Miramar Road; 619-578-0025. Free. (MIRA MESA)

"Prosperity and Equity: Exploring Economic and Social Indicators" is the subject when the "Dashboard Series" of workshops hosted by the San Diego Natural History Museum concludes at 1 p.m. on Tuesday, June 8, in room 338 at the San Diego County Administration Building 1400 Pacific Highway. Admission is free, but call 619-232-9821 x188 for space availability. (DONOTWON)

"New Views on Psychiatric Conditions" are offered in the summer lecture series hosted by the Master of Arts in Liberal Arts at San Diego State University. Howard I. Knappert—author of *Facing Reality: The Histories of Psychiatry's Syndrome and SDSU's history of medicine professor*—discusses "The Organic Revolution in Psychiatry" on Wednesday, June 9. Talks begin at 7:30 p.m. in room 1401 of the student services building. Call 619-594-4426 for more details. Free. (SDSU)

IN PERSON

Early American Jazz will be performed by Billy Hawkins for the Escondido Library's First Thursday Concert starting at 7:30 p.m. on Thursday, June 3, in the Tutuene Room of the library (239 South Kalama Street). Free. Dial 760-839-4329 for details. (ESCONDIDO)

Puppets for the People, lead to the Marie Hitchcock Puppet Theater for its "First Friday" event with a variety of puppetry, comedy, and songs on June 4, starting at 7:30 p.m. Admission is \$5 for adults, \$4 for children 14 and under. Find the theater near the Aerospace Center. For more information, call 619-426-5065. (MIRA MESA)

"Ocean Dreams" is the theme for the First Friday Artfest beginning at 3 p.m. on Friday, June 4, at the 101st Artfest, Colony 1857 South Coast Highway, in the Lumberland Shopping Center. The program includes a parade of life-sized puppets presented by the Vista Academics Puppeteers, storytelling by Catherine Pezo, and ocean songs, poetry, and visual art by children. For information, call 760-632-9074. Free. (ENCINITAS)

The 4th Annual Pops Concerts hosted by the Sanitary Choir and Chamber Singers of the First United Methodist Church of Chula Vista will start for Friday and Saturday, June 4 and 5. The chorale, 1200 members, with tunes from the '40s and music by the Big Band Pops. The concert begins with dancing for audience members at 7:30 p.m. with the show starting at 8:30 p.m. The show's duration is \$5 for adults, \$3 for children. Find the church at 915 Pacific Beach. For information, call 619-456-2525. (GILDA WALKER)

A Poetry Reading and Presentation (in Spanish) is planned by Tipotepec at 8 p.m. on Tuesday, June 8, at the book club. *Abay* debuts with a number of 7 p.m. on Friday, June 4, at Casa de Letras (1735 University Avenue). For information, dial 619-279-3331. (MILCRES)

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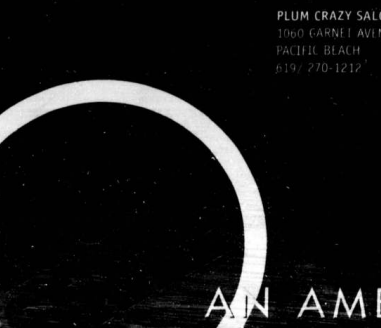
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Calendar LOCAL EVENTS

A brilliant romp through the Bard's writings — In 90 minutes, a play is offered when the Mira Mesa Theatre Guild presents *The Complete Works of William Shakespeare* (Abridged) June 4-26. In the three-person show, the actors appear to be improvising as they go. Performances begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Sundays. Enjoy the show at the Mira Mesa Theatre Guild Stage (in Mira Mesa Mall, 8100-A Mira Mesa Boulevard). Tickets are \$10 general, with 55 Seniors. Dial 619-493-7328 for reservations. **MIAMI BEACH**

"Broadway and Big Band Blast," head to the Power Center for Performing Arts when Gaelic Mackenzie, Barbara McNair, and Benj Thorsen play a concert on Saturday, June 5, at 8 p.m. The show, exclusive will be backed by a big band. Tickets are \$23 and \$30. Find the center at 1549B Esplanada Road (at Vista Way). Call 619-748-0950 to reach the box office. **POWAY**

Audience Suggestionists fuel the improv comedy presented by the Creative Urges International Comedy Troupe, the ensemble hit the stage at 8 p.m. on Saturday, June 5, at the Swedenborg Church (1531 Tyler Avenue). Admission is \$8. For information, call 619-581-0006. **WILMINGTON**

Fresh Sound, the series at the Spruce Street Forum continues with music by the Michael Vlachovich Trio at 8 p.m. on Saturday, June 5. Ensemble members include Vlachovich (trombone), Anders Svendsen (saxophone), and Christopher Garcia (percussion). Tickets are \$10 general. Find the Forum at 301 Spruce Street. Call 619-293-0000 to make the suggested reservation. **MILLICENT**

Thiller Author Greg Andrew Horvitz will sign and discuss *The Tower* at 2:30 p.m. on Saturday, June 5, at the Pilgrim United Church of Christ (2020 Central Avenue, at Mission). General admission is \$5. For information, call 760-738-2410. **GALESDALE**

Something for Everyone is promised when the Pacific Men's Chorus presents its 12th annual spring concert at 7:30 p.m. on Saturday, June 5, at the Prado (near the Sunset H Hotel Science Center). The program — promising tunes in a variety of styles — starts at 11 a.m. and continues through 4:30 p.m. Free. For more details, dial 619-453-5486. **IMPERIA PARK**

Get Outside! The Fallbrook Youth Soccer League holds a fundraiser concert on Sunday, June 6, at the Grand Tradition (1062 South Mission Road). Performers include the Grammy Award-winning group AB 4 One, as well as Blue's Band, Little Chris and the Nightwavers, and the Devils.

Out! The Neighborhood Church hosts a Southern Gospel festival on Saturday, June 5, starting at 7 p.m. Featured quartets include Crumson River and Cross Road. An offering will be received. Find the church at 1001 Country Club Lane, call 760-741-7881 for information. **90500790**

Maui's, Stand-Up Post, and "Infer of the Year." Maui's plans a concert for the North County Forum at 8:30 p.m. on Saturday, June 5, at the Pilgrim United Church of Christ (2020 Central Avenue, at Mission). General admission is \$5. For information, call 760-738-2410. **GALESDALE**

Just Who is the World's Oldest Accordion Virtuoso? Ninety-five-year-old Sam Mancosci (middle) Tony Galanti claims the title, and he's among the more than 20 professional and amateur accordionsists celebrating the Day of the Accordion on Sunday, June 6, on the Prado (near the Sunset H Hotel Science Center). The program — promising tunes in a variety of styles — starts at 11 a.m. and continues through 4:30 p.m. Free. For more details, dial 619-453-5486. **IMPERIA PARK**

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The La Jolla Concerts by the Sea, the summer series commences with song music by Big Time Operator on Sunday, June 6, from 2 to 4 p.m., in Scripps Park (at the end of Grand Avenue). Free. Dial 619-465-8115 for more details. **LA JOLLA**

A "Concert for Education and Justice" is planned by the Latino and Indigenous Unity Coalition at 8 p.m. on Sunday, June 6, at 408 & 1345 B Street. Performers include Francisco and Liliana Herrera and Los Alamos with Chazby Sanchez, a pianist, who will be made for playwright and director Luis Valdez. Tickets are \$12. Call 619-211-4343 for reservations. **OWENSDALE**

Pathways of Adventure, Kathleen Condon traveled the National Historic Trails by car, dog sled, covered wagon, rail, kayak, and boat and with photographer Jane Lambers Cordes plans a slide presentation based on her reading book, *America's National Historic Trails*, at 7 p.m. on Monday, June 7, at Esmeralda Books and Coffee (1555 Camino del Mar, near 307. The information, call 619-755-2707. **FREE**, **IMPERIA PARK**

Poetry Valedict! The monthly show sponsored by Poetry Unlimited Art and Music is set for Monday, June 7, and promises poetry by Robin Hampton and music by Marcia Forman and Floyd Fronous. Cath

Madrero women's chorus starting at 7:30 p.m. on Sunday, June 6, at the Educational Cultural Complex (4433 Ocean View Boulevard). Listen for tunes from Disney movies, along with a variety of other music and show tunes, as well as singing by the Women of Note. Tickets are \$3 general. For reservations, call 619-760-6500. **OWENSDALE**

A "Concert for Education and Justice" is planned by the Latino and Indigenous Unity Coalition at 8 p.m. on Sunday, June 6, at 408 & 1345 B Street. Performers include Francisco and Liliana Herrera and Los Alamos with Chazby Sanchez, a pianist, who will be made for playwright and director Luis Valdez. Tickets are \$12. Call 619-211-4343 for reservations. **OWENSDALE**

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Eckert, and Chris Connor. The fun starts at 7 p.m. at the La Jolla Recreation Center, 615 Prospect Street. 619-552-1608. A \$6 donation is suggested. **LA JOLLA**

New York Times Paolo D'Amico's book *Edison's Last Days* will discuss his new book, *Edison's Last Days: A History of the San Diego Patent 1992-1993*, at 8 p.m. on Monday, June 7, at D.C. With books. Find the shop at 7401 Grand Avenue, 619-456-1900. The reading is free. **LA JOLLA**

The Bold Are Welcome, over 250 readings from *1993* at 8:30 p.m. on the first and third Mondays of each month, including June 7, at Twiga Tea and Coffee. Read your original stories and work them into a 15-minute time limit. Sign-ups begin at 2:30 p.m. Free. Find Twiga at 490 Park Boulevard (at Madison). 619-246-6616. **IMPERIA PARK**

Lettie Jazz is on tap when Aqua Duke performs for the Jazz Live concert based by KIDS Jazz 400 on Tuesday, June 8. The concert begins at 8 p.m. in the San Diego City College Theatre (located at 14th and C Streets). Doors open at 7:45 p.m., and admission is free. The concert will also be broadcast live on the station. 619-234-1062. **OWENSDALE**

Travel Around the World when poet Marc Kucinski reads for Pacific Brew & Cafe de Jane Coffeehouse on Monday, June 8, starting at 8 p.m. Open-mike readings, book-signing starts at 7:30 p.m. Find the coffee-

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Local Author Lora White with "a great yarn" in *Heart of a Thirty Woman*, which she'll read from at Esmeralda Books and Coffee at 2 p.m. on Wednesday, June 9. Find the bookstore at 1555 Camino del Mar, suite 307. 619-755-2707. **FREE**, **IMPERIA PARK**

A Truly Funny "Funny Man," head to the Open Air Theatre at San Diego State University next Thursday, June 10, when comedian Chris Rock performs at 7:30 p.m. Tickets are \$15.50 and \$18.50, available through Ticketmaster (619-220-7135). **OWENSDALE**

The Short Story Tale — a weekly meeting of gay and lesbian writers for presentation, discussion, and critiques of short fiction — convenes at 7:30 p.m. on Thursday, June 10, and every Thursday, at St. Thomas the Apostle Free Catholic Church (1847 Fifth Avenue, at Pennsylvania). Bring five or more copies of your story with you. 619-298-8690. **FREE**, **MILLICENT**

Military Fiction Author Tom Hovison discusses *The Prince of Power* at 6 p.m. on Wednesday, June 9, at Bay Books (1029 Orange Avenue). For information, call 619-435-9970. **FREE**, **OWENSDALE**

Catch The! Tom Marino, catcher for the San Diego Padres, will speak for the Sports and Land Series hosted by the San Diego Hall of Champions Sports Museum on Wednesday, June 9. Check-in starts at 11:30 a.m., with the program at noon. Admission is \$25 for non-members. The museum is now found in the Federal Building, at 2131 Pan American Plaza (near the Annapolis Museum). Call 619-234-2544 to make reservations. **IMPERIA PARK**

The Greek Chorus, *Primeria* Based by Aristotle is being presented at the Theatre School at North Coast Repertory Theatre, directed by Joe Powers in collaboration with Valerie Junger High School. Tickets are \$5 for adults, \$3 for children. See the show at 7 p.m. on Wednesday, June 9, at the Carlsbad Community Cultural Arts Center (1357 Main Street). For reservations, call 619-481-1055. **IMPERIA PARK**

Improved Comedy in a competitive format highlights performances by TheatreSports International, commencing at 8 p.m. on the second Wednesday of each month, including June 9, at 66th Penn Studio (1704 Sixth Avenue). Admission is \$2 general. For information, call 619-465-SHOW. For reservations, dial 619-488-9210. **MILLICENT**

Professional International Speaker and business consultant Lindsay Wagner discusses *The Heartbreak Solution* at 8 p.m. on Wednesday, June 9, at Borders Books and Music (1072 Camino del Rio North). Call 619-295-2201 for details. **WILMINGTON**

Local Author Lora White with "a great yarn" in *Heart of a Thirty Woman*, which she'll read from at Esmeralda Books and Coffee at 2 p.m. on Wednesday, June 9. Find the bookstore at 1555 Camino del Mar, suite 307. 619-755-2707. **FREE**, **IMPERIA PARK**

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Bearded Film Critic Leonard Maltin called *Law & Magic* *"the best you've ever seen out of one million."* had Tony Curtis comedy vehicles? He praised Sharon Tinn's performance and called it an accurate vision of the Cal. but we have to wonder if he was just affirming Tinsman herself. Claudia Cardinale. *Am* today. Thursday.

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Calendar LOCAL EVENTS

June 5, at 11 a.m. on TCM, Cox Cable Channel 74.

In Case You Didn't Believe headed film critic Leonard Maltin about Tony Curtis comedies, you can watch *Sex and the Single Girl*, which shares a title and theme (1) with Caspary's founder Helen Garfield Brown's book. Features Natalie Wood as Ms. Brown and Tony Curtis as a tabloid-die. Airt. today, Thursday, June 5, at 1 p.m. on TCM, Cox Cable Channel 74.

Childhood Voices, I had used to read to us from Richard Adams' land of bunny civilization, *Watership Down*, and it was through for the animated movie to find a voice for Hazel that matched David's maternal character — John Hurt. But then to hear Hurt as Caligula in *I Claudius*...daring, unsettling. Inside the Actor's Studio: *John Hurt* airs Friday, June 4, at 8 p.m. on Bravo, Cox Cable Channel 42.

Heaving Sea: The Triller for Detectives Tarnes, we couldn't help noticing the hero's amian use of his arms in walking. No doubt that is intended to reflect his efforts to imitate the ape who raised him, but anatomy doesn't change through exercise — the posture would render him hopelessly unbalanced. *Tarnes the Age Man* airs Friday, June 4, at 5 p.m. on TCM, Cox Cable Channel 74.

"We Arrived...in Schoons" 19 Oldsmobile called the screaming Bitch...a milky generous color. Schoons had further enhanced her beauty by painting on drappy fascias letters on either side. LIMPOPO VALLEY STUD FARM. This loving description almost achieved an imbuementing a '51 Buick Roadmaster, canary yellow. Ah, college days. The *Stupid Cuckoo* airs Saturday, June 5, at 8 p.m. on TCM, Cox Cable Channel 74.

Donald Sutherland — You Know, *Kiefer's Day* — the American Prize OTToliel Stunniing early work in *Day of the Locust*, but now he looks sort of rained and wester his remaining interest on roles like the mean general in *Chuldrin* and the drunken right-horn lawyer in *A Time to Kill*. Inside the Actor's Studio: *Donald Sutherland* airs Saturday, June 5, at 8 p.m. on Bravo, Cox Cable Channel 42.

CLEAR SPRINGS



Bobbie Ann Mason

Kentucky professors go on to graduate school, Mason left Manhattan and returned to school, taking an M.A. from the State University of New York at Binghamton in 1966 and a Ph.D. from the University of Connecticut in 1972. She taught at Mansfield State College in Pennsylvania from 1972 to 1979.

All along, however, what Mason truly wanted to do was to write. She worked on a novel. She wrote short stories. She sent many of those stories to *The New Yorker*. By 1980 she had sent 20 stories to the magazine; 19 had been rejected. But the 20th was accepted. Her first collection of short stories, *Shiloh and other Stories*, was published to great critical acclaim in 1982. *In Country*, a novel, was published in 1985 and quickly became a bestseller. In 1989 the novel was made into a film. Mason's short stories continue to appear in *The New Yorker* and she is author of four other fiction titles. Married now for 30 years, Mason and her husband live in Kentucky.

Clear Springs: A Memoir, Random House, 1999, 298 pages; \$25
Types: notification
Place: Kentucky, New York, Pennsylvania, Connecticut
Time: 20th Century

Those of us Bobbie Ann Mason fans like her fiction for its bare honesty, its Shaker simplicity, its elegant construction. She is a hospitable writer: she makes us immediately feel at home in the world of her stories. We like her characters so much that we root for them. I think now, having read Mason's memoir, that Bobbie Ann Mason fans would like Bobbie Ann Mason.

Mason isn't the easiest writer to interview. She's very modest. When I said to her on the afternoon that we talked how much I liked *Clear Springs*, she said, "I like to think that every word counts, you know."

Clear Springs takes the reader back to the late 19th and early 20th Centuries. Mason said, "It's so important to record these things, because they are going to be lost. Not only a way of life is disappearing, but everybody's life disappears. We have to remember them. I don't mean to be nostalgic or to suggest that we should be living in the old ways, but just to remember things that happened and people who existed. You know this when you go to the cemetery and you see the names and the dates. You say, 'Oh, this is a feeble attempt to remember these people, and who were they?'"

In her stories and novels and now in *Clear Springs*, Mason always is aware of the modern world's encroachment on an older world. A granary's tower shadows her family's dairy farm. The tower looms in the memoir I asked Mason if she were aware of this while she was writing.

Society Rules, the glamorous life of New York apartment dwellers, living high above the streets, hosting elegant dinner parties in their fabulous manses, covering over the sin and shame and charm of their lives with

swirl and grace. Heaven help them if it starts to leak out around the edges. *Dinner at Eight* airs Sunday, June 6, at 9 p.m. on TCM, Cox Cable Channel 74.

Gregory Peck Has Played Many a Righteous Man, the wisest and most sensitive and dignified man well suited to it — but is there also something in his performance that's a little off as if all that righteousness was sufficing some kind of humanity? We look-

READING

"Oh, yes, these are very deliberate images. Not that I calculated them. But they appeared and I was able to work with them. I don't usually deal with symbols but there you have an interesting thing that I was able to work with. The tower is so get from reading, an aesthetic pleasure that is different than satisfying your appetite, or thrilling you in some sensational way."

I said that her use of the tower and its changing shadows across her parents' farm was very pleasing.

"Oh," she said, "I am very glad to hear you say that because the word 'pleasing' is pleasing to me. Because I think that is something you are supposed to get from reading, an aesthetic pleasure that is different than satisfying your appetite, or thrilling you in some sensational way."

When I am writing, I said, I am aware that part of my job is to get the reader please. Did the think about that when she was writing?

"I thought about it more with this kind of book than I did with fiction. Because I figure with fiction it's going to get the reader please if I write it well, so I was concentrating on writing it but not thinking about what the reader would think. But here I was more aware of thinking of the reader because I didn't want to impose. Because it is a personal story and I didn't want to be self-indulgent and tax the reader's patience. Being naturally modest, I don't think it's good to tell your story in a way that calls attention to yourself. So I tried to make this story bigger and more complicated than just me, to include place and family, the interactions and struggles."

The book, in part, said Mason, "is about getting over shame, which was what I was trying to do with my mother, to see her background in somewhat of a different way, because she'd grown up being made to feel so ashamed of herself and inferior. There's a borderline between modesty and a sense of inferiority and shame. Southern people, by and large, felt a sense of shame and loss. When I went to New York, I felt ashamed. It was hard. Also my grandmother, all the shame and secrets she had to hold. So here I come, revealing all this kind of blowing the lid off all this. We live in a different time, and we don't have to let that kind of emotion hold us down the way it did in the past."

I suggested that for Southerners, even now, there must be a lingering sense of shame for having lost the Civil War.

"I think," said Mason, "that this shame seeped into the culture without people even remembering what it was about or what caused it. When I was growing up, anyone anyone mentioned Yankees or someone from New York, it was almost as if we bowed our heads in shame, as if we were afraid that they might think we were backward. I think there is still a cultural divide between the North and South. There are different histories and ways and different cultures. It hasn't gotten homogenized yet."

What Mason worked on *Clear Springs*, she repeatedly queried her mother about details of dress and weather and manners. Her mother, she said, "has a very good memory. She remembered a lot more than she thought she did. Things keep coming out. But I was really driving her crazy asking her all those questions. She thought I was spending an awful lot of time writing this book. She kept saying, 'I wish you would hurry up and get through with this.'"

I asked if her mother had read *Clear Springs*. "She read it a few months ago. She seemed to be very proud of it, she read it very eagerly. She said when she finished it, 'Well, I already knew that stuff.'"

— Judith Moore

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SPORTS

The Boys of Summer, the San Diego Padres' season, Monday, Thursday, June 3, at 11:30 a.m. They had back to back games, Monday to host the Seattle Mariners June 4, with games at 7:05, 7:05, and 1:05 p.m., respectively. The Oakland A's return for

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match-ups June 8-10, at 7:05, 7:35, and 2:05 p.m., respectively. All of the games are broadcast on ESPN (AM 1760) and in Spanish on station XXXX (AM 1420). For details, call 619-280-7600 (SAN DIEGO VALLEY).

American Beer Trucks are racing at Capen Speedway on Saturday, June 5, along with competition in street, bumper, pony, stock, categories, as well as a demolition derby. How can you beat that? The first race starts at 7:05 p.m., with qualifying runs starting at 5:10 p.m.

The 36-hole track is located next to Gillette Field. Take I-8 to Highway 67 and use the Bradley exit. Drive left for two blocks to King Street, then right one block to the track entrance. Adult admission: \$4 (west side) and \$9 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (EL CAJON)

You Year All-Around Athlete when the NCAA Super Fall Challenge takes place at 7:30 a.m. on Saturday, June 5, at the Occidental Pier (opposite the base of Mission Avenue). Par-

ticipants test their strength with calisthenics, run a sprint/obstacle course, and then take part in a 5K run/walk. Please, to register, call 800-474-ERIC (ORANGE).

Draw in '76 Gear for the Rotator: Club of Downtown San Diego's "Downtown" "Bow-o-Rama," set for Saturday, June 5, at 3 p.m. at Sunset Bowl, 3906 Claremont Drive. Expect out-time contests, bowling contests for the skilled and unskilled, and more. Tickets are \$25 per person, or \$60 per four-person team. For information, call 619-463-4219. (CLAREMONT)

Develop Your Kapability about San Diego's Backkeeper and Mission Bay Paddle Sports host a "Team to kayak clinic," from 10 a.m. on Saturday, June 5. Lessons and kayak gear rental will set you back \$25. To register, call 619-488-5599. The class repeats on July 10. (MISSION BAY)

Freedom from Domestic Violence is the theme for the 1999 LibertyWalk Run, a collaborative effort benefiting eight anti-domestic violence

centers. The four-mile course begins in the Gateway Quarter, continues over the Coronado Bridge, and concludes in Tidelands Park. Starts at 8 a.m. on Sunday, June 6. Call 619-515-4999 for information. (SACRAMENTO)

Take the Coronado Loop ride planned by San Diego Bicycle Touring Society riders on Tuesday, June 8. The 35-mile ride starts at 9:15 a.m. at the west end of Spanish Landing (off Harbor Drive). Bring money for lunch. For information, call 619-286-7998. (CORONADO)

Beat the Sunset on Tuesday, June 8, when the Sierra Club bicyclists take a ride to Torrey Pines via Rose Canyon. The preppy ride starts at 5:30 p.m. in north parking lot at Mission Bay visitors' center (at East Mission Bay Drive and Claremont Drive). Wear bright clothing, and bring money for food after the ride. For information, call 619-914-8711. (MISSION BAY)

The June Inauguration/Jumper Show at Showpark runs from 8 a.m. to 1 p.m. next Thursday through Sunday, June 10-13. Admission is free. For more information, call 619-461-2945. Fred Showpark by taking the Via de la Valle exit off I-5 and heading east, turn right (south) on El Camino Real, turn left in the second driveway. (SILVANO)

The June Inauguration/Jumper Show at Showpark runs from 8 a.m. to 1 p.m. next Thursday through Sunday, June 10-13. Admission is free. For more information, call 619-461-2945. Fred Showpark by taking the Via de la Valle exit off I-5 and heading east, turn right (south) on El Camino Real, turn left in the second driveway. (SILVANO)

SPECIAL
Meet the Film and See the Places when the Red Baron Premium Screen Squadron visits Gillespie Field Airport June 3-5. See the highlights from 1:30 to 6:15 p.m. on Thursday and 9 a.m. to 1:15 p.m. on Friday and Saturday. Find the airport at 1640 North Imperial Avenue. Although this is not an air show, the barnstormers will be flying. For more information, call 800-277-4568. (EL CAJON)

Fabric Follies Festival, the 19th installment of the festival — with a "calypso" theme this year — takes place from 10 a.m. to 5 p.m. on Friday and Saturday, June 4 and 5, at Bazaar del Mundo (2724 Calhoun Street). Dancers from across the country will participate. A fashion show featuring winners of a period competition begins at 1:30 p.m. both days in the garden courtyard. For more information, call 619-298-3161. (OLD TOWN)

Inauguration Fabric Follies from the collection of June Chapman will be an exhibit during the trunk show planned at Shepherdess Workshops on Friday and Saturday, June 4 and 5, from 10 a.m. to 5 p.m. Chapman will be on hand from 10 a.m. to noon to demonstrate the technique of creating fabric ornaments. Antique and modern seed beads, sequins and buttons will be on offer. Find the Shepherdess at 3802 Juniper Street #248; 619-297-4110. Free. (OLD TOWN)

James W. Huston is the author of *Balance of Power*. In this rousing sequel to James W. Huston's sensational debut novel *Balance of Power*, the action sweeps from the Oval Office to a Navy SEAL assault on a remote Indonesian island, and from the court-martial of an admiral to the impeachment hearings of the President.

Raves greeted Huston's first electrifying thriller of Washington intrigue, congressional confrontation, and fast-paced, flat-out war at sea. Now he's back with a new novel featuring the same winning style and many of the same characters, who face off again — once and for all.

"If you like Tom Clancy, you'll love *Balance of Power*. Indeed, if you like Tom Clancy, Huston is a good step up."
 — *Washington Post Book World*

"Hardball politics and deadly force — fire and gasoline in a terrific, fast-paced debut novel. Move over, Tom Clancy and Dale Brown — make room at the bar for James Huston."
 — Stephen Coonts

Refreshments will be served.

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INTUITIVE FAIRE

Saturday, June 5 • 10 am-6 pm
 Sunday, June 6 • 10 am-5 pm

88

We are offering 15-minute psychic readings at a special price! (12-hour and hour available also.)

Readings available:
 Astrology, Tarot, Numerology, Clairvoyance, Palmistry, Spiritual Counseling

Booksignings:
The Bull's-Eye Connection by Clifford S. Marks, Ph.D.
 Saturday, June 5, at 12 pm

Gardening by the Light of the Moon by Pam Ciampi
 Sunday, June 6, at 1 pm

MYSTICAL DRAGON I
 561 Grand Ave. • Carlsbad
 760-720-1946
 Web site address: www.mysticaldragon.com

Bay Books
 invites you to a book signing with

James W. Huston
Wednesday, June 9 • 6 pm
Author of The Price of Power

In this rousing sequel to James W. Huston's sensational debut novel *Balance of Power*, the action sweeps from the Oval Office to a Navy SEAL assault on a remote Indonesian island, and from the court-martial of an admiral to the impeachment hearings of the President.

Raves greeted Huston's first electrifying thriller of Washington intrigue, congressional confrontation, and fast-paced, flat-out war at sea. Now he's back with a new novel featuring the same winning style and many of the same characters, who face off again — once and for all.

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1029 ORANGE AVENUE
 CORONADO
 (619) 435-0070
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Calendar LOCAL EVENTS

enue Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging \$20 per reading, and lectures will be given. 619-298-3422. (JULY 1995)

Welcome to Summer, the 20th annual Fiesta del Sol is slated for Saturday and Sunday, June 5 and 6, at Fischer Cove (found at the very west end of Lomas Santa Fe). Organizers promise ongoing musical entertainment in a wide variety of styles, arts and crafts, children's activities, and more. From 10 a.m. to 7 p.m. Admission is free. For information, call 619-755-4775. (SOLANA BEACH)

Yearning for Grecian Delights! The 38th annual Greek Festival, hosted by St. Spyridon Greek Orthodox Church is slated for June 5 and 6. Organizers promise authentic Greek food and pastries, music by Hellenic Sounds, dancing, and imports. Festival hours are 11 a.m. to 10 p.m. on Saturday, 11 a.m. to 9 p.m. on Sunday. The donation is \$3 for adults, free for those under 12. St. Spyridon's, 3635 Park Boulevard, 619-297-4165. (NORTH PICO)

New Faces...New Places is the theme for the seventh annual International Village Celebration planned on Saturday, June 5, from 10 a.m. to 5 p.m., on University Avenue (from Fairmount Avenue east to 46th Street). Look for four stages with all manner of entertainment, vendor and food booths, and "Family Fun." Admission is free. For information, call 619-584-1535. (CITY HEIGHTS)

Landscape and Figure Painter Donald Borwick has 30 works on exhibit at the Earl and Binnie Taylor Library (Pacific Beach Library) through June. "Donald Borwick, Landscape and Figures from the 1990s" begins with a reception at 6 p.m. on Saturday, June 5. For information and viewing hours, call 619-581-9934. Free. (PACIFIC BEACH)

A Village Celebration — featuring lots of "soul and African foods," children's drama kit, rite of passage ceremony, Steps of Praise, the Agape Praise Dancers, and Gioia — is planned from 7:30 p.m. on Saturday, June 5, at the YWCA (5040 Logan Avenue at Euclid). The \$10 general admission benefits Our Place Center of Self-Esteem. For reservations, call 619-502-9951. (SPRING SAN DIEGO)

Who's Got the Best Howl? Find out when the eighth annual Bassett House Kestrel Ponic takes place at Morley Field (east of the tennis courts), with competition in the longest ears, best howl, and basket-to-owner categories. Join the fun from 10 a.m. to 3 p.m. on Saturday, June 5. Admission is free, contents are only open to baskets \$1 per category. For information, call 619-286-8638. (SOLANA BEACH)

Bowling for Rhinoceros, the fundraiser — benefiting the Leva Wildlife Conservancy in Kenya, Using Kalon National Park in Kenya, and Boksi Barian Selatan Park in Sumatra — runs from 6 to 9 p.m. on Saturday, June 5, at Kearny Mesa Bowl (7583 Clairemont Mesa Boulevard). Bowlers are asked to raise at least \$25 (and pay \$6 for two games and shoe rental). For sponsor sheets and information, dial 619-284-3242. (KEARNEY MESA)

Pickin'! The San Diego Cactus and Succulent Society hosts its annual show on June 5 and 6 in room 101 of

the Casa del Prado. Specimens from around the world will be on offer, and experts will answer your questions. Free. For information, call 619-462-1805 or 619-270-3344. Show hours are noon to 5 p.m. on Saturday, 10 a.m. to 4 p.m. on Sunday. (SOLANA BEACH)

Walk Around the Clock, the American Cancer Society hosts its 24-hour Relay for Life on Saturday, June 5, at the YWCA (5040 Logan Avenue at Euclid). The \$10 general admission benefits Our Place Center of Self-Esteem. For reservations, call 619-502-9951. (SPRING SAN DIEGO)

Book Sale Bar and Wide, the Friends of the Julian Library hold their annual used book sale on Saturday and Sunday, June 5 and 6, from 10 a.m. to 4 p.m. each day, in the lower level of the Julian Town Hall. For information, call 760-765-1157 or 760-765-1500. (JULIAN)

The San Carlos branch library plans its monthly book sale from 9:30 a.m. to 3:30 p.m. on Saturday, June 5. Paperback and hardback of all types are offered. The library is found at 7265 Jackson Drive. 619-527-3438. (SAN CARLOS)

More coastal! The Friends of the Del Mar Library hold their sale on Saturday, June 6, from 10 a.m. to 3 p.m. on the patio of the Del Mar City Hall (1050 Camino del Mar). For information, dial 619-755-1666. (DEL MAR)

"Honoring Our Elders" is the theme for the 22nd annual powwow hosted by the Indian Education Program, in conjunction with the San Diego Unified School District. The powwow — from noon to 11 p.m. on Saturday, June 5, in the main gym at Hoover High School (4477 El Cajon Boulevard) — promises performances by

THE GARDEN

How vainly men themselves amaze
To win the palm, the oak, or bay,
And their uncertain labors see
Crown'd from some single herb or tree,
Whose short and narrow verged shade
Does prudently their toils upbraid;
While all flow'rs and all trees do close
To give the garlands of repose.

