# Reader

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The crest of the Brass Rail rises into the sky, an insistent purple and flesh-pink deco-kitsch rectangle, colors mounting colors. It might be the prow of a ship — a purple, flesh-pink, and terracotta ship, with its name spelled out in black letters on a bright yellow sign — sailing northeast, carrying in its hold the seeds and history of Hillcrest's life as San Diego's gay district.

.. STORY CONTINUED ON PAGE 52 ..





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#### LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-300s, ext. 449; address them to Letters to the address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to CA 92186-880; jax men to 619-251-0849; or e-mail them to letters@sdreader.com via the Internet, Please include your name, address, and telephone number. Letters may be edited for length and ciarity.

#### What The Hell Has Joe Berger Ever Done?

I'd like to respond to Joe Berger's letter ("Megalomaniac Rich Kids," June 3) regarding the story (Pop Music, May 20) on Devon Goldberg, John Lee, myself, and the other San Diegans that have recently moved to new cities. I'd like to believe to new cities. I'd like to believe his point was that he disap-proved of San Diego media's portrayal of the local music scene, but insulting the people who have recently left and try-ing to belinte their artistic con-tributions is just plain weak. I span 15 years in San Dego-ing the Independent Music Seminar, releasing records, managing bands, writing, and publishing books. And, as ev-idenced by the many times I had

idenced by the many times I had to sell CDs to Off the Record to self CDs to Off the Record to pay my company's phone bill, I've never been rich. The main reason that I moved to New York was to try to publish books more successfully, since there is more book-related business activity here. I wasn't insativity nere. I wasn't in-sulting San Diego or anyone who lives there by moving. I just needed to move. And as bur-geoning as Berger says the San Diego arts scene is, it's impossi-ble to ignore the fact that liter-ally dozen of artists have moved ally dozens of artists have moved away within the last nine nonths. I think that was what

the article was trying to address.

I think it's complete crap
for Berger to insult the talents
of John Lee, Devon Goldberg. Rick Froberg, and others in his letter. Berger facetiously referred to them as "Renaissance men." These people are all ex-tremely talented musicians and artists, and I think this term deell has Joe Berger ever done The reason that an article was written about these people is be-cause they actually contributed something worthwhile when they were in San Diego and will be missed by the arts scene there.

Gary Hustwit Incommunicado Press New York City

#### Letters Like This Do Not Belong In The Reader

in calling about the letter from Steve Richards (June 3)

-

But I really think that letters like this, with name relling and verbal abuse, do not belong

Sheila Gumey Normal Heights

#### Is Duncan Getting Soft?

Getting Soft!
If the trust Area told, Duncan Shepherd must have they
oughly enjoyed watching The
Phanton Menace reveal itself
to be even worse than expected
(Movie Review, June 3). Is our
critic getting soft, or only being
coy, when he concludes that
Lucas's effort after a 21-year

directing hiatus was "too piti-ful to be truly loathsome"? I want to recommend a novel to Duncan Shepherd: Vladimir Nabokov's The Gift, a beautiful novel that is itself largely a med itation on the art of writing and criticism.

Ed Cutler

#### Yes, The Movie's Flawed

Flawed
Duncan, I'll try to keep this reply as nonhostile and nonpersonal as possible, in contrast to
your review (June 3) of Star Wars. Episode J, which seemed
to be overly laden with derogatory comments and often openly
aggressive towards anyone who
might have possibly enjoyed this
movie or any of the original trilogy.

ogy.

More than anything else that bothered me about your that bothered me about your review was its tone. You complain, in no short length, about the sacrifice of story, depth, feeling, etc., to technology and gitzy production values, and yet your review sacrifices eachy those things. I might suggest that the reason you didn't get it, and the reason for your subsequent frustration with this film and others like it, is thing more simple and yet infinitely more complex than any of the values used by yourself to zet this film; it's dappeal.

rate this film: kid appeal. Let me define this for you, because it's not marketing to a generation of young shoppers spending mornmy and daddy's money. The kid appeal of this more, and this narticular sage movie, and this particular saga is to the child in all of us. I saw is to the child in all of us. I saw, and loved, the original Star Wars in all its grandeur when I was seven years old. Twenty-two years later, I have to tell you, this movie lived up to every expectation and hope that I might have carried with me.

Just a suggestion when i comes to these "myth", type movies, as you have categorized them; don't go see them. Save the seat for someone who holds a sense of wor, let for the world and the worlds that can be created on the big screen. And while you're at it, save the rewhile you re at it, save the re-views for someone who might have the slightest capacity to sit back and marved at something without ha ing to pull it apart into little pieces. Being an avid Stav Wars fan,

I'll refrain from bantering about specifics with you. But let it suf-fice to say that your lack of ed-

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Next Monday is the date set by a state appeals

Java Dotto. Next Mendov is the date at the x state appeals out for out agreement on action (sery Malfield, the would not fail to be stated as the Normber's vice on the downtown Padre bashedd in the Normber's wide on the downtown Padre bashedd in the Normber's wide on the state development project. Stadium foot hope has week's county grand jury report acting Mayor Saman Golding and the city council of colloding to railroad voter approval of the ballpark for his control of the state of the state

hot says that the simple majority approval of the measure, called Prop. C, didn't meet the city charter's requirement for a two-thirds vote on "unfunded liabilities." Those arguments were re-jected by superior court judge Chartes R. Hayes, who, in a ruljected by superior court judge Charles R. Hay ing prior to the election, refused to call off the

For e and eff. The sequicentennial taliships controvery race on Democrats accue Republicans Pete Wilson and Security of State Bull-Busen of squandring millions for private and public contributions set asise for a hig fallship race between San Francisco and San Diego, causing it to be cancelled. Now Joe Dister, identified as a fundrative for the San Diego Martinte Museum. has been quoted in the Change County Register as saving 'our pelcy is not to mention Gold Busher we sequicaterism? For cone, no one can prosmosace it, and 's gut a timed image at other processing the processing of the contribution of the processing o

Don't wear black trenchcoats A San DON' WEST DISCR TENDEDGES AND SECTION OF THE SECTIO letting that followed the merger of the Union and the Tribune in

1989, has been named national news editor for Associated Pre

... A grope in the backseat of a San Diego limousine by a 79-year old booze broker has led to one of the biggest sexual harrassmen odd lawet troker has det over of the biggest sexual harrasument at teatment in history, \$2.5 million, reparts the Now between tettlements in history, \$2.5 million, reparts the Now between tettlements in history, \$2.5 million, reparts the Now between testlements and testlement testlements are increased as the in

Gored at the gate The invitation to next week's big At Gore interface at a La fold home doesn't fix an address. For security purposes, would-be high-roiters have to call in advance... Need to check out the De Mar serf-care IT yet to Discovery channel's new Meh page. Lawyer to the mob Occar Goodman, who is the odds on favorite to become the next mayor of La Vegas, unveiled his personal financial disclosure. mayor of las vigas, universel no persona rimanchi disclosive statement the other desp. Intime is poseed or feel estate. Only problem, reports the Law Vigos Review-Journal, is that Good-man word reced who this partners are and word even sey exactly where 15 of the properties are hexaced. At large land and the control of the property folly disclosed by Goodman. Int condo in Cormado at 1850 Avenido Del Marida.

Contributor Matt Potter

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

# **Zero-Percent**

Solution By Bill Manson

Birds chirrup in the canyon where Ernesto Domínguez's car exploded in flames. A month after someone shot the

springs where Dominguez's car landed. Soon you'll never know a man was killed here.