Fair Quiet, have I found thee here,
And Innocence, thy sister dear!
Mistaken long, I sought you then
In busy companies of men.
Your sacred plants, if here below,
Only among the plants will grow.
Society is all but rude,
To this delicious solitude.

No white nor red was ever seen
So am'rous as this lovely green;
Fond lovers, cruel as his flame,
Cut in these trees their mistresses' name;
Little alas, they know or heed
How far these beauties here exceed!
Fair trees where'er your banks I wound,
No name shall but your own be found.

When we have run our passion's heat,
Love hither makes his best retreat.
The gods, that mortal beauty chase,
Still in a tree did end their race:
Apollo thence did Daphne sue,
Not that the mightiest laurel grew;
And Pan did after Syrinx speed,
Not that the nymphs he never heed.

What wond'rous life in this I lead!
Bipe apples drop about my head;
The luscious clusters of the vine
Upon my mouth do crush the wine;
The nectarine and curious peach
— Andrew Marvell (1621-1678)

Into my hands themselves do press;
Strumbling on melons as I pass,
Enam'd with flow'rs, I fall on grass.

Meanwhile the mind, from pleasure less,
Withdraws into its happiness;
The mind, that ocean where each kind
Does straight its own resemblance find,
Yet it creeps, transcending these,
Far other worlds, and other seas;
Annihilating all that's made
To a green thought in a green shade.

Here at the fountain's sliding foot,
Or at some fruit tree's mossy root,
Casting the body's vest aside,
My soul into the boughs does glide:
There like a bird it sits and sings,
Then whets, and combs its silver wings;
And, till prepar'd for longer flight,
Waxes in its plumage the various light.

Such was that happy garden state,
While man there walk'd without a mate:
After a place so pure and sweet,
What other help could you be meet
But 'twas beyond a mortal's share
To wander solitary there.
Two paradises 'twere in one
To live in paradise alone.

How well the skilful gard'ner drew
Of flow'rs and herbs this dial new,
Where from above the midler sun
Does through a fragrant zodiac run,
And as it works, th' industrious bee
Computes its time as well as we.
How could such sweet and wholesome hours
Be reckon'd but with herbs and flow'rs!

the Kumeyaay Youth Bird Singers, drumming, urban booths, food, information booths, and more. Admission is free. Bring your own chair. For information, call 619-427-7362. (CITY HEIGHTS)

Surf and Turf, held at Duces Park on Saturday, June 5, when the Imperial Beach Surf and Turf Bowl Classic takes place from 9 a.m. to 5 p.m. Fifty teams will battle meat and fish to compete for the California State Grand Champion Title, and there will be music by local and regional bands. Find the park on Sycamore Drive, call 619-424-3151 for information. Admission is free. (IMPERIAL BEACH)

Bookish Beasts, the 1999 Bookish Temple of San Diego Bazaar is slated for Saturday, June 6, from 11 a.m. to 5 p.m., with authors and reader demonstrations, book drumming, Japanese drama, martial lectures, bookish sales, games, and crafts for children. Admission is free. Find the temple at 2929 Market Street (at 79th Street), call 619-236-0806 for information. (DOWNTOWN)

Lemon Capital of the World, it was once the moniker for Chula Vista, housing its third annual lemon festival on Saturday, June 6, from 10 a.m. to 5 p.m., on 300 Third Avenue between E and G Streets. Celebrate this heritage with food and craft booths, art show, and live entertainment. Admission is free. 619-427-1982. (CHULA VISTA)

Canon-Vivint Dialects, demonstrations of crafts and skills from the 1800s, history lectures, entertainment, volunteers in period attire, and authentic food for sale will all be part of San Pasqual History Days, taking place from 11 a.m. to 3 p.m. on June 6 (and on the first Sunday of each month) at San Pasqual Battlefield State Historic Park. The museum is found at 15608 San Pasqual

Valley Road. Call 760-489-0076 for additional details. (5200900)

Put Another Candle on the Birthday Cake for the San Diego River Valley Regional Open-Space Park, turning ten years old with a party starting at 5:30 p.m. on Sunday, June 6. Entertainment, a picnic, and an update on the reclamation of the San Diego Lagoon are planned. Tickets for non-members are \$60, \$5 for those under 16. For reservations, call 619-755-6956. (SAN DIEGO)

Open-Air Book Fair, the 11th annual Open Air Book Fair on Adams Avenue (at 33rd Street) is slated for Sunday, June 6, from 10 a.m. to 5 p.m. Over 50 booths and book dealers from throughout the Southwest will be on hand to offer their wares. Admission and book appraisals are free. Questions? Call 619-280-2465 for answers. (NORMAL HEIGHTS)

A Taste of Glamour, the sixth annual Taste of Glamour runs from 5 to 9 p.m. on Tuesday, June 8, a self-guided tour of 28 estates. The \$20 ticket includes a copy of the *Keep Tasting Glamour Recipe and Coupon Book*. For tickets and information, call 619-235-5227. (JACKSON SQUARE)

Students from the Mink School of Art in Belmar have work on exhibit in the fifth annual "Young People's Art Exhibit and Sale," continuing daily through Thursday, July 1, in Bard Hall at Vista Unitarian Universalist Church (4190 Front Street, across from the UCSD Medical Center). The show and sale benefits the Children of Chernobyl, raising funds for 25 children from Belmar to spend July in the San Diego area with host families. For information, call 619-459-4600. (UCSD)

The Green Patriots, war locusts the member for World War II the Socorro Union after 1941, when the Russians lost an estimated 27 million

people (both civilian and military) during the four years they were involved in the war. An exhibit entitled "World War II through Russian Eyes," featuring more than 500 artifacts, is currently on display at the Municipal Gym and Exhibit Hall (1111 Pan American Plaza). The show is said to present a glimpse of the struggle against Hitler's forces most Americans are not familiar with, since the Cold War blocked this chapter in history for most of the western world.

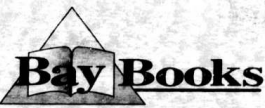
Visitors see a re-creation of Hitler's bunker and many of his personal artifacts, including his walking stick and a globe on which he'd written *Veni, Vidi, Vici* (in German); mementos, partisan uniforms, personal artifacts of Josef Stalin, original oil paintings of battle scenes by Russian artists, and much more.

See the show through Sunday, July 6. Viewing hours are 11 a.m. to 4:30 p.m. Monday, 9 a.m. to 8:30 p.m. Tuesday through Thursday, and 9 a.m. to 8:30 p.m. Friday through Sunday.

General admission is \$10. \$9 for students (with valid student ID). Tickets are available at the door, by calling 619-239-2300, and through Ticketmaster (619-220-7155). (SOLANA BEACH)

FOR KIDS

"Comical, Magical Ventriloquism" is being presented by Lynn Trumble at the Marie Hitchcock Puppet Theater Thursday through Sunday, June 3-6. Next up: *The Emperor's New Cloak* performed by Puppet Express Wednesday through Sunday, June 9-13. Performances begin at 11 a.m. and 2:30 p.m. Find the theater near the



present's


David Breashears

Sunday, June 13, at the Reuben H. Fleet Science Center

Signing his newest book, *High Exposure*, plus a lecture, slide show and special showing of the IMAX® film *Everest*.

Starts at **4 pm**
Tickets on sale now: **\$17.50** (non-refundable)

Call Reuben H. Fleet Science Center
619-238-1233 x806
Advance Ticket Sales Only
Mon.-Fri. 9 am-5 pm

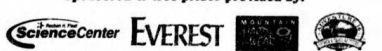


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619-238-1233 x806
Advance Ticket Sales Only
Mon.-Fri. 9 am-5 pm

David Breashears is a world-class filmmaker, adventurer, and mountaineer whose work has taken him to remote locations throughout Tibet, China, Nepal, India, Pakistan, South America, and East Africa. He is the recipient of four Emmy awards for achievement in cinematography. In 1996 he codirected, photographed, and coproduced the acclaimed IMAX large-format film *Everest* and contributed his still photos from that climb to the best-selling book *Everest: Mountain Without Mercy*. In 1997 he coproduced and photographed "Everest: The Death Zone" for the PBS science series *NOVA*, marking his fourth ascent of the world's highest mountain.

Sponsored & free prizes provided by:



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Meet Author Debbie Ford

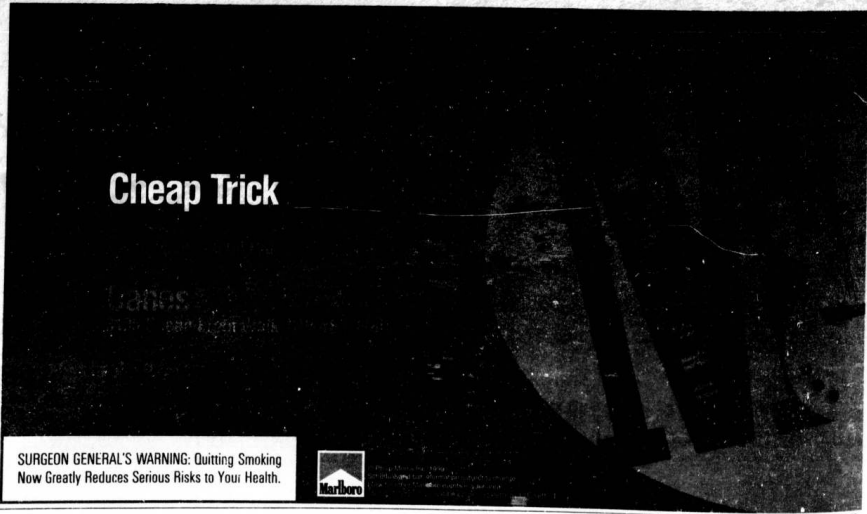
Discussion • Signing
Wednesday, June 9th
7:00-8:00 PM
12833 El Comite Blvd
San Diego (619) 451-4035

Local author Debbie Ford, a faculty member at the Chapra Center for Well Being, shares valuable insights on how we can better ourselves by getting in touch with our "dark sides" in *The Dark Side of the Light Chasers*. Ford argues that only by embracing all aspects of our personalities—bad and good—can we become truly enlightened.


The Dark Side of the Light Chasers
Debbie Ford

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BOOKSELLERS

Cheap Trick



SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.



CALENDAR LOCAL EVENTS

Aerospace Center. For details, dial 619-663-5645. Regular admission is \$9 for adults, \$1.50 for children, free for those under two. (BARCELONA PARK)

She's Spunk! Held at Barnes and Noble Bookstore at 7 p.m. on Friday, June 6, for a vote from the charming star of Lily's Purple Plastic Purse, alongside another fun. Find the store in Cosumnes Center, 5500 Government Center Drive. Call 619-667-2870 to RSVP. Free. (LA MESA)

The New Circus Family Hamer / The Big City is this year's offering from Fern Street Circus, with old favorites from the whimsical circus "meeting, greeting, and snuggling 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.

Informances of Hamer / The Big City are planned at Linda Lake Park on Saturday and Sunday, June 5 and 6, at 11 and 2 p.m. both days. Tickets are \$8 for adults, \$4 for kids. For more information, call 619-233-9736. (LAKEVIEW)

Canoe Concerts hosted by the San Diego Chamber Orchestra conclude for the season at 6 p.m. on Saturday, June 5, in the indoor activity center at the Del Mar Fairgrounds. The theme this week: "The Wild, Wild West: Rhythms in Time." Tickets for the one-hour program are \$10 for adults, \$5 for children. Bring blankets or beach chairs, or use the bleachers. For reservations, call 888-848-7326 or 760-733-6602. (see page 9)

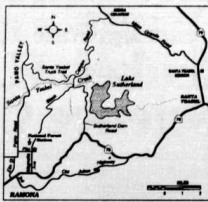
Life in Egypt 3300 Years Ago is displayed in the Children's Discovery Center at the San Diego Museum of Man. "Time Travel to Ancient Egypt" features a walk-through rendition of a nobleman's home, and organizers promise a specific theme each month.

During June, participants are invited to "Wiggle Your Toes," creating a pair of fiber sandals, just like the Egyptian nobles used to wear. The fee is \$1 (in addition to museum admission). The classes, for kids five and older, start at 2 p.m. on Saturdays and Sundays through the month. Call 619-239-2000 to make the suggested reservations. (BARCELONA PARK)

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schab

North and east of Ramona lie several back roads offering splendid late-summer bicycle riding for those who care to venture off the crowded two-lane ribbon of Highway 78. Black Canyon Road is perhaps the best of these. You can ride 14 miles from Ramona to Mesa Grande, expending considerable effort to accomplish 1900 feet of net elevation gain, then coast most of the way back. Or you may opt for an alternate return route, turning right on a ten-speed with delicate setup tubes, but today a robustly tired mountain bike, or a



or a

Seventeen-Year-Old Magician Joshua Hall will perform magic tricks during the Harry Potter and the Chamber of Secrets release party planned at 7 p.m. on Saturday, June 5, at Barnes Books and Music (1027 Camino del Rio North). Participants will eat treats, learn some magic, and hear some of the newest Potter tale. Free. Call 619-293-2201 for information. (MISION VALLEY)

Sale Night U.S.A. is set for Saturday, June 5, at White Rabbit Children's Community Center (2247 East Valley Parkway) and Innaterra premises, who will sign books. Find the store at 7755 Girard Avenue; 619-454-3538. Free. (LA SALLE)

The Balts Have Been Tightened and the cars are ready to roll for the San Diego Soapbox Derby, taking place on Saturday and Sunday,

also on June 5, 16 other safe Night U.S.A. parties are planned throughout the country. For specific sites, call 619-594-2565. At 6 p.m., KPBS-TV will air a live, nationally televised program from Safe Night U.S.A. events in Millwaukie, Washington, D.C., and Los Angeles. (SAN DIEGO COUNTY)

Support Your Local Author and Illustrator and Illustrators Day on Saturday, June 5, at White Rabbit Children's Books. From 11 a.m. to 3 p.m., meet local writers and illustrators, who will sign books. Find the store at 7755 Girard Avenue; 619-454-3538. Free. (LA SALLE)

June 5 and 6, with competition between kids 9 to 15 years old. The racing is held on Sixth Avenue, between Laurel and Quince Streets, from 9 a.m. to 4:30 p.m. Spectators are free. For information, call 619-239-4173. (DOWNTOWN)

Surprising Sculpture, create your own sculpture as artist ERRE discusses his most recent MCA project during the Free-for-All First Sunday event at the Museum of Contemporary Art, Downtown, on June 6, from 2 to 5 p.m. Seal Bear's Samba Kids will provide tropical rhythms. Find the museum at 1001 Eastmore Boulevard. 619-234-1001. Free. (DOWNTOWN)

Local Author and Illustrator Lori Mitchell will read from and high her book, *Difficult Journeys*, for children's book, *Difficult Journeys*. Meet at 2 p.m. on Sunday, June 6, at Barnes and Noble Bookstore (11744 Carmel Mountain Road). For information, call 619-674-1055. (CARMEL MOUNTAIN ROAD)

Committee Fun is promised when the Board Book Bidding gathers in entry of the Chevrolet Play booth at 10:30 a.m. on Monday, June 6, at Zany Ways, 1350 Camino de la Reina. Free. 619-261-9999. The program is for those four and younger. (MISSION VALLEY)

Snow in the Snowfields, children two through nine are invited to the snow day planned from 8:30 to 11:30 a.m. on Wednesday, June 6, at the Iceoplex, La Mesa. 555 North Tully Street. The \$1.50 fee includes admission, skate rental, 15-minute group lesson, snow on the ice, hot chocolate, and a cookie. For information, call 760-489-5550 x116. (SEASIDE)

Garden Day, spend time planting, weeding, and watering in the Children's Garden when the Junior Rangers meet next Thursday, June 10. The Yujana Library visitors' center hosts their main work-shops for kids in kindergarten through sixth grade from 3:15 to 4:45 p.m. each Thursday. Children are welcome to come with or without an adult (parents are required for preschool-age children). Free. Call 619-575-3613 for information. (MINE)

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 medical table, magic mirror, mini-city, and children's marketplace. Find the museum at 800 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

Children's Museum of San Diego the newest exhibit is "Design World/Dante Musto," a year-long exhibition nearing filling the entire museum. A central gallery devoted to specific design principles 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.

The second component of the show is entitled "Fashion Is," organized by international designer Zandra Rhodes. The installation begins outside the museum and continues inside. Visitors may see how they look in historical gowns, handle the components of sewing, create fashion shows, and more. "Fashion Is"

CALENDAR LOCAL EVENTS

Contest From 8 to 10 p.m. on Monday, June 6, at Zany Ways, 1350 Camino de la Reina. Free. 619-261-9999.

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MUSEUMS

Cart museum are listed in the Reader's Guide to Arts.

Benesh Bach House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is a spot where Kumeyaai Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-669-1480 for more information. (SPRING VALLEY)

California Seal Museum, the museum features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends Phil Edwards, John "L.L." Richards, and Peter Johnson, and their west megar from Hawaii. Duke Kahanamoku. The museum is now located at 223 North Coast Highway, 260-721-6876. (OCEANSIDE)

Chick Valley Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a Bioscanner to view animals macroscopically, use a Wentzscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized video equipment on Saturday from 10 a.m. to 2 p.m. at 6136 Mission Gorge Road, suite N, in Mission Valley. Call for registration and open availability.

Find the museum on the grounds of Colleton College, 7380 Parkway Drive; 619-465-8226. (LA MESA)

Coronado Beach Historical Museum, commemorating the 10th anniversary of the Coronado Historical Association, the museum is exhibiting "A Trip Across the Bay: Looking Back at the Coronado Ferry System and the Coming of the Bay Bridge."

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College campus, 2057 Jamacha Road. 619-670-5194. (PACIFIC SAN DIEGO)

Junior High Museum, the museum interprets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the first Santa's first European settlement, found at 2727 Presidio Drive. 619-297-2358. (PESQUERA QUARTER)

Heritage of the American Museum, the museum features art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of crafts workers from ancient cultures. There are songs dedicated to natural history, archeology, education, anthropology, and fine art. Find the museum on the Caymanes

Galaxy Museum of Historic San Diego, glimpse San Diego's colorful past at the museum, where displays highlight Wyatt Earp's San Diego days, the Peg Leg Cold Leggeds, the first maps and photographs of Old Town and "New Town," early military history, the royal disaster in 1923 at Point Bonita, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-232-1452. (DOWNTOWN QUARTER)

Heritage of the American Museum, the museum features art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of crafts workers from ancient cultures. There are songs dedicated to natural history, archeology, education, anthropology, and fine art. Find the museum on the Caymanes

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A Wine That Does Not Travel

How does a pianist manage to hold such explosive anarchies together?

I emerged from Krystian Zimerman's recital at the Civic Theatre with a strange sense of cognitive dissonance. My judgment told me for a time that I was listening to the La Jolla Chamber Music Society's "Celebrity" series — I had just witnessed a superlative pianist playing a sagaciously chosen program of Romantic music with breathtaking skill and sensitivity. And yet I did not feel the warm gratification that enfolds my soul when I have recently enjoyed a musical performance. What was wrong?

Returning home, I played some of the recordings that, over the years, have persuaded me of Zimerman's greatness as an artist. His recording of the Chopin *Balades*, the *Berceuses*, and the *Fantaisie* remains as beautiful as ever. His solo Liszt disc, with the *Sonata*, *Fantaisies*, and some shorter pieces, could convince the most hardened anti-Lisztian of this composer's greatness.

The blooming, luminous tone Zimerman draws from his instrument, the perfection of phrasing, the depth of feeling and imagination, the profound Romantic consciousness out of which the music flows with complete naturalness — yes, these features were all there in the Civic Theatre too, the first half of the program devoted to Chopin (including the *Rainforest*, and the second half consisting of a sonata by the other great Romantic poet of the piano, Robert Schumann. Yet even while I was perceiving and admiring Zimerman's technique, musicianship, and understanding of his repertoire, I found my mind wandering, losing the thread of musical thought floating away from the pianist's consuming identification with such works as the Chopin *Major Impromptus*, the *Second Scherzo*, the three *Mazurkas* of Opus 56, the great *Minor Fantaisie*, and Schumann's Opus 11 Sonatas.

REVIEW

JONATHAN SAVILLE

To find out why this had happened, I listened to Artur Schnabel's interpretations of the Chopin pieces Zimerman had played, and I immediately perceived the essential difference. In matters of technique, of expressive power and subtlety, of understanding of Chopin, and of sheer Polishness (which is not a negligible element in getting to the heart of this composer), there were no important differences between the two pianists. But the experience of listening to Zimerman's Chopin recordings differs fundamentally from that of listening to Schnabel's.

What is distinctive about Zimerman's Chopin is its insinuating, its residence in an immaterial world of dream. His performances give the impression that the mercurial emotions that drive the music have been separated from the reality we and the pianist share, the reality that was once occupied by the composer's own concrete imaginative life. As I recline at home and hear the amazingly vivid and realistic sounds coming from his speakers (Zimerman records for Deutsche Grammophon, with fabulous fidelity of sound), I lose my own perception of where I am, of who I am, of my body, of my surroundings, and I feel myself drawn into the pianist's intimate meditation, into his solitude with the music. It is an amazing way of experiencing Chopin, and only a supreme artist like Zimerman could make it possible.

As for the Schumann First Sonata, it is notoriously incoherent in setting that the vast Civic Theatre. A small hall, a room in a private home, best of all, the most intimate setting conceivable, the interior of the pianist's consciousness, which his recording invites me to enter. When he is hundreds of yards away from me, surrounded by emptiness, I cannot bridge the gap. Unaware of the audience, lost in his own world, he seems to be playing on Mars, and try as I may I cannot by far. I have heard Artur Rubinstein in concert halls just as large, indeed, in that very concert hall — and even when I was sitting in the balcony, I never felt that he was any distance away from me at all. He was right there, speaking directly to me, and as he carried on his conversation (about Chopin or Schumann or Beethoven or Mozart), not for an instant could my attention drift away, for his eyes — so to speak — were looking straight into mine.

In the Civic Theatre, the program Zimerman chose was in special need of that kind of communication. Chopin is one of the most original and idiosyncratic of all composers, and the crucial factor in his idiosyncrasy — along with his incredibly bold harmonic invention, his miraculous melodies, his extraordinarily expressive ornamentation, and his comprehensive mastery of the instrument — is his indifference to conventional musical logic.

There are rough tributes to traditional forms: the repetition of a theme, a recapitulation (although usually so transformed as to seem a new thing), an overall ABA structure. But what is really going on depends not on this kind of structural logic, but on the creative whim of the moment, the spirit's sudden change of direction, the heroic outburst after a murmuring theme, the infinite grief after a section of dizzying exuberance, the sequence of themes that seem to have no mutual connection, the unexplained leaps to remote keys, the inexplicable drama that cannot be translated into any other terms. This happens even in little, virtually monothematic pieces like the *Major Mazurka* of Opus 56. It happens constantly — it is the authentic Chopin signature — in more elaborate pieces such as the *Impromptu*, the *Scherzo*, the *Balades*, and the *Fantaisie*, whose very titles indicate their willful waywardness.

How does a pianist manage to hold such explosive anarchies together? By magi — or which



Krystian Zimerman

Krystian Zimerman, piano
Civic Theatre (La Jolla Chamber Music Society)
Chopin: Impromptu in A-flat Major, Opus 36; Scherzo No. 2 in B-flat Minor, Opus 11; Three Mazurkas, Opus 56; Fantaisie in F Minor, Opus 49; Schumann: Piano Sonata No. 1 in F-sharp Minor, Opus 11.

amounts to the same thing by an intuitive recognition that all these diverse components belong there, in that order, even though there is no articulation of why. Zimerman's Chopin selections on the first half of his Civic Theatre program were extreme examples of the composer's structural originality and spontaneity — they seemed almost to have been chosen for that characteristic — and with his meditative detachment from his surroundings the pianist had little chance of communicating to the audience his own intentions of what the music was, ultimately about, and where it was going at any given moment. The

compositions tended to fall apart into discrete, more or less unrelated sections — each as splendid, or lovely, or atmospheric, but without the kind of compelling coherence that keeps a listener's mind taut with expectation.

As for the Schumann First Sonata, it is notoriously incoherent in setting that the vast Civic Theatre. A small hall, a room in a private home, best of all, the most intimate setting conceivable, the interior of the pianist's consciousness, which his recording invites me to enter. When he is hundreds of yards away from me, surrounded by emptiness, I cannot bridge the gap. Unaware of the audience, lost in his own world, he seems to be playing on Mars, and try as I may I cannot by far. I have heard Artur Rubinstein in concert halls just as large, indeed, in that very concert hall — and even when I was sitting in the balcony, I never felt that he was any distance away from me at all. He was right there, speaking directly to me, and as he carried on his conversation (about Chopin or Schumann or Beethoven or Mozart), not for an instant could my attention drift away, for his eyes — so to speak — were looking straight into mine.

Mainly Mozart Time is the 11th annual Mainly Mozart Festival starts tonight, Thursday, June 3, at 8 p.m. at the Cathedral of Good Shepherd, with a program of orchestral music from the baroque and classical periods. Selections include two of Bach's Brandenburg Concertos, two Violin concertos, two Mozart opus numbers, and two Mozart sonatas for glass harmonica. The cathedral is located at Calle Segunda and Hills Homes. This program will be repeated on Friday and Saturday, June 4 and 5, at Cathedral Church of St. Paul (2728 Sixth Avenue, at Fifth and Wagon), (7:30 A.M.-H.H.), (7:30 A.M.).

Two jazz bands, one by Moore and Bruchas are on tap, along with chamber works for voice and guitar by Schumann, while the festival continues with chamber music on Sunday, June 6, at 7:30 p.m. at the Palm Performing Arts Center (480 North Imperial Avenue), between Imperial and Vista.

The concert begins at 7:30 p.m. at St. Andrew by the Sea Episcopal Church (1086 Thomas Avenue). Traditional spirituals, love songs by Beethoven and Schumann, Paul's "Landscape de Jean Raetz," Thompson's "Last Words of David," and Martin's "Awakening" are on the program, along with choruses from Gilbert and Sullivan and several "doggy" numbers from "50s." The genre area is baritone Thomas Bay. The suggested donation is \$10. For information, call 619-528-8173. P.A.C.E.R.

"Prelude to Summer", the concert in the MirCosta College Theatre turns the spotlight on student soloists of the North Coast Symphony Orchestra. Selections include Chopin's "Concerto No. 1 in E Minor," the "Concerto in G Major for Two Flutes" by Cimonero, Vivaldi's "Concerto in G Major," and the "Horn Concerto No. 3" by Mozart. The concert opens with the orchestra performing the "Trumpet Overture" by Brahms.

The concert begins at 7:30 p.m. on Sunday, June 3, at the MirCosta College Theatre (2500 MirCosta Blvd.), between MirCosta and Pacific Ridge.

Chapel Concerts hosted by the San Diego Chamber Orchestra conclude for the season at 8 p.m. on Saturday, June 5, in the indoor activity center at the Del Mar Fairgrounds. The theme this week, "The Wild, Wild West: Rhythm in Time." Tickets for the one-hour program are \$10 for adults, \$5 for children. Bring 10 plates or bowls, please. For more information, call 619-443-7338 or 760-734-6002. (Del Mar)

Cathedral Concerts hosted by the San Diego Chamber Orchestra conclude for the season at 8 p.m. on Saturday, June 5, in the indoor activity center at the Del Mar Fairgrounds. The theme this week, "The Wild, Wild West: Rhythm in Time." Tickets for the one-hour program are \$10 for adults, \$5 for children. Bring 10 plates or bowls, please. For more information, call 619-443-7338 or 760-734-6002. (Del Mar)

San Diego Chamber Orchestra presents its 12th annual Spring Concert at 7:30 p.m. on Saturday, June 5, at St. Andrew by the Sea Episcopal Church (1086 Thomas Avenue). Traditional spirituals, love songs by Beethoven and Schumann, Paul's "Landscape de Jean Raetz," Thompson's "Last Words of David," and Martin's "Awakening" are on the program, along with choruses from Gilbert and Sullivan and several "doggy" numbers from "50s." The genre area is baritone Thomas Bay. The suggested donation is \$10. For information, call 619-528-8173. P.A.C.E.R.

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Works for Flute are on tap when Elizabeth McNair presents a recital at 8 p.m. on Friday, June 4, in the Recital Hall at UCSD's Mandeville Center, 619-534-1049. Tickets are \$8 general (LA Jolla).

The Spring Program for the 40th anniversary of the City Sinfonia promotes Carl Maria von Weber's Clarinet Concerto No. 2 in E-flat, with the concert starting at 7:30 p.m. — slated for Friday, June 4 — includes two works by Mendelssohn, the early Spring Symphony No. 10 in

B Minor and the dramatic Symphony No. 3 "The Scotch", and Beethoven's Egmont Overture. The concert begins at 7:30 p.m. at the First Lutheran Universalist Church (4100 Front Street). Call 619-527-8457 for information. Admission is free. (Hillsdale)

Cathedral Concerts hosted by the San Diego Chamber Orchestra conclude for the season at 8 p.m. on Saturday, June 5, in the indoor activity center at the Del Mar Fairgrounds. The theme this week, "The Wild, Wild West: Rhythm in Time." Tickets for the one-hour program are \$10 for adults, \$5 for children. Bring 10 plates or bowls, please. For more information, call 619-443-7338 or 760-734-6002. (Del Mar)

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Calendar ART LISTINGS

Contributions to the Reader's guide to art gallery openings 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 (including area code), and a phone number for public information to Reader Art, P.O. Box 55891, San Diego (619-291-5881). City fax information to 619-881-3401.