Is shoot-and-burn the per-

21-year-old and fooled his Dominguez, says a drift investigative report written by Dr. foot call on One Wiley Road, a new measine of thistles began reasonable of thistles began reasonable of thistles began reasonable of the tires, car saying where Dominguez car large and the comment of the tires, and springs where Dominguez car large and the comment of the comment way to go. So far it hardly ex-pands beyond the coroner's fact sheet. One thing it has de-termined: Ernesto died of a

Boulevard is one of the most ex clusive areas of La Jolla, a street that can command \$6 million for a house, where residents pay bullet wound, not from the car's plunge or the fire. Nor was to be free of the fear of violen

case of Tilda Phipps perplexed SDPD's Homicide Team 4. "The mants did testify to Phipps's flamboyance. Her name wa 40-year-old married caucasian female resided in Texas," says the Coroner's investigative sum-mary, "She was visiting San Diego driving a rental car when even mentioned in connection with black magic circles. She was here alone. Her husband was the Texas the night she was killed. Sgt. Bill Holmes told reshe was shot in the head. porters that witnesses men The police got a call at 10:02

CITYLIGHTS

What is it about car mur What is it about car mur-diers' at least three of them have happened in San Diego in the past year. Two of them have in-volved the drivers being first shot, then incinerated with their car. None has been solved.

It is nine months since the

tioned hearing a gunshot just before the car crashed. "She had been in the University City area still a mystery," he said.

neys for transplantation, she was taken off life support. Her life's "history," says the coroner's stark report, was "unremarkable." "Lived in Texas and was vis-

iting her son in San Diego."

What happened? Police don't know, although infor-

Two weeks ago the murder were reenacted on TV fo Crime-Stoppers. It didn't do any good, according to LL Breiten-





the bodies are often charred beyond recognition and nearly all the evidence is de-

nearly all the evidence is de-stroyed — so much so that San-Diego police are stumped. Perhaps Ernesto Dominguez was first shot in the quarried area where Otay Valley Road splits, before his murderers released the Cutlass's emergency brake so the car would roll down the slope and fall into this 30foot ravine. 1t. Glenn Breitenstein, who

lutiass was set afire only after

A month later, the police still have no clues, except those the

"Manner of death," reads the report, "Homicide." "How occurred: Shot by an-

siumped over the steering wheel with the driver door window other person."

For Ernesto's family, who didn't want to talk about his death, this is doubly tough. They have already lost Ernesto's older blown out... There was a large hole in her forehead .. Officer found an area in the street ap-proximately 100 feet from the brother Luis to a violent death They've just finished paying to give him a decent burief. Now vehicle where there was glass. Other evidence indicated she had accelerated away from that ne-d money to lay Ernesto they freed money to lay Ernesto beside him. As to why, his sister hints Ernesto might have had trouble with drugs in the pest, but she says he had set himself straight and had recently earned the yard at 465 Coast Boulevard.... At Scripps Memorial Hospital | she was diagnosed with a non-survivable head in-

"they found the decedent

But, a month later, nolice don't have great hope of finding this murderer. After her husband allowed doctors to remove her heart, liver, pancreas, spleen, and kid-

retificates of merit working as

killing of David Stevens. Friends say the 5.6°, 200-pound bodybuilder and dating-service emphysic don't have an enemy in the world. Then last December 23 firelighters were called to meanly morning car fire on afflu-ent La Jolla Scene. Drive. Only-after they had doused the flame. did they discover there we body incide. Stevens's corpse wa charred beyond recognition. charred beyond recognition is lay across both front seats of his burned-out 1995 Chrysler LeBaron, Medical examiners later informed police Stevens had already been shot twice to the head. "We're stumped," sai

#### Riders of the **Del Mar Sage**

By Ernie Grimm

thought they were a myth. I didn't know wild horses, or mustangs, even existed.

Turns out, 38,000 of them roam the open ranges of the 11 western states. not the Rancho Santa Fe pole crowd here. Wrangler jeans and crowd here. Wrangler jeans and mustang, or a wild burre didn't know they existed either

and it know they existed either
— at auctions like the one put
on by the Bureau of Land Management at the training track at
Del Mar. Actually, you can't buy a horse or burro, you can adopt one. The flaM retains the title to very hurse or burro at their auctions for a year. And mo just a sphody can adopt from most be-lied to the properties of the con-burnane treatment of animals, and you must have facilities for them including at least a 20- by 20- foot stable with 6 foot fen-ing (four and a half for burros). During the first year you have the animal, the BLM may visit to inspect it and your facilities. one. The RLM retains the title to

to inspect it and your facilities. After a year, provided you ob-tain a statement from a veteri-narian that your horse or burro has been treated humanely, the BLM will send you the title to the animal.
The 66 horses and 16 bur-

ros, trucked from the BLM facilros, trucked from the BLM faci-ity in Ridgecrest, arrive at Del Mar around noon on Friday and are herded into 20- by 40-foot pens. The public is allowed to view the animals but not bid on them until Saturday morning at 9:00. I arrive at 8:30. Along with 50 or so others, I walk around inspecting the six pens of horses and two pens of burros. This is

J. 700 00 5 en 1

cowboy hats abound, and there are even a few Old West handle are even a few Old West handle-bar mustaches in evidence.
Off to the side of the double row of corrals is a camper trailer the BLM uses as a mobile office. Would-be adopters line up at

two windows on the front left of the trailer scatting to have their applications approved Neurby. I meet Doran sanchez a BLM veraplet and public relations specialist, who explain a how the adoption proceedings work. The first part of the adoption is competitive built. That will start house older with a roundered large and that murhaver day girls ID number. He walks over to a pen and points to a ciphosart hanging from a fence pipe. For the competitive built part, we have the trailer, waiting to have their competitive bid part, we have a diphoard for each animal. Once clipboard for each animal. Once the adopters get his or her ap-plication approped, then they get a bidder number and they write it down on the clipboard corre-sponding to the horse they want. The minimum bid is \$125. So they'll write their bidder number and \$125. If nobody bids on that animal by the time we pick up the boards at 10:00, then they've adopted it for \$125. else can increase the bid by a minimum of \$5, up to a max

mum of \$25. The competitive

bid part basically gives people the opportunity to adopt the an-imal they want. So if two peo-ple are interested in the same an-ima; all they have to do is bid. After the bidding part closes, the adoptions will be conducted on a first-come, first-serve basis. Afa first-come, first-serve basis. Al-ter the competitive bid stops, we'll start posting which animals were adopted. After that, people will be able to adopt any animal they want for a flat fee of \$125.

First-come, first-serve." The 1971 Wild Free-Roaming Horse and Burro Act put the wild horse and burro herds un-der federal protection. Management of the newly protected an-imals fell to the BLM. In order to keep the herds from growing too

large and destroying the range, animals had to be removed. In 1973, the adoption program was instituted as an alternative to destroying the animals. Since then, over 130,000 horses and burror have been adopted. Sanchez says adopters get "an animal of tremendous quality. They make great riding stock. These animals grew up in the wild, so as far as strength, endurance, and sure tootedness, there's not an ani mal that compete with them."
I look at the horses in the

I look at the horses in the pen in front of us. They seem undersized, skinny...the word rangy comes to mind. They look like equine coyotes. Sanchez, reading my thoughts from the look on my face, says. "With regular good feed and water, they're ular good feed and water, they're go-ing to fill out. See those horses the wranglers are riding? "He points toward two BLM wran-glers mounted on tall, muscular horses, "Those are mustang-that they adopted, trained, and have been riding for years. That what all these borses are goin

what all these horses are going to look like in a year. The trans-formation is just unbelievable, Sanchez says that the high est a horse has ever gone for at auction is \$1100, but that's not likely to happen today. Walking around the corrais. I notice only around the corrais. I notice only four cliphyrards have bids on them and only one of those has multiple bids. None of the 16 hurror base been hid on. One of the bids, on a six-year-old bay mare, #2296, was placed by Th-cia Daniel. 'She picked me out ca Daniel. She picked me out yesterday and slow the only rea-son I came back today. Daniel tells me, as she feeds hay to her adoptee through the fence bars. It's the only horse I've seen within two feet of the fence today, much less eating fron somebody's hand, "My husband





Lyle and I run Christian Horse Ministry in Likeside. We already have six horses, but since we work with a lot of low-income work with a for of pwi-morne, hard-luck teens, we figured we'd get a mustung to (each them lessons in atewards).pp. We want the teenagers to see how a horse learns submission. It relates to out Christian program, how God wants us to submit to Him and desire His care. We're going to show them how a horse submits to us, how it desires our

a wild horse before, Daniel knows other people who have and isn't worried. "There's that

"Once you get past that, they are very willing, and they have wonderful personalities. They are very affectionate.