GALLERIES

Purely Sculptural! New bronze works by Italo Scanga are gathered in "A Romantic Call," an exhibit at the Arts College International through Wednesday, August 18. The show starts with a reception at 6 p.m. on Friday, June 4, and continues through July. The Athenaeum is found at 1098 W. 5th Street, 619-454-9872. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday, Wednesday 10:30 a.m. to 4 p.m. **Do Not Take the Postcard Home** (says the artist) in "Among the Animals," an exhibit of paintings by Shai Podesky opening at Gallery Nagler — found at the San Diego Center for the Moving Arts — Sunday reception at 2 p.m. on Friday, June 4. See the show by appointment through Wednesday, June 30. Find the center at 2525 Fifth Avenue and by calling 619-298-2487. **ILLUSTRATED** "Cyrometers" at the Porter Truitt Gallery features inventors new all-

glass and mixed-media sculptures by East and James de la Torre, including pieces created using cast-off manufactured items, gaily plastics, fake fur, and other items that strike the dual irony. "Mountain" is an exhibit of ink drawings on musical scores or Bristol paper underlining artist Franco Mendez Calvillo's "Passionate After" with the music and life of Arjang Amudus Muzart. "Before leaving himself to full-time art-making, Calvillo was a practicing physician for 20 years. Both shows commence with a reception at 6:30 p.m. on Friday, June 4, and close on Saturday, July 17. Regular gallery hours are Thursday through Saturday, 11 a.m. to 6 p.m., and by appointment. Find the gallery at 301 Spruce Street. For information, call 619-291-9096. **ILLUSTRATED**

Actor and Artist Dwayne Hickman — star of the TV series *The Many Loves of Dobie Gillis* — has an exhibit of his paintings on exhibit through Monday, June 14, at the Charles Hestler Gallery, 1264 Prospect Street. There is a reception for the artist at 4 p.m. on Saturday, June 5, 619-551-5516. **ILLUSTRATED** **"Fire and Ice"** — an exhibit of posters by Diana Kimes glass work by Amy Sommerfeld, and photography by Rosalee Anderson — opens at the Many Hands Cooperative Gallery with a reception from 4 p.m. to 6 p.m. on Saturday, June 5. The reception promises poster wheel demonstrations. The gallery is found at 302 Island Avenue, suite 101. Hours are 11 a.m. to 6 p.m. daily, with hours extending to 9 p.m. on Friday. For more information, call 619-557-8301. See this show through Friday, June 25. **ILLUSTRATED**

"Alaska Rocks" for artist Larina Stromberg, who paintings in a variety of media are on exhibit through Saturday, July 7, at the Older Runners Home Gallery, 1845 Main Street. The reception for Stromberg is on Saturday, June 5, from 3 to 5 p.m. For information, call 760-783-3482. Gallery hours are 10 a.m. to 4 p.m. Tuesday through Saturday. **ILLUSTRATED** **"Ice Is Lovely"** — an exhibit through June at the Village Fair Gallery, 1501 Carlsbad Village Drive, suite 204, with original works of art in a variety of media by over 80 San Diego-area artists. There's a reception planned at 5:30 p.m. on Saturday, June 5. For more information, call 760-446-9853. Regular hours are 11 a.m. to 5 p.m. daily. **ILLUSTRATED** **Mixed-Media Crafts and Flower** paintings by Sue D'Agostino, Virginia Hill are featured during June at the San Diego Arts Center's Lullaxia Gallery. The reception for "Flora Fantasy" starts at 12 p.m. on Sunday, June 6. The gallery is open daily from 9 a.m. to 5 p.m. and is located in the old Encinitas train station along with a Patinkin restaurant at 300 North Highway 101. 760-942-3030. **ILLUSTRATED**

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 images of Yosemite and the Sierra Nevada are arguably his best known. In "Ansel Adams & California," approximately 40 of Adams' California images are gathered, including signature images of Adams's work, along with familiar images of the Golden State's

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agricultural areas, small-town architecture, and urban views. The show includes early and later prints of the same or related subjects, with differences in scale, print, 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 Seaton (drawings); John Higgins (photography); Edward Ruscha; and Sidney Coleman (sculpture). This show concludes on Sunday, August 27.

Find the center at 340 North Escondido Boulevard (at Valley Parkway), 760-738-4120. **ILLUSTRATED** **Margel International Museum of Art.** An exhibit from the permanent collection make up the pieces in the exhibition "Artes de Mexico," opening on Sunday, July 6. The show includes works by several renowned 20th-century folk artists including Mexican painter Teodoro Blanco and Jalisco's Rosendo Rodriguez, along with architectural pieces by Casimiro Medina and woodcarving by Manuel Jimenez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through May 2000.

In Ethiopian culture, 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 disease created by Ethiopian Orthodox Christians, Faldaba (leaves) and Muslim clerics who have been instrumental in "the secret art of healing." Commissioned by patients and prepared specifically for them, the length of the scroll 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, June 6 — also includes codices, icons, and crosses related to this art of healing.

The exhibition "Transcending the Solid: A Book of Works by Donald Hoed" includes some 50 objects from the Franklin D. Roosevelt Library. Organized chronologically to illustrate Donald Hoed's lifelong experimentation with materials — the show features sculptures in a variety of media including lignum vitae, jade, marble, rosewood, and terracotta, watercolor, plaster, raggedies, and pencil-on-paper works. See the exhibit through Sunday, September 10. The museum is found at 1649 E. Prado, call 619-232-4203 for information. **ILLUSTRATED**

Craig Kaufman. The show closes on Sunday, July 18.

The museum's Pan-American Project series yields up "Mexico Remains a Riddle: Amor Como Primer Idioma (Love as First Language)." For the exhibit, the artist has created an enormous steel heart displayed outside on the south plaza entitled "Acordada a pun on the Spanish words, amor (love), primer (first) and idioma (heart)." In its related installation indoors, 1982, presents several other pieces related to the themes of language and love. This show concludes on Sunday, July 18.

Find the museum at 1001 Kester Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. **ILLUSTRATED** **Museum of Photographic Art.** Drawn from the museum's rarefied permanent collection, "Faces Connected with Light Scenarios" from the Permanent Collection" explains the camera's unique means of translating the everyday world. The images included in the show represent a broad cross-section of 20th-century photography and experience. Among the nearly 70 photographs featured are the Museum's Albert, Harry Callahan, Pok Chi Lau, John Gutmann, Malcolm Nixon, and Anne Salmond. See the work through Sunday, July 18.

Find the museum (in its long-term temporary digs) at the Museum of Contemporary Art, Downtown, 1501 Harbor Boulevard (at Broadway). For additional details, call 619-238-7556. **ILLUSTRATED** **Oceanside Museum of Art.** A group of 30 artists associated with San Diego State University's furniture program and its director, Wendy Maruyama, are said to be at the core of the local "art furniture" movement. This furniture design often combining color and sculptural elements, is highlighted in "Furniture Redefined," continuing at the museum through Sunday, June 6. The museum is located at 704 Pier View Way. 760-721-2787. **ILLUSTRATED**

San Diego Historical Museum. Sculptor Donald Hoed was the first San Diegoan to win two Guggenheim awards among many other honors. His most famous sculpture internationally is Angel of Peace, presiding over the cemetery in Belgium honoring American soldiers who died during the Battle of the Bulge. Hoed's sculptures are said to be prominent in San Diego.

The exhibition "Transcending the Solid: A Book of Works by Donald Hoed" includes some 50 objects from the Franklin D. Roosevelt Library. Organized chronologically to illustrate Donald Hoed's lifelong experimentation with materials — the show features sculptures in a variety of media including lignum vitae, jade, marble, rosewood, and terracotta, watercolor, plaster, raggedies, and pencil-on-paper works. See the exhibit through Sunday, September 10. The museum is found at 1649 E. Prado, call 619-232-4203 for information. **ILLUSTRATED**


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SAN DIEGO MUSEUM OF ART
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Calendar
THEATER

Somehow Black

Like an extended musical improvisation, voices echo, answer, contradict each other.

When was the last time you heard a female drummer or bass player? Singers abound. But were there female musicians in Duke Ellington's band? Or Count Basie's? Did women ever jam with Miles or Mingus? There was a time when it almost happened.

REVIEW

JEFF SMITH

Regina Taylor's *Oo-Blá-Dee* finds segregation inside a segregated society. It's 1946. Lulu, Ruby, Evelyn, and Gin have three strikes against them before they even grab a bat. They are women. They are African-American. And they are jazz musicians — Evelyn Waters and the Diviners — hoping for that one break that will give them the exposure they deserve.

With so many men gone off to war, there's an aperture in the social fabric. Women are working, finding new identities. The phenomenon's labeled "Kosie the Riveter." She's got a glimpse of new, non-traditional roles for women and she likes it. But the men are returning home — excepting to rule it once again — and a new clash awaits both genders.

Music is in transition too. White big bands covered the vibrant music of the '30s into easy-listening "swing." Now bebop's coming in, cacophonies of notes breaking free from formal constraints and retching instability. The music matches the spontaneity of the times. The war changed the world. As soldiers return home people must improvise, since the old scripts no longer apply.

Oo-Blá-Dee mirrors this experimentation. It breaks away from usual notions of dramatic formality. Scenes unfold like jazz motifs, a character will solo, verbally, for 16 bars. The four women will harmonize their words or spin off into canyons-top-thus showdowns. Riff-like speeches reveal depths. They even resemble the instruments they play: the bassist keeps the group anchored; the high-sounding sax

dreams the tallest dreams. The play's best scene takes place in a car. The four women and Shorty, their sick agent, drive north from St. Louis. They gossip, compare notes and hopes, as Billie Holiday sings on the radio. The scene feels absolutely real (one of their subjects is "CP Time: Colored People's Time" — post-slavery tempos slower than those of "white folks"). The scene unfolds like an extended musical improvisation. Voices echo, answer, contradict each other. They're excited by their prospects, frustrated by Shorty's yawning direction. Headlights behind them signal trouble. It's just another car. Depending on who's driving, however, danger may lurk a heartbeat away. The women prepare for the worst. It's one of the most eloquent representations of how Ralph Ellison, in his unfinished novel *Invisible Man*, says it feels to be "somehow black."

It's also one of the few times where the play doesn't tell you what to think. Elsewhere Taylor hammers significance into her themes. There must be 50 references to time — understanding it, getting right with it, and so on. There's even a character, Lady Time, who stands above the action — part mystical force, part MC for a radio show — and comments, ad infinitum it would appear, on herself.



(From left) Jacqueline Williams, Ernest Perry, (back seat) Margo Moore, Caroline Clay, Cheryl Lynn Bruce in *Oo-Blá-Dee*.

Oo-Blá-Dee, by Regina Taylor
La Jolla Playhouse, Mandell Weiss Theatre, UCSB
Directed by Regina Taylor and Susan V. Booth. Cast: Sabrina Le Beauf, Caroline Clay, Jim Antoine, Myra Lucretia Taylor, Cheryl Lynn Bruce, Jacqueline Williams, Ernest Perry, Jr., scenic design, Donald Eastman; costumes, Mary Blumfeld; lighting, T.J. Carls; sound, Michael Rodden; original music by Coleridge-Taylor Perkinson
Playing through June 30; Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Saturday and Sunday at 2:00 p.m. For information call 619-550-1010.

Oo-Blá-Dee is both new and oddly familiar. They play begins backstage in a St. Louis club. The quartet dreams of Chicago. That's where they'll make their names. Yeah, Chicago — it's

it. Change Chicago to Moscow, and you're watching a remake of Anton Chekhov's *Three Sisters*.

Will they ever get to Chicago? Yes, and when they do the play falters. It evades its own conclusion (when Gin's betrothed comes back from the war, who will give and who take?) and settles for convenience and no loose ends dangling about. Trouble is, the play flows through styles and forms, then lacks a serviceable closure unworthy of its rich experimentation.

The La Jolla Playhouse production comes from Chicago's Goodman Theatre, and most of the cast perform as if they are the characters. We meet them, like a quartet, from the ground up. First there's Lulu, the drummer (Myra Lucretia Taylor); she's been there, done that, and will do it again, should the occasion arise, and if anyone objects, she'll give them a "blinding scar."

Ruby, the bassist (Cheryl Lynn Bruce) is an instinctive den mother. Like the instrument she plays, Ruby's always there, in the background, more felt than heard.

Evelyn Waters, the leader of the group, like the blues singer Robert Johnson, may have made a pact with the devil. Regardless of where the impulse came, Jacqueline Williams convinces that something's inspired Evelyn. She speaks in flashes of lightning, unconcerned about whom they'll hit. Evelyn's a bul-

lying, sex-diva who, in brief moments, reveals a fragility she dare not acknowledge.

Gin, de Sol is the group's new member. Here, too, the play stoops to cliché, since Gin won't find her saxophone voice until she's been "scorched" by life (we hear the word enough times to bleed it of meaning). Caroline Clay's majestic performance as Gin cuts through cliché. She also makes it hard to tell when she is playing and/or lip-synching the sax.

Sabrina Le Beauf and Ernest Perry, Jr. add resonances as the mystical Lady Time and the pragmatic Shorty, who will do anything — even composite fictions — to keep the group moving forward. On opening night Jim Antoine proved an old theater axiom: actors who come on late with few lines like to launch them through the walls. ■

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.

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-

ing, "meting out where nothing melted." In part one, currently at the Century Theatre, history begins to stack. ■

Republican senators against Republican, gay against gay, husband against wife. In part two, a further imagines new combinations of unlikely allies. Part one is a three-act amalgam of post-bellum melodrama, high tragedy, and low comedy. The tone, with as many cracks as a faultline, mirrors the play's theme. On opening night, Diversions hadn't solved these rocky tonal shifts. The actors gave their roles a single, usually comic trait and lacked the dimension and versatility the play demands. They got the jokes right, but not the drama (there were even times when some actors hadn't a clue what their characters were saying). If you don't count the sound of rivets cranking into place, or the occasional thump of objects colliding backstage, Diversions gets a credible look for Angels. The play shines, but the acting falls flat. GREENWOOD THEATRE, THURSDAY JUNE 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 2:00 P.M., MATINEE SUNDAY AT 2:00 P.M.

Asorted Facts
Sally resident dance performance company, Now Left, introduces its latest fall evening of work, "a wondrous paradigm weaving the performance's gamut." SUNDAY PERFORMANCE A VISUAL ART. THURSDAY, JUNE 5, THROUGH JUNE 12, THURSDAY THROUGH SUNDAY AT 8:00 P.M. MONDAY, JUNE 7, PAY WHAT YOU CAN NIGHT.

Beehive Nights
Chabaz Phillips's 90-minute tribute to early 1970s music is one of the hottest shows in town, but it probably needs a Surgeon General's warning — "Caution: Boogie



Performance *Asorted Facts*

Night encourages audience participation." The five-person cast invites people to do small bits in scenes, to sing along to '70s tunes, and to dance. If you're allergic to performing in public, stay away. The cast won't force you to dance, but the music might. It's everything from ABBA's glib "Dancing Queen" to Donna Summer's "Hot Stuff." Phillips, a lanky, elastic,

multidimensional performer, does a rendition of Wild Cherry's "Play That Funky Music," that stops the show. The cast, wearing the bizarre styles of the decade — mini- and maxi-skirts, leisure suits, gold chains, basketball-sized Afros — does a medley of sitcom theme songs, along with a pop quiz about '70s TV. That, if you get too many answers right, you should fear for

your soul. The show opened at the 30-seat Fourth Line Theatre. Due to popular demand, it has moved to the Cully Theatre. It won't be polished as, say, *7-rever Plaid*, but it's got heart, wit, style, and it captures the times' torrid spirit of that flaky decade. Worth a try.

CULLY THEATRE, 338 SEVENTH AVENUE, DOWNTOWN. OPENED FRI. JUNE 5, THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M. FOR INFORMATION CALL 619-538-0555.

Breaking Legs
Patio Playhouse offers Tom Durbak's comedy about a college professor whose mystery play's getting financed by the Mafia. Chris Hall directs. PATIO PLAYHOUSE, FRIDAY, JUNE 4, THROUGH JUNE 27, FRIDAY AND SATURDAY AT 8:00 P.M., MATINEE SUNDAY AT 2:00 P.M.

Comedy Contenders
The Improv comedy troupe performs five Friday nights of every month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4716 32ND STREET, JUST NORTH OF ADAMS AVENUE. NORMAL HEIGHTS. FRI. FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-260-5177.

The Complete Works of William Shakespeare (Abridged)
Main Mesa Theatre Guild stages the three-person show — written by Adam Long, Daniel Snares, and Jess Wade — that tours the Bard's opus in 90 minutes. MAIN MESA THEATRE GUILD, FRIDAY, JUNE 4, THROUGH JUNE 26, FRIDAY AND SATURDAY AT 8:00 P.M., MATINEE SUNDAY AT 2:00 P.M.

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GLOBE

Calendar THEATER

Damn Yankees
 The Wolf Report Theatre offers the Tony Award-winning musical about a sedentary baseball fan who makes a pact with the devil. Patti Columbo directed.

UCLA Resort Theatre
 JUNE 12, TUESDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY AND SUNDAY AT 3:45 P.M.

Over the Top
 The Wolf Report Theatre presents a new production, the most complete comedy smash in nearly two decades, of Andrew Lloyd Webber's musical. Also, "for the first time ever, four lead roles are cast with Latino actors." To honor Over the Top Theatre, through JUNE 6, THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 6:30 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 3:30 P.M.

Fern Street Circus
 A red, yellow, and blue striped curtain surrounds the Fern Street Circus's topless big top. As ticket holders wait for matinee doors to open, young boys peeked through holes, and the obvious hint is a circus. No elephants or horses trotting in circles, but every thing else, and just as exciting. Fern Street's annual annual ringling event includes a live band (circus founder John Higgins playing his guitar), jugglers, trapeze artists, and, you name it. You'll see eight impossible to. To trick in the blink of an eye, tightwire and slack wire acrobats (especially Jamie Adkins on the latter - don't try this at home - when he saves the wire from side to side), and aerialists Brandy Watts, 20 feet in the air, turning herself into geometric patterns on two long white cables, and no set. Crowd favorites are back.

Memo Mendez
 The MC cleaned up his act but can't repair positions at the city council. Froggilla, a 12-foot green giant, dances. Igor Madlar the strongman (Bill Duran) bends pipes on his head, and all his wife Elena (Fudy Watson, who also designed the wonderful costumes) cancels his arrangements and David Kamatoz plays keyboard and juggles, both with professional aplomb. Another amazing moment of the talent is local.

First Friday
 The San Diego Guild of Puppetry offers an evening showcasing puppet plays, stories, sketches, variety, and entertainment on the First Friday of every month.

Forever Field
 The most remarkable in search of great sports stars are their third year at the Theatre in Old Town, recently completed their 100th show, in fact, Joseph Campbell urged everyone to "follow your bliss." Even the right turn of events of "50,000 years ago" aren't your particular bliss (I needed a quick fix of Old and Mendez after hearing them, you've got to admit the Field follows theirs with verse.

They dare to be square. They creep in lieu of having a life but yet life into the greatest hits of *Your Hit Parade* (which crowned the most popular songs of the '50s and '60s) drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of rededicating everything to everyone.

Joy and Maria's Italian Wedding
 DillStar Productions presents an interactive wedding ceremony in which everything that can go wrong, will. The Gioielli and Caracci families, both dysfunctional, celebrate the marriage of Joy and Maria.

Lampshades 1999 Directors' Showcase of One Acts
 Lampshades Community Theatre presents four one-act plays showcasing local directors. The plays are Tennessee Williams' *Money and Don't Cry*, George B. Shaw's *How He Lied to Her Husband*, Christopher Durang's *Media*, and Durang's *Amor y Negligencia*.

Magpie
 The Old Globe Theatre, in a coproduction with Berkeley Repertory Theatre, stages Lillian Hellman's *Magpie*, a comedy about a "trapped" lady, in 1953 Buenos Aires, who makes an "island of music, opera, literature, and art." Jack O'Brien directed.

Grace and Gloria
 Orange Plus House presents Tom Ziegler's *Grace and Gloria*, a 90-year-old woman who judges a 90-year-old contemporary in her rural Virginia cabin. Tom Payton directed.

Castles Runthrough
 THROUGH JUNE 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Clash of the Titans
 The Old Globe Theatre, in a coproduction with Berkeley Repertory Theatre, stages Lillian Hellman's *Clash of the Titans*, a comedy about a "trapped" lady, in 1953 Buenos Aires, who makes an "island of music, opera, literature, and art." Jack O'Brien directed.

Old Globe Theatre
 SMOKEHOUSE ARTS CENTRE FOR THE PERFORMING ARTS, BALBOA PARK, THURSDAY, JUNE 3, THROUGH JULY 3, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Orange Plus House
 Orange Plus House presents Tom Ziegler's *Grace and Gloria*, a 90-year-old woman who judges a 90-year-old contemporary in her rural Virginia cabin. Tom Payton directed.

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Ma Rainey's Jubilee
 The Full Line Theatre becomes a juke joint in Savoy's Washington, performs as blues singers Ma Rainey, Bessie Smith, and Alberta Hunter.

Mourning Becomes Electric
 The Arroyo Alliance of San Diego presents a staged reading of Eugene O'Neill's rarely performed trilogy, based on Anichini's Agamemnon. Barbara Elliott directed. The event will last approximately five and a half hours and will include a catered buffet dinner. For information call Actor Alliance at 619-239-6423.

Murder on the Trail
 "The Wild West was never this wild," in a new dinner-theater production starring Sophie Tyler and Granite Hardedge. Dinner includes barbecue or caftail.

On the Map
 The South Coast Repertory Theatre stages John Galsworthy's *Modern Fairy Tale* in the tradition of the great screwball comedies. Mark Rucker directed.

On the Map II: No Exit
 Picture Hell: fire and brimstone, bog and demons with pickforks the myriad damned in agony. In 1944, Jean Paul Sartre envisioned a less conventional site. A man and two women, all recently deceased, enter a room with three couches and little else. They can't sleep. They can't even blink their eyes. There are no mirrors. And the lights always blink. They're locked in this room from now on. Surely there's some mistake.

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Calendar THEATER

Paul Satter's *No One*. Call for the list — 213-7369 — for details of each show.

FRIZ THEATER THROUGH JUNE 6, 11:55 P.M. THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Oh-Bit-Dee
Reviewed this issue.

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

Performance Anxiety
San Diego Asian American Repertory Theatre stages Vernon Takeda's comedy about "sex, cross-dressing, gays, lesbians, wooden children, denial, and the

owed to be a normal "Beaver Claws" household through it all." Ed Fox directed.

SWEETZON THEATRE FRIDAY JUNE 4 THROUGH JUNE 27, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Picasso at the Lapin Agile
It's got more light than beer, but taken on its own terms, Steve Martin's *Picasso at the Lapin Agile* is a gem. Set in 1941, the San Diego Rep's production of one of his best plays. The play's a sort of *Clavier*, set in a Montmartre bar in 1941. Instead of Norm and Cliff, we find two buddies and a budding artist, Martin has Picasso, Albert Einstein, and others speculate about the coming century. Given the convergence of Picasso and Einstein, before each became famous, you'd expect provocative, bold, high thought to match the comedy. But the situation builds expectations the play never fulfills.

You get an almost squealing "wow" instead. A *Mystery Man* from the 1930s salvages a script that has begun to sink. Juan Solares, of the ENDF AME Players, directed with the happiness of a magazine publisher. The set does right gags and stands, on the raked stage, in red Cuban angles. The actors are terrific, especially Jonathan S. Murray, Ron Campbell (who makes Einstein a young Charlie Chaplin), and Deborah Van Valkenburgh. Giulia Creare Peironi's act, seen through a semi-transparent, admission and gray-blue tinted haze, is at once a dream and a reality. Trevor Neman is a vigorous lighting aide to this otherworldly scene, then converts the entire scene into a starry sky. Picasso, sounding like Carl Sagan, sets "millions and millions of stars," Einstein replies, "You're way low."

Worth a try.
LYNDEN THEATRE, 79 HORTON PLAZA.

DOWNSTOWN THROUGH JUNE 27, TUESDAY AND SUNDAY AT 7:00 P.M. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE AT 2:00 P.M.

Sneak Previews in Chicago
San Diego's newest theater, the Cully (pronounced "Kull-lee"), opens its doors with one of the most popular shows in local history. David Mamet's grim comedy ran off-limits on the floor mats in the Friz. It's back, once again directed by Diane Daniels, and it's as sharp as ever. The "previews" on the table isn't what you think. It's the wiser veterans of the stage scene most famous to prevent themselves from loosing to prevent it. First he caught had "Team Sports" — two pairs of players competing, taking suggestions from the audience, and "Gorilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit" (repeat: improper to tough). I did it in my, as hindsight reveals, (ouch youth). Others made amazing twists and turns. The modest set — screens and a few chairs — makes for fluid changes. The costumes and sound design catch the period (Chicago, 1976) and cause cringing musical memories. The acting is often most frequent than one speaks. During these moments we see how two angry single adults — still in one angry play — destroy something that might have turned out great.

Worth a try.
CULLY THEATRE, 340 SEVENTH AVENUE (across from the CUMMINS PARKER HOTEL). DOWNSTOWN. OPENING: WEDNESDAY AND SATURDAY AT 8:00 P.M.

Three Days of Rain
The OMI Globe Theatre stages Richard Coomb's drama about "the mysteries all parents have to face."

Shadows in Old Town
H.L.T. Productions presents an interactive dinner-theater mystery.

Rebel Highways, one of San Diego's leading citizens, is found dead in his bathroom. An accident? Crime again.

HOLIDAY INN & SUITES, 2435 RIVERVIEW, OLD TOWN. OPENING: MONDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 633-9637.

Theatrepoints
A crisp but uneven improvisational comedy and *2-improvised Improv*, making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the audience awarding points to the winning team. Purists might balk at the improvisation of improvisation, but Theatrepoints' "game show" is a joy. The 90-minute evening uses various formats. The show I caught had "Team Sports" — two pairs of players competing, taking suggestions from the audience, and "Gorilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit" (repeat: improper to tough). I did it in my, as hindsight reveals, (ouch youth). Others made amazing twists and turns. The modest set — screens and a few chairs — makes for fluid changes. The costumes and sound design catch the period (Chicago, 1976) and cause cringing musical memories. The acting is often most frequent than one speaks. During these moments we see how two angry single adults — still in one angry play — destroy something that might have turned out great.

Worth a try.
CULLY THEATRE, 340 SEVENTH AVENUE (across from the CUMMINS PARKER HOTEL). DOWNSTOWN. OPENING: WEDNESDAY AND SATURDAY AT 8:00 P.M.

Trailer Park Queen
68 Penn Studio loans Joanne La-Rue's low woman musical about "the adventures of trailer park royalty."

68 PENN STUDIO, OPENING: MONDAY, LAST WEDNESDAY OF EACH MONTH AT 8:00 P.M. FOR INFORMATION CALL 633-8082.

Triple Exposure: A Highly Censored Comedy
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THE INSIDE TRACK
MUSIC SCENE

"The Upstarts just disintegrated. The Skamunists are history. Then there's the Skylarkers. I haven't heard anything about them in months," said James Trent of the Inspector about the local traditional ska

was still an apathetic 'Yeah.' It was a 'We don't care if you do or don't' kind of vibe. I felt bad for them. They were pouring out their hearts, playing real good music, but people didn't seem too into it. It was real sad."

burn
THE INSIDE TRACK

scene. "Down here it's like it's dropped off the face of the earth... it's all up in L.A." Although the Inspector released their own CD a few months ago, and they remain dedicated to the infectious dance music that came from Jamaica in the early '60s, he said his band is the last local vestige of pure roots ska.

That leaves the Inspector as the only band to carry the torch for the early-'60s Jamaica Studio One sound that spawned classic proto-

people to play there. That's hard especially for bands that are just starting out. How do you get a following if you can't get gigs to get exposure? Another great place that's gone now is the Thomas Faine Cafe. They didn't pay well, but they paid what they could. They had a real good thing going. But now it's all gone. We haven't played in town forever. We haven't even had a CD-release party yet. I don't know if we're going to rent out an Elks-Lodge or what."

John Kryovryka hosted an all-ska Saturday-night radio show called Skatons for most of 1998 on 92.5. He said, "Right now ska is kind of dead, but a lot of bigger bands are coming [on tour] like the Mighty Mighty Bostonians and Madusa. It's pretty dead now, but it won't go away. It's been around for 40 years."

"I couldn't have thought this up on acid. I've never had more fun in my life." So says Gary Sheibler about his latest career change. For 15 years he's written traditional songwriting fare about life and relationships. That changed one night when he and his performing partner Larry Robinson were playing at a place called the Packing House in Fallbrook. "About six months ago a guy named Captain Ron Baker came in. He has a syndicated radio show called Fish Talk Radio. At the end of the night he said, 'You guys are great. I need some fish music for my show. There's no fish music out there.' I guess there's a guy in Florida who does a bad Jimmy Sheibler (who has written a song that was recorded by

Buffett, but that's about it. We told him we'd be glad to do it since we're avid fishermen. We wrote a song called 'Barracuda Blues.' He played it, and by the end of the day he got 200 e-mails and phone calls from people wanting to know where we could get a copy. The response has been scary. He has to do that for 20 minutes or so with 3-minute breaks." Ashes tells me that models start at \$10 an hour.

"Why did you get into nude modeling?" "I got laid off... My dad was doing art modeling too."

"What's the strangest pose you've done?" "It was for a comic book illustrator. His strip was running in Penthouse or one of those [kinds of] magazines. Each panel was supposed to be Lois Lane in bed with a different superhero with a caption of her complaining about why she didn't like sleeping with that superhero. So I was with this model named Wendy. She had dreadlocks, real nice looking. I was supposed to be Batman... So we were lying there on the floor with our arms wrapped around each other, trying to make it look like we were hanging upside down from the ceiling."

"I have to stand perfectly still in the nude while they sculpt me," says San Diego singer/songwriter Abel Ashes, leader of the band Abel Ashes and the Runs, currently on San Diego's Accretions label.

Patti LaBelle and released two self-produced albums and 183 show dates, including five at Coors Amphitheatre, people use pamphlets, pick sheets, and pens to make their selections. Though I have been in line since eight a.m., some have been camped out in lawn chairs since six and earlier, playing Scrabble and drinking coffee.



THOSE FISH GUYS - THE DORADOS

problem with it. I can't remember the last time I've had more fun." He plans a July 15 CD-release party on the back of a charter boat off Point Loma.

So what if the project continues to grow and Dorados TV spots make the band household names like Zamfir or Slim Whitman? "I think it'll be great. I struggled for 15 years as a singer/songwriter. You get tired of writing about little problems and insights. It's a relief to write about things like trout."

The Dorados will be playing July 4 at Brengle Terrace Park in Vista.

"I model for this Russian guy who teaches sculpture. I've been doing it for a few years so it's kind of old hat. Sometimes it's uncomfortable, but mainly it's no big deal. Most of the people in these art classes have been taking them for years. It seems like they never graduate..."

"The main thing is standing still. We have to do that for 20 minutes or so with 3-minute breaks." Ashes tells me that models start at \$10 an hour.

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Choosing from 48 shows and 183 show dates, including five at Coors Amphitheatre, people use pamphlets, pick sheets, and pens to make their selections. Though I have been in line since eight a.m., some have been camped out in lawn chairs since six and earlier, playing Scrabble and drinking coffee.

From my spot in front of the Lyceum Theatre, I notice the line is now backed up to the Westin Hotel. After exchanging platitudes with my linemates, I put my space on hold and follow the line up front, which snakes up to Broadway and turns through the spiky, sleep-deferring foliage in front of Planet Hollywood.

Though I find middle-class and working poor in equal numbers throughout the line, the front of the line is made up of about 30 homeless who have sleep there the night before. I speak with six homeless men up front men who say they're waiting for Mole Crue tickets. Diane, an older woman in a wheelchair, says she has been in line since two o'clock the previous afternoon for Paul Simon. As ten o'clock rolls around, I watch two homeless men get their tickets, walk back through the crowd, and pick them to those still in line. I witness \$20 and two tickets change hands, though the young couple in leather

jackets vehemently denies having purchased the homeless man's Crue seats. My adjacent linemates, Nilda and her sister-in-law, complain. "When I get to the booth, if they don't have tickets for the Gipsy Kings, I've been here for nothing." James and Rusty joke about being tortured with Gipsy Kings CDs in Spanish class as an announcement is made that all Coors tickets, including the Gipsy Kings, have been sold. Behind us in line, I find Sarah has just purchased Dylan jackets from a front-of-the-line camper. Each having an original face value of \$36, Sarah paid the Budget Arts scalper \$30 for her two. It is not merely the homeless taking advantage of the sold-out seats either. One well-dressed woman wanders

down the line, brazenly advertising her tickets for \$40 a piece, \$40 a piece, \$40 a piece. As the line moves in baby steps, tickets go quickly. I go through the Mole Crue tickets. Diane, an older woman in a wheelchair, says she has been in line since two o'clock the previous afternoon for Paul Simon. As ten o'clock rolls around, I watch two homeless men get their tickets, walk back through the crowd, and pick them to those still in line. I witness \$20 and two tickets change hands, though the young couple in leather

sheets is I consider and reconsider alternate choices. As we wait in line, four young men in blue plaid coats entertain the crowd in front of Planet Hollywood with "Three Coins in the Fountain." As they breeze through an emaciated crowd, arms and hips swaying like pendulums, I cross Forever Plaid from my list.



At 11:51 cough up five bucks, still able to get two for Mainly Malt and two for the Strlight Production of Sondheim's Into the Woods. I later ask Tom Robin of the San Diego Performing Arts League about the homeless problem.

"We're honestly concerned about the whole thing with the homeless," says Robin. "It's a hard thing to control the line and say, 'You're not worthy.'" She mentions that they're considering not opening the line until six a.m. in the future but that they also don't want to discourage spirited college students who might camp out at two a.m.

Though the money is not all counted when I phone Robin says the average donation was about a dollar a ticket. While Budget Arts Day sold roughly 1200 tickets last year, Robin figures this year is closer to 1500.

Harlan Schiffman's Fine Line Entertainment was responsible for bringing the show to the Cabash. He respectfully declined comment.

CD Reviews: Hydroplane (Mystic Fishbook Records) It's a family affair!

CD type is small, but it offers praise to read. It is a DIVISION OF THANKING in the booklet with this disc — two separate sections of thank-yous. "Thanks To" and "Special Thanks To." Guitarist Johnny Corcoran gives special thanks to both his parents, but no thanks at all to his grandparents. Laura and Jen Davis, bass and drums, respectively, give special thanks to their mom, but only thanks to their dad, grandma and grandpa. Jen's grandma and grandpa? Have Johnny's grandparents passed on, or were they simply NO FACTOR in the encouragement/support which made this disc possible?

Will we EVER know the answers? In the meantime, check out "Did You Get Yours?" Lyrically reminiscent of the non-lascivious parts of "Satisfaction" (e.g., "how

white my shirts can be / can't be a man' cause he does not smoke" segment), and maybe even Jefferson Airplane's "Plastic Fantastic Love" (a cautionary tale about commodities and programming), this powerful tune should be played every night on PBS, or over the ends credits to the news, or somewhere.

Contributor: Ed Decker, Ken Leighton, Richard Metters, Pat Sherman
Blurt it out at 619-235-3000, ext. 456, or send it to chickens@ix.netcom.com

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Calendar
MUSIC SCENE

You Were Just A Dream Like Foam In My Latte

"I don't know if you guys realize it, but your speaker has been blown out for, like, the last three weeks."

Kenny's been mixin' sound all evenin'. Sometimes I think that boy ain't got no ears.
—Lyle Lovett, "Closing Time"

This sentiment is familiar to any musician who has played a heavy-eyed and beery or caffeine-jangled late-night set in a roadside gin mill or a last-stand coffee joint on a downtown avenue, maybe in a border town somewhere. You wanted to kill the sound guy all night, but it's too late and you're too tired to care. The bouncer is 'ting in all the drunks and losers for free now anyway, and you're playing to the south-of-midnight lonelies who otherwise would be talking to themselves or God into some out-of-order pay phone under a neon sign on some rain-slick sidewalk.

Not the case if you're playing at Java Joe's in O.B. You might be tired or drunk or so full of coffee it's now acting as a narcotic as you trum out chords and croak out lyrics into the mike, and the audience might be some kind of existential desperado or another, but they're hearing exactly what you're doing. Nothing wrong with the sound if there is a man named Wendy at the board.

The former soundman for Jewel and the Ruggburns is a 37-year-old, slender man with disheveled blond hair. Graceful and lithe, his presence onstage—wearing his way through power chords, adapters, amplifiers, and both guitars and musicians leaning at precarious angles—is an unobtrusive one. His manner is both solicitous and matter-of-fact, deferential and reassuring. His real name is Jeffrey McMennamin. He hosts open-mike night on Mondays, welcoming the hundred or so hopefuls from all over San Diego with three chords on his Taylor guitar and his ever-mutating "Wendy's Open-Mike Night Theme Song." Whether you are some ham-fisted Kurt Cobain wannabe, some new-age-too-sensu-

tive-for-words dude with a ponytail and lyrics like "You were just a dream like foam in my latte / I want my boozed-up shift taps back / You reamed my self-esteem... or if you are Steve Poltz or Gregory Page, under Wendy's electronic wing, you're going to sound better than most places in town outside of your bathroom.

LOCALS
JOHN BRIZZOLARA

Both Poltz and Page claim credit for naming McMennamin "Wendy."

According to Poltz, "When I met Wendy he was the shyest guy in the world.... He used to come into Kelly's Pub when the Ruggburns would play there and we were a duo. He would sit there and never say a word to anyone. Nobody knew him. He was just the guy that always came in. One night after a performance I was extremely drunk and he comes up and goes, 'I don't know if you guys realize it, but your speaker has been blown out for, like, the last three weeks.' We were such idiots and non-technophiles, especially me—I can't speak for Rob.

"I said, 'It is?' He said, 'Yeah, but I can fix it.' I said, 'All right, if you really want to fix it, meet me here at five tomorrow.' I really wanted somebody to help me tear down the equipment. I didn't think he was gonna show up and he did. He took the speaker and fixed it. After that he went on the road with the Ruggburns, and I named him Wendy. He would be in the van and always saying, 'Where are we going? Are we there yet?' I have to go, pretty. And I'd say, 'Shut up, Wendy!'"

"He liked the name and so he became Wendy, larger-than-life Wendy. He started helping everybody with their sound, and the next thing I know he's hosting his own open-mike night. He's a celebrity. He loves what he does, but he still works at Sea World. He does it just for the joy of music."

As project manager for Sea World, McMennamin spends his days designing and building

sound systems. He is the on-site coordinator for the Shipwreck Rapids attraction. "My background," he says, "is electronics in the Air Force. I got out of the Air Force and became an acupuncturist. I got called up for Desert Storm and worked in the emergency room at Norton Air Force Base for a few weeks, which really sucked. I'm still in the Air Force Reserve."

Soundmen can often be surly, deaf, too stoned, frustrated, or jealous musicians out to sabotage acts if they perceive they have been looked at cross-eyed. Does Poltz find Wendy unusual in this way?

"He's the most pleasant guy probably in the whole U.S. that I've ever worked with—as far as soundmen go," says Poltz. "I've gotten in arguments with soundmen, and then I realized it got me nowhere. I pay in the end. They have the last word, so you may win the battle but lose the war."

As Poltz is speaking, huddled in his jacket against a brisk ocean wind off Newport Avenue, Wendy is inside getting a sound check on guitarist songwriter Anya Marina, a former schoolteacher (and Steve Poltz's girlfriend). Poltz has broken from his tour with Jewel to hear Marina perform and join her in a song or two onstage.

As she picks out highs and lows with her voice and guitar, Wendy is formatting a DAT tape and riding EQ levels on his board. McMennamin has somewhere in the neighborhood of \$7000 worth of equipment, all his own, installed at the popular coffeehouse/music venue. His concentration is Zen-like, his movements back and forth to the stage are fluid, almost feline; his voice seems soothing to the performer as his delicate, poet's fingers coax fidelity and subliminal, rich tones from the speakers around the room. He is wearing a little plastic bow in his hair.

"Yeah, I fixed his speaker," McMennamin says, meaning Rob Driscoll and Steve Poltz of the Ruggburns, "and I started doing their sound. About the same time Jewel was doing her every Thursday thing at the Innerchange coffeehouse at Turquoise and Mission Boulevard. I was going to all these coffeehouse shows, and the sound was terrible. I told Jewel I could help her out, so I did. I had an electronics background so I knew I could get it to sound better. So I was Jewel's first sound man. I have her and Poltz and Driscoll and Gregory Page to thank for giving me an opportunity."



Jeffrey "Wendy" McMennamin

Gregory Page will follow Anya Marina on the night's bill. His often understated jazz, blues, and country ballads have a kind of twilight fragility to them particularly sensitive to ham-fisted engineering, and Page says of Wendy, "We started calling him Wendy because he was so into but-

terflies and stuff when he was driving the van with the Ruggburns."

Working as a free-lance soundman, Jeffrey "Wendy" McMennamin will be at Java Joe's "anywhere from three to five nights a week." The sound engineer is playing back his live recording of the previous night's act. The sound is good and the swelling Saturday night crowd is laughing at the between-song patter. The recording will be part of the *Live from Java Joe's* release later this year.

Wendy seems to like every singer/songwriter equally but when pressed admits, "There is, for example, one guy at open-mike night. This guy plays particularly long songs and he plays heavy, pounding guitar, and he has this deep voice. He plays, like, two eight-minute songs, and they're usually not even good songs. You're only supposed to play for ten minutes, and this guy's stuff is long, slow, and drawn out. I told him to just play one song, and at our first anniversary party he came up to me and said, 'You don't like me, do you?' I could tell him the truth, but I was diplomatic and said, 'I don't have a problem with your music, there's just too much of it.'"

"I would never think of purposely sabotaging somebody because at open-mike night, no matter how good or bad they are, they are performing; they want their music to get out, and there is someone out there who is going to like it."

Wendy will open and close the open-mike night show with improvised ditties, something he learned from Poltz. "One of my favorite things to do is to point to someone and say, 'You, name a subject... and I'll have to come up with a song about whatever it is. Usually someone will say, 'Sea.' The other thing I like about open-mike night is that it gives me a public forum to speak on public issues... I'm a Public Radio junkie. Michael Feldman from *Whadya You Know?* and Garrison Keillor from *Prairie Home Companion* are my idols."

McMennamin is eating dinner in Java Joe's office; Hostess Twinkies and a Foster's lager. Anya Marina stops by to offer comments about "the phenomenon that is Wendy. Wendy is a paragon of uniqueness. He is a true example of an altruist at heart. He is constantly striving for good sound, good fashion, and good sex. You cannot find another sound man like Wendy, with girly T-shirts and V-necks and berets. And he fucked my mom."

This is an incongruous revelation, especially coming from the petite, walllike Marina. "I didn't fuck her mom," Wendy laughs. "At least I don't remember that I did. But I'll deny any rumor that I'm gay right here and now. Even if I am such a Wendy."

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Tonight! Thursday, June 3 • No Cover
PARROT HEAD PARTY
with music by **KOKO LOCO**
\$2.50 Coronas • \$3 Gold Margaritas

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\$1.50 Domestic Pints • \$2 Wells
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\$2 Military/Miller Lites/Wells

Wednesday, June 9
LA VIDA LOCA HAPPY HOUR 4-8 PM
\$2 Dos Equis Drafts • \$3 Cuervo Margaritas
\$2 Fish Tacos • \$1.50 Domestic Pints
\$1 Fish Tacos • 1/2-price appetizers
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The Latin Sensation Who's Sweeping The Nation

EL VEZ
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UPCOMING: Thursday, June 10
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New on Tuesdays Starting June 15
SWING NIGHT with **ZOOT SUIT REVUE**
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Thursday, June 17
B-SIDE PLAYERS

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terflies and stuff when he was driving the van with the Ruggburns."

Working as a free-lance soundman, Jeffrey "Wendy" McMennamin will be at Java Joe's "anywhere from three to five nights a week." The sound engineer is playing back his live recording of the previous night's act. The sound is good and the swelling Saturday night crowd is laughing at the between-song patter. The recording will be part of the *Live from Java Joe's* release later this year.

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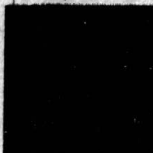
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6/10 BRAXTON BROTHERS @ Humphrey's

6/14 CHEAP TRICK @ Cane's

6/25 BOB DYLAN / PAUL SIMON @ Coors Amphitheater

6/26 JEWEL @ Coors Amphitheater

NEW RELEASES

6/8 RED HOT CHILI PEPPERS Californication.

DEF LEPPARD Euphoria

JAMIROQUAI Synchronized

SMASH MOUTH Astro Lounge

6/15 GERE HALLIWELL Schizophrenic

CHEAP TRICK Music for Hang Overs

WILD WILD WEST Soundtrack

6/22 LIMP BIZKIT Significant Other

BIG DADDY Soundtrack

BRUCE SPRINGSTEEN Chimes

6/29 ALICE IN CHAINS Nothing's Safe The Best of the Box

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St Petersburg Times



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JUN 1999

Calendar
MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-5000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

The Brass Band Fridays, Brown Sugar Sundays, Underworld Tuesdays, Club 86, 3796 Fifth Avenue, Hillcrest, 619-298-2233.

Candypop DJ Scooter spins hip-hop and DJ Clay Drummer spins house and progressive. Mondays, Blind Midway, 210 Garnet Avenue, Pacific Beach, 1-800-486-5369.

Canary Club DJ Joe Bishop, Jay Jimenez, Denny, and Coco. Thursdays, Plaza B, 945 Garnet Avenue, Pacific Beach, 619-973-5269.

Club Vice Best of '80s new wave, synthpop, and new romantics. Tuesdays, The Brass Band, 3796 Fifth Avenue, Hillcrest, 619-465-5827 or www.clubvice.com.

Club Phoenix DJ Ascension and Dabuz. 21 and up. Saturdays, 1320 Fifth Avenue, downtown, 619-404-4793.

Club Showdown R&B and hip-hop. Saturdays, The Epicentre, 4650 Mesa Mesa Boulevard, San Diego, 619-271-6000.

DFB Wednesdays, Neiman, 300 Carlsbad Village Drive, Carlsbad, 7 p.m., 760-728-4131.

The Dragon Lounge Friday, June 4, Downtown, 2228 Bacon Street, Ocean Beach, 619-415-8671.

Elektroniks DJ Adam Aton and Tom Fitzgerald. Electro, darkwave, techno, and trance. First Friday of each month. 18 and up. 4225 30th Street, the Empire Club, North Park, 619-441-8649.

The Flame 1760 Park Boulevard, Hillcrest. Call 619 to register for information, 619-295-4163.

Goodies DJ Rick J. Rudy Adams and guests. Breakbeat, house, and trance. Thursdays, 2028 Hancock Street, Mission Hills South, 619-962-7665.

Glitzen DJ D'Amore, Steve Masters, J. Jeffrey, Eve D., Phil Aye, Lumber, and guests. Saturdays, 206 South Avenue (inside Bass Brewing Company), downtown, 619-221-5565.

Go Out Girl Latin dance club. Sundays, 9 p.m. Showers, 3815 30th Street, North Park, 619-578-0266.

Ha 'n' Here DJ Cash spins hip-hop, indie, and RnB. Thursdays, Showers, 3815 30th Street, North Park, 619-899-7332.

Interdance Sundays, dance samba to lambada with Colla Santos (Queen of Brazil) Carnival 991 from 3:30 to 4:00 p.m. Salsa and merengue from 4:00 to 8:00 p.m. (with an hour of instruction) by Elizabeth Miller at 4:00. Dance to music from around the world from 8:00 to 10:00 p.m. (no admission after 7:30 p.m.). 18 and up. Vasa Club, 3094 E. Coast Boulevard, North Park, 619-285-1535 or www.inter-dance.com.

El Jardin Salsa. Sundays, Neiman, 300 Carlsbad Village Drive, Carlsbad, 760-728-4131.

Mixed-Up Mondays DJ Wazy Juan spins reggaeton, dance, new wave, house, Latin, and RnB. Mondays, Showers, 3815 30th Street, North Park, 619-296-4171.

Parade DJ Ryan Pollard, Adam Aton, and Coco. Thursdays, June 10 (grand re-opening), with live performance by Adam Aton, at 46, O'Connell, 1299 Camino del Rio South, 9 p.m. to 4 a.m., 619-485-5827.

The Pentagon 756 Fifth Avenue, downtown. Thursdays, Network with DJ Christine Clark, Mike Mendez, and D'Amore spinning house. Fridays, the

OF NOTE
By William Crain

I used to be a Courtney Love defender. I actually bought *Pretty on the Inside* before she married you-know-who. I even had a letter published in leftist weekly *The Nation* (of all places) in which I corrected a writer's misguided comments about Love's then-trademark "sunderwhore" look. Looking back on the last few years, it's hard for me to peg a single moment when I stopped rooting for Love. Somehow it was a culmination of years of questionable moves — the Hollywood makeover, the sick-sounding records, the exhibitionism — that blew Love's cred for me and a lot of other people in the (and I can hardly believe I'm using this term to describe myself) traditional



HOLE
The Queens of the Stone Age open 11:10. Hear a sample of *Hole*, call 619-233-9797, wait for the prompt, then punch in ext. 4117.

house, techno, and groove. Fridays, *Go-Go Fridays*, DJ Derek spins house and tribal. Saturdays, *Lighten Up*, DJ Derek spins house and tribal. Sundays, *Hot Tea Sundays*, DJ Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest, 619-497-6588.

Hole's most recent record, *Celebrity Skin*, is a liable piece of work that's saved from anonymity only by the kind of self-referencing lyrics that made Love's previous work indistinguishable from her public persona. Celebrity personas can be fascinating. You either love them or you hate them. But, even if you love them, you usually get sick of them.

Hole, *Open Air Theatre*, Thursday, June 3, 8 p.m. 619-230-0487, 636.

Queen of the Stone Age, opens 11:10. Hear a sample of *Hole*, call 619-233-9797, wait for the prompt, then punch in ext. 4117.

Stash 66 DJ Joe Bishop, Jay Jimenez, Denny and Coco. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South, 619-973-9288.

Surf 'n' Sables DJ Bert MacIsaac spins funk and house. Mondays, 123 West Plaza, Solana Beach, 619-755-9474.

Therapy DJ Ryan Pollard and DJ trucking. Fridays, The Flame, 3796 Park Boulevard, Hillcrest, 21 and up, 619-465-5827 or www.clubvice.com.

Tsunami Friday and Saturday dance party. Tsunami Beach Club, 802 South Avenue, San Marcos, 619-231-9283.

Underworld DJ Ryan Pollard and Robert Industrial, Gothic, fetish/dance. Sundays, the Brass Band,

house, techno, and groove. Fridays, *Go-Go Fridays*, DJ Derek spins house and tribal. Saturdays, *Lighten Up*, DJ Derek spins house and tribal. Sundays, *Hot Tea Sundays*, DJ Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest, 619-497-6588.

Sublim DJ Joe Forrester. Cuban and guests. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Showers, 3815 30th Street, San Diego, 619-574-0744.

Sunday Night Fever DJ Ryan Summers and guests. '70s Disco, big-beat, and house. Saturdays, Casa Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 619-898-6621.

Schmooze Thursdays, June 3, live performance by Ultraviolet, Slagger,

West End Pub 5157 La Jolla Blvd. 6:30-9:30a. Party with all your favorite surf stars at the surf bar. 21+.

THE SHACK 6941 La Jolla Blvd. 4:44-9:00a. Party with all your favorite surf stars at the surf bar. 21+.

OPEN BAR 4201 Mission Blvd. 4:20-3:20a. Summer surf 'n' up, prices are always down, and on Thursday, DJ Randy is rockin'.

STAR BAR 443 E Street 4:34-5:57a. Morning, noon or night, start your day off perfectly right.

DREAM STREET 2228 Bacon St. 222-8131. Lazy Sundays — 6am to 2pm, late night/next morning house music.

BRASS RAIL 3796 Fifth Ave. 2:08-2:33. Late Thursday, Brown Sugar Friday and Underworld Sunday. It's the theme of the week.

CAMEL PAGE
(YOUR GUIDE TO URBAN NIGHTLIFE)



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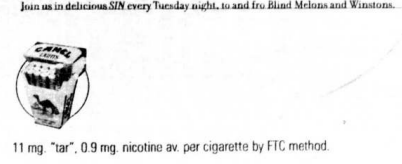
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THE PENNANT 2883 Mission Blvd. 4:88-1:67. Water's getting warmer, time to get your feet wet!

NU NU'S 3537 Fifth Ave. 2:05-2:08. The magic of midnight burbs at all hours as Nu Nu's gives lounge a true meaning.

BLIND MELONS 710 Garnet Ave. 4:83-7:44. Join us in delicious SIN every Tuesday night, to and fro Blind Melons and Winstons.



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CAMEL GLANCE
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Camel brings the national tour of the culturally eccentric El Vez to Buffalo Joe's Wednesday, 6/9. 21 and over to enter this steam-filled glass fantasy. Show starts at 9pm with The Sleepwalkers.

SRH Prods. & Clothing
973-9269
Asterious excerpts of all shapes and sizes! Tuesday, 6/8, SRH and Camel present the return of *Pydyone*, the ultimate beach experience with *Dial 7* and *DJs Scott Martin, Matty A.* and *Jesse*. All shows over 21, join our Hip-Hop fun on Hornblende Street!

DARK TRANCE
Club Montage
2028 Hancock St. 294-9591
The sound and lighting of *Midtown's* three-level, two-smoking patio, celebrity DJ-infused, chaotic pleasure zone creates a reality not yet described to the untrained eye of San Diego. SRH presents *Studio 66*, the breeding ground for art, music, fashion and film, every Friday. And *Gasoline* after hours on Thursdays, 21+.

Brick By Brick
1130 Buena Vista Ave. 276-3993
Tonight, 6/3, we are proud to present the re-birth of *Brick*. Brass Bands with guests Empty Bucket and Pure Noodle. Our yearly tradition *Friday 6/4*, join AC/DC's band in *Black All-Star Tribute* with members *Beau Drex*, *Mike Capone*, *Steve Hill*, *James St.* and *The Wildside*. 21+.

Cafe Sevilla
555 Fourth Ave. 233-5979
It's all funky, sexy and way cool. Every Wednesday, it's the *3 Spot* at Cafe Sevilla, featuring Jose Amescua, with resident *DJs Jose Jimenez* and *OJ Rags*. Where the East Coast music duels the West Coast. 21 and over.

WILD SIDE
Flicks
1017 University Ave. 297-2056
This video bar spikes up your visual senses. Monday, *The Dentist*. Game begins at 10pm. Followed by *The Dream Girl Review* on Tuesday at 9pm. Wednesdays with 51 well-documented from 9pm to midnight. 21+.

Schooners Bar and Grill
959 Hornblende St. 272-7780
The voices from the ocean drift spoke loud and clear, "Get on the boat, babe!" Thursday, 6/3, features *Stagger*, *Brax* and *Ultra Thin*. Friday, 6/4, brings us *40 Club Heroes* and *The Kennel*. SRH *Pydyone* is back every Tuesday. The best looking peeps and 52 drinks! 21+.

Casbah
2501 Kettner Blvd. 232-1111
The Silver Sun shines upon us! Thursday, 6/3, making way for the hard rock/alternative sounds of *Furious IV* and guests on Saturday night, 6/5. And on Sunday, 6/6, Casbah brings you, all the way from their Canadian homeland, *The Real McMenzies*, *The Weathermans* and *Greater Than Less Than*. Don't miss this show! 21+.

BRASS RAIL 3796 Fifth Ave. 2:08-2:33
"Cherish the longevity of the friendship."

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DREAM STREET 2228 Bacon St. 222-8131. Lazy Sundays — 6am to 2pm, late night/next morning house music.

BRASS RAIL 3796 Fifth Ave. 2:08-2:33. Late Thursday, Brown Sugar Friday and Underworld Sunday. It's the theme of the week.

THE PENNANT 2883 Mission Blvd. 4:88-1:67. Water's getting warmer, time to get your feet wet!

NU NU'S 3537 Fifth Ave. 2:05-2:08. The magic of midnight burbs at all hours as Nu Nu's gives lounge a true meaning.

BLIND MELONS 710 Garnet Ave. 4:83-7:44. Join us in delicious SIN every Tuesday night, to and fro Blind Melons and Winstons.

11 mg "tar", 0.9 mg. nicotine av. per cigarette by FTC method.

1999

www.calendar.com
Calendar
MUSIC SCENE

27th & 4th Avenue, Hillcrest
619-465-5827 or www.4th.com

Vertical (7 Two Knolls) at MTV's original 120 Minutes and 93 Feet Above the Ground on Friday, June 11, 8 p.m.

Vertical (7 Two Knolls) at MTV's original 120 Minutes and 93 Feet Above the Ground on Saturday of the month, 9:30 p.m. Broadcast. Post-Game below the Quality (see below), 619-465-5827 or www.4th.com

Wesley's End and Ann Gothic
90th and Industrial, Saturdays, 4:25 p.m. Street, for Empire Club, South Park, 619-440-8649

LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 800, or e-mail it by 3 p.m. Friday, the week prior to publication. To avoid weekly or monthly schedules, list to 10 p.m. Hours at 760-788-0228 or e-mail to BookerMusicScene@cox.net, PO Box 85803, San Diego CA 92186. The listings are free.

North County

The Alley, 411 Grand Avenue, Carlsbad, 760-434-1173. Thursday, Friday, and Saturday, 9 p.m. the Rhythm Taps, pop, Sunday, 6:30 to 8 p.m., acoustic jam session. Wednesday, 8:30 p.m., *Fire and Wine* and the *Teas Twisters*

Arlson, 680 West San Marcos Boulevard, San Marcos, 760-744-4120. Friday, spinning house and disco music. Saturday, *Tenderly*. Fire, alternative rock. Sunday, country jam.

Bar's Edge, 1140 Bernardo Plaza Drive, Rancho Bernardo, 619-566-3080. Thursday, call club for information. Friday, live blues, rock. Saturday, *Mid-Rain*, rock.

Caveat Bar and Grill, 390 Carlsbad Village Drive, Carlsbad, 760-729-4695. Thursday, the PV Boys, blues. Friday, the Zydeco Blue Band.

The Beach House, 2530 South Highway 101, Cardiff, 760-753-1321.

All performances begin at 7 p.m. Thursday, Carl Robinson, soft rock. Friday, *Trade*, live acoustic covers. Saturday, 2 p.m., the Justin Byrnes, acoustic. Sunday, 5:30 p.m., *Tommy Lasky*, South American pianist. Wednesday, *Serms and Pals*, folk, jazz and blues.

Redeemer Winery and Restaurant, 5411 Avenida de los Arroyos, Carlsbad, 760-463-1919. *Vinners' Bar*: Thursday, Friday, and Saturday, 8 p.m. *Holly Robinson*, *Power Sprague*, *Bob Magnum*, and 4 live acts, jazz and blues.

Billy Day Tavern, 143 South Cahuja Avenue, Santa Rosa, 619-491-9022. Thursday, *Isabelle Givens* and *Rockin' Backstage*, rock. Friday, *Rockin' Backstage*, rock. Saturday, 7 p.m., the *New Pavilion and Live Central* in City, rock. Saturday, *Golden Hour*, retro Sunday *Big Time Country*, the *Big Band*, and the *Jazz*: *Hall of Fame Orchestra*, swing. Tuesday, *Yarnell and Blue*, rock. Wednesday, *Pure Nocturne*, rock.

Big Daddy's Backhouse Grill, 130 Highway 101, Carlsbad, 760-434-2365. Saturday, 8 p.m., *Chuck Perrin*, acoustic folk.

Bea-Cross, 760 Grand Avenue, Carlsbad, 760-729-2989. Friday and Saturday, the *Hot House*, rock.

The Book Works/Panatica Cafe, Flower Hill Mall, 1.5 mi. W. of the Valley, Del Mar, 619-755-2713. Friday, 8 p.m., *Chuck Perrin*, acoustic folk.

Borden Books and Music, 11160 Highway 101, Carlsbad, 760-434-2365. Saturday, 8 p.m., *Chuck Perrin*, acoustic folk.

Mountain, 419-418-1814. Friday, 8 p.m., *Peggy Lasky*, folk.

The Cyprian Cafe, 378 North Highway 101, Encinitas, 760-682-8232. Thursday, Friday, and Saturday, live blues, swing, and reggae.

Carvers, 1140 Bernardo Plaza Drive, Rancho Bernardo, 619-566-3080. Thursday, call club for information. Friday, live blues, rock. Saturday, *Mid-Rain*, rock.

Caveat Bar and Grill, 390 Carlsbad Village Drive, Carlsbad, 760-729-4695. Thursday, the PV Boys, blues. Friday, the Zydeco Blue Band.

of NOTE
By Richard Metzger

If memory can be trusted, it is possible, if not entirely probable, that the **Gipsy Kings** were once introduced by the producer of a scene I had comprised with. Every few weeks — the woman — or months for a period of a couple years. First time we did it was the night Reagan got elected, we rolled around the floor. Then went to a drive-in where we rolled around the back seat, or more likely bounced. A memorable night. (Mostly Hall's playing).

Anyway, Gipsy Kings. I don't remember. If it was their first or second album (or a single) (either?) maybe produced — or maybe it

was actually the Gypsy Kings, I probably guess I'd be hard-pressed to remember the name, but he also had something to do with it (believe) the Creature Comforts.

I'm not completely sure, but I don't think they're still married, and on any case I entered her on only one occasion, while they were hitched. Mostly it was before. As far as I know, she still produces. Some German singer.

The Gipsy Kings once tested on a juke in a bar but have never been in. The Gypsy Queens from Chicago. Maybe, yes — a damn good band — but not the Gipsy Kings.

GIPSY KINGS, Coors Amphitheatre, Sunday, June 6, 8 p.m., 619-220-6667 or 619-673-9000, 623-665.



GIPSY KINGS

GIPSY KINGS, Coors Amphitheatre, Sunday, June 6, 8 p.m., 619-220-6667 or 619-673-9000, 623-665.

Saturday, 3 p.m. to 5:30 p.m., the *Beige Wings Duo*, pop. 6 p.m. to 10 p.m., *Anderson*, rock. Sunday, 2 p.m. to 4 p.m., *Jerry McGinn*, acoustic. 5 p.m. to 9 p.m., *Holly Gentry*, jazz. Monday, *Fredrick Brooks*, rock. Wednesday, *Red Lane*, rock.

The Del Disco Country Store, 20154 Lake Drive, Encinitas, 760-745-2713. Friday and Saturday, *El Finco*, blues, rock.

Domini's Restaurant & Night Club, 244 Carlsbad Village Drive, Carlsbad, 760-729-3737. Call club for information.

Firehouse 215, 215 North Coast Highway, Oceanside, 760-433-4683. Call club for information.

Firehouse Lounge, 419 West Washington Avenue, Encinitas, 760-742-1833. Friday, live band.

Saturday and Sunday, *Ally*. Wednesday, *Proven*, jazz.

The Four Seasons Revere Arena, 1700 Four Seasons Point, Carlsbad, 760-463-6666. Thursday, 5 p.m. to 8 p.m., *Jeff Lewis*, 8 p.m. to 11 p.m., *Richard Marshall*. Friday, 2:30 p.m. to 5 p.m., *Mar Raiborn*, 5 p.m. to 8 p.m., *Jeff Lewis*, 8 p.m. to 11 p.m., *Richard Marshall*. Saturday, 2:30 p.m. to 5 p.m., *Mar Raiborn*, 5 p.m. to 8 p.m., *Jeff Lewis*, 8 p.m. to 11 p.m., *Richard Marshall*.

The Kinks, 2311 Old Highway 101, Carlsbad, 760-464-4443. Thursday, the *Winkalators*, blues, rock. Friday and Saturday, *John Seinfeld*, rock.

La Casa del Zorro, 1945 Yagui Pass Road, Borrego Springs, 760-747-5323. Friday, Friday and Saturday, 8 p.m. to 1 a.m., the *Amber Smith Trio*, jazz. Sunday through Wednesday, 11 p.m. to 11 p.m., *Steve Alvord*, jazz.

La Costa Coffee Roasting Co., 1965 US 101, Costa Mesa, 949-266-2288. La Costa, 760-538-1146. Music, blues and jazz.

The Hill Street Coffeehouse, 124 Coast Highway, Oceanside, 760-746-0863. Thursday, 7 p.m. to 11 p.m., open mike. Saturday, 7:30 p.m., *Chris Clark*, folk.

Kaminski Park Sports Bar and Grill, 12733 Power Road, Poway, 619-748-7296. Friday and Saturday, *Impassio*, classic, rock and roll.

La Costa Coffee Roasting Co., 1965 US 101, Costa Mesa, 949-266-2288. La Costa, 760-538-1146. Music, blues and jazz.

to 10 p.m., Friday, *Cherwinia Defino*, contemporary classical. Saturday, 2:30 p.m., *Chuck Perrin*, acoustic. 5 p.m. to 8 p.m., *Chuck Perrin*.

The Metaphor Coffeehouse, 714 East Second Avenue, Escondido, 760-848-8888. Thursday, call club for information. Friday, *Britany's Garden*, alternative. Saturday, *Simple Creature*, alternative rock. Monday, open mike. Tuesday, *Jed and Company*, pop. Wednesday, open mike.