Clarence Sanders of Ra services to adopters who ma services to adopters who may need it and because it's some-thing of a social event. Asked what you get when you adopt a mustang, he answers, "I guess the basics is you can get a good sound animal for \$125. That's a good price for anyone who wants to spend some time and

Sgt. L.D. Martin of SDPD

homicide.

Five and a half months later,
despite help from America's
Most Wanted, they're still

renowned Japanese neuroscien-tist Tsunao Saitoh and his 13tist Isunao Saiton and nis 13-year-old daughter Loullie. The Alzheimer's researcher and his daughter were ambushed and gunned down in Saitoh's drive-way on Fairway Road in May 1996 as Saitoh and Loullie ar-

rived home about 11:00 p.m. Saitoh had been helping Loullie with her homework at his UCSD laboratory. There was no robbery; just several accurate shots to the head. Saitoh's groundbreaking research into Alzheimer's didn't seem to be a factor that would provoke jeal-ousy or violence, yet to some the

night-shooting had the earmight-shooting had the ear-marks of a professional hit. It. Breitenstein believes it was more likely the two inter-rupted a burglary, but he admits he has no clues. "It's a complete

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- "WHISTLE BLOWING TE AGE OF TRUMPNATION

mystery," he says. Does this string of unsolved murders expose local police shortcomings? Or is it a prob-



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whether crime is spilling over from Tijuana are being avked more frequently "We're certainly going through a crime-wave down here," says John Gise, an analyst at the U.S. Consulate in Tijuana, who recently had his

ial figures for murders in this town last year with a grain of salt, I think they're way under

sait, I think they're way under stated."

Even if they're not, the offi-cial figures are high. Last year s 357 murders, up from 318 in 1997, made it the most violent

in Tijuana's colorful history, es-

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who gives the dealers millions and millions of dollars? They do,

pecially when set against San Diego's 42 murder, last year. (The two cities have compara-ble populations.) But given that the major, consumption of drugs is on this side of the border, most Mesi-can officials believe the poten-tial for narco-violence is huge.

here too. "Los Angeles has

Perhaps a better indication as to how things are heating up here is reflected in an internal report issued by the National Drug Intelligence Center in Washington, D.C. As reported last week in El

And where there's big, illegal Financianta Mexico City-based

of Mexico City. The resay was commissioned by fed eral authorities here in Sar Diego, has caused a might rip-ple, from San Diego to Wash-ington to Mexaco City. In per-haps its most significant phrase it characterizes the Hank fam-dy, whose influence reaches the Mexican presidency, "a sig ant criminal threat to th United States."

newspaper) and the Washington Post, the report links Agus Caliente track owner forza

Caliente track owner lorge Hank Rhon, his brother, and their nationally prominent fa-ther, Carlos Hank González, with drug-trafficking and

noney laundering, Carlos Han

is a former Mexican agricultu

"Several years of investiga Several years of investiga-tive information strongly sup-port the conclusion," the paper quote the document as saying "that the Hank family has laun dered money on a massive scale assisted drug-trafficking orga assisted drug-trafficking orga-nizations in transporting drug shipments, and engaged in large-scale public corruption." A Hank family representa-tive in San Diego denies the

"This is the same politically motivated misinformation that seems to be disseminated [ev-ery] election year," says Richard Stern, Jorge Hank Rhon's San Diego attorney, referring to the upcoming senatorial and presi-dential elections in Mexico and the U.S. The family has indi-cated the allegation are totally untrue. The Washington Part is, aposting some unpublished report and unnamed sources. If you want me to repond, show us the report, If Financiero laled about wire taps, Let us hear the conversation! Show me some of the evidence."

But gathering evidence in Tijanan and Baja thee daws, can be a hazardous business. Every week, Zefu mazagine publisher. the U.S. "The family has indi

week, Zeta magazine publisher Jesús Blancornelas, who himself was lucky to survive self was lucky to survive a November 1997 assassination attempt by Arellano Félix or-ganization gunmen, continues to print a full-page advertise-ment asking Jorge Hank Rhon about the murder of Zeta's star columnist and co-owner, Hec-tor "El Gato" Félix Miranda in 1988, Félix was killed by Hank's 1988, Félix was killed by Hank's guards at Agua Caliente after he had written some particu-larly strong columns taking aim at Hank

And the trouble is not just in And the trouble is no just an Tijuana. Last week, Mexican journalists organized two jour-nalistic tours" to show solidar-ity with cartel-threatened edi-

tors and newspaper report along the border. The trips cused on the dusty town of

Luis Rio Colorado, 40 miles v

Flores González, a 29

editor of the news

Prensa ("The Press

One of them, her name was D hest cattle horses in the cour

Bergman says gentleness and, above all, patience are the

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"When you're getting one of these horses," he explains, "you're getting a wild animal. They're not like a domestic-raised horse, they're wild. Some of them may be three years old and have never seen humans. We're a predator to them, If just takes time, "You've got to let you. You can't abuse them. You should be firm but patient. Is should be firm but patient. Is ain't like you're going to grab one of these out of here and take it home and in a week you're riding it. No way." How long does it take? "It just depends on how you move on them." Bergman an-

swers. "What would you say.

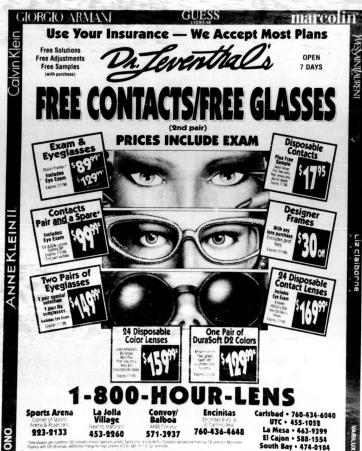
them get used to you and trust

"It depends on the horse

"It depends on the horse, Sanders answers, "Like people, they all have different person-alities. Some are more accept-ing than others, and some come around faster than oth-ers. But I would say on the average if you got a two-year-old and worked with it every day,

you could probably ride it in two months."
"When you first get them,"

Bergman warns, "you've got to be alert with them all the time. be alert with them all the time. You never know what they'll do, especially the older ones that have been out on the range a long time. They're wild ani-mals. They'll bite, kick, and them. But you can't be aggressive toward them. You've got to let them come around. Once you gain their trust, they're push-button, a piece of cake. By the time I've come to using a blanket or saddle or anything



with Jaime González Gutierrez, who was set free despite having been accused of killing a local cop and trafficiaring in marijuana. Last week's "tour" was framed to give moral support to Sergio Haro, editor of San Luis Rio Colorado's Siete Dias ("Seven Days"), and Jesús Barraza, editor of Pulso ("Pulse"). In recent months, both have received death threats for their coverage of alleged drug figures. In Mexico City last week the Inter American Press Associa-

tion met with Mexican president Ernesto Zedillo, urging him to press his law enforcement au-thorities to "do something" about the murders of 20 Mexi-can Journalists over the past For those searching for clues

into the murders of victims like Ernesto Dominguez, Tilda Phipps, David Stevens, or even Tsunao Sautoh and his daughter Loullie, perhaps authorities need to look harder at the cross-border picture for clues Not to "blame Mexico," but to embrace the real dynamics of a narcotics trade that threatens to engulf both societies.

Riders

work with a horse.

once broken, Sanders says,
"They make good riding horses.
If you start with the babies, the
six-month-old ones, they come
around real fast. You can handfeed them in a day or two. As soon as they realize you're not there to harm them, they come right around. From that point on it's just like another horse; you just have to take your time and show them how you want them to react to whatever com them to react to whatever com-mands you can give them. You need to be patient and consis-tent with them. If what you're trying isn't working, you might need to break it into smaller need to break it into smaller steps. Say you want to go into the corral, put a halter on him, and lead him over to water. Well, you might spend one day just getting in there with him, he next day you've got to be able to walk up to him. The hird try you try putting the hal-ter on him and so on. You break it down, take it slow, It's fun, it's

it down, take it slow. It's tun, it's a challenge, and it's a great sense of accomplishment." Sanders introduces me to a friend and fellow mustang owner, Larry Bergman, also of Ramona. "I was raised on a Ramona, 'I was raised on a farm in Iowa,' says Bergman, who owns five mustangs. "The first two horses we ever had on that farm were wild horses that were brought back with a herd of cattle out of South Dakota. nab, turned out to be one of the try. This was a wild horse that had just shown up. Back in those days, this was the '40s, ranchers could still get 'em off the range. You could brand 'em. break 'em, and keep 'em.'