Moby's Coffeehouse, 12222 Poway Road, Poway, 619-446-5580. 11 p.m. acoustic folk, open mike.

Miracles Cafe, 1915 San Elm Avenue, LaJolla, 760-943-7924. Friday, 7:30 p.m., *Richard* in *Club*, jazz. Saturday, 7:30 p.m., *John Foundation*, contemporary. 10 p.m. to 1 p.m., *John*, folk.

JEWEL

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Kings Gipsy Kings Gipsy

SUNDAY JUNE 6 • 8:00PM

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MÖTLEY CRÜE & SCORPIONS FRIDAY AUGUST 6

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WEDNESDAY JULY 14 **COMEDY SHOWCASE**

WEDNESDAY JULY 21 **COMEDY SHOWCASE**

WEDNESDAY JULY 28 **COMEDY SHOWCASE**

WEDNESDAY AUGUST 4 **COMEDY SHOWCASE**

WEDNESDAY AUGUST 11 **COMEDY SHOWCASE**

WEDNESDAY AUGUST 18 **COMEDY SHOWCASE**

WEDNESDAY AUGUST 25 **COMEDY SHOWCASE**

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WEDNESDAY NOVEMBER 10 **COMEDY SHOWCASE**

WEDNESDAY NOVEMBER 17 **COMEDY SHOWCASE**

WEDNESDAY NOVEMBER 24 **COMEDY SHOWCASE**

WEDNESDAY DECEMBER 1 **COMEDY SHOWCASE**

WEDNESDAY DECEMBER 8 **COMEDY SHOWCASE**

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X-Fest June 10

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"Summer Kickoff" June 10

Pat Benatar June 15

Hall & Oates June 23

Bob Dylan June 25

Paul Simon June 25

Santana/Mana July 6 & 8

LILITH FAIR July 6

Go-Gos July 11

Steve Winwood July 25

Mötley Crüe August 6

Tom Petty August 18

NEIL DIAMOND July 31

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SATURDAY JUNE 5 **TIM MAGLIONE**

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SATURDAY JUNE 12 **GILBERT CASTELLANOS**

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Calendar
MUSIC SCENE

Macho Markings, 1025 West San Marcos Boulevard, San Marcos, 760-744-2112. Friday, 7:30 pm to 10:30 pm. Carl Johnson, Jeff Rock.

Holly Holcomb's Spurns Bar, 1270 Main Street, Ramona, 760-759-5594. Friday and Saturday, 7:30-9:00 PM. Classic rock, blues, and country.

The Naked Bear, 520 Hacienda (near I-15) in the Food for Less shopping center, Vista, 760-619-5282. Friday, 8 pm, Craig Surman, folk.

Neptune Bar and Grill, 500 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, 7 pm to 10 pm, the Coastal Union big band, swing. Friday, 6 pm to 9 pm, Todd Strum and the Fat Tones, blues, 10 pm, the Revolution, reggae. Saturday, 8 pm to midnight, Cliff Stern, blues and jazz. Sunday, Rock on repeat, salsa, and merengue. Monday, 8 pm, Jay Roy and Eagle Four, country. Tuesday, 6 pm to 8 pm, Rick Ross.

The Palmier Humana Lodge, 22228 Casselton Road, San Palmar, 760-742-8744. Saturday, Nine Express, country.

The Balmain, 755 Balmain Drive, Carlsbad, 760-931-1122. Friday & Sat. 10 to 10 pm, the Bandwagon Boys, pop. Saturday, 5:30 pm to 8:30 pm, Terry Linsky, South American guitarist.

Ready Jumbo Big Spins Lodge, 12217 Old Potrero Road, Peveny, 619-748-1617. All music & country. Friday and Saturday, Hill Country.

Roasting Plant Coffee and Cafe, 3820 Valley Center Drive (Carmel Valley Road exit), Del Mar, 619-753-6777. Thursday, 7 pm, Ri 4, jazz. acoustic folk. Saturday, Paul Nichols, acoustic folk. Wednesday, Bob Silmon, acoustic.

Rockin' Bala Lobster, 1020 West San Marcos Boulevard, San Marcos, 760-744-7500. Friday and Saturday, 7 pm to 10 pm, *Heartland*, classic rock and roll.

San Luis Rey Downs, 31474 Club Drive, Bonull, 760-758-7962. Friday, live country. Saturday, 7:30 pm, the Credit Union, swing.

The Southern Cafe, 3678 Carlsbad Boulevard, Carlsbad, 760-729-8561. Thursday and Tuesday, 6 pm to 10 pm, the Austin Brothers, acoustic. Friday, the Good Chica, alternative. Saturday, Papa Wheelie, rock. Sunday, 6 pm to 10 pm, Citrus, rhythm and blues. Monday, 7 pm, Dave Howard,

acoustic. Wednesday, the All-Right Flyers, swing.

SoCal, 1790 Via de Valle, Del Mar, 619-236-9944. Thursday and Saturday, 7 pm to 11 pm, live. Sunday, contemporary, classic and original.

Surf N' Shake, 123 West Plaza Street (Loma Santa to and Highway 101), Solana Beach, 619-756-6784. Friday, *Playstyle*, alternative rock. Saturday, the Kato Brothers, slide, rock. Sunday, 5 pm to 9 pm, Semis and Paulinho, reggae.

Terrapin Grille (inside the Hilton-La Jolla Torrey Pines), 10950 North Torrey Pines Road, Del Mar, 619-430-4671. All music, jazz. Thursday, Slip Away, Friday, Ben Folds. Saturday, Hank Factor, Sunday, Skip Ayrton and Kristin Korb, Monday, Ben Folds. Tuesday and Wednesday, call club for information.

Tournaement of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 760-438-9111. Friday, *Ames*, groove, dance music. Saturday, Motai, pop.

Beaches

Bardot Bar and Grill, the San Diego Paradise Point Resort, 1604 West Vacation Road, Pacific Beach, 619-774-6630. Saturday and Sunday, 3 pm to 7 pm, the Beaches Republic, reggae.

Bilal McKim, 7100 Garnet Avenue, Pacific Beach, 619-489-7144. Thursday, *Silvester Magy* and *Jay Bowen*. Friday, *Red Pacific*. Saturday, the *8-100* Fingers, Latin jazz. Sunday, *Big Mountain*, reggae. Monday, the *Camel* Bar, Tuesday, open blues jam featuring *Austin Peznan*. Wednesday, *Heart* live, rock.

Canon Bar and Grill, 3169 Ocean Front Walk, Mission Beach, 619-488-1786. Friday, *Common Sense*, reggae, with *Crave*, alternative. Tuesday, *The Spot*, Average for the *Handy*. Wednesday, *Alto*, alternative.

Cancelled Bar, at the Caramoran Hotel, 9999 Mission Boulevard, Mission Beach, 619-488-1081. Thursday, 10 pm, *Freeway*. Friday, 9:30 pm, *Jazz*, Thursday and the *Blues*. Saturday, 10 pm, *Freeway*. Sunday, 9:30 pm, *Rock*, classic rock. Wednesday, 9:30 pm, *Lump*, *Smith* and *Her*. *Real* *Hot* *Sal*, *Lick*, *Jump*, *Blues*.

Chateau Orleans, 626 Torrey Pines Street, Pacific Beach, 488-6744. Thursday, *Tomcat*, Courtney and the *Blues*. Friday, *The Dog*, 4479 Evert Street, Pacific Beach, 619-381-0148. Friday and Saturday, live rock, and funk.

Dreamer, 2228 Bacon Street, Ocean Beach, 619-222-8191. Thursday, *Fat*, *Chino* and *Frank*. *Blues*, *Alternative*, *Net*, *Jack*, *Silver*. *Fun*, *Yip*, *South*, *Old*, *Revol*, and the *Experiments*, *alternative*, *rock*.

Hilton Hotel, 1775 San Mission Boulevard, Mission Beach, 619-276-4010. Thursday, the *Red* *Grill*, Friday, *Bar*, *Monday*, contemporary. Saturday, call club for information.

Jazz Joe's Collections, 401 Newport Avenue, Ocean Beach, 619-521-0506. Thursday, the *Carol* *Ann*, *Band*, rock. Friday, *Justin*, *Edwards*, Saturday, 8 pm, the *Wep*, *Phonix*, (C) *Red*, *Part*, with *Central* *Club* and *Cong*, *Pop* and the *Traded* *Steps*, *alternative*. Sunday, *Pat*, *Amos*, acoustic. Wednesday, *Los*, *Sand*, acoustic, folk.

Javelinas, 4138 Cass Street, Pacific Beach, 619-483-8053. Tuesday, 8 pm to 10:30 pm, open stage. Friday, *Tim* and *Fat*, acoustic.

La Valencia Hotel, 1432 Prospect Street, La Jolla, 619-454-0771. Thursday and Sunday through Wednesday, 6 pm to 10 pm, *Barry*, *Lewis*, piano. Friday and Saturday, 7:30 pm to 11:30 pm, *Leviticus*, contemporary.

Uma Laul Grill, (in the Costa Verde Center, L.T.C.), 1670 Genesee Avenue, La Jolla, 619-558-2434. Thursday, *Big* *Daddy* and the *Man*, *Yokohama*, jazz. Friday, *Bob*, *Ad*, *Gu*, *Latin*. Saturday, *Little*, *Jays* and the *Night* *Couriers*, jazz. Tuesday, *Carroll*, *Big* *Tom*, jazz. Wednesday, *Colby*, *Carroll*, *Tom*, jazz.

The Living Room, 1018 Bonaventura, Point Loma, 619-222-6852. Saturday, *Kenny*, folk, rock.

Melissa's Bar and Grill, 700 La Jolla Village Way, La Jolla, 619-439-7311. Thursday, Friday, and Saturday, live jazz and blues.

Piano Bar, Sunday, Tuesday, and Wednesday, 7 pm to 11 pm.

Woodedglen, 832 Cornwell Avenue, Pacific Beach, 619-481-6550. Thursday, *NO*, reggae. Friday, the *Bill*, *Magee*, *Blues*, *Band*, blues. Saturday, the *Travis*, *Blues*, *Band*, folk.

Old Venise Cafe, 2910 Canon Street, Point Loma, 619-222-5888. Friday, call club for information. Saturday, *Tomcat*, *Courtney* and the *Blues* *Quartet*.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach, 619-272-7278. Call club for information.

Panhandle Cafe, 3145 Bonaventura Street, Point Loma, 619-224-2491. Saturday, 8 pm to 10 pm, the *Love*, *Jazz*, *Quartet*.

3 pm to 7 pm, the *Blues* *Republic*, reggae.

Blind Melon, 7100 Garnet Avenue, Pacific Beach, 619-489-7144. Thursday, *Silvester*, *Magy* and *Jay* *Bowen*. Friday, *Red*, *Pacific*. Saturday, the *8-100* *Fingers*, Latin jazz. Sunday, *Big* *Mountain*, reggae. Monday, the *Camel* *Bar*, Tuesday, open blues jam featuring *Austin* *Peznan*. Wednesday, *Heart* *live*, rock.

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Calendar
MUSIC SCENE

Frankie Carter and Tea, 767 Grand Avenue, La Jolla, 619-454-4433, Saturday, 8 pm to 10 pm, African soul funk.

Rubato, 5660 La Jolla Road, La Jolla, 619-551-8610, Thursday, Friday, and Saturday, live blues and jazz.

Schlossers Bar & Grill, 919 Torrey Pines Road, Pacific Beach, 619-272-2788, Music is alternative rock, Thursday, 12:30 pm to 2:30 pm, Friday, the 5.

OKC Horses, the Kernal, and Special Ed, Tuesday, *Duel 7*.
Maestros Bar and Grill, Redwood Hotel, 1399 Holiday Court, La Jolla, 619-453-5598, Thursday, Friday, and Wednesday, 7 pm to 11 pm, James Crotoge, piano bar, Friday and Saturday, 7:30 pm to 11:30 pm, Jack Patrick, piano bar.

Tiki House, 1152 Canyon Avenue, Pacific Beach, 619-273-9734, Thursday, call club for information. Friday, *Andy Star and the Arctic Circle*. Blue Room, Saturday, *the Minors*. Main Room, Sunday, Chris Kelly's open acoustic, night. Wednesday, *Scottie Bunn and the Fat Trenchers*.

Winnam, 1921 Bacon Street, Ocean Beach, 619-222-8622, Thursday, *Top of the Hill*, rock, Friday, *Slightly Stoopid*, alternative, Saturday, *The Wier*, Manday, Choking grooves, funk, soul, funk, and the Seawards, and *Mad Gay*. On rock, Monday, *the Hives*, *Wentz Band*, rock, Tuesday, *the Roots*, rock, Wednesday, *the Roots*, rock, Thursday, *the Roots*, rock, Friday, *the Roots*, rock, Saturday, *the Roots*, rock, Sunday, *the Roots*, rock.

The Bahia Belle Cruise, the Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 619-539-7779, Departure, Monday, 8 pm, Tuesday, 8 pm, Wednesday, 8 pm, Thursday, 8 pm, Friday, 8 pm, Saturday, 8 pm, Sunday, 8 pm.

Blurred Vision Pub, 5617 Balboa Avenue, Claremont, 619-279-2033.

Thursday, Friday, and Saturday, Torrey Pines, 619-551-8610, Thursday, *Top of the Hill*, rock, Friday, *Slightly Stoopid*, alternative, Saturday, *The Wier*, Manday, Choking grooves, funk, soul, funk, and the Seawards, and *Mad Gay*. On rock, Monday, *the Hives*, *Wentz Band*, rock, Tuesday, *the Roots*, rock, Wednesday, *the Roots*, rock, Thursday, *the Roots*, rock, Friday, *the Roots*, rock, Saturday, *the Roots*, rock, Sunday, *the Roots*, rock.

Rock by Brick, 1130 Boston Avenue, Bay Park, 619-279-2417, All music is rock/alternative, Friday, *Rock by Brick*, 6:30 pm, Friday, *Rock by Brick*, 6:30 pm, Saturday, *Rock by Brick*, 6:30 pm, Sunday, *Rock by Brick*, 6:30 pm.

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JULY 4, NOON TO 9:00 PM. \$25 IN ADVANCE - \$30 DAY OF SHOW - ENCLOSED FAIR ADMISSION

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MARIACHI SAN DIEGO
SOL DE AMERICA

GTE WIRELESS presents
Humphrey's CONCERTS BY THE BAY

Acoustic Alchemy with special guest: Laura Chandler Thursday, June 3

Mary Chapin Carpenter with special guests: Soles Friday, June 4

Shawn Colvin (solo acoustic) with special guest: Cate Curtis Monday, June 7

Chris Isaak with special guest: Yvette Monday & Tuesday, July 5 & 6 • 8:00

The Robert Cray Band with special guest: The Only One on Stage Sunday, August 1 • 7:30

The Mavericks Monday, August 9 • 7:30

Box Scissors Tuesday & Wednesday, August 10 & 11 • 7:30

Al Jarreau with special guest: Gabe Sabo Thursday, August 12 • 7:30

America Friday, August 14 • 7:30

David Benoit / Rick Braun Saturday, August 15 • 7:30

Lyle Lovett Sunday, August 16 • 8:00

Spyro Gyra / Chuck Margolis Wednesday, August 11 • 7:00 & 9:00

Paula Poundstone Thursday, August 12 • 8:00

Ambrosia / Gary Wright / Collin Hay Friday, August 13 • 7:00 & 9:00

Neville Brothers / Little Feat Saturday, August 14 • 7:00

Ann & Nancy Wilson of Heart (on evening of acoustic: Heart Band) Thursday, August 10 • 8:00

Yankee Shepherd (solo acoustic) Friday, August 11 • 7:30

Stanz & Farah Saturday, August 12 • 8:00

Fourplay featuring Ray Camen, Bob James, Freddie Hubbard & Henry Mancini Wednesday, August 11 • 8:00

Stacy Winwood Thursday, August 12 • 7:30

Nick Springfield Friday, August 13 • 8:00

Tom Jones Saturday, August 14 • 8:00

Will Downing & Gerald Alright Monday, August 16 • 8:00

Donna Summer Tuesday, August 17 • 8:00

Pat Benatar Tuesday, June 15

Richard Elliot with special guests: The Braxton Brothers Thursday, June 10

Richard Elliot with special guests: Big Bad John & The New Animals Sunday, July 11 • 7:30

John Lee Hooker with special guests: Big Bad John & The New Animals Sunday, July 11 • 7:30

Vince Gill Tuesday, July 13 • 7:00 & 9:00

Righteous Brothers Thursday, July 15 • 8:00

Tower of Power Friday, July 16 • 8:00

Cowboy Junkies with special guest: Paul Brand Sunday, July 18 • 7:00

Manhattan Transfer Monday, July 19 • 8:00

Southside Johnny & the Asbury Jukes Tuesday, July 20 • 8:00

70s Soul Jam featuring: Stylistics, Dramatics, Ch-Lines, Debonco, Cafe 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 Saturday, June 19 • 7:30

Jerry Jeff Walker Sunday, June 20 • 8:00

Dwight Yoakam Wednesday, July 14 • 7:30

Joan Armatrading with special guest: Barbara Barak Thursday, July 15 • 7:30

Peter, Paul & Mary Friday, July 30 • 8:00

Jim Brickman Sunday, June 27 • 7:30

Ottmar Liebert & Luna Negra XL Tuesday, June 22 • 8:00

Humphrey's Concert Line (619) 523-1010
E-Mail: concertline@hwy.com
Website: www.hwy.com/concertline
* Tickets required for all ages
* Reservations valid
* Dates subject to change or cancellation
* Humphrey's Box Office Hours: Monday-Saturday, 11:00 am-6:30 pm

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JUNE 1999

WWW.BRICKER.COM
Calendar
MUSIC SCENE

Head Center, Head 11
Up/Inkerman Express, 7610 Center
Drive, Mission Valley. 619-296-5242

Saturday, 7:30 pm to 10:30 pm, Carl
Johnson, soft rock
Humphrey's High Moon Inn, 2241
Shaw Island Drive, Valley Head
619-224-9377 • The Cavalliere
Live-act! Thursday, Quiet Storm, Urban
and jazz, Friday, Joe Satriani, Eric
Santander, Candy Kane and the
Santander, Armand, soul and funk.

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THE CANCELLED
The can be replaced at point
of purchase for full value
...PURE NOODLE

FRIDAY JUNE 4
THE LITTLE AGCIG TUBE
BACK IN BLACK
Pat Stinson "Copy" - "New Year"
Anthony Ford "Alice Cooper" - Johnny Edwards - Sean Crosby
VIOLENT MOOD SWING • RESIN

SAT JUNE 5
POP • SKINBAG
SPEAK NO EVIL • ESTABROOKS MURT

THURSDAY JUNE 5
CRYWOLF • RAMBIS

WED JUNE 6
Rock 102.1 presents
LOUDMOUTH
with
13-A • NEW AMERICAN SHAME
CLUSTERPUNK

THURSDAY JUNE 10
102.1 presents
PAPA VEGAS • FIVECROWN

FRIDAY JUNE 11
JGB
with special band members
MELVIN SEALS • GLORIA JONES

SAT JUNE 12
Alex & Brody Band
DROWN • 13-A • ULTRASPAK
20 DEAD FLOWER CHILDREN • LIFE HATES ME

SUN JUNE 13
GRIP INC.
Featuring Dave Lortz, formerly of Sawyer
NEVADORE
TEA-BAG • EPITAPH

THURSDAY JUNE 15
CIBO MATTO
IMPERIAL TEEN • OPTICALLY YOURS

WED JUNE 16
THE JASON BONHAM BAND
with
FITH • FKA

FRI JUNE 18
DJ MARK FARINA
MUSHROOM JAZZ II
with DJ MOZY • DJ RICH LEO

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San Felix & the Katz
The Bordones
The Method 51
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Sonicity, Betty and Carl Blue,
sonicity, Tuesday, Four Way Street,
sonicity, Wednesday, the Red Maple
Rhin Road
Concerts by the Bay: Thursday,
8 pm, Atomic Adrenaline and Linn
Chandler, Friday, 7:30 pm, Viny
Clayton, Saturday and Sun, Monday,
7:30 pm, Shanté, California Gate
Carnet, acoustic, 5:00
The Imperial Room, 505 Kalmia
Street, San Diego, 619-734-1025,
Wednesday through Saturday, John La
Rocca, dance music
La Cabana, 3873 Mission Center
Road, Mission Valley, 291-8633
Saturday, live music, call club for
information
In-Studio, 2233 E. Capon Boulevard,
San Diego, 619-796-2101, Wednesday,
8 pm to 10 pm, workshophouse
with the San Diego Concert Jazz Band

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Tonight Thursday June 3rd
Los Angeles' Greatest Independent
Detour Posse
L.A.'s Smokin' Rogge Band
and special
guests **PEPPA** these Garage Superstars...
Funk! These Kings!

Friday June 4th
3 Style • X-ray & Rich E. Rich present
Club Deviate
with MC Devon Scott, TRI-G
& Big Daddy hostin' the Mic

Saturday June 5th
Scholar & Vegas present
360 The Flip Side
DJ's: Jon Bishop, Kimball Collins,
Utopia, Joey Jimenez, Naphthal,
Derek King, Mike Orozco...
aint it great!

Wednesday June 9th
National Pioneer
Speak Easy
with DJ's:
Mites Miada, Phil-Aye, Barry
Weaver, Ryan & Duane

Friday June 11th
From the Creators of Narnia, Future World, Bionic,
Motorboax & Taboo...welcomes you to the
Bleauve Manor
with Super DJ Micro
DJ's: Richard Young, Barry Weaver
Plus San Diego's Best: **Spin-Stamp**
Jon E. This, Greg X Cook, Pat & Arton

La Jolla Marriott, 4241 La Jolla
Village Drive, La Jolla, 619-587-1114
Chickens East, Sun Day, 5:30 pm,
vibe, overage, and 4:30 the
Jenat's Cakeshop, 3347 Adams
Avenue, Normal Heights, 619-292-
0417, Thursday, 8 pm, Fred Adams,
musical folk, Saturday, 9 pm, A E
Stage, rock, Monday, 8 pm to
11 pm, open mike, Tuesday, 8 pm,
Kipp Merit, vintage rock, Wednesday,
8 pm, Global Cooling jazz
The Living Room, 3905 E! Open
Boulevard, College Area, 619-286-
8434, Saturday, 8 pm to 11 pm, Mike
Nelson, acoustic
The Living Room, 1417 University
Avenue, Hillcrest, 619-295-7911
Saturday, the Night 6:00-8:00
Mix, 3671 Fifth Avenue, Hillcrest,
619-299-4499, All performances begin
at 7 pm. All music is jazz, Thursday,
Cool Blue, jazz 11:00, Friday, Kinky

Belly Up
148 South Cochen Avenue, Solana Beach

Thurs., June 3,
8:30 pm
ECOLOGINE CRUSH
and guests **Beasthead Superbee**

Fri., June 4,
9:15 pm
One of Holland's leading bands
THE SAW DOCTORS
and guests **YOO CYRINAL TO CITY**

Sat., June 5,
9:15 pm
THE STRINGER KINGS, 5:30-8:00 pm
Back by demand... with the guitar of the Time, the bass
player from the TS Body Court Rock Jam, and the
band's new player and Johnny Robert drummer
GOLEASH
and guests
West Coast Pin-ups, 5-8 pm

Sun., June 6,
5-10 pm
"Swing into Summer"
A benefit for Foundation to Advance Music Education
BIG TIME OPERATOR
with **THE BOB BAND** and
JAZZ HALL OF FAME ORCHESTRA

Mon., June 7,
9 pm
Palace Productions presents
MAMIE MONDAYS
with **DJ SCOTT MARTIN**

Tues., June 8,
9 pm
NEIGHBORHOOD WATCH
VERTIBOUL • BRAX
FIVECROWN • IAN SANDWICH

Wed., June 9,
8 pm
"Pure jamming goodness"
PURE NOODLE
"Why Not Wednesdays"
The Flat Belts, 5:30-8 pm

Thurs., June 10,
10:00-1:00 hours and later, many of the local famen
8 pm
POWERTHUD
and guests

Fri., June 10,
9-11:30 pm
THE MIGHTY DIAMONDS
and guests

BOOKING
Chicago 15, June 13 • Wild Child, June 17
The Pedalists, June 19 • Dave Walsling, June 26
The Young Builders, July 9 & 10 • Boonie Ham, July 14
The Samples, July 15 • Thrax & the Maytalls, July 27
Super Diamond, July 30 & 31
Burning Spear with Luciano, Aug. 17 & 18

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Smith, jazz pianist
The Merena Club, 1395 Morning
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Jazz Orchestra
The Nevada Inn, 115 Nevada Road,
San Carlos, 619-460-1730, Thursday,
Friday, and Saturday, live rock and
roll
O'Connell's Pub and Nightclub,
1310 Montana Boulevard, Bay Park,
619-276-5637, Friday, Formal
Country and the Urban Exotic, Sat-
urday, Empty Bottle, alternative
rock
The Club Seat, 3273 Adams Avenue,
Normal Heights, 619-284-6594, All
performances are 9 pm to 1 am,
Friday and Saturday, Joe Brown, Irish
folk, Monday, the Steamers,
alternative, Saturday, Dren

BAR GRILL
DOORS OPEN @ 8 PM MOST SHOWS

COMMON SENSE
with special guests **GROW**
Friday, June 4

Saturday, June 5
619 & METROPOLIS PRODUCTIONS
MAKING SOUNDS
SATURDAY NIGHT FEVER
ROOM 1: HOTTEST 70s DISCO DJ RYAN SOMERS
ROOM 2: HIP-HOP & HOUSE WITH WEEKLY GUEST DJ
RIPR: 619-493-0221

OCEANFRONT OUTDOOR DINING
FROM OUR ROOFTOP DECK
SUNSET VIEWS AND GOOD BREWS
ROCKY MONY WINE SERVICE
Friday, June 5
THE SPIES • AVERAGE JOE
BLUE ORANGE
THE BRANDY ALEXANDERS

Thursday, June 10
HUMBERTILL • GROOVEYARD
ROBOT • BK
PEANUTS & CHROME

Friday, June 11
CLYDEBORNE

Friday, June 11
ALL AGES SHOWING
ESTR BROOKS HURT
FOUR O'CLOCK FRIDAY
VOICE OF REASON • PLANET 7
METHOD

Friday, June 11
Cheap Trick
DOVEVALE JOINT

Wednesday, June 16
AGUA DULCE

Thursday, June 17
MOWER • JEDI SEX TRIK
JUST BECAUSE • THE MICE • BRAX

Friday, June 18
ATOMIC & PUNKS
WIN HALER TRIBUTE BAND
TRIP THE PLANET • FITH

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When's the last time you had SETS in your car?

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Listen. We're SETS 102FM. Well, to be exact, 102.1FM. And we play the kind of rock music variety that makes people want to go all the way with us. Classic rock from artists like Talking Heads and U2. Contemporary rock from people like Sheryl Crow and the ever-so-Bare Naked Ladies. Fresh Tracks, Concert Cuts and Deeper Album Tracks. Plus, just for the fun of it, we mix in the best of blues, reggae, acoustic and local music.

Real rock music variety. It's why you'll always make out better with SETS in your car.

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We give good music in a variety of ways.

JUN 1999

DANCE MUSIC

STEAKS...

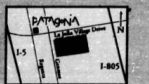
MONDAY THROUGH FRIDAY 5:00 PM - 10:00 PM
SATURDAY 11:00 AM - 10:00 PM

NEW LUNCH & HAPPY HOUR MENUS
Live Entertainment
Thursday Through Saturday
7:00 pm to 1:00 am

THURSDAY, JUNE 3:
Pablo Mendez & Charanga Latina
Hot Cuban Salsa • 7-11 pm

FRIDAY, JUNE 4:
Tango Show
Monica & Jorge Visconti
7:15 pm & 9:15 pm
Calebríes
8:30 pm-1 am

SATURDAY, JUNE 5:
Tango Show
Monica & Jorge Visconti
7:15 pm & 9:15 pm
Pablo Mendez & Charanga Latina
Hot Cuban Salsa • 8:30 pm-1:00 am



Jazz never tasted this good!

Spellbinding Asian-Fusion Cuisine

Caramelized Shrimp Succulent jumbo prawns pan-seared and caramelized with our own oriental-style barbecue sauce.

Beef Tenderloin Castellanos Stuffed with montecat cheese, roasted red peppers and mushroom duxell. Served with stir-fried vegetables and balsamic red wine sauce.

Grilled Vegetable Napoleon Layers of grilled portabella mushroom, zucchini, red and yellow peppers, gingered points and red onion with roasted tomato coulis and grilled asparagus.

Fresh Berry Shortcake A seasonal berry cobbler topped with fresh seasonal berries and homemade whipped cream. Served with mango sorbet.

Warm Chocolate Truffle Cake Rich chocolate cake with a melted truffle center served with coconut gelato.



Lunch Monday-Friday
Dinner Monday-Saturday
Live Jazz Tuesday-Saturday
619-558-2434
Costa Verde Center • UTC

Jazz Club

Thursday • 8 pm-12 am
BLUES
Big Daddy and the Moneyshakers

Friday • 8 pm-12 am
Robin Adler Quartet

Saturday • 8 pm-12 am
Little Chris and the Night Crawlers

Tuesday • 6-10 pm
HAPPY HOUR ALL NIGHT
Gunnar Biggs Trio

Wednesday • 6-10 pm
Gilbert Castellanos Trio

HAPPY HOUR
MON-FRI 4-7 PM
HALF PRICE BEER MENU
\$3 WINE, CALL BY BEER

Calendar MUSIC SCENE

Wednesday, Gregory Page and Frank Ferreri, acoustic.

Pat Jarry's 3147 Waring Road, Allied Gardens, 619-286-7873. Friday, Guy at V&B, blues, rock. Saturday, Pomeroy Approach, classic rock and swing.

Patagonia Bar & Grill, 4170 La Jolla Village Drive, (Corner of Regatta Road next to La Jolla Marriott). La Jolla, 619-657-0602. Thursday, 6-10 pm. midnight. Live Latin music. Friday and Saturday, 7:30 pm and 9:30 pm. Jorge and Monica Visconti, tango show.

Pelican Pub, 7828 Broadway, Lemon Grove, 619-460-8040. Monday, Uncle John's Big Red Band. Blues jam.

Pappy's Sport Bar and Grill, 7096 Amador Street, San Diego, 619-571-0296. Friday and Saturday, live classic rock and roll.

The Rocket, at VASA Hall, 3094 El Cajon Boulevard, San Diego, 619-447-7247. Saturday, the Zor Sax Revue. Tuesday, Doug McLean's Jammer's Revue. Big band, swing, jump blues, and rockabilly.

Raise O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7848. Friday, the Green Cats, rock and roll. Saturday, Lady Star and the Rustic. Live Blues Band.

Shore Barbeque, 3039 El Cajon Boulevard (1/2 block east of 70th Street), College Area, 619-463-2283. Thursday, 9 pm. Club of Soul, soul, jazz, and funk. Friday, Grove Alternative, Saturday, Gene Warren, pop. Tuesday and Wednesday, 4 pm to 8 pm, Charlie Brown, classic rock.

The Lee's Lounge, 3302 Nease Street (at Mirana Boulevard), Bay Park, 619-542-1462. Thursday, Kenny Dore and the Homebuilders with Hair Red. Liveable. Friday, Powerfunk, rock. Saturday, Mamba Merengues and Claret. Latin dance. Sunday, 9 pm, the Alchem Street Spunkers, rockabilly. Wednesday, the Rational Sons of Johnny Cash and the Scream, rockabilly.

Top of the Cone, 1216 Prospect Avenue, La Jolla, 619-458-7279. Friday and Saturday, 7:30 pm, Mary Poppins, contemporary.

Tutti Mare, 4365 Executive Drive, La Jolla. (Golden Triangle area), 619-597-1184. Monday, 6-10 pm, American string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Yule Jazz Quartet. Live jazz.