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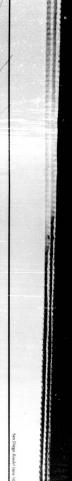


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## STRAIGHT.... THE HIP



Doir Matthew Alice: A friend from Sculind told me of the coal this that frequented her back yard. The bird book reveals that Europe abounds in this: blue tits, murch tits, great tits, vallow tits, long-tuded tits. They greatly reemble our New Yorld chickalies. Many are in the same grows as the chickalies Parus. I jumped is the conclusion that are pursaisand nation was unrealing in import to name? If If go common birds. According to the Oxford English Dictionary, I was wrong, "The," the bird, first saw print in 1706.

Chickade," was born in 1838 in the purmal of Henry David Thoreau. "Tit" did not refer to a woman breast until 1928. How could one may, who was not weld appreciated in his time, have induced all the pre-1838 immigrants to abandon "tit" for "chickadec"?

A follow-up on the tit-chickadee conundrum. Maybe I was right the first time. Now I find in an on-line dictionary that "tit" comes from old English "[more at 'teat']" from before the 12th Century. I hope you

Illustrative incident: MA plays tourist in Louisiana. Bright-red birds everywhere: "Mwi day cail (mwi MA inquires: Regarding MA as aif MA has three heads, local yoled says, "Redbirds," though her tour says, "Redbirds, "Industry to the says and the three has been on is still known by dozens of colloquial names. Since 1888 the American Orthiologists Union has used genetics, anatomy, and reproductive behavior to classify and name North American birds. And even the ACU changes its mind with annowing requesters, (Though the brids and the baseball team didn't seem to notice when scientists briefly did away with "Baltimore oriole" in the 1976s.)

Thoreus did not name the chickael. The CDD calonis is ston or of the risk written reference dicks as dec-dies as dec-dies for Early colonists in the from the bird stitutives song a high pathed chick as dec-dies as dec-dies for Early colonists." The Mandhow Society Encylopedia of North American Birds says. "It" (the bird) comes from the Old cleandisc word its," "something small." "I'm" (northe briefly of says's legal words, settler at it because we're twis. Dare I say it? There's also a sea bird known as a booby (from the Spanish hebo, a fool).

DMA: How is it possible that I can pack up my phone and feed into someone's living room/office? This has happened several times, sometimes without even dialing, sometimes after dialing, only the perfox, sometimes after dialing the cutive musher. I can her ar VI, readsouterore, people widing around, etc. The phone company says this to not possible. What do your spy-tech sources say? Up a company says this to not possible. What do your spy-tech sources say?

Dari Matthew Alice.

Wy telephone has rang once at 12.21 a.m. every Monday morning since around last June. This duln't happen until get a persuble phone. When I plug in my old regular phone, it doesn't happen. Caller ID and 't'O linear't rescuedd the searce of the run, Bactife feld part at nog now tip me chile dulnfully logid all the calls. But they never even showed up in the phone system. Apparently the ring is coming from over cubic the source. A braige feld employee suggested that persups my plane is stell y hieriar a neglistre one cradited source, powerful persups for suggested that persups my lone first with pinet a neglistre stell the source powerful persups for plane. Or maybe someone in my own apartment building until the source of the property produced by a 12 a.m. or know part at the time. He das in aggested it could be set of the years at place such as a nonthy fire algorithm. Mother is a CB study, that 12.21 seems like on odd "replate" slate of plane or time to the Appril some of the Study of the Study in the Study of the Study o

The technocives are flatered that you should hard to matter carefully messinging the problems with the phoseco, As if we have some secret knowledge not available to them. Part of the problems at their call and ours in not havening anything about what's amount over home. The AM assermance agrees with the phoneco. There's a corolless decice nearby, it is allow a line, that emits a signal dust rings proceed to the control of the control of

Got a question yeu need answered? Get it straight from the hip. Write to Matthew Alice, do the Reader, P. O. Box 88803, San Diego, CA 92186-5603, or fax year questions to 619-231-0489, or e-mail to matmal@aol.com via the Internation.

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the second of the second

eve all imagined our deaths, and most of us have thought at one time or another about aking our own lives. Death can seem the nost logical solution to a number of probmost logical solution to a number of prob-lems, even to minor incommences. I brokup, deadline, a bill, an empty tank of gas. I've lost myeff in darberams shout dying. I've teared up imagining how my family and friends will go on. Usually it's the realization that they will go on that shakes one of out these reveries. That, and remem-bering that you can never how what will happen rifer. All the same, laying a little groundwork can't hart. To help as prepara, come ide AOI, members, or a kind of morbid clearinghouse. Two linked web-sites, Borrowed Time: A Page of Death (mem-bers ael.com/BertowTyme) and Dying Words of Famous People. The Last Words Some Well-Known People Said at Death, or Shortly Before (mem-bras ael.com/BertowTyme).

bers.aol.com/WordPlays/dying), are good places to begin considering the end. Start with Borrowed Time, as it will load you with

Start with Borrowed Time, as It will foad you with the necessary ammunition to deal with the gloomier content at Dying Words of Famous People. Borrowed Time serves up a variety of poems, song lyrics, Web links, and general utterances on the subject of death. These should prepare you to consider those final states of mind cataloged at Dying Words. If not, then just abandom this coercive allogether.

not, then just abandon this exercise allogether.

Borrowed Time takes its name from Agatha
Christie's 1977 Autobiography, in which she wrote:

"live now on borrowed time, waiting in the anternoom for the summons that will inevitably come.
And then —1 go no to the next thing, whatever it is. One luckily doesn't have to bother about that."
Agatha, maybe, ddn't bother about it but most people do. A friend recently pointed out to me that my atteins serves the same purpose as all religions.



which comfort more people about death than life. In my case, believing firmly that when I die my mind will turn to black and my body will simply rot, puts me at ease. After all, how can you fear nothing? Well, again, most people drov.

Sie James Matthew Investigated that the simple space of the simple spa everything there is a season, and a time to every pur-pose under the heaven; a time to be born, and a time to die; a time to plant, and a time to pluck that which is planted." (Ecclesiastes 3:1); and "Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me." (Psalms 224.1). A more organic approach to this matter is to consider it as

the lesser of two evils: Better to die a thousand deaths than wound my honor," said the English essayist Joseph Addison (1672–1719). But if Addison's sentiment strikes you as a little villy, try Less Brown's pseudo-existentialist idea; "You cant get out of life alive." (Who is Les Brown anyway?)

out of life alive. (Who is Les Brown anyway?)
Once you've found your riche a isour-need-line, move on to Dying Words of Barmons Foodpel (though I recommend skipping John Quiney Adams 5 mail utterance, made in 1829, which was too assured too be of any use." This is the last Grarib! am outcome 1 Optimism and confidence did, however, serve some people well. In response to an attending did to rish on the propulse with in response to an attending did to rish on the propulse well. In response to an attending did to rish on the propulse well. In response to an attending did to rish on the propulse well. In response to an attending did to rish on the propulse well. In response to an attending did to rish on the propulse well.

people well. In response to attempted to comfort him by telling him the angels were waiting, the Amer-ican Revolutionary gen-eral Ethan Allen said in 1789; "Waiting are they! Waiting are they! Wal-let 'em wait." Defiance also worked well for Commellations! "Jam will! says, 'I don't believe in fairles,' there is a little fairy some-

also worked well for Gaino Caliquals "Iam still alive!" he pointed out after being stabbed to eventual death by his own guards in 41 A.D.