Twojo Tea and Coffee Company, 4707 York Boulevard, University Heights, 619-596-0616. All performances are acoustic, live unless otherwise noted. Thursday, 8:30 pm, New Talent Showcase hosted by Colton Chiswick. Friday, Gregory Page and the Bridget Joyce Band. Saturday, David Davidson and Gabe Bergstein. Flamenco show. Sunday, 4:30 pm, the Colton Ensemble. Wednesday, 7:30 pm, open mike with Jeff Berkley.

The Warehouse, 10789 Terraviva Boulevard, San Diego, 619-560-6677. Thursday and Wednesday, Ray Campbell. Friday and Saturday, 8:30 pm, Ray and Laila. Contemporary, Monday, 7 pm, Jo Pomeroy.

Downtown
Amer Ballroom, 1400 Kettner Boulevard, San Diego, 619-239-1196. Saturday, 8 pm to midnight, the 147 Team, dance music.

The Bayou Bar and Grill, 123 Market Street, downtown, 619-536-8142. Friday and Saturday, call for live performance.

Blitzery Stone Pub, 907 E. 16th Avenue, downtown, 619-571-8719. Thursday, Saturday, the Funky Jam Band. Live jazz. Friday and Saturday, call for live performance.

The Blue Turtles, 1117 Park Avenue, downtown, 619-231-7541. Call for live performance.

Buffalo Joe's, 600 E. 16th Avenue, downtown, 619-230-1638. Thursday, Friday, rock. Friday, no live performance. Saturday, the Funky Jam Band. Live jazz. Sunday, Willy Carroll and Ray Pomeroy. Monday, Jay Brown Band. Tuesday, Zed Sax Revue, jazz.

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Calendar
MUSIC SCENE

Wednesday, 12:15 and the Skywalkers

Calle Halle, 1704 India Street, downtown, 619-234-8287. Friday and Saturday, live music, call club for information.

The Cornish, 2901 Kettner Boulevard, midtown, 619-221-8122. All music to appreciate rock, blues, otherwise noted. Performer on stage at 8:30 pm. Tuesday, P.T. Silver 9:30 and Tuesday, Eric Burdon, Eric Burdon & The New Animals. Wednesday, 8:30 pm, The Real McKenzies. Thursday, 8:30 pm, The Real McKenzies. Friday, 8:30 pm, The Real McKenzies. Saturday, 8:30 pm, The Real McKenzies. Sunday, 8:30 pm, The Real McKenzies. Monday, 8:30 pm, The Real McKenzies. Tuesday, 8:30 pm, The Real McKenzies. Wednesday, 8:30 pm, The Real McKenzies. Thursday, 8:30 pm, The Real McKenzies. Friday, 8:30 pm, The Real McKenzies. Saturday, 8:30 pm, The Real McKenzies. Sunday, 8:30 pm, The Real McKenzies.

Crow's Jazz Bar, 802 1/2 4th Avenue, downtown, 619-233-4153. Thursday, Agnès B. Latin jazz. Friday and Saturday, James Latin jazz and Latin. Sunday, Roko Pali. Also Cuban Latin jazz. Monday, Cuban Fusion and Afro-cuban and Latin jazz. Tuesday, The Mighty Mighty Fall. Wednesday, the Jorge Linderos Quintet. Latin jazz.

Crow's Top Hat Bar and Grill, 802 1/2 4th Avenue, downtown, 619-233-4153. All music to appreciate of jazz unless otherwise noted. Thursday and Friday, the Mississippi Mudsharks. Saturday, call club for information. Sunday, the Roko Pali. Also, rockabilly, swing, Monday, Steve T. Tuesday, the Boogie Men. Wednesday, Fatty and the Boogie Men.

Crow Bar, 2812 Kettner Boulevard, midtown, 619-692-1880. Thursday, Empire alternative. Friday, Xoner. Saturday, Heavy Right Champaign, and the Ferguson alternative. Sunday, McPherson Street, Miles and Flashed Carnie alternative. Tuesday, Avenue Family alternative.

Duke's Grill and Spirits, 901 Fifth Avenue, downtown, 619-234-5554. Thursday and Wednesday, 4 pm to 11 pm. Friday and Saturday, 7 pm to 11 pm. Suburban of the Turnstones. pop/Top 40 piano.

Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-9100. Shows start at 8 pm unless otherwise noted. Thursday, Salsie Soul and Private Dismen, rock and roll. Friday, Hot Rod Livin', rockabilly. Saturday, the Sam Brothers, rock. Sunday, Heralo City alternative. Monday and Tuesday, the Soul Performers. Wednesday, Private Dismen.

Elk & B., 345 1/2 Street, downtown, 619-231-4343. Friday, 9 pm, Tarma, Mali, pop and Agnès B. Latin jazz. Saturday, 8 pm, Breton Wood and Brenda Holloway.

The Grape, 612 1/2 4th Avenue, downtown, 619-238-8010. Thursday, 7:30 pm, Friday, 8 pm, the Pugg. Class One featuring guitarist Pat Dennis, jazz.

Harmony on Fifth, 322 Fifth Avenue, downtown, 619-702-8848. Live jazz and blues nightly. Monday, Tanager Country and the Blue Dancers.

The Harmon Good Hotel, 111 Island Avenue, downtown, 619-744-1886. The Palace Bar. Friday, 8 pm to 11 pm, Jerry Malheur's jazz and blues.

Henry Lee's, 672 Fifth Avenue (corner of Fifth and G), downtown, 619-295-0123. Thursday, 9:45 pm, Funkomatic, funk, Afrobeat and blues. Friday, 9:45 pm, Malak, pop. Saturday, 9:45 pm, Eric Sed. pop/Top 40. Sunday, 7 pm, the Viewed. Live Quince, jazz/swing. Monday, 7 pm, Roger Smith and Personal Time, jazz. Tuesday, 7 pm to 11 pm, the Joe Martin Quartet, jazz/swing. Wednesday, 8:30 pm, Higher Ground, pop.

John Joint Cafe, 327 Fourth Avenue, downtown, 619-232-5041. All music is jazz on Thursdays, pop on Fridays, the Jason Robinson Quartet. Saturday, Tom Magliore and Friends, jazz.

The Laurel Restaurant and Bar, 305 Laurel Street (corner of Fifth and Laurel), downtown, 619-238-2222. All performances are 6:30 pm. Live jazz nightly featuring Art Johnson, Steve Smith, Joe Ataville, and Chris

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Calendar MUSIC SCENE

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Che Madrid, 771 Fifth Avenue, downtown, 619-537-0146. Thursday, 9:30pm. Friday, 10:00pm. Saturday, 11:00pm. Sunday, 12:00pm. Contemporary jazz and funk.

Palco de Solano, 318 E 4th Avenue, downtown, 619-233-8655. Thursday, 10:30pm. Friday, 11:00pm. Saturday, 12:00pm. Sunday, 1:00pm. Contemporary jazz and funk.

Papa Jack, 500 Fourth Avenue, downtown, 619-496-7212. Nightclub. Performance on stage at 9pm. Thursday, 10:00pm. Friday, 11:00pm. Saturday, 12:00pm. Sunday, 1:00pm. Contemporary jazz and funk.

Parade, 428 E Street, downtown, 619-233-8677. Thursday, the Big Muger Blue Band. Friday, Bill Meyer Blue Band. Saturday, Blue Highway. Sunday, Chiller and the Friends. Monday, Aid Lane Rock. Tuesday, Johnny Vito and the Blue Album. Wednesday, the Preservation Band.

The Pentagon, 756 Fifth Avenue, downtown. Nightly music, hip-hop.

Redfish, 711 Fifth Avenue, San Diego, 619-234-7226. Live jazz and blues night.

Sally's, 1 Marketplace (inside the Heart Regency), downtown, 619-232-1234. Sunday, 11:30 am to 3:30 pm. Live jazz.

Sevilla, 553 Fourth Avenue, downtown, 619-233-9979. Thursday, La Cacerolera live salsa. Sunday, Sunbird. Brazilian jazz. Monday, live Spanish rock. Tuesday, salsa band. Wednesday, live Spanish rock.

Tsunami Beach Club, 802 South Avenue, Catalina, 619-231-1190. Friday and Saturday, high-energy dance music. Wednesday, pop, R&B music.

U.S. Grant Hotel, 326 Broadway, downtown, 619-232-3321. Afternoon Tea. Thursday, Friday, and Saturday, Pop/Rock. Sunday, Contemporary. Tuesday and Wednesday, Mike Wolford jazz. Great Grill. Friday, R&B and the Red Hot, swingin' blues. Saturday, Junior Vail and Equinox Latin jazz.

The Whiskey Shack, 1055 Second Avenue, downtown, 619-238-1818. Thursday, 8 pm. Friday and Saturday, 8:30 pm, and Wednesday, 8 pm. Kristi Rickert, contemporary.

Workings, 1 Market Place, downtown. Inside the Heart Regency. 619-232-1234. All performances are from 9 pm to 12:30 am. Friday and Saturday, Rising Star.

The Wyndham Emerald Plaza, 400 West Broadway, downtown, 619-239-0000. The Sidetrack Lounge. Thursday and Wednesday, 5 pm to 7 pm. Joe Tomlinson, jazz. Friday and Saturday, 5 pm to 9 pm. Joe Tomlinson with Stella Haro, jazz duo.

South Bay/Coronado

The Butcher Shop, 156 Broadway, Chula Vista, 619-420-9440. Saturday, through Wednesday, 5 pm to midnight. Funky jazz.

Elmond, 7th & Highland, 773 Third Avenue, Chula Vista, 619-545-7323. All music, rock, R&B. Thursday, Friday, and Saturday, Latin. Sunday, rock and roll. Wednesday, Night Shift, rock.

Javel del Coronado, 1550 Orange Avenue, Coronado, 619-423-6611. Opened Terrace lounge. Thursday, 8:30 pm. Friday and Saturday, 9 pm. News, contemporary dance music.

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Janiva Magness Blues 9:30-1:30 am

SUNDAY 6/6
Tim Maglione Jazz (Brunch)
Kenji Yarbro Pop Solo 7-11 pm

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Tomcat Courtney Blues 7-11 pm
Blues Night Dancing from 7-11 pm

TUESDAY, 6/8
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<p>61. Jo Jo Zepko: The German-American Scavenger South Eastern: Tonyanna Cole Carli Adams: Lenny's Concerts Ray Root 62. One Finger on A Mine: Coco's Jazz Bar S/O Clock: Shredhouse To Cuts Colin Rooney: Co. 63. Mike Franklin: Tonyanna Cole, Lenny's Concerts, Ray Root 64. Mike Gentry: Coast Bar and Grill The Holly Gentry Quartet: The highest and Colby Park and Restaurant, Lenny's Jazz Bar 65. Mike Gentry: Lenny's Jazz Bar 66. Mike Gentry: Lenny's Jazz Bar 67. Mike Gentry: Lenny's Jazz Bar 68. Mike Gentry: Lenny's Jazz Bar 69. Mike Gentry: Lenny's Jazz Bar 70. Mike Gentry: Lenny's Jazz Bar 71. Mike Gentry: Lenny's Jazz Bar 72. Mike Gentry: Lenny's Jazz Bar 73. Mike Gentry: Lenny's Jazz Bar 74. Mike Gentry: Lenny's Jazz Bar 75. Mike Gentry: Lenny's Jazz Bar 76. Mike Gentry: Lenny's Jazz Bar</p>	<p>61. Levey Smith and Her Band: The Red-Hot Skillet Lickers 62. Peter Sauter: Lenny's Jazz Bar 63. Steve Sauter: Lenny's Jazz Bar 64. The Anthony Smith Trio: Lenny's Jazz Bar 65. Uncle Chris and the Night Conditions: Lenny's Jazz Bar 66. The Lenny's Jazz Quartet: Lenny's Jazz Bar 67. Mike Gentry: Lenny's Jazz Bar 68. Mike Gentry: Lenny's Jazz Bar 69. Mike Gentry: Lenny's Jazz Bar 70. Mike Gentry: Lenny's Jazz Bar 71. Mike Gentry: Lenny's Jazz Bar 72. Mike Gentry: Lenny's Jazz Bar 73. Mike Gentry: Lenny's Jazz Bar 74. Mike Gentry: Lenny's Jazz Bar 75. Mike Gentry: Lenny's Jazz Bar 76. Mike Gentry: Lenny's Jazz Bar</p>	<p>61. Levey Smith and Her Band: The Red-Hot Skillet Lickers 62. Peter Sauter: Lenny's Jazz Bar 63. Steve Sauter: Lenny's Jazz Bar 64. The Anthony Smith Trio: Lenny's Jazz Bar 65. Uncle Chris and the Night Conditions: Lenny's Jazz Bar 66. The Lenny's Jazz Quartet: Lenny's Jazz Bar 67. Mike Gentry: Lenny's Jazz Bar 68. Mike Gentry: Lenny's Jazz Bar 69. Mike Gentry: Lenny's Jazz Bar 70. Mike Gentry: Lenny's Jazz Bar 71. Mike Gentry: Lenny's Jazz Bar 72. Mike Gentry: Lenny's Jazz Bar 73. Mike Gentry: Lenny's Jazz Bar 74. Mike Gentry: Lenny's Jazz Bar 75. Mike Gentry: Lenny's Jazz Bar 76. Mike Gentry: Lenny's Jazz Bar</p>	<p>61. Levey Smith and Her Band: The Red-Hot Skillet Lickers 62. Peter Sauter: Lenny's Jazz Bar 63. Steve Sauter: Lenny's Jazz Bar 64. The Anthony Smith Trio: Lenny's Jazz Bar 65. Uncle Chris and the Night Conditions: Lenny's Jazz Bar 66. The Lenny's Jazz Quartet: Lenny's Jazz Bar 67. Mike Gentry: Lenny's Jazz Bar 68. Mike Gentry: Lenny's Jazz Bar 69. Mike Gentry: Lenny's Jazz Bar 70. Mike Gentry: Lenny's Jazz Bar 71. Mike Gentry: Lenny's Jazz Bar 72. Mike Gentry: Lenny's Jazz Bar 73. Mike Gentry: Lenny's Jazz Bar 74. Mike Gentry: Lenny's Jazz Bar 75. Mike Gentry: Lenny's Jazz Bar 76. Mike Gentry: Lenny's Jazz Bar</p>
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Frank Brennan: The Old Set
61. Frank Brennan: The Old Set
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The Sea Doctors, June 4, Body Up Town

61. The Sea Doctors: The Sea Doctors
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JUNE 1999

The Force Abates

It would be all too easy to scapegoat the cartoon character of Jar Jar Binks.

One of the benefits of waiting a couple of weeks and a couple of hundred million in box-office revenues before reviewing *Star Wars, Episode I: The Phantom Menace* is that it cured me of any inclination to feel sorry for George Lucas, poor little rich boy. My sharpest tilt in that direction came when, in between mid-

REVIEW
DUNCAN SHEPHERD

virtuoso of rhythm and tempo, could have learned so little from the master's example, could have turned out something so flat and inflexible in its staging, so hasty and inept in its action, so ponderous and monotonous in its pace, so slapdash and

seated-of-the-pants in its storytelling ("If we can't get the shield generator fixed, we'll be sitting ducks"), so sandy, dusty, drab, and dull in its image. Part of the problem may be that whatever Lucas once knew about directing, he has forgotten in the twenty-two years since he last traced his hand at it. But then, I never thought he knew all that much about it in the first place. Another, larger, part of the problem may be that there is some technical reason, outside my ken, for a director's hand to be tied behind his back when he depends so heavily on computer animation, when, in other words, what's in front of him on the set is only a fraction of what will eventually fill up the screen. Or if no technical reason, then maybe there's a mental reason. Maybe the mind-boggling possibilities of computer animation are too huge a distraction

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Star Wars, Episode I: The Phantom Menace

to leave room in conscious thought for any attention to little matters such as pacing, composition, color. To Lucas, or to his P.R. men at least, this mere distraction or actual impediment is not a bad thing, but a good thing, a thing to boast about. Trumpets the press kit: "Ninety-five percent of the frames in the film, encompass-

ing nearly 2,000 shots, employ digital work—more than tripling the great number of CG [computer-generated] shots ever generated [automatically] for a motion picture." The dime-store Halloween costumes that lent a certain charm to the original *Star Wars* are apparently now an embarrassment, an emblem of pauperism,

a signpost of the slums. Lucas would not be so fiercely embraced an American icon if he were not also a vulgarian. And perhaps the best way to make sense of this movie—as anything other than a money-making machine, I mean—is to view it as the farthest point of decadence in the evolution

of live action mixed with animation. The primitive "Out-of-the-Inkwell" series would be the seed. *Who Framed Roger Rabbit* would be the full flower; and the *Star Wars* series, or rather the first installment of the second *Star Wars* series, would be the overgrowth. Clattered, choked, strangled. What's more, it signals no sort of technological leap, but only the slow, inching, inescapable petrification of forces already in motion, forces at play during every TV commercial break: technology without taste.

The absence of that last attribute, it would be all too easy to scapegoat the cartoon character of Jar Jar Binks, whose name I did not learn until I saw the toy at the grocery store (I thought he was saying Ja Ja), with his physical amalgam of horse, duck, floppy-eared bunny, and shuffling Stepin Fetchit, and his baby-talk embellishments of pidgin English: "Who-aa-are-you-aa?" and "Me-aa-no think-aa" and "You-aa-in dooodoo this time." (To paraphrase Dorothy Parker on a not totally dissimilar occasion: Me-aa-wanna get my hair cut up.) It would be easy, that is, to haul Jar Jar before the bar and declare the case closed. And perhaps his disappearance from the earlier, but chronologically later, episodes means that we can look forward to the extinction of the entire Gungan race from the galaxy far, far away we can hope, anyway.

Justice, though, would demand that the whole mob of hideous and/or insipid confections be rounded up for prosecution: Watto, the jumbo bottom-heavy bumblebee on the planet Tatooine; the easy-come-easy-go sea monster; the leprous Federation dignitaries; the somnolent Lian Neeson (does anyone really care when he gets skewered?); the anarchistic Iwan McGregor, who we are supposed to believe will age into Alec Guinness; the cherubic, little sitcom towhead called Anakin (possible tribute, in allusion to his aviatorial skills, to the director of *Those Magnificent Men in Their Flying Machines*, Ken Annakin), who will grow up, it is foretold, to be Darth Vader; and the Satanic rock-star villain of unknown origin, with his red-and-black painted face, like some overzealous Portland Trailblazers fan, who can only guess is the titular Menace, and who lives by the principle that if two horns atop the

head are devilishly scary, eight will be four times scarier. Too money-laden, as I have said already, to be truly pitiful, the movie is nonetheless too pitiful to be truly loathsome.

As the instantaneous box-office results would indicate, there are two main types of people in the world: those who just couldn't wait to reacquaint themselves with *Arturo, Terepito, Yoda* (not to mention *Yoda-speak*: "Agree with you the council does" and "Your apprentice Skywalker will be"), *Jabba the Hutt*, the Force, the lightsabers, etc., and those who, like me, saw the original trilogy once each, and could not be bothered to re-see the reissues a couple of years ago. (To paraphrase Dorothy Parker in the more glib idiom of Yoda: Throw up I thought I would.) The first kind of person might not be troubled by the sameness between this new *Star Wars* and the old *Star Wars*, the sameness of the aerial action, the sameness of the swordfight action, the sameness of the final celebration, and so on. Nor might they be troubled by the loose ends, which were not much of an element in the old one, but which here hold out numerous assurances of further sequels (or prequels): "I will come back and free you, Mom, I promise."

These untroubled souls may even have learned to wave off such potential irritants with the magic wand of "myth." Myths, as we've all been taught, rears myth. Myths repeat. Myths change but little. Thus, what looks like a lack of invention, what looks like stale repetition, can be seen instead as positively "mythic." (If I myself find it difficult to foresee customers going back and back to *Episode I*, it must simply be that here again there are two types of people in the world: those who, in defiance of mountains of evidence, continue to overestimate the intelligence of the general public, and those who laugh all the way to the bank.) Prominent, if not paramount, in the legacy of the *Star Wars* series is this self-consciousness about myth, this nodding acquaintance with Joseph

Campbell and C.G. Jung, this bumping-up-of-academism-over-imagination. In practical terms the upshot has been stuff like *Krali, Dune, Legend, Ladyhawke, Labyrinth*, the Lucas-produced *Indiana Jones and the Last Crusade, Highlander, Waterworld, The Postman*, or in short, some of the silliest movies of the generation. (Some, not many, smarter ones as well: *The Road Warrior* and *The Terminator*.) John Boorman's *Zardoz*, which predates *Star Wars* by several years, matched mythic self-consciousness with narrative imagination, and was not about to start any trends. But myth, whatever else its function, was never meant to sanction triteness and laziness in the movie industry. Myth, more simply, is no substitute for story.

The Thirteenth Floor is by comparison a respectable piece of science fiction, although coming so close on the heels of *The Matrix, Existenz*, and the Spanish *Open Your Eyes*, it tends to show up the limits of the virtual-reality topic. The big idea here, both of which can be found in one or another of those predecessors, are that what we accept as reality in the present day may only be the virtual reality of some more advanced intelligence in the future (heavy, man), and that we never, ever, can trust the reality of what we see on the screen. The fact that the movie camera can lie is of course a fundamental axiom of the medium, and it has inevitably lost some of its power to stun and to startle in the eighty years since *The Cabinet of Dr. Caligari*. (That artifact of German Expressionism seems perhaps a little less remote when the current filmmaking team features such a heavy concentration of transplanted Germans: director Josef Rusnak, producers Roland and Ute Emmerich, executive producers Michael and Helga Balhaus, cinematographer Welfo von Schultendorff, composer Harald Kloser, not to forget cast member Armin Mueller-Stahl.) Virtual

reality is just the latest-model vehicle to carry the message. And to judge from the recent traffic jam, it is a vehicle of modest capacity. *The Thirteenth Floor*, however, shores up its science-fictional interest with some staples of the classical detective story—the murder by person or persons unknown, the perjured letter, the imposter heir—and it sets those down in a virtual-reality arena near the Golden Age of murder mysteries. Los Angeles in 1937. The marriage of genres is a reasonably happy one. Pace and period are lovingly re-created, even if one might have some misgivings about the tendency towards rusty monochrome. (One of the virtual-re-

ality masterminds has some misgivings of his own: "Colonization needs a little work.") Craig Bierko, Gretchen Mol, Dennis Haysbert, and Vincent D'Onofrio can do little for any human interest. Only the last-named, in his more maniacal mood, does any real harm. ■

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Printers are indicated by one to five stars and unspikes by the black spot. Unrated movies are for new viewers only.

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always have a concept. The better ones (Groundhog Day,Multiplicity) have a more complicated one. The concept this time — a Maltese in therapy for anxiety — is pretty simple, and the jokes pretty predictable. (Psychiatrist: "When I got into family therapy, this was not the family I had in mind.") Robert De Niro lends it undue legitimacy in the part of the mobster (his best moment breaking down in tears at a TV spot for Merrill Lynch), and Billy Crystal has trouble holding down his end of the better sister. With Lisa Kudrow, Joe Viterelli, Chaz Palminteri. 1999. **★** GALAMP 15, HAZARD CENTER 7, LA GLASSBORO 6, WOODS

Cooba's Fortune — Robert Altman tarries a while longer in the Deep South, idly tracing the astrological business of the natives. If the movie lacks the pervasive weather of *The Gingerbread Man*, it is doubly atmospheric. At the same, setting into the locale as into an overstuffed easy chair. Holly Springs, Mississippi, at Easter-time, which explains the deposits of colored eggs in the backyard. If not the amateur theatrical production of Oscar Wilde's *Salome* at the red brick First Presbyterian. When the title character, a corn-cob-pipe-smoking old widow, decides to follow her



Electra

husband into the berronia, the niece who discovers the body decides to eat the inside nose and to disguise the deed "a disgrace" as the doing of an intruder. The finger of guilt then points to the departed's local retainer and sole companion, a well-cushioned black man who may fish a half-pint

of Wild Turkey on occasion but is scrupulous about replacing it. The police investigation is of little interest. We know who knows the exculpatory fact, and we wait with some impatience and no concern, for him to step forward. For all his back at Altman is always a little overdone in his appointment of approval and disapproval. At the top of the second list, Glenn Close as the meddling niece and Julianne Moore as her subjugated sister grow rapidly tiresome. Charles S. Dutton, on the other side, is most agreeable as the self-moderating bourbon sipper ("never before Tom Branker"). And it's nice to see Patricia Neal on the big screen for the only time in the Nineties, looking human, looking like her-

self, looking quite well, and acting well, too. We do not get to see her for long. In Tyler, Chris O'Donnell. If not the 1999.

★ LA KOLA 12, MISSISSIPPI VALLEY 20, OCEANVIEW 8, SOUTH BAY DRIVE 18, SPORTS SQUARE 8, SWEETWATER 8, TOWN SQUARE 14, WILSON PLAZA 8

Dr. Angel — Droll Japanese film about a small-town saboteur who, in the last days of the Second World War, wages a single-track battle against the spread of hepatitis (earning her the alias of "Dr. Liver") while the army medics are overly concerned with typhus. The unprepossessing hero cuts an amusing figure, bustling through the streets with his black bag and white straw hat to the swaying beat of a somewhat anachronistic jazz ensemble in the back-

ground). But much of the best entertainment comes from his young henchmen's whom he is attempting to wean from prostitution. (Good reason why the kinky episode involving a hard-boiled egg — a lampshade, and a Leica camera.) The movie is a hair or two overlong, but is at all points highly individual, often oblique in its approach and oddish in its shape. (The opening is quite literally up in the clouds, with cartooned puff of anti-aircraft fire blossoming beneath the wings of U.S. reconnaissance planes.) And it contains some of the most memorable moments. One such is the touching and discreet and also highly lyrical scene of the simultaneous arrival of a letter from the doctor's son on the Manchurian front and a telegram from the war department telling of his death (the rapped-up pieces of the telegram multiply into a blanching confetti storm). Another is the unexpectedly exciting finale (responding to a blue whale and a nuclear mushroom cloud, which looks to the monomaniacal doctor less like a mushroom than like a by-petroleumed liver. With Akira Emoto and Kumiko Aso. Directed by Shohei Imamura. 1998.

★★★ WFLA 6/3

The Breaths of Angels — Title aside, this is a scrupulously realistic French film about the friendship of a pair of assembly-line workers (one of whom is a lesbian) as far as we can tell, on mutual dislike (or combed hair), two of society's outsiders, one of whom secretly wants "in." These two form a friendship in turn with a pair of nightclub bouncers. And then a wealthy playboy enters the picture and runs every-thing. Natacha Regnier and Elioise Bouvier, with her right eyebrow bitten by a scar, do no harm to the air of reality, even while openly pandering for sympathy. Directed by Eric Zola. 1998.

★★ (MILLCREST CINEMAS)

Election — The depiction of dirty politics in an Omaha high school, and by extension dirtiness in the national politics, or dirtiness in the national character, observes the time-tested strategy of making a big deal out of a little deal, namely a campaign for the presidency of the student council. It manages to be modishly "dark" without a pileup of corpses (the unimagined, shut to darkness). And in a refreshing switch from the John Hughes pattern of youth films, the adults are more subtle and realistically drawn than the youth, and all the more funny for it. Most of the adult performers benefit from their relative unfamiliarity to us. Phil Reeves merits special mention as the archetypal Principal. "If you want to be treated like adults, you have to act like adults," and Matthew Broderick, the chief exception, is a deft enough comic actor to overcome his overfamiliarity. His is the pivotal role, the dedicated American History and Civics teacher who cannot bear the thought of a student council run by the self-anointed "overachiever" named Tracy Flick (campaign slogan: "Pick Flick"), and who accordingly prods a popular but lame-brained baseball player, presently sidelined with a broken leg, to run again. For Chris Klein (his high note of a kiss in his delirious body, a flawless comic aria, no ifs, ands, or buts), an impassioned, impetuous, a masterpiece of misanthropy. And Reese Witherspoon, as the go-getter whose hand is always raised for high school and flatters in a classroom discussion, "sticks her head" (as they say) in the breadbasket and flatters of the side of a barn. Alexander Payne, the director, is very nearly as democratic, with his disdain as in his earlier *Garden State*, though it may be used by way of reservation that high school politics is a safer subject than the abortion debate, and that *Election* does not seek out any "cool" kids to pick on (it's an MTV production, after all), but contents itself with the Dumb Jock and the Apple Polisher. And of course the groupings. A further reservation: the employment of multiple narrators, whether or not copied straight from Tom Perrotta's original novel, sounds bookish. And a final reservation: the black-looking image is the rough visual equivalent of the book's droning oration, and no less open to cover. 1999.

★★★ GALAMP 15, HAZARD CENTER 7

LA KOLA 12, MISSISSIPPI VALLEY 20, OCEANVIEW 8, SOUTH BAY DRIVE 18, SPORTS SQUARE 8, SWEETWATER 8, TOWN SQUARE 14, WILSON PLAZA 8

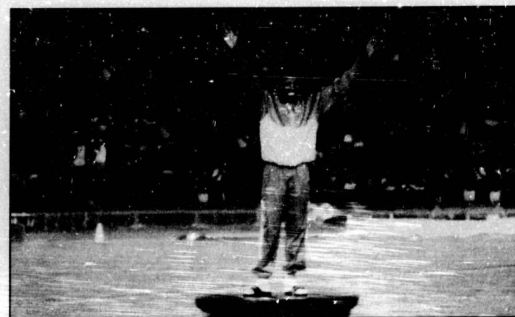
Endurance — Little Woodhead's documentaries on the use of 13th-century distance runner. Helel Calkin, who appears as himself.

(MILLCREST CINEMAS FROM 6/4)

Entrapment — High-tech his credibility caper thriller, a gentleman art thief ("Most people buy art just to show it off. I collect art for me.") and a Vice Mart insurance agent assault the International Clearance Bank in Kuala Lumpur. Sean Connery, so obviously old for these banks that it must be addressed in the dialogue (his stated age of sixty-seven or more years), still has tons of charm and presence, while Catherine Zeta-Jones has old-time movie star looks, and little to lack thereon. The ending doesn't know when to quit, it gets worse and worse. And the only real point of intrigue is the question of why the epicurean crime boss played by Meary Clarkson shares the same name with the fictitious Broadway producer of Ring Lardner's short story, "A Day with Central Green." Yong Yoon, Will Patton, directed by Jon Amiel. 1999.

★ GALAMP 15, HAZARD CENTER 7, LA GLASSBORO 6, WOODS

Forces of Nature — Grind it out road comedy about a slightly sprightly bank (Ben Affleck, as loose-limbed as usual) who saves his first and last wild oats between New York City and Savannah, under the guidance of a free-spirited canteen (Sandra Bullock, the Kerma of canteen), which offers him to his own wedding. The big cinematic events, which is to say big special effects, are the do-no-harm storms of hurricanes, raindrops, and flower petals. How else could a contemporary Hollywood filmmaker be expected to express the depth of



Endurance

his feelings? With Maura Tierney, Steve Zahn, Bette Midler, Rainey Cook, written by Marc Lawrence, directed by Brecken Hughes. 1999.

★★ (SOUTH BAY DRIVE)

Out Loud — Homosexual attraction between English schoolboys (Ben Silverstone, Brad Gorton), directed by Simon Shore. (MILLCREST CINEMAS)

★ Minor mishap from the maker of *Savannah*. Doug Liman's underfunded and overcut first film at least had a pretense of social observation within a restricted radius of reality, though even there he showed signs of excessive awareness of the audience and his effect on it. Observation tended to

be outbalanced by exhibitionism. In his higher-bracket second film he appears to be looking over his shoulder every step of the way. Looking over his shoulder, eagerly raising his eyebrows, plaudibly dipping his chin. The narrative structure of three overlapping storylines, stretched across a twenty-four-hour time period, separated by printed chapter headings, and interspersed not with cross-cutting but with backing up and going over the same ground all over again, seems to remind people of Quentin Tarantino's *Pulp Fiction*. That, for sure, would be a reasonable object of comparison if you wanted to stress the copy-cat trendiness. Jim Jarmusch's *Mystery Train* might be the better object of comparison if you wanted to spotlight a sensitivity to structure. An appreciation of structure. A feeling

for it. Liman, by contrast, has his hands too full with the immediate sensation — budding background music, unmoored camera, double-exposure drag hallucination, Vegas Strip montage, top-heavy popes dancers, car chase, etc. — to have any grasp of the bigger picture. And the courtroom theme gone bad, community service gone bad — 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 engineer, 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 pecuniary-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, Kate Winslet, Scott Wolf, Jay Mohr, Tony Danza, Timothy Olyphant, William Fichtel. 1999.