Dementia and fear Dementia and fear make for such pithy conclusions that I'm considering one of these modes for my own final words-fright got the best of Chapin, for crample, when kerfught got the best of Chapin, for crample, when kerfught got the best of Chapin, for crample, when kerfught got the consideration is the form of the confused lady. Nancy Astor was on to something with her last breath, drawn in 1946. "And frying or is this my hirthays" In the end, though, what good will breaking with halit do you! The actress Tallahis Bankbead went out in 1966 the way so many get through: "Codene. Journbon."

— Justin Wild!

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In my adolescent mind, I could've starred in a popular advertisement where a hard-hatted construction worker or helmeted motorcycle racer or jet paiot displays replendent macho prowess. Welding a girder 20 stories up, sup-ported only by a leather harness and compatian, clinker line, boots based mountain-climber line, boots braced against the steel frame, silhouetted in against the steel traine, sithouetted in a spray of red sparks. Or in slow motion, riding an off-road motorcycle, leaning almost horizontally into a turn, air-borne off mounds of dirt, kicking up a perfect cresting wave of dust as the bike donuts to a halt. Or in formations of fighter jets, turning, twisting in preci-sion movements, and landing against sion movements, and landing against a peaceful twilight; the four leather-jacketed, still-helmeted pilots in slow-motion walking from the parked jets, showing in every step the fluid comfort of their skilled and trained bodies, the fluid ease of their camaraderie. Then in each image, the welder or motorcyclist or one of the pilots, still in romantic sow-induor, renoves the neither — the eyes are shut in dumb animal comfort as the head shakes off the feeling of shackled confinement, and the beauti-ful tresses of silky long hair reveal that

the macho figure is a stunning woman. In my ad, this astonishing, magnificent creature would wear a red-and-black wool military-style uniform, white gloves, white military dress shoes, carry a trombone, and, following a breath-taking accounts of the precision and taking performance of precision and endurance, would make her startling emergence — shaking free her long shock of hair — from underneath a busby hat. (Well, at least I had the long

l was, in some ways, a chickenshit.
The most fearful in my family to dive,
to charge into the indifferent and chilly to charge into the indifferent and chilly Pacific surf. togo on Disney hards "dark rides" or enter the open whale's mouth of Storybook Land (I guess I decided to enter my own storybooks instead). The old wooden roller coaster in Bel-mont Park had to be stopped after one circuit to let me off before continuing on its way with the rest of the delighted free year-olds. It was often the allure nve-year-olos. In was often the adure of contests — of winning something — that pushed me to overcome timid-ness. (But no, I wouldn't we entered the Belmont Park roller coaster marathon, even for the promise of a new car.) Before high school marching band, the

precisely the same time, nothing even slightly out-of-phase, as in the way people clapping to music in a large auditorium can't stay with

the beat.

Feet had to hit

pavement at

scared me — a science fair project on spiders and having to dive headfirst into the pool. But, in another way, wasn't joining the all-male world of trombonists also putting myself face to

only forms of competition available to me were the junior high science fair and swimming races at Girl Scout camp. Both involved facing down things that face with a thing that scared me? A thing harder to name than black widow spiharder to name than black widow spi-ders or jumping from the high dive. Was it boys? Sex? My own gender's "place" in the world of the 70s? Or my gender's new "place" in the decades to come, and the complications it would bring that hadn't, at the time, been named yet: sexual harassment and dat

> But onetime chickenshit or not, I wa But onetime chickenshit or not, I was a pioneer: first girl trombonist in my high school. And in Southern California, where trends and trailblazing are often experiments before moving east, it seems a little late for this barrier to first be crossed in the 1970s. Crossing the bar be crossed in the 1970s. Crossing the bar-rier took nothing.— I picked up a trom-bone and said, I'll play this. But life as a trombonist took a subtle nerve, a courage I didn't have: to join them without acquiescing, without needing them so anxiously.

As a middle child, I was in the position As a middle ching, I was in the position of observing my sisters' activities, and I eagerly awaited my turn to do those same things. Following-in-the-footsteps is normal younger-sibling behavior. But as my sisters and I entered this



string of similar activities, we each found a different niche best suited for us. Some a different niche best suited for us. Some activities I partox do more perfunc-tionally, whereas my sisters were andem participants, other pursuits were pas-work of my life. Chief among the lat-work of my life. Chief among the lat-er is competition. Manifested now in training and showing my dogs at obs-dence trials. I brive on the long-term planning, strategy, and drive that sat-trates my world due to organized com-petition. It began with marching below guardions for my failthy dow-bunting guardions for my failthy! dow-bunting



ason, the start of the academic year for five children and a professor father, fire season, the season for Southern California's Santa Ana winds, and, in the late '60s and '70s, when my sisters and I began one by one to enter high school, September announced the start

of marching season.

What teenager doesn't want to get up on Saturday at 4:00 in the mornup on Saturday at 4:00 in the morning, leave on a bus at 6:00 to get to a parade route at 8:00, spend four or five hours on a hot September day in an unsexy wool uniform and hat, soaking undergarments with sweat and causing the

gnarliest case of hat-hair ever seen. Easy sacrifices in the honorable pursuit of excelsacrines in the honorable pursuit of excel-lence, the pursuit of improvement, of accomplishment, of hard work paying off — the pursuit of winning and beat-ing everyone else's asses! Marching band was and still is a

Marching band was and still is a competitive sport in California. When the 1970s 'Title IX ensured equal fund-ing for boys' and girls' athletics, it didn't include marching band; it didn't need to, as marching band had always been a co-ed activity where boys and girls received equal funding, when the band was funded at all. Around the same

How hypnosis helped me say,



time as Title IX home that their property taxes were too high, and Proposition 13 was passed as the taxpayers' reassertion of their rights. School districts reeled. I don't recall a single football program limping away with wounds, but many music pro-grams were decimated to the point that it took a decade or more to bring them

brother that hypnosis i

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The Miracle

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commister.

the band when it meant as many hours in candy and T-shirt sales as in rehearsal, when instruments couldn't be repaired, when each band member's individual uniform allowance soared, when music classes were no longer offered during the school day so all participation (includ-ing that of the band director) was ing that of the band director) was extracurricular. We thought of Prop 13 as the voters' revenge on the band that thundered in rehearsal through their quiet tract neighborhoods every fall day from 11:00 to 12:30 and again after school from 3:00 to 5:00.

school from 3:00 to 5:00.

In competitive marching, the first requirement is precision. Bands were judged on a military standard, so precision dance steps didn't, at the time, count. Precision was sought first in the obvious: straightness of ranks (indistinct where the process of the straightness of the s viduals marching in shoulder-to-shoulder rows), straightness of files (the front-to-back lines), and even the visibility of to-back lines), and even the visibility of accurate diagonals as the band passed down the street. This meant that each individual in the block band had to remain the same exact distance from all four individuals around him or her, side to side and front to back.

side to side and front to back.
Precision was also desired in the
less obvious: Each step had to be the
proper length so that six steps fit equally
in five yards. Instruments had to be
carried in exact horizontal or vertical positions — each like instrument car-ried in a uniform way — and had to remain as stone-still as humanly pos-sible, whether being played or not. Obvi-

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I wanted to be a model. Even took modeling classes. Learned the postures. How to walk and talk. My body betrayed me. I was miserable about my weight broke my heart to be around those skinny girls. I felt like an outcast. I found excuses to miss. I deeped also detung talked was on an endies of them poster. The state of the poster of the coaster. One stured diet after another. Take a little off. Put more back on I starved on shakes. Gained weight with

starved in shakes Gened weight sent-det pills. Pain, suffering, misery. I went-inal less into bottle, lond you and after! I worked at my family and our-mend in signs. Being overweight but.

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ously the musician's fingers, hands, orams could move if that was how sound came out of the horn — pushing of valves or moving of the trombone's horn — pushing of valves or moving of the trombone's side — but the rest of the instru-ment had to stay motionless; no jazzy body language with the horn. Instruments needed to be relief to the prosition and lowered into carry position with clement of the prosition and lowered into carry position with cellentical simulations movements by each individual. While heighting the market all the instruments—except those played ploying the market all the instruments—except those played ploying the market all the instruments—carry the propose of the use, it was give so poliusoid and use and use of the same time, nothing even slightly out of plane, as in the way reciple clapsing to make in a winter and of the same and the

for everything from white gloves and shoes to brass instruments and shoes to brass instruments and surfaces of drums, to no facial hair nor hair showing on the neck or back of the head, no jewelry, no make-up. Pant cuffs had to be exactly long enough to touch the top of the shoe and cause a slight break of the pant crease, jacket cuffs careful long enough to touch the part crease, jacket cuffs exactly long enough to touch the top thumb knuckle when the arm hangs at the side. The wool uniforms were dry-cleaned after every competition. We were trained military-style to obey the drum major, whistled commands. One whis-tled order meant form up.

another was for attention, another for at-ease. There were whistles for turns and counter-marches, and a specific whistle calling for the "roll-off," the percussion-introduction cadence that included our cue for the precise maneuver of instruments sse maneuver or instruments snapping into playing position just before playing the music. From afar, and to some of our nonband classmates, we may have seemed more like Nazis than kids in the '70s.

than lids in the "70s.
But on closer inspection —
this time without using the miitary meaning of that word —
we were actually a paradox, litthe hilderistic flower-children
rehearsing marching in straight
lines wearing bell-bottoms,
fringed leather vests, long and
loose hair on boy and girl alike,
peace signs on our notebooks,
distrust of "the establishment"
on our lines but an our hild proper lines
of the money had time. on our lips. But no one had time



vice registration before the draft ended — no boy from this band would go involuntarily to Victory

Vietnam.

In fact, a microfilm of my adolescence to young adulthood would show that, although I don't recall the news reports, the August before I began the eighth grade, Sharon Tate and six other people were murdered.

The spring before I started high school, protests against the war in Vietnam escalated on college campuses until students were killed by National Guard troops at Kent State. From the sum-mer before my freshman year through the following spring. Charles Manson was on trail.

percentage coming into South-ern California. Ten years later, by the time I was teaching comby the time I was teaching com-position at community colleges in San Diego, every course list carried at least one but usually three or four Vietnamese-names — former refugees, still striving to reconstruct their lives, who had learned (aimost) enough English to start or resume col-lege. My first year of graduate school, Iranian students took 60 Americans hostage. The only mob scene I recall on my cam-

the U.S. military academies I was in college, but the ERA would not finish its slow death

until 1982. Meanwhile, back in the 70s, we marched and drilled and pursued military precision and the victories it would bring at

lefore each weekend competition we had to prepare our aqui-ment. First deam and poish the instrument. First deam specially large ones with big brass belte trum-pets, tempones, baritones. French horns. Also the drums had to have pristine heads, the chrome lugs and pearl bodies must be polished. We had to make sure our white glows were bleached and sortless, that our bleached and spotless, that our shoes were cleaned, polished, repolished, and recoated again if that's what it took for immaculate white.

Most competitions were in the Los Angeles area, so this meant bands in San Diego County and counties north o Los Angeles put in the extra hours of travel. We met at our dark, cold school at £00 or 500 a.m., boarded six buses, and tried not to waste too much energy on silly adolescent diver-sions during the two-hour trip. As we likely didn't have the maturity to make this determi-nation ourselves, often we were required to travel at least the last half hour to the parade site in silence. For competitions in



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pus (which doesn't mean there weren't others) was between American and Iranian students. Women were not admitted to

broke into the Democratic Party

headquarters in the Watergate Hotel. Sometime in my fresh-man year, the draft ended before any of the boys my age had reg-istered or received lottery num-

bers. In August before my junior

year, the last American ground

year, the last American ground troops were withdrawn from Vietname by January all mili-tary operations against North Vietnam were halted. As a seasor in high school, Julyavd in a per-band at San Diego s Limbergh Feld to welcome hob Hope on his jarvia to his first Christma-show at home since World Vari II. When we spendom? we security impection area, one of my trombone-playing accompless said. To you want

one of my fromtone-playing accomplices said, "Do you want to see our bombs too?" When I was a freshman in college, Nixon resigned, Saigon fell, and the influx of Vietnamee refugees poured into this country, a large

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San Diego to choose the county' san Diego to choose the county's representative in the Rose Parade), we always traveled the distance from our school to the site in complete silence, then changed into our uniforms and formed up in our pre-parade ocation also in absolute word-

less quiet.

Upon arrival at the parade site, we deharked with our cumersome busby hat boxes, our

stowed in airline carry-on bags and immediately went to the uniform trailer where "band parents" were handing out the cleaned uniforms. We each always had the same uniform assigned to us—traed on at the beginning of the season and trailer of fracessary, or a new uniform assigned. The bosy must be presented quite a challenge as their cuffs crept up their growing legs and arms and their pickand immediately went to the

Somehow— the logistics of these trips never seemed to con-cern us, but now I can appreci-ate the band director's litany of poshilities — we had the us responsibilities — we had the use of a local junior high or high school or church locker room assigned to our school for chang-ing, and we could leave our street clothes there. We came from

To complete our elimination of individuality, we each had stuffed our identical, drippy long hair up into the busby hat. The use of an eight-inch seg ment of nylon stocking allowed us to look as though we'd shaved our heads for each important competition: we drew the seg-ment down over our heads and pulled our hair through so the nylon loop was around our necks like a disembodied turtleneck.

up over our faces, allowing it to gather hair as it went, continugather hair as it went, continu-ing to stretch it until our faces were free again and the myora tube was worn on the top of the head like a stocking hat, filled up there with all our hair. The busby hat fit neatly on top, successfully androgynizing boy and girl alike As we came out of the dress

our white shoes. Another par-ent handed out the plomes— like small, straight red featherdusters - which attached to slot on the sides of the black busby hats. The plumes were stored one each in cardboard tubes, inserted with the grain inside the hat, along with the har's plastic protective hag. On infrequent rainy days we didn't use the plumes — which would've run red dye into the hats — and the plastic hat hags were kept on the hats (even with the hats on our heads) up until

> So, trouser cuffs turned u to protect the black wool fro to protect the black wool from white shoe polish, Baggies cov-ering our shoes, still-protected plumes now inside our still-bagged hats, our gloves on our left shoulder under the epaule, we usually had to get back on the we usually had to get back on the buses at this point and be taken to the pre-parade warm-up area. Some competition parades assigned each band a side-street as its warm up; other events used a large parking lot, like the Santa Anita Race Track lot, and Santa Annta Race Track tot, and "parked" the bands like semi trucks in slots. Upon arrival at the warm-up area, a crew of band parents (dads) began to unload the instrument cess and line them up just outside the cargo areas. As soon as each elearning instrument was taken cargo areas. As soon as earn gleaming instrument was taken from its case by its owner, now with gloves on, the case was loaded back on the bus because the buses would be moving to meet us at the other end of the

ents as we approached the co

up. To make it easy for 126 peo-ple to quickly form a block band in any circumstance — the crowded track after a football game when the crowd is breaking up, or a parking lot where 50 other bands are likewise form-50 other bands are likewise form-ing up — the drum major blew the whistle long and steady while lifting his or her baton verti-cally above his or her head. The trombone rank then formed. nine across, arm's length apthe center guide directly facing the drum major. We raised our trombones over our heads, hold-ing them by the bottom most loop of the slide, arms fully extended, so the long in ment was extended upright or heads. The remaining ranks could then fall into p-tion, each individual locat-his or her file behind the tro-bonist who was at the head During warm-up, while

The whistle sounded to form

director led the band throu director led the band through long tones, scales, and soft-tonguing exercises to limited out of the long tones, scales, and soft-tonguing exercises to limited out gio, tongue, and diaphragin mascles, a small swarm of band parents made their way through the ranks, armed with sheep of the longuing tape, and needle and thread. Those with the shoep of ished crouched at the feet of each band member, removed the plastic Baggies, and touched

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up the white shoes as necessary.
The hair sprayers went head to
head, plastering any loose wisps
up into the hat (and using the
long weapon on the opposite
end of hairdresser's combs).
Others removed specks of lint cutts that tooked too long, tight-need buttons, turned trouser cuttleback down, straightened and hooked the high collars under each chin, sepect the last fin-gerprists off the plastic brim of the busly hat, straightened the angle of the plurae as well as the hat chin step, sough the plastic brim loop. The angle of the tall busly hat all had to be the same, so several parents would go through the ranks setting blast, jamming, them down so the visor came

them down so the visor came down right over our eyes. Some hats on some kids tended to sit on or fall toward the back of their heads. This would cause that person to appear out of line because his hat would be jut-ting back behind the line of other hats. One at a time, on a parade official's cue, like big tractor-

of diagonals at all.