★★ (SPORTS ARENA 8)

Insolent — University of Miami psychologist looks into the case of a fellow faculty member, a primatologist who dropped out to live among the gorillas in Africa, becoming a sort of grown-up Mowgli, and who now is returned to the U.S. in chains, having killed a murder rap and in-garment lessons for civilized man. Talky, preachy, predictable, and ultimately scholastic, but well acted, with Cuba Gooding Jr., bettering Anthony Hopkins in unexpected turns and spins and flips. Donald Sutherland, Maura Tierney, directed by Jon Turkelbach. 1999.

★ CARROLL MOUNTAIN CINEMA STAR GALAXY, CINEMA STAR 10, CINEMA STAR 13, CINEMA STAR 15, FARMON VALLEY 18, GALAMP 15, GROSSMOUNT TROLEY, LA KOLA 12, MISSISSIPPI VALLEY 20, OCEANVIEW 8, SATEE DRIVE IN, SATEE VILLAGE 8, SWEETWATER 8, TOWN SQUARE 14, LA FISCORODO 14, LA GLASSBORO 6, WILSON PLAZA, FROM 6/4

The King of Mankato — The title character is the custodian of "a rare art 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 luck 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. Maudlin period piece with some rudimentary feminist interest and some incredible (most in the sense of unbelievable) than in that of astounding) sleights of hand. All in all, easily rentable but not exactly repelling. With Zhu Xu, Zhou Ren, Yang Zhao, Zhiqiang, directed by Wu Tian Ming. 1997.

★★ (MILLCREST CINEMAS)

Life — Overstuffed, underfurnished prison comedy about a pair of hickerman New York blacks who are introduced on a mur-

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MY THUMB IS UP WITH A LOT OF ADMIRATION
— A SWASHBUCKLING EXTRAGALACTIC GETAWAY

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EPISODE I
THE PHANTOM MENACE

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1999

Tempura Knockout

It's too much of a megillah.

In the recent past, when someone invited me for lunch, I would groan because it cut into the middle of my workday, and I never knew what to do afterward except take a nap. But I recently solved the problem by having lunch late as possible, and I actually enjoy myself.

The first place I visited, Mission Hills Market Café, is situated in a residential district of Mission Hills on Ford Stockton Street. I never would have found it without being directed there by a friend. Ford Stockton is parallel to W Washington, and the strip mall that houses a few shops is so unpretentious and lacking in signs that if you're driving at 30 miles an hour, you'll miss it. Ron Kiefer used to have a butcher shop on this site. The café and coffee shop next door depend on neighborhood clientele.

You'll be surprised by the interior with its white walls, contemporary lighting, and stunning tapestry, which separates the food display case from the dining area. It seats about 30 inside—a tiny sandwich that accommodates about 8 people overlooks a leafy canyon. When we arrived shortly after 2:15 p.m., all the diners were on the deck.

Breakfast offers fresh seasonal fruit, granola, bagels, quiche, croissants, and Danish pastries. Please keep in mind that no coffee is available, but 27 teas are. Chef/owner Nick Mocer explained that he didn't want to compete with the coffee-house next door.

Lunch will provide you with sandwiches, salads, and soup. The panini sandwiches, served on a focaccia-style bread, are among the best I've had. The turkey breast panini with provolone cheese, caramelized onions, and pesto marinade would induce me to return if I were in the neighborhood. Vegetarians will appreciate the panini with grilled onions and Japanese eggplant, sliced tomato, and fontina cheese (both \$6.50).

We had the afternoon tea. (While the food was pleasant, it's too much of a megillah to bother with. You have to order tea the day before, and the cost is \$11.95 per person. If people want tea with a few small sandwiches, they should be able to walk in and have it.) For two of us there were six small sandwiches: a round of smoked salmon and watercress, fig anise bread covered lightly

with cream cheese, and a Black Forest ham sandwich with avocado and garlic-onion jam. The size of the tea sandwiches equaled two bites. Scores prepared on the premises, are excellent, but they were filled with whipping cream instead of Devonshire cream on the side. I asked for my scones without filling.

Lemon cake proved felicitous as were the fresh strawberries, but neither of us was tempted by the interim meal is a bit much. I would be inclined to share one turkey panini sandwich and order one sweetie instead.

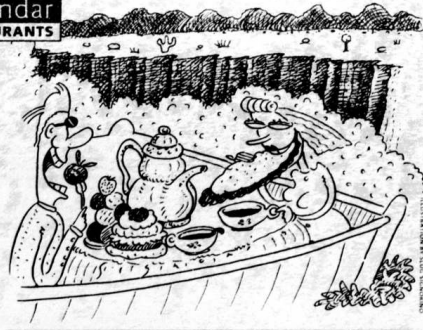
Every night except Monday an entrée is prepared for \$10.95. It may be stuffed pork tenderloin with roasted yams and apple pineapple slaw, or Caribbean-style chicken with fried plantains and saffron rice, or spring leg of lamb with asparagus. Call in advance to see whether the entrée whets your appetite.

Over a period of seven years, whenever I walked on the lower end of Prospect Street in La Jolla, I would see a line waiting to get into Susho on the Rock. In November 1998 this Japanese restaurant moved to larger premises on Girard Avenue.

At the sushi bar 38 items are available, which include Slippery Wet, tempura shrimp and crab roll with avocado and eel (\$10.95); Spider, a tempura soft shell crab roll (\$9.50); and Sweet Thing, eel, small roll, cream cheese, and avocado tempura roll in a sweet eel sauce (\$8.50). The two best sellers are sushi combination #1, tuna, sea bass, salmon, shrimp, octopus, eel, and a six-piece tuna roll (\$12.00); and sushi combination #2, shrimp, tuna, yellowtail, eel, sea bass, salmon, squid, and a California roll (\$14.00). The portions are vast, and all of the items are enough for two.

On both occasions I had only cooked dishes and each was excellent as well as unique. The shrimp tempura roll is a knockout. It consists of shrimp, crab, avocado, cucumbers, and sprouts cooked in a secret sauce, which the chef, Lance

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The Restaurant: Mission Hills Market Café
The Location: 1922-C Ford Stockton, Mission Hills; 619-295-5353
Type of Food: California/Mediterranean
Price Range: Breakfast \$2.00 to \$6.95; lunch, \$2.95 to \$9.50; high tea, \$11.95; one dinner entrée each night, \$10.95
Hours: Closed Monday; Tuesday through Saturday, 10:30 a.m. to 3:00 p.m.; dinner 5:00 to 9:00 p.m.; Sunday 9:30 a.m. to 3:00 p.m.

The Restaurant: Susho on the Rock
The Location: 734 Girard Avenue, La Jolla; 619-456-1138
Type of Food: Japanese
Price Range: Lunch, \$5.95 to \$7.95; dinner (also available at lunch), \$4.75 to \$18.95 (for sashimi combination platter)
Hours: Open daily; lunch, Monday through Friday, 11:30 a.m. to 3:00 p.m.; dinner, Monday through Thursday, 5:00 to 10:00 p.m.; Friday and Saturday, to 11:00 p.m.; Sunday, 5:00 to 10:00 p.m.

Phillips, will reveal to no one. The roll is dipped in yellow tempura. The slices of dark green (avocado), light green (cucumber), and yellow exterior are painterly. My friend and I couldn't finish the entire roll (\$8.50). Also recommended are the crab cakes prepared from crab, roasted corn, scallions, and punko (Japanese bread crumbs) served over a bell pepper dipping sauce. My one complaint is that all the fresh salads that are served on the side are highly salted, either from soy or sea salt. The salt detracts from the natural flavors.

We returned for the Hamachi Kama, grilled yellowtail cheek, which I hadn't consumed since Hong Kong, where it is considered a delicacy. In large yellowtail fish, the cheeks are not only ample in size but the flesh is soft, white, and tender.

The cost is market price (between \$9.95 and \$11.95), but one order is enough for three or more people. If you order a raw combination plate, the grilled yellowtail cheek makes a nice contrast. We ate it with Hong Kong noodles, thick white noodles tossed with grilled hoisin shrimp (the hoisin or plum sauce adds sweetness to the shrimp) and some mixed vegetables, julienne carrots, red cabbage, and tiny rosettes of broccoli (\$10.50). Again, this one noodle dish is enough for two.

Five completely vegetarian sushi rolls are available, and at lunch, bento boxes. A Japanese fast food cost between \$6.00 and \$7.95. There's much to appreciate at Susho on the Rock, and a new menu with spring and summer items will be in place by the time this review appears.

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I Want to Shake Hands with a Cactus

My tongue feels like a stale potato chip.

"Frank, I said, 'I'm tawnted out. I'm determined to see the desert. The wide-open spaces! Where the buffalo roam and the deer and the antelope play...'"

"Uh-huh," says Frank. He sharpens his coffee. "Buffalo and antelope on the Anza-Borrego Desert? That's new."
"Seriously. Let's boogie!" I say. "I want to shake hands with a cactus. I want to go kick a tumbleweed!" I want—
"Okay, okay," says Frankie. "Just so long as we can stop for more range coffee. I'm hung over. My tongue feels like a stale potato chip."

Fact is, we've got this 24-hour rental car. Split the costs, like \$30 each. So an hour later, we're on the way east, climbing up Interstate 8 past La Mesa and through El Cajon. Course Frankie's already growling. "Need some more range coffee. And I'm hungry."

"Didn't we agree?" I say. "First desert, then dessert?"

Yeah, right. Three minutes later we're in line at a McDonald's somewhere around Flinn Springs. "Six hamburgers," says Frankie into the voice box, "and a large coffee." He looks at me. "Don't worry! The burgers are 29-cent Sunday specials. Six for two bucks!"

Now we're ten miles farther east. "Cigarette!" says Frank. "Got to have my after-lunch smoke."

I know he's not going to stop till he can inhale one of his Slim Price Blue Dots. By now we're in Alpine. I pull off into a shopping center that looks like it came from timber country in Oregon. We must be 1500 feet up here. Air's sparkling.

Frankie's out. Lighting up. What's that delicious smell? I notice a bunch of people sitting on a wooden deck patio. Learning into—oh man—BBO ribs. Ramon's Smoke House B.B.Q.

"Hey, Frank—want some ribs?"

"Sure, pal." He's a big man. He'll have space. Place is crowded. Chefs in maroon aprons dance around fire and spitting fat and great-smelling smoke as they flip racks of beef and smaller pork ribs. A kid at the back uses what looks like a circular saw to slice up a huge roast of beef.

Ramon himself is taking orders behind the counter. Just like in the cartoon on the menu, he's got his baseball bat on sideways. I look around at his big Sunday-morning crowd. "You famous or something?" I say. "Well," says Ramon, "other day I had a Canadian guy said he'd heard about us at the Canadian-U.S. border. A customs officer from here told him our pork ribs were the best in the land."

I check down the menu. It says all their meats are smoked. They have sliced meat lunches, like

"pippin' hot" BBQ beef sandwiches for \$3.75. For 75 cents each you can add side orders like longhorn beans or macaroni salad or hash puppies or cornbread muffins. El Vaquero is "your choice of meat (sliced chicken, beef, pork, or ham) with flour tortilla, lettuce, tomato, and beans!" —\$5.25.

But I'm here for the ribs. Those big ones that mess up your face. I shift eyes to the Chuck Wagon Dinners. These are more expensive, but I figure one'll be enough for both of us to share. They all come with a roll, butter, and two side orders. A half rack of six pork ribs costs \$9.49. It's tempting. The smoked half chicken is too. \$6.25. The beef brisket is \$7.75. But it has to be the two beef ribs for \$8.99. I take corn-on-the-cob and longhorn beans for sides, and a coffee (95 cents).

Now the choice is out front or on back. Out back they've got this real ancient chuck wagon on a wood-plank patio. All spoked wheels and rusty ironwork and weathered wood. You look out at a kids' park with a huge eucalyptus tree lordling it over the pumps.

But seeing as how Frankie's still out front smoking and drinking a coffee, that's where I go. Sit down at the table covered with a red, Nautically-thick plastic tablecloth and a face wipe paper roll at a spoke in the center. Ramon comes out with the ribs. Hee hee! Stack of four huge ones, two by two, weighed down with blackened

meat. Big ol' knife stands vertical, stabbed through the center, waiting for me to hack 'em apart.

"Chow!" I yell. "Conceen a git it!" Frank shakes his head. "No way, bub. I'm getting a buzz on my Blue Dot cigs and coffee. Must be this clean mountain air."

Fine. I gash into the corn. Rip into the first rib, pecking it vulture clean in a minute. Well, it feels like a minute. Actually it takes quite a time. Mainly because the meat starts plugging up my teeth. Thank God I brought my dental floss. The ribs have a beautiful smoky after-flavor, and when you add a squirt of the red BBQ sauce, you're near heaven.

"What's the secret?" I ask Ramon when he comes out again.

"Smoking it over a mesquite wood fire," he says. "Nothing else works. We cook it, then we smoke it, then we barbecue it. Takes about six hours."

Now I taste the longhorn beans. Mmm. "That's pinto beans, tomato, onion, and green chilies," says Ramon. "Texas recipe."

By the time Frank turns up, there's a lot of tooth picking, some burping, a little guilt. There's one rib left.

Tuna and Frank doesn't care. He's still burger-full and Blue Dot-buzzed.

"Ready?" he says. "Let's go kick tumbleweed." ■

The Place: Ramon's Smoke House B.B.Q., 1730 Alpine Boulevard, Suite 110, Alpine (619-445-1008)
Type of Food: Texas smoked barbecue
Prices: beef or pork sandwiches, \$3.75 (side orders, e.g., green salad, cornbread muffins, 75 cents each); the Buckaroo lunch (beef, green chilies, cheese, and onion on roll with beans, fries), \$6.25; four beef ribs with roll, butter, two side orders, \$8.99; half rack of six pork ribs, with roll, butter, two sides, \$9.49
Hours: 11:00 a.m. to 9:00 p.m., seven days
Buses: 804, 888
Nearest Bus Stop: near Alpine Creek Shopping Center at Tavern Road and Arnold Way

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The Defense Of the Virtues of Mexican Wine

"If we didn't have brandy, we couldn't make wine."

The concluding paragraph of wine writer Hugh Johnson's comments on Mexican wine in his book *The World Atlas of Wines* reads: "The irony is that Mexican taste lags far behind the potential of Mexico's modern vineyards and wineries. Most bodega lean heavily for their profits on low-quality sweet wines, and above all on brandy, to mix with the national drink, Coca-Cola. It was reminded of that comment after talking to Hector Arriola, one of the founding members of the *Cofradia del Vino* de Baja California.

Crush
MATTHEW LICKONA

The *Cofradia* is a select group of men, based in Ensenada, devoted to the appreciation and understanding of wine, and also, to "the defense of the virtues of Mexican wine." Hector recalls that "one of the functionaries of Chateau Domesteguy told me: 'If we didn't have brandy, we couldn't make wine.' The brandy supports our investment." This is partly due to climate — very hot weather makes for sweet grapes better suited for brandy than premium wine — but it is also due to Mexican culture.

"Wine is a European custom," explains Hector. "It is not Latin American. All Latin Americans drink some alcoholic beverage, but not from the grape. When the Europeans came in the 15th Century, they brought a need for wine — that began the wine industry in Mexico — but only to satisfy the needs of the Europeans. Herman Cortes, in 1524, ordered that all Spaniards that had a group of Mexicans under them must plant vines in the ratio of ten vines per man, but wine still did not lose its alien character.

"Of course, a few tried to imitate the Europeans, saying, 'If they drink wine, why not me?' but only for the big festivities. 'If the Europeans make a fiesta and drink lots of wine, I will try to make my own fiesta and drink lots of wine.' What kind of wine? Whatever, it doesn't matter."

Perhaps because of its association with Europeans, the idea grew up that "if someone

drinks wine, it's because he's a rich man. That's totally false. They drink wine because they have a culture of wine. They appreciate its virtues of wine. Even blended (common) wine is better than a glass of water."

The rest of the country doesn't quite concur with Hector. "In times past," says Hector, "they don't have the culture of wine, so it's hard to sell it there. The average per capita consumption is 187 ml per year. In Ensenada, I would say the average per capita consumption is 40, maybe 50 liters a year. But we've had time to get to know the wine," thanks to pioneering wineries like Bodega de Santo Tomas. Being near the industry's center also helps. "Right now, Baja California is responsible for 96 percent of Mexican wine production."

Some grape growers in other regions are increasing their wine production, but "it's a vicious circle," Brandy-favoring producers say. "I don't produce wine because I don't get customers. Why don't you get customers? Because they don't like wine. Why don't they like wine? Because I don't produce enough wine, or cheap enough wine." Whatever its success, Bodega de Santo Tomas cannot compete with wineries like Gallo in the U.S., whose cheap, pleasant offerings served as a gateway for a generation into the world of wine.

Though the Mexican industry is the oldest in the Americas, real improvement did not begin until 1947. Before that, "There was just one winery, Bodega de Santo Tomas — no competition. In '47, the winery at Santo Tomas said, 'Goodbye, I will start my own company.' Now there were two wineries, and they had to compete, so they began to improve their products."

The first step was dramatic. "In that time, the '40s and '50s, we mainly had just the Mission grape," leftover from the early days, when a hardy, resilient grape was required to produce wine in

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segmental use by the Franciscan missionaries. "They made red or white, sweet or dry, with the same grape." Competition helped bring the realization that they needed better types of grapes. They began to bring other varieties — from Europe and California — to grow here, "grafting them on to existing rootstocks. One of the first was Tempranillo, but there was also Moscato de Alexandria, Cabernet Sauvignon, Chateau Blanc, Sauvignon Blanc, Chardonnay, and Pinot Noir."

"They began to buy corks from Europe and America, using American redwood and even charred whiskey barrels for some wines but turning to French oak for their best product. They cut production in an effort to improve quality. And now, since Mexico is not providing sufficient customers, they are turning to California

as a market. "The Cofradia thinks the best markets for Mexican wines are those markets that drink wine. California is a very good market. Yes, they have lots of wine there already, but for this reason — it's a good market. Our wines — different wines, differently made, from different soils, by different men's hands — could go into the big market that is California and hope for some success."

And in an industry that is always looking for the next Napa, Hector sees Baja as a region on the cusp of fame. "I have a 1985 study from the Federal Government of Mexico on the sustainability of lands for vineyards. There are charts that say that the daily temperature for Serra del Juarez is very similar to Napa Valley. We have lots of land; the problem is investment."

RESTAURANTS LISTS

The Reader's Guide to Restaurants are recommended listings and are by no means exhaustive. All listings are subject to change. For more information, call 619-233-9797.

RESTAURANT INFORMATION AVAILABLE FOR GENERAL INFORMATION. LOW TO HIGH: Moderate to \$10; High to \$15; Moderate to \$10; High to \$15; Moderate to \$10; High to \$15.

NORTH COASTAL

DEL MAR PIZZA 211 15th Street, Del Mar 619-884-1808. If you're in a hurry, dine-in or take-out. Dishes are made to order. Dishes are made to order. Dishes are made to order.

THE DINING ROOM 1 Andrew Del Mar 619-236-2333. The new menu for the early gourmet dinner offers appetizers, soups, entrees, and desserts for \$19.99. There is a choice of five entrees, but the best ones are the seafood, the fish and the steak.

EPAZOTE SOUTHWEST RESTAURANT 155 Camino Del Mar, Del Mar Plaza, Del Mar 619-239-9966. Excellent Southwestern-style Mexican, with extensive and interesting wine list. The menu is creative and changes in a semi-regular fashion. This place is always crowded. Open daily. Moderate to expensive.

SUNNY'S IRLISH PUB AND RESTAURANT C.A. Grand Avenue, Carlsbad 760-729-7224. Three Irish pub places, brick walls, a mason-tinger bar. Open for lunch, regular hours. Irish pub atmosphere. Open daily. Moderate to expensive.

KIM'S RESTAURANT 745 First Street, Suite 103, Lumberwood Shopping Center, Encinitas 760-942-4810. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming extensive menu, try spring rolls, stuffed grape leaves, stuffed spring rolls, whole roasted Cornish hens, lemon grass chicken, steamed fish. The food is fresh and highly satisfying. Closed Mondays. Open Tuesday through Sunday, lunch and dinner. Continental service. Low to moderate.

18 RAMBOL 2634 E. Mar Highway, Del Mar 619-238-8130. Excellent Vietnamese cuisine is prepared here. Their fresh, light-colored, non-fried dumplings are small and two people should order three steaks for a substantial meal. Beef, pork, chicken, and shrimp are prepared in the traditional manner and served in a delicious, aromatic sauce. Open daily. Moderate to expensive.

PACIFIC DEL MAR 1505 Camino del Mar, Del Mar Plaza, Del Mar 619-236-2333. Serves the best fish prepared in the simplest manner and in the fewest years. The setting and the menu are delightful and the service excellent. Walk-ins welcome. Open daily for lunch and dinner. Moderate to expensive.

PABLO'S ITALIAN BISTRO 647 South Highway 101, Solana Beach 619-755-2225. Italian dishes from every corner of Italy are prepared with loving care in a well-kept, traditional atmosphere. Open daily. Moderate to expensive.

PANAMA ITALIAN BISTRO 647 South Highway 101, Solana Beach 619-755-2225. Italian dishes from every corner of Italy are prepared with loving care in a well-kept, traditional atmosphere. Open daily. Moderate to expensive.

PISCO DELICACIAS DE TRINIDAD 2100 Costa del Mar Road, Carlsbad 760-438-9111. This long-established, 100-seat restaurant is located at the top of a gorgeous mountain. Right down from the lobby, there are 12 tables for lunch. The atmosphere is relaxed and the food is excellent. Open daily. Moderate to expensive.

WILD WOLF CAFE 443 South Camino Real, Scripps Ranch 619-271-4012. For the pleasantly surprised by the attractive setting, which includes a glassed-in patio that opens to the deck and a southwesterly interior. The food is delightful. Favorite items include the steaks, fresh fish, and 'tuckers' (fish as well as the local pizza). Open daily. Low to moderate.

NORTH INLAND

CANTON GRILL 902 Canyon Road, Scripps Ranch 619-271-4012. For the pleasantly surprised by the attractive setting, which includes a glassed-in patio that opens to the deck and a southwesterly interior. The food is delightful. Favorite items include the steaks, fresh fish, and 'tuckers' (fish as well as the local pizza). Open daily. Low to moderate.

THE FORTUNE COOKER 16425 Bernardo Center Drive, Rancho Bernardo 619-451-9908. Wear formal attire to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant, and his cooking may be

FISH HOUSE VERA CRUZ 360 Via Vista Verde, San Marcos 760-544-7346. This family-style restaurant serves seafood and fresh fish that changes daily. Sample the best preparation, good value. Open daily for lunch and dinner. Dinner menu is served from opening to closing on Sunday. Low to moderate.

KATE STAUSS BREWERY GARDENS 9675 Scripps Road, Scripps Ranch 619-481-2779. Behind San Diego Tech building. The garden with ponds, big pond and outdoor seating are major attractions for summer diners. Looking to dine by fire, use chef and porters are available. Try that chicken salad, oven-roasted salmon, salmon salad, fish and chips, Hops! (Hops!). Buffet brunch every Saturday. Lunch weekdays, dinner Sat.

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To list your restaurant's menu call the San Diego Reader at 619-233-9000

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1. An environment or its distinct atmosphere.
2. Voted '96, '97 and '98 Best Ambience in the Gaslamp.

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553 Fourth Avenue at Gaslamp
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Spain Defined.
Friday & Saturday Evenings
Authentic FLAMENCO DINNER SHOW from Spain
Featuring the best Flamenco entertainers in Southern California
Starting starts at 7:30 pm. Show starts at 8 pm and includes a Spanish 3-course meal with choice of entrees. Must be 21 or older.
Now accepting reservations.



Late Night Dining Until 1 am

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-go orders.)

Sasbar's

488-7311

FOR RESERVATIONS
3768 Mission Boulevard • Mission Beach
Valid through 6/25/99. Not valid with any other offer or discount.

Calendar RESTAURANTS

day through Friday, Sunday brunch. Low to medium.

MILLE PEASERS 6009 Paseo Delicias, Rancho Santa Fe, 619-756-3085. There's no doubt that in Rancho Santa Fe, the restaurant walls with the prize. The 3 à la carte menu, which changes daily, provides exquisite appetizers, soup and entrees. First rate seafood dishes and a morning wine list. Open daily, Lunch, Monday through Friday, dinner nightly. Expensive.

MING COURT 12760 Carmel Country Road (Country Plaza Shopping Center), North City View (between Del Mar), 619-793-2933. Elegance describes the interior of this restaurant. Some unusual preparations are chicken, chicken, pungent shrimp, three mushroom delight, langoustine beef, and items on the Ming Court specialty list. Service is first-rate. Open daily. Moderate.

\$5 OFF LUNCH FOR 2
OR
\$10 OFF DINNER FOR 2

LUNCH & DINNER
LATE AFTERNOON WINE TASTING EVERY NIGHT OF THE WEEK

COUPON

SINCE 1967
HEXIKAN AND SEAFOOD SPECIALTIES
SUNSET SPECIAL (Must be seated before 7 pm)

25% OFF YOUR ENTIRE CHECK

(Alcoholic beverages excluded)
Valid up to 6 people. 7 days a week. 1 check per table. Not valid with any other offer. No take-outs please. Offer expires June 16, 1999.

6738 LA JOLLA BLVD • (619) 454-0360 • AMPLE PARKING

ONAMI JAPANESE RESTAURANT 280 East Via Rancho Parkway, Encinitas, North County, 760-786-7352. One hundred sixty-foot Japanese seafood buffet, hot Japanese dishes, sushi, desserts, all free for you. Lots of free food. Sun 2:00 Open daily, lunch and dinner. Moderate.

RANCHO VALENCIA 5921 Valencia Circle, Rancho Santa Fe, 619-756-1123. The dining room and surrounding grounds are gorgeous, the meals beautifully prepared. Great place to take a guest to lunch. Best beef, fresh fish. All California cuisine dishes have Mediterranean influence. Open daily. Expensive.

SAN DIEGO ARTISAN BAKERS 1551 South Encinitas Boulevard, Encinitas, 760-746-5863. The grates are ground daily for this wonderful European style bread. Every bread has dense consistency and an amazing crust. Among the top bakeries in the legends, the sourdough with Greek olive, and the country sourdough. Recipes come from France, Italy, Germany. Closed Sunday. Open Monday through Saturday. Low.

THURSDAYS - 6-10 PM
ALL-U-CAN-EAT CRAB FEAST \$13.95

SUNDAYS - 4-10 PM
BLUES & BBQ ALL-U-CAN-EAT RIBS \$9.95

STEAK DINNER \$6.95

BUFFALO JOE'S

AMERICAN RESTAURANT & BAR • 600 9TH AVE. • 442-9999 • 226-1616
For delivery call Dining In at 797-2222 • www.buffaloes.com

LUNCH SPECIALS
\$3.50 TERIYAKI BOWLS
CHOICE OF CHICKEN OR VEGETABLE

HAPPY HOUR 4-7 PM (DINE-IN ONLY)
50% OFF SUSHI

OFF SUSHI 11 AM-3 PM
15% OFF SUSHI

\$1 SMALL SAKE

KOBE SUSHI II
483-8888

Offers valid through 6/10/99 at Kobe Sushi II only. Not valid with any other offers.

LA FONDA 3732 La Jolla Boulevard, San Diego, 619-456-7173. If you've visited La Fonda Robert's in Ft. Laramie, you'll enjoy their gourmet regional Mexican dishes (no taco, tamales or enchiladas). Excellent crepes, omelets, salads, soups. Best entrees, spicy lamb or appetizer in house. Beans, shrimp in two salsas. Hot stews, chile or seafood. Romantic room with fountain. House-own, cooking tends to be uneven. Sometimes excellent, sometimes average. Open daily. Moderate.

THE PANNIKIN CAFE 7467 Grand Avenue, 619-454-5453. The outdoor seating area is almost always crowded with tea and coffee drinkers who sun themselves, read or chat. Light meals, including breakfast (steamed eggs, hash, fruit plates) and sandwiches, soup, salads, as well as vegetarian and sweets are served. It is a well-known hangout and always crowded. Open daily. Low.

RESTAURANTE PASADILLA 8900 La Jolla Village Center Lane, Avocado complex, La Jolla, 619-554-0479. Much and sophisticated setting but not. Awarded 1998. Open daily. Upper moderate to expensive.

TRINITY ROOM 1432 Prospect Street, La Jolla, 619-434-4272. The second floor room with its stunning view of the ocean is a fine dining room. Four-course meals at \$75.00. Excellent service. Dinner only, nightly. Expensive.

TAPAS&CO 702 E. Avenida, La Jolla, 619-551-7500. Surely one of the best restaurants in the city, it offers superb French cooking. We are privileged to have this famous chef in our midst. Each dish is perfect. Laid out, no butter or cream used in sauces. Fork tender, moist, juicy. Salsas, fresh fish are small, thoughtful. Worth every penny. Closed Monday, Lunch, Tuesday through Friday. Dinner, Tuesday through Sunday. Expensive.

GIGANTIC LUNCH BUFFET

ONLY \$5.95

DeLuca's
CUGINA ITALIANA
228 N. WASHINGTON ST. • 226-1070

BUNDAY ITALIAN CHAMPAGNE BUFFET \$9.95

CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Balboa Avenue, Kearny Mesa, 619-562-4284. The menu offers excellent gourmet pastas, waffles, and several different kinds of fritata. Freshly squeezed fruit juices are available, and for lunch there are burgers, salads, and a long list of sandwiches. Good value here. Open approximately 6:30 a.m. to 2:00 p.m. Low.

KORSA HOUSE 6200 Convoy Street, Kearny Mesa, 619-562-8686. Korssa House offers floor seating or a table if you want to barbecue your own food. The menu offers "down home" Korean food, such as traditional mandu (hand-dropped, piping hot), or raw crab, and porkchop, a steak tartare, and other items. Open daily. Low to moderate.

SORRENTINO'S 4724 Clairemont Mesa Boulevard (near Shopping Center), 619-481-1811. Though the main restaurant has closed, Sorrentino's still offers a menu of appetizers and excellent pastas. Open daily. Low to moderate.

THAI HOUSE CUISINE 4225 Convoy Street, Kearny Mesa, 619-278-1800. Not to be confused with Thai House on Point Loma, this attractive and well-decorated Thai restaurant has a menu of Thai specialties. Do try the Thai Basil beef with chili sauce. The appetizer prepared from ground shrimp and chicken is a delight. Closed Sunday. Open Monday through Sunday for lunch and dinner. Low to low moderate.

COME ENJOY OUR
PRIME RIB BUFFET EXTRAVAGANZA!

Saturday night is Prime Rib Night at the Bahia Cafe. Feast on our tender Prime Rib of Beef carved to your order, a colorful salad bar, slow-baked potatoes and garden-fresh vegetables.

Available 5:00-9:00 pm

Bahia Cafe

At the Bahia Hotel • 998 W. Mission Bay Drive

CALL FOR RESERVATIONS
539-7635

LA JOLLA

BALLERINA 7660 La Avenida, 619-474-4961. If you've been searching for an Indonesian restaurant, here it is and only. It offers good soups, salads, chicken kabobs, and beef steaks, as well as a ritz, which means rice substitute. It's an Indonesian feast for \$18.95 per person. Lovely surroundings. Lunch Tuesday through Saturday. Dinner nightly with balinese dancing Friday and Saturday evening. Moderate.