them down so the visor came

Without that precision in the front rank, if the trombonist wavered, the file would likewise snake, and there could be no appearance

trainers the current pulsed of ord heir warm-up positions and joined the parade. At first more like a traffic jam than a parade, it would be stop- and-go for a while, each stop another oppor-tunity for the director to coninue warming us up, rehears-ng troublesome sections in the

marked with a portable sign — and at that point cut all music and drumbeat and march silently

and drumbest and march silently with only the tap of one drum-stick on the rim of one drum to set the beat. The purpose was to allow whatever band was already being judged in com-petition, further up the street,

ingroundscore sections in the music, or tuning he would ade a tuning fork with him down the center of the band, adjusting the pitch of each instrument to the fork. And every time we stopped, the parents swarmed in again, checking, fining, polishing, adjusting, ismming hat in again, and the properties of a city, including spectators are jurated through the atreets of a city, including spectators of a city, including spectator of a city, including spectators of a city, including spectators which is the control of a city including spectator of a city, including spectators with the control of the city of th down over our brows.

The competition performance was, of course, when the band was being sudged, Judging was in four areas music, marching percision, military impection, and showmanship; The music and showmanship; The music and showmanship; the competition zone; the other judges stayed on the street with the band. In addition there were separate indiges for the drum. the band. In addition there were separate judges for the drum-major competition, the baton-twirler competition, the com-petition for the corps that fol-lowed the band and did rou-tines to the band's music, and even an individual judge for identification-unit competi-tion, the side showers the with one or two additional se with one or two additional seg-ments just for intertaining the spectators. The three official areas were at the center of the route: first a warm-up zone, where the zone that the competition fundared one inc, then steepped off with its full competition fundare and roil off and begin playing the march exactly as it would later in com-petition. About halfway through the warm-up area, the band would hit the silent zone— marked with a portable sign— marked with a portable sign tion — the girls who carried the school's name in front of the band.

On the drum major's signal the performance began: a fan-fare followed by percussion roll-off (which usually included ones for the band to come to atten tion) with some sort of flashy method of popping the instru-ments into carry position, then method of popping the instru-ments into carry position, then the band stepped off and snapped instruments into play position during an opening flourish by the accessory units — durn major, twirler, and "banderettes" carrying the school's name. This opening was the majority of

what the showmanship judge was concerned with. He also noted the overall picture of the

optimum conditions for its performance.

The beginning of the competition zone was a solid line painted across the street, also marked with a portable sign. Here, with the front rank of trombonists' toes on the line, the silent band was hat!ed and out "at ease" by the drum major.

put "at ease" by the drum major. This did not mean moving

This did not mean moving round and taking — military "at ease," with feet apart, the ferh hand flat against the small of the back, and instruments in a uniform -down position, required as much precision and unwavering focus of eyes. Our trombones were held just in tonot of and parallel to our right legs; the end of the slide howered above our right shote. Our arms, hodding the trombones in this difficult sance, had upper arm parallel to the torso, ebow ar right angle, lower arm outstude.

at right angle, lower arm extended horizontally out from the torso,

begin the competition perfor-mance. During this last-minute delay, the band parents had their final chance to filter through the ranks, checking for smudges on shoes or untied shoe loce, water spots on the instruments, hair looened from under hats, or lint on uniforms. Once again, problematic hats were jammed down over our brows.

The competition perfor-

band and accessory units—the "entertainment value."

Our step-off was redesigned each year, often including a trumpet fanfare during which, on cue, the block band would snap to attention—raising instruments and shouting out the school's name—then step off while a drum cadence gave off white a crum causes go-cues for popping instruments into playing position. One effec-tive step-off had two trumpet players set up ahead of the band, ahead of the drum major, standahead of the drum major, sand-ing in place after playing the fanfare until the advancing band engulied them and they fell into step in their positions. Meanwhile, after the percussion cadence had given cues for popping instruments up to our mouth. instruments up to our mouths, the band continued advancing, marching for four steps in suc marching for four steps in sud-den absolute silence — not even a drum tap — before the first vibrant note of music came in urison from our horns. An astonishing and potent over-ture, risking, of course, a nervous

how long this step-off protein-tion could be — the bard had to have legan plying the march to the legan plying the march contain named of steps into the competition none. Onc., at first parade of the season, a penalty for a violation of this makes present to inform winning the sweepstakes trophy, not because wed made a mutate both because our director halm because with a contract halm to be the contract of the both because our director halm to be the contract of the both because with the contract and the contract that season's step-off display. Very soon after all the far-far, the band began playing in the sweeping the band with the same playing the same playing the same playing to the sweeping the playing to play an judged in terms of tempo, intensition, accuracy of instruments playing together, accuracy of technique (playing all the right notes), as well as massail energe-teen not are massail energe-teen not massail energe-teen all the right notes), as well as musical interpretation (not much leeway in a military band play-ing a march), which included use of dynamics, tone, and phras-ing. These elements had been learned and rehearsed and drilled by the band in indoor (seated). rehearsals as well as in the repet itive runs through the compe

ities runs through the competition performance during out-door marching practices. Marching precision was sui-ple: did the band maintain straight rails, straight files, and straight disponals while march-ing through the corapetition zone. To judge this, the march in the contraction of the front rails. For two years, that was my position. As long as the front rails. — the trom-bonists.—sport on a straight ro-tions. bonists — stayed in a straight line, that judge would stay beside the right guide. If the front rank



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over after the competition zone, at least as far as the band was con-cerned. We might be asked to play the march once more, if the parade organizers had Head east from downtown to Dehesa Read in El Cojen But soon, an official would be waving us toward a side street, we'd be signaled to switch into marching with half-steps, and perhaps we would maneuver a

wait for a few words from the through the competition zone, the judge would not even look at the other ranks and the score r (not much at this point) then fall out to find the buses where the band parents had already unloaded and lined up the instrument cases. The first at the other ranks and the score would be perfect. As soon as the front rank bent or an individ-tual stuck out as slightly in front or behind, the judge dropped back to the second rank and thing we did was remove our hats, pull the plastic bag out of the inside, remove the plume and slide it into its tube, bag the staved there until that rank was no longer straight. He contin-ued this process until he'd fin-ished all the ranks, then, from hat, and hand the precious plume back to the parent collecting ished all the ranks, then, from the back of the band, checked each file one at a time. Only after finishing with the files would the judge check diagonals. Keeping straight files and diagonals was directly dependent on the front rank—again

the trombonists - beca

ad of following someone

ntaining the same distance

between each individual in the

front rank Without that preci

front rank. Without that preci-sion in the front rank, if the trombonist wavered, the file would likewise snake, and there could be no appearance of diag-onals at all. So the front rank

bore extra responsibility in the

bore extra responsibility in the marching score the longer we kept the judge beside the right guide (me), the less time he would have to judge other ranks, files, or diagonals. He could only judge while the band was in the

competition zone. If he didn't have time to check all the ranks

have time to check all the ranks or the files or diagonals, there would be no points lost on those, but if he did have time to begin judging files and diagonals, those too were partially up to us in the front rank to establish and

maintain. I usually had an impres-

sion of what kind of marching

sion of what kind of marching score we might have, depend-ing on how long I felt that judge lingering beside me through the

judge was checking the band

through the ranks checking

snoe, instruments, goves, cuts, hair, smudges, lint, drum heads, everything I recall my sister com-ing home disappointed one weekend when the band had

ost the sweepstakes trophy due to water spots on the bell of a

French horn. The moving inspeion was, naturally, easier although our preparation for inspection had not relaxed. The

inspection had not relaxed. The judge was not allowed to "pen-etrate" the band, so all inspec-tion was done from outside the block formation while the band