THE BEAD ROOM CAFE 5610 La Jolla Boulevard, 619-551-4090. Don't miss this small cafe that serves delightful food prepared by the former chef of La Jolla. Dishes are divided into small, medium, and large plates. Try the feisty, tangy chicken, tuna, mussels, crab cakes, or salad. Open approximately north-south. Patio available for outdoor dining. Dinner nightly. Moderate to expensive.

DAILY'S 8915 Towne Centre Drive, Renaissance Towne Centre, 619-458-1112. The restaurant is owned by a doctor who has devised a menu that is low fat, low calorie, low sodium. The dishes look and taste wonderful, and the top price is \$9.99. All items available for take-out. Some menu lunch and dinner. Open daily. Low to moderate.

DIAMOND'S STEAK AND CHOP HOUSE 4340 La Jolla Village Drive, La Jolla, 619-450-6666. Very nice room and dining room. Do not make the expensive mistake of not making the reservation. Popular "steak" spot. Closed Sunday. Open Monday through Saturday. Expensive.

HOPKINS AND BREWERY 4155 La Jolla Village Drive (at the intersection of La Jolla Village Parkway & University Towne Centre), 619-587-4677. Hopki's serves the best food of any brewery in San Diego. The same menu is served continuously from lunch to closing. Best dishes are soft-roasted chicken, a spiced salmon and shrimp. All items are brewed on the premises. Open daily for lunch and dinner. Moderate.

50% OFF DINNER TUESDAY - THURSDAY

Summer Specials:
Honeyman Ceviche
Salmon Escovabe
Mussel Risotto
Lobster - Two Ways!

Brookton Villa Restaurant
1235 Coast Blvd., La Jolla • (619) 454-7393
Open: Mon. - Sun. 5pm - 9pm

There's always a reason to go to Benihana.

- You're getting married.
- You like your mother-in-law.
- Benihana's Best Dinner for two \$29. Hibachi Steak, Chicken & Sushi Combo

Come in today and ask for the Moozie's! Best includes shrimp appetizer, soup, salad, hibachi vegetables, and offered free. Present at when dining.

Benihana
477 Camino del Rio, (619) 298-4466. In Mission Center. \$2 off 1-8. Try our authentic sushi bar. Offer valid Sunday thru Thursday only. Expires 6/30/99. Not valid with any other promotional offer.

Come Celebrate the Reopening of

PIZZA NOVA LA MESA

DINNER FOR TWO \$11.99

Now only \$11.99. 1 pizza, 2 drinks or specialty salads for only \$11.99. Expires 6/30/99. Also good during lunch hours. Not valid with any other offer.

La Mesa (619) 589-7222
Hillcrest (619) 296-6682

Solana Beach (619) 259-0666
Point Loma (619) 276-0268

5500 Grossmont Center Drive in the Grossmont Shopping Center (Back by popular demand)
589-7222

All-You-Can-Eat Sushi for \$14.99

Monday Nights [5-8 PM]
Now Open for Sunday Dinner

One free California Roll with purchase of \$4.50 or more (Valid only for Sunday dinner)

Ladies' Special
2nd Drink 1/2 price

SUSHI DELI DOWNTOWN
829 Broadway • (619) 251-9597

Online Restaurant Coupons!

These restaurants have valuable coupons on Reader's Web site. Indicates at least one North County location.

The Alamo Mexican Food 50% off dinner
Ashoka 50% off lunch or dinner
Baha Cafe Prime rib buffet \$12.95
Beta's Free appetizer
The Boardwalk Free fried shrimp appetizer
Bolicine Free lunch or dinner entree
Braserie La Costa Complimentary appetizer
Broken Yolk Cafe \$2 off breakfast or lunch
Buffalo Joe's Free cover with dinner
Cafe Italia Indian feast for two, \$39.95
Cafe Zuccaria Free appetizer
Calypso Cafe Free Sunday Monday dinner
Casa Blanca Dinner for two \$9.95
Casa Sanchez Free appetizer
Chatrasa Oligaris 2 for 1 Calamari/Crabe entree
Deluca's Free app roll or spring roll
Conroy's Vietnamese 2 for 1 lunch or dinner
Don Chuy 50% off appetizer
Elephant & Castle Complimentary appetizer
Enzo's Pasta & Pizzeria Free entree
Fantuzzi Cafe & Gallery \$5-\$12 off buffets
Freestone Beach Cafe 50% off dinner
Formosa Free organic spring roll
Ginza Sushi Sushi dinner for two \$33.95
Grangers & Ethiopian Cafe \$2 Ethiopian entrees \$15
H&M \$5 Creek dinner
Harbor Village Restaurant 50% off lunch or dinner
Harborside Bar & Grill 2 for 1 lunch
Hard Rock Cafe Free fudge brownie for two
Juke Joint Cafe Complimentary dessert
Kobe Sushi II Free breakfast
Kobe Sushi II 2 for 1 menu item
La Jolla Restaurant Free birthday meal
Marrakesh \$10 off Moroccan cuisine
Mikko 1/2 off entree
Moonlight 20% off entire bill
Old Madrid 20% off entree
Palais de Saigon Complimentary dessert
Papa Tony's Pizzeria 2 for 1 pizzas
Papa's Place at Papa Jack's \$5-\$10 off meals for 2
Passage to India Free dinner
Patagonia 50% off Argentine tapa menu
Patron Dancers Lunch buffet \$4.25
Peter & Henry's Restaurant Dinner for two only \$24.95
Pizza Nova Dinner for two only \$11.99
Pizzeria Uno Free tuscany bread
Red Sea Ethiopian Restaurant Free vegetarian sambusa
Restaurante Pasadilla 2 for 1 lunch
Roma Mia Italian Restaurant Free pizza & music cassette
RT's Longboard Grill 2 for 1 lunch
The Rusty Pelican Free hibachi skewer
Samsom's 2 for 1 entree
Santitas \$2 off and \$58
Saravali's Free appetizer
Santitas Pizza or lasagna for 2 \$30.49
Saskia 2 for 1 entrees
Shanghai Mongolian BBQ dinner \$8.50
Shelby's \$34 off dinner entree
Society's \$2 off entree
Star of India 25% off lunch or dinner entree
Su Casa 50% off entire check
Sushi Deli Too 10% off total dinner bill
Terra 50% off brunch, lunch or dinner
The Orchard Cafe 2 for 1 dinner
Tri-Lee's Mexican One free dessert item
Tony Roma's \$5 off hot entree or flan
Tony's on the Bay Free calamari appetizer
Trattoria Marinino Free tiramisu dessert
Zena's Mediterranean Grill Free hummus & pita bread

THE BEACHES

CHATEAU OREGANS 526 Torrey Pines Road, Encinitas, 760-488-4884. The menu includes house salad, a Calamari stuffed pasta, and popovers. The menu offers blackened shrimp, crab, breaded octopus, and Capon style chicken, fish, and pasta. Very large portions, excellent service. Closed Sunday. Open Monday through Saturday, dinner only. Low to moderate to expensive.

HOUSE TREAT TASTY FOCACCIA BREAD

COME & EXPERIENCE THE BUBBLY PLACE

Traditional Italian pizza & pasta

Free Lunch or Dinner Entree by \$10 off

594-2221

8008 Grand Avenue

The Jolla Uptown Center of Prospect & Grand

Sunday International Champagne Brunch

9:05-10 am-3 pm

FRESH SOFT-SHELL CRABS

New available Wed-Thurs

Wacky Wednesdays

50% OFF ANY BOTTLE OF wine purchased at dinner

53 MARTINI or 50% OFF APPETIZERS or the bar

\$12.95 Sunday Champagne Brunch

Happy hour 4-7 pm daily Lunch and dinner daily

Live guitar Friday & Saturday 7-10 pm

RESERVATIONS SUGGESTED 293-7088

On Venetian, on block north of University in Miramar

www.uptownjollacenter.com

DINNER FOR 2 \$9.95

A Grand Celebration CINCO DE MAYO Join Us!

Visit Casa Blanca

7650 La Mesa Blvd.

La Mesa (619) 466-9375

A tradition of great Mexican food since the 1920s

2 very complete breakfasts for evening dining

SUSHI HAPPY HOUR

4-6 PM DAILY - KIRIN KICHIAN ON TOP - SUSHI SPECIALS

NEW OPEN FOR LUNCH DAILY SPECIALS 11:30-4:00 PM

OPEN EVERY DAY 11:30 AM-MIDNIGHT • 1154 CABINET AVENUE • PACIFIC BEACH • 272-2427

CATERING AVAILABLE

50% OFF LUNCH OR DINNER

598-8th Avenue • Gaslamp Quarter • (619) 238-7138

Choose from: Chicken, Lamb or Beef major lunch, half-priced chicken, vegetarian, omelets, steaks, seafood, pizza and more!

598-8th Avenue • Gaslamp Quarter • (619) 238-7138

Calendar RESTAURANTS

Monday through Sunday, Low to moderate

LE FONTAINAILLÉ Wagoner Hotel, 1835 Second Avenue, Downtown, 619-238-1181. Luscious chef René Herbick offers French and American specialties in an evolving menu. Seafood, wild salmon, beef tenderloin, rack of lamb, seafood soups and steaks with wild mushrooms for appetizers. Dinner only. Closed Sunday night. Monday through Saturday, 4:00 to 10:00 p.m. Sunday, buffet brunch, 10:00 a.m. to 2:00 p.m. Expensive.

LA STRADA 750 Fifth Avenue at Fifth and C, 619-239-3400. The setting is rustic but the Northwest Italian food preparation may be superior. Stay with pasta dishes and low-priced items. Open daily for lunch and dinner. Moderate to expensive.

THE MESSON NORTH PARK AND CITY BAKERY 381-2402 University Avenue, 619-228-8991. The two winners are breakfast and the adjoining bakery, especially for its Russian peasant bread and connoisseur lunch. Lunch and dinner offer California food with Asian and Latin influences. Lots of items under \$10.00. Open daily. Low to moderate.

OSTERIA MANGIA MANGIA 533 University Avenue, Hillcrest, 619-294-7579. This Hillcrest eatery features fine Italian food in a sophisticated, casual atmosphere. Outstanding dishes include pepperoni pizza and halibut. Ocean-view dining is available. Open daily. Moderate to expensive.

THE PARKHOUSE BATTERY 454 Park Boulevard, Hillcrest, 619-297-7275. Small house provides charming setting for dining. Laid-back menu is prepared with average competence. You can make a meal from lunch appetizers. Open daily breakfast, lunch and dinner. Low to moderate.

2 for 1 DINNER

3410 Genesee Avenue #111 (1 block north of Balboa)

619-278-4949

Free Vegetarian Sambusa Appetizer

With purchase of two entrees

Free delivery

Specialty vegetarian entrees

Any 10 items, 2 for 1

Red 11 Ethiopian Cuisine

619-288-9732

2 for 1 Dinner

Organic Vegetarian Chinese Gourmet Cuisine

Using all fresh vegetables

\$5.95 LUNCH SPECIALS

Formosa

14769 Bernardo Center Dr. Rancho Bernardo, CA 92048

619-482-8999

LARGE LASAGNE PIZZA or FOR TWO \$10.49

Sanjilippo's Italian Cuisine

Sanjilippo's Italian Cuisine

Sanjilippo's Italian Cuisine

ALL-YOU-CAN-EAT ETHIOPIAN FOOD

Sanjilippo's Italian Cuisine

Sanjilippo's Italian Cuisine

Sanjilippo's Italian Cuisine

EL RODEO

1647 Blvd. Salinas, 80-40 Blvd. hours will have a field day here with a variety of cuts, some cooked right at your table. The accompaniments are wonderful and appetizers and appetitizers, a crisp salad served in their own liquid — and a dessert is included in the price of the entree. Cheese soup, burrito, and seafood are also available. Open daily. Moderate to expensive.

LA EKONDIRIA Santa Monica 31 in Encinitas/Las Palmas, 81-44-58. "The Hidden One," located in a converted mansion, boasts two gardens and puts dining, and is especially beautiful at night. The roasted beef goat and roasted quail, and the Chateaubriand (for two) are all worthwhile. Very creative experience, complete with piano player on Fridays and Saturdays. Late reservation and a benefit to the left to the "Theater of the World" for the restaurant to LA Ekondira. An evening should Open daily, 9:30 a.m. to 1:00 a.m. Moderate.

FREE VEGETARIAN SAMBUSA APPETIZER

With purchase of two entrees

Free delivery

Specialty vegetarian entrees

Any 10 items, 2 for 1

Red 11 Ethiopian Cuisine

619-288-9732

2 for 1 Dinner

Organic Vegetarian Chinese Gourmet Cuisine

Using all fresh vegetables

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Sanjilippo's Italian Cuisine

Sanjilippo's Italian Cuisine

ALL-YOU-CAN-EAT ETHIOPIAN FOOD

Sanjilippo's Italian Cuisine

Sanjilippo's Italian Cuisine

Sanjilippo's Italian Cuisine

HELP WANTED

NOTICE TO READERS: A new opportunity is available for individuals who are interested in the real estate business. We are seeking individuals who are motivated, self-motivated, and have a minimum of 1 year of real estate experience. We offer a competitive salary and benefits. For more information, call 619-239-7088.

FREE ADS BY MAIL

ONE FREE CLASSIFIED AD per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be typed on a 3x5 card or on a postcard, and is limited to 25 or fewer words. Additional words cost 60¢ each. The ad must be mailed and arrive at our PO Box 85003, San Diego, CA 92186-8503. We cannot accept free ads at the office or by phone. The Reader reserves the right to edit or refuse any classified ad due to inappropriate content, space considerations, etc.

24-Hour Phone: (619) 233-9797, ext. 8055

24-Hour Fax: (619) 233-7907

Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

NAME	DAY/TIME	PHONE
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
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19	19	19
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23	23	23
24	24	24
25	25	25

GRANGER'S & ETHIOPIAN FOOD

2432 E. Coast Blvd. Between Lakes & Arizona Sts. | 795-3735

Mon-Sat 9am-5pm • Closed Sunday

CLASSIFIED ADS

Now on the Internet! www.sreader.com

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BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 233-8200, 9am-5pm, Monday through Friday, and until 6pm Tuesday.

DEADLINES: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early placement discounts. Ads may be placed by phone using a credit card (619) 233-8200) or in person (1703 India Street, Downtown). Hours are 9am-5pm, Monday through Friday, and until 6pm Tuesday.

PLEASE NOTE: The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except if a fault, to the extent of the cost of the first insertion of the ad.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ads as late as 6pm Monday for only \$6. (You do not qualify for the \$6 rate if you are advertising a service, a rental, lessons, or any fee-for-profit enterprise. See instructions for business ads above.)

Other rules apply to Roommates and Matches: Ads are limited to 25 words and run in both the San Diego and North County editions of the Reader. You may pay with cash, check, or credit card; multiple ads may be purchased.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Just fill out the form below before calling; then be ready to dictate the information into the system when requested. Call (619) 233-9797, ext. 8055.

BY FAX: Simply complete this form, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at (619) 233-7907. Payment must be made using either Visa, Discover, or MasterCard.

IN PERSON: To place an ad with cash or check, fill out the form below, and then bring it to our office at 1703 India Street (at Date), Downtown. Ads may be purchased until 6pm Monday.

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday by either coming to the address above, or by calling (619) 233-8200 between 9am and 5pm, Tuesday. The cost for these late ads is \$16 for 25 words. Additional words cost 60¢ each.

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

NAME _____ DAY/TIME _____ PHONE _____

CATEGORY _____ SIGNATURE _____

GRANGER'S & ETHIOPIAN FOOD

2432 E. Coast Blvd. Between Lakes & Arizona Sts. | 795-3735

Mon-Sat 9am-5pm • Closed Sunday

CLASSIFIED ADS

Now on the Internet! www.sreader.com

BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 233-8200, 9am-5pm, Monday through Friday, and until 6pm Tuesday.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ads as late as 6pm Monday for only \$6. (You do not qualify for the \$6 rate if you are advertising a service, a rental, lessons, or any fee-for-profit enterprise. See instructions for business ads above.)

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

GRANGER'S & ETHIOPIAN FOOD

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Mon-Sat 9am-5pm • Closed Sunday

AVON CATALOGS BY MAIL opportunity. No. 1 in U.S. for 18 years. Call: (800) 231-2311. Fax: (800) 231-2312.

BAKERY DELIVERY DRIVER. Established business. High pay. No experience necessary. Inquire: (800) 231-2311. Fax: (800) 231-2312.

CHILD CARE WORKERS NEEDED for group homes. Salary up to \$12,000 per month. Call: (800) 231-2311. Fax: (800) 231-2312.

COMMERCIAL ASSISTANT position available. Call: (800) 231-2311. Fax: (800) 231-2312.

CREDIT CARD REPS for credit card processing. High pay. No experience necessary. Call: (800) 231-2311. Fax: (800) 231-2312.

CUSTOMER SERVICE REPS for insurance company. High pay. No experience necessary. Call: (800) 231-2311. Fax: (800) 231-2312.

DENTAL HYGIENIST position available. Call: (800) 231-2311. Fax: (800) 231-2312.

DRIVERS for long-haul trucking. High pay. No experience necessary. Call: (800) 231-2311. Fax: (800) 231-2312.

ELITE SHOW SERVICES INC. for advertising. Call: (800) 231-2311. Fax: (800) 231-2312.

ASSISTANT MANAGER Traditions/Aroma's. Seeking enthusiastic, creative manager for Traditions Grill/Pizzeria/Seafood restaurant and Aroma's (SUI) award-winning, delicious. Oversees service quality, customer satisfaction, hiring, training, supervision, financial reporting. Required: 3 years management experience in retail food service operation. B.A.B.S. preferred. Cover letter, resume, and names of three professional references required. Job #2722.

TELEMARKETING Take Control! Are you ready to take control of your destiny? Call us on your potential and earn \$15K per month with Real Marketing Services, the fastest growing direct response telemarketing company in San Diego County.

TELEMARKETING SALES AGENTS We need enthusiastic sales agents in our Sacramento Valley and Cambial call centers. Self-starting individuals who are motivated, healthy and home producers to previous commercial buyers.

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HELP WANTED

job fair
MONDAY, JUNE 7 • 3-7 PM
QUALCOMM STADIUM - SECURITY GATE "A"
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Crowd control positions available for Del Mar Fair. Fair concerts and Races games, shows and other staffing for Open Air Theater and Cox Arena concerts, special events and sporting events. Must be friendly, reliable and have neat appearance. Call for more information: (619) 514-1036. EOE.

ELITE SHOW SERVICES INC.

ASSISTANT MANAGER
Traditions/Aroma's

Seeking enthusiastic, creative manager for Traditions Grill/Pizzeria/Seafood restaurant and Aroma's (SUI) award-winning, delicious. Oversees service quality, customer satisfaction, hiring, training, supervision, financial reporting. Required: 3 years management experience in retail food service operation. B.A.B.S. preferred. Cover letter, resume, and names of three professional references required. Job #2722.

Apply Mon-Fri, 8:30 am-5 pm
Human Resources
5969 Alcalá Park
San Diego, CA 92119
Jobline: 619-260-4626
www.acad.edu/human_resources EOE

TELEMARKETING
Take Control!

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teal
Call 619-456-9995, or send your resume to: R.M.S., 2334 Camino Vida Roble, Carlsbad, CA 92009, Fax: 760-438-1134

Making \$ is a Slam Dunk at SOMC!

You are guaranteed to be in the playoffs selling our retail software. Work in plush surroundings while you score the big points. Take full court advantage while working in a fun, professional and rewarding environment. WE care about your success. Our coaches and training are topnotch. Come be a winner with US!

Part-Time with Medical Benefits
Paid Training 4 pm to 8 pm
AM and PM Shifts:
6:30 am-1:00 pm OR 1:30 pm-8 pm
Carlsbad and Kearney Mesa locations

Your PROFESSIONAL TEAM has this for you:
• BASE Salary • Commission • PAID TRAINING • PAID Vacation
• Medical/Dental/Vision • Life Insurance/401(k) • Computerized Dialing
• Personal New Work Stations • Management Opportunities

somc
Please come by and fill out an application today!
1935 Camino Vida Roble CARLSBAD 760-827-7475
8755 Aero Drive KEARNEY MESA 619-609-1179

TELEMARKETING SALES

Making \$ is a Slam Dunk at SOMC!

You are guaranteed to be in the playoffs selling our retail software. Work in plush surroundings while you score the big points. Take full court advantage while working in a fun, professional and rewarding environment. WE care about your success. Our coaches and training are topnotch. Come be a winner with US!

Part-Time with Medical Benefits
Paid Training 4 pm to 8 pm
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Carlsbad and Kearney Mesa locations

Your PROFESSIONAL TEAM has this for you:
• BASE Salary • Commission • PAID TRAINING • PAID Vacation
• Medical/Dental/Vision • Life Insurance/401(k) • Computerized Dialing
• Personal New Work Stations • Management Opportunities

somc
Please come by and fill out an application today!
1935 Camino Vida Roble CARLSBAD 760-827-7475
8755 Aero Drive KEARNEY MESA 619-609-1179

RECEPTIONISTS
(5 full-time openings, \$7-7.50/hr.)
and
SECURITY OFFICERS
Needed Now!

Begin your career in security today!

We are a steadily growing company committed to finding and developing the best-quality trainees in California. Positions available now — full-time and part-time, including weekends. ARMED, unarmed, courier, and armed trophy security.

We offer:
• Competitive pay (\$5.75-\$7.50 per hour)
• Performance-based advancement
• Medical, dental, and eye care plans
• Profit sharing
• Good work locations
• Permit/guard card assistance
• Paid vacations and holidays
• Credit union/Direct deposit
• WILL TRAIN — No experience required

Requirements:
• Good communication skills
• Neat appearance
• No convictions
• Working telephone
• Dependable transportation
• Good physical condition
• Drug screening

If interested, please apply in person Monday-Friday, 9 am-4 pm.
HERITAGE Security • Services
2185 Faraday Ave., Suite 110, Carlsbad
1260 Morens Blvd., Suite 200, San Diego

SPORTS & ENTERTAINMENT
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\$500 WEEKLY

Local advertising company looking to fill all areas.
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Public Relations
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Call Janet at: **619-547-0719**

Immediate Openings!
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Luth Research Inc.

Conduct telephone surveys for Luth Research, a growing company established more than 15 years. Large downtown phone center. Bilingual a plus.

- Hourly starts at \$6-\$8
- Nice environment
- Must type 20 wpm
- Opportunities for advancement

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Many individuals are seeking independence. If you are one, we may have the opportunity at FARMERS INSURANCE. We would like you to be currently employed with an idea of changing jobs and building your own business. College degree preferred. Keep your present position until you feel confident to make that change. Guaranteed income when full-time.

FARMERS INSURANCE GROUP
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RECEPTIONISTS
(5 full-time openings, \$7-7.50/hr.)
and
SECURITY OFFICERS
Needed Now!

Begin your career in security today!

We are a steadily growing company committed to finding and developing the best-quality trainees in California. Positions available now — full-time and part-time, including weekends. ARMED, unarmed, courier, and armed trophy security.

We offer:
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• Performance-based advancement
• Medical, dental, and eye care plans
• Profit sharing
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• Paid vacations and holidays
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• Dependable transportation
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• Drug screening

If interested, please apply in person Monday-Friday, 9 am-4 pm.
HERITAGE Security • Services
2185 Faraday Ave., Suite 110, Carlsbad
1260 Morens Blvd., Suite 200, San Diego

Fax résumé to: **DISTRICT OFFICE**
FAX: 619-640-4561
or call: 619-282-9951, ext. 102

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TEMP-TO-HIRE/TEMPORARY EMPLOYMENT
We have immediate openings.

- North County**
- 75 General Laborers
 - 35 Assemblers
 - 15 Office Assistants
- San Diego**
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Stockton Equities, an Investment Bank with offices in the New York World Trade Center on Wall Street, is expanding the San Diego main branch.

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The Internet: A billion-dollar industry and growing every day. Our business has doubled since January.

The Opportunity: \$200 sign-on bonus, daily cash spiffs, awards, incentives, and high paychecks... Inbound calls and auto-dialers.

The Future: More earnings, room for advancement, profit sharing/retroaction programs.

What we are looking for: Motivated people with sparkling personalities, winning attitude and clear speaking voices. Computer knowledge, telephone or sales experience helpful, but not required.

Call: (619) 654-2696

GENERAL OFFICE POSITION: Receptionist/Secretary, 40 hours, 100% benefits, \$10-\$13.50 hr. (incl. Call Center) www.rsg.com

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Administrative Assistant: 40 hrs/week, 100% benefits, \$10-\$13.50 hr. (incl. Call Center) www.rsg.com

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PRODUCTION ASSISTANT

Will be responsible for performing data entry of commercial real estate listings into DealPoint, an pricing and confirming listing information through licensed sources; assist with the tracking and routing of all DealPoint listings. Requires excellent written and verbal communication skills, strong attention to detail; type 35-45 WPM; the ability to work without direct supervision.

For immediate consideration please send resume to COMPS, Inc., Attn: Clerking, Job Code 89-44, 8888 Carroll Center Rd., Ste. 100, San Diego, CA 92126; fax (619) 684-3288; or email cjenkins@comps.com, EOE.

COMPS.COM



Inside Sales Reps

\$6.50-\$9.50 per hour + Bonuses

Experienced inside sales people wanted for busy call center Monday Friday

Start immediately

Management opportunities also available

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 Bilingual o plus EOE

retail assistant managers & baristas

Work with the best coffee beans and the best human beans. Our La Jolla store is currently interviewing for part-time (21-35 hrs/wk) retail sales and full-time assistant manager positions.

We offer competitive pay, medical, including prescription, chiropractic and vision, dental, domestic partner coverage, 401(k), paid vacation & sick time, disability, and advancement opportunities. Apply at 8643 Via La Jolla Drive, #C202 in La Jolla, or send your resume & cover letter to: Zahed Chowdhury, Peets Coffee & Tea, P.O. Box 12506, Berkeley, CA 94712-2505.

We encourage applications from people of all ages, races and ethnic backgrounds.



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 Phone: (619) 454-2181 Fax: (619) 454-7583

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 RESORT AND SPA

Join the Team at California's Top Destination Resort. The legendary La Costa Resort and Spa is looking for customer service-oriented individuals:

- Assistant Golf Pro + Barback + Bartender
- Bussers + Camp Counselor + Cocktail Server + Cook + Fitness Instructor
- Food Cashiers + Golf Driving Range
- Hairstylist + Housekeeping
- Maintenance Tech (HVAC)
- Message Therapist + Pool Server
- Room Service Bussers
- Security Officer + Sous Chef
- Spa Technicians + Stewarding
- FT, PT, and Temp Positions

The following positions are also available:

- Assistant Director of Engineering
- Assistant Director of Housekeeping
- Assistant Executive Chef + Controller
- Executive Meeting Manager
- F & B Cost Controller

La Costa Resort and Spa offers comprehensive salaries, medical and dental benefits, a 401(k) plan and free parking. Please call or e-mail at (760) 929-6340. Apply in person: Mon-Fri, 9:30 AM-4:30 PM in the Human Resources Office, Costa del Mar Rd., Carlsbad. Or via internet with salary requirements to (760) 929-6395. [Resumes without salary requirements may not be considered.] EOE

REceptionist: 40 hrs/week, 100% benefits, \$10-\$13.50 hr. (incl. Call Center) www.rsg.com

Administrative Assistant: 40 hrs/week, 100% benefits, \$10-\$13.50 hr. (incl. Call Center) www.rsg.com

General Laborer: 40 hrs/week, 100% benefits, \$10-\$13.50 hr. (incl. Call Center) www.rsg.com

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Call Today... Work Tomorrow!

- We are looking for energetic, responsible people who possess prompt work habits and a professional attitude to fill the following positions:
- TEMPORARY CUSTOMER SERVICE REPS
 - TELESALES AGENTS
 - MARKET RESEARCH ASSISTANTS
 - ORDER PROCESSING AGENTS

We offer:

- Temporary Placement + Temporary-to-permanent placement
- Permanent placement + Full- and part-time + Benefits + Competitive salary

We also provide free software tutorials, career counseling and resume writing assistance to all of our associates. Our goal is to place you within five days.

if you meet the criteria of the job description.



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- High starting wages + Paid vacation
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WE REQUIRE:

- Reliable transportation
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- Active phone number

GUARDSMARK
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 Easily accessible from Hwy 15 off of Rancho Bernardo exit.
Call 619-613-8990
 Immediate interviews granted Monday through Friday.
 An EOE since 1963



GENERAL OFFICE

The Tribb Group is searching for skilled individuals to fill the following OPEN positions immediately.

RECEPTIONIST/SWITCHBOARD
\$10/hour. 10 incoming lines and general clerical.

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\$6-8/hour. Data entry, filing, copying, and answering phones.

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\$10-12/hour. MS Office and general administrative duties.

STAFF Phone: 619-597-4080
Fax: 619-453-9632

4350 Executive Dr., Suite 101 • San Diego, CA 92121
Successful for 27 years in San Diego!
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OFFICE HELPER/PHONE OPERATOR needed for call, day, evening and graveyard shifts available. Hours: 9:00-11:00 AM/2:00-5:00 PM/6:00-10:00 PM. \$9.50 per hour. Call between 10am-5pm. 619-294-0118.

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Customer Service Reps

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- Fall Benefits
- Paid Holiday/Vacation
- Opportunity for Advancement
- All Shifts Available

Qualifications:

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- Basic Computer
- Great Attitude
- Professional Attire

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SUB

Restaurant

Now accepting applications for North County, Encinitas location:

COUNTER ATTENDANTS/ ASSISTANT SUPERVISORY PERSONNEL

Detailed-oriented, "people" persons. Part- or full-time. Day and evening shifts. Flexible hours. Wage commensurate with experience.

Apply in person: 273 N. El Camino Real (West/San Marcos Center)
Call for details Mon.-Fri. 9 am-5 pm. (619) 688-9255 or fax resume to (619) 688-9291

HELP WANTED

X MARKS THE SPOT.

\$9-\$14/hr average

• 10-25 hours, 6 am-7 pm
• Flexible hours between 6 am-7 pm
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• Paid extra spending money

Work in an exciting and pleasant setting, contacting clients for software- and financial companies.

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Thursday, June 3
10 am-7 pm

TOPS STAFFING now hiring for the following:

UCSD La Jolla Campus:
General Custodial positions available for the summer
Pay \$6.50 per hour
Casual work environment
No experience necessary
Se Habla Espanol

TOPS STAFFING Job Fair location:
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Fax (619) 299-5681

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an HR Staffing Solutions Company

If you cannot attend the Job Fair, please call to schedule an appointment!

New job opening at the Reader!

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Earn top dollars fueled by incredible growth in the employment advertising market. Openings for top-level, highly motivated telemarketers professionals with proven, successful track records in display and/or classified advertising. Outside sales experience a plus. Your abilities include: Cold-call prospecting, building strong customer rapport, benefit identification, and a strong desire to meet sales goals and achieve earnings growth.

Work in a positive, casual environment for the nation's fourth largest alternative newsweekly. Strong commission and bonus plan. Guaranteed income to start. Competitive benefits and vacation package. Enjoy selling a product that works for its customers.

Send your resume and cover letter indicating where you saw this ad to:
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E-mail: (blank) but only, no attachments or enclosures; cswalton@thead.com
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Our insurance brokerage is experiencing explosive growth due to the re-entry of several major insurers into California's home Personal Auto market. We have immediate openings in multiple offices for the following positions:

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PICTURE STORY

by the San Diego Historical Society



Marine Corps Recruit Depot, circa 1920. When Marine bigwigs visited Balboa Park during the 1915 Panama-California Exposition, they were inspired to create a complex of edifices similar to the park's leatherneck training. The city gave the Marines 500 acres of tidelands (an area known as Dutch Flats), and another 232 acres were bought from Loma Portal developers.

This aerial photo shows the training center seemingly complete, but because World War I ended before construction did, the MCRD wasn't finished until after the mid '30s. (from the San Diego Historical Society, Photograph Collection)

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