The parade was essentially

ned a particularly long route

nd there were still special

marched and played

or uniformity and spotlessr Before I was in high school, the Before I was in high school, the rules had required a separate military inspection of each band following their competition per-formance. The band would stand at attention while the judge went

Depending on the layout of Depending on the asyonic the competition and our posi-tion in the parade (early or late), at this point we would either go back to the dressing rooms and change into street clothes, or we would proceed directly to the awards-ceremony area. Either way, it would likely be time to As it is done in sports, the bands were grouped in classes

based on the size of the school. Smaller schools had smaller Smaller schools had smaller bands and probably smaller budgets. Smaller bands may have been able to march per-fectly but usually had a thinner sound and couldn't compete musically with the big bands musically with the big bands— the music score was something like 33 percent of the total. Due to both the changing distribu-tion of the population, growth of the counties, and the fact that county school districts could only add a new high school when need was desperate, county schools were usually among the

usually done in a high school football stadium. For the grandfootball stadium. For the grand-daddy event at the end of the season, the Long Beach All West-ern Band Review, the awards ceremony was in the evening following the parade and held in the sports arena. Each band sat together, some in uniform, some already changed to street clothes but wearing identical jackets or windbreakers. The stadium would rock with spirit contests: one block of kids screaming in unison "We've got spirit, yes we do!We've got spirit, how about YOU!" then point chant, trying to make it louder By the time I was a junior and by the trine I was a junior and senior, an arrogant attitude of superiority had taken over our band — we won a lot — and we felt such displays of adolescent giddiness were below us. A fival school would lay down the spirit gauntlet, and we'd stare back

mutely, flexing our dignity.

One by one, starting with the smallest schools, placements for the selections. were placements for drum major. for twirler, for identification

ward to receive the trophy.

The two final awards of the

ceremony would be sweet stake trophies, one for a grouping of the other for a grouping of the three or four largest. Placements the only trophy we truly co ment meant there wot sweepstakes trophy. Not have ments altogether, or we'd won the big one: the thrill of victory

or agony of defeat.

The smugness, the attitude of superiority we'd both earned and allowed to mutate, did hamper the full gratification we coul have experienced at awards or emonies. There were times th satisfying apex of a day exercising the fulfillment of hour drilling and rehearsal, a day pur suing excellence. And yet next weekend, the same swi of hot adrenaline and hear at attention in dre guide. The director, who nurched beside the right-guide up unti from my peripheral vision, an we were on our own to carr out what we'd trained so ardenth

senior off to college ad-(in this case, the local t and continuing to live at home and an overgrown nestling who didn't want to be pushed from the nest. Entering San Diego State University, and of more than 30,000 stu became a bigger adjustmenthan it should've been for sor one who'd spent four yo Instead it was as though I from a private scho dents - the band. If it we for the college marching seemed insurmountal the exhilarative new into photography lab dance taken, the thick class ule with options from grants to zoology, the thicker alogue with major) aerospace engineering thing called Health Scien-Safety. (A major in first I satisfied my photojournalism assignments by taking "action pictures of the band and direc-tor during rehearsals, plus program portraits of th major, twirler, and dire

course with a feature article on the band, its history of finan-cial woes and recovery; its rehearal schedule; its cutting-edge, complex show styles and seminational reputation. I sat-isfied my journalism internally by producing tine band's press. &d., a prospectus, and other poli-licity materials. My first story took place in a marching band. And my first essay in freshman composition was titled "Now!" behind us, trumpets in front and to the sides. Rehearsals stretched through the fall semester, two hours in the after noon, three days a week with football games every other Sat-urday night. I was in the mid-dle of a much bigger school, in the middle of a much larger band, but I found myself at home again. For six years I was a March As a field band we did not composition was titled "Now I March on Real Grass," a mawk-

compete against anything other than a standard. At the time there was no system, as there is now, for high school field bands ing band, believing (at the tim hat the director had planned there are any college bands any that illegal fanfare, which had cos where who engage in any stan-dardized contests. But it was in us the sweepstakes award, i order to teach us that pride goet the Marching Aztes that I learned to compete against a "standard of perfection." This is also the supposed ideal behind dog-show order to teach us that pride goeth before a fall. College marching bands are almost exclusively field bands. competition, the activity that replaced marching band almost immediately after my last marching season. But in dog showin it's difficult for that ideal of

We never formed into a block band nor marched parade-style down a street. There was no down a street. There was no front rank of trombones, no center and right guides, no drum cadence to march to when not playing our horns. Our only "competing against a standard" to remain unadulterated when purpose was pregame and half-time shows for the six or seven there are other dogs at the same show being judged against the same standard, and whoever time shows for the six or seven home football games. In 75 squads of only 4 people each, our formation position — in which we began rehearsals, warmed up, and practiced music—was based roughly on aconcent arrangement of instruments, which would put thates and clarinets closes to the home sidence. The trombones, roughly 30 of us, were positioned near the center rear, soussabones. same standard, and whoever comes closes will win, there-fore also "beating" the rest. It does feel that the opponent to beat is not the standard but the other dogs. So college band is probably the only place I truly did compete against a standard, because no other competition was afforded, and there was sel-dom another band sharing the half-time show. On rare occa-

sions, we had an opportunity to pretend to be in compe with another unit, but ever there were no real judges. Three hundred members of the other nundred members of the other band judged us, then 300 March-ing Aztees scored them. We always won. Most of the time, however, there was only a standard, the standard we set. We rehearsed

and drilled to meet the stan-dard and strove to make our single performance of each of the scason's six original shows be our best shot. In some minds this would be the only valid form

while the judge went through the gloves, cuffs, hair, smudges, lint,

of competition. But I have to admit, I would've loved just once to match the Marching Artecs against other college field bands at an actual field

A field band is a very different animal than a street band, and while I participated in a field band for more years than I did in a street band (including two years of graduate school), I didn't ever engage in official field-band competition, which

ties, I'll simplify the argument by stating that beyond march-ing in rhythm while playing

ing in rhythm while playing music and wearing uniforms, the two are different. For a field band, military inspection would not be such an issue — with judges sitting high above in sta-dium bleachers — nor would the intricate precision of body ianguage and instrument carriage be as crucial. However, as opposed to the street band's 4-to 6-minute selection of martial music, the field band is judged on 10 to 12 minutes of sho

The band would stand at attention ranks checking shoes, instruments, drum heads, everything.

different arrangements in vary-ing styles. The field band is ing styles. The field band is judged on originally and chore-ography of the show — which is the director's doing — as much as it is judged on how well the hand perform the show which we have been and straightness of line (horzontal, vertical, diagonal, wherever there is a line on the field), clarity of curve when curvilines marching is the mode of the performance, and clarity and difficulty of moving, design drifts. Syle of marching is also marching is the second of the performance, and clarity and difficulty of moving, design drifts. Syle of marching is also

band, although from a greater distance. A field band's steps usually measure exactly eight to every five yards. The stan-dard style of march is with knees dard style of march is with knees raised so the thigh is parallel to the ground before the foot goes back down, and feet hit toe first most of the time. The best field hands memorize all 12 minutes' worth of music, and each indi-vidual must also memorize his or her marching cues through-out the music; when and where to begin marching, when and where to turn, how far to go, halt, etc. And a field band is halt, etc. And a field band is always responsible for show-manship: from flashy auxiliary units as well as how the band itself creates pizzazz, usually through a combination of the

leaner, accentuating the mili musical arrangements - from pseudo rock to jazz, more vary tary marching style A field band has different ing tempos and musical char-acteristics than the military street acteristics than the military street band's — and the band's drill design and marching style, any-thing from standard high-knee marching to an all-out strut-run, kick-line, or choreyaphed unison dance steps. And then, of course, there were show-marship gimmick. One of our shows in the 7% was dedicated to Elton John. After entering the ficid in an ordinary military fashion, on cue every member concerns. White is highly desir able and used to maximus effect. The Marching Aztecs wore white busby hats because designs and formations were being viewed from above against a dark field. Field bands also a dark field. Field bands also may want to utilize white on the uniforms for the purpose of "color flips." The best way to do this is not with a tiny, snug, high-waisted jacket, but with a rather long "overlay," like a ion, on cue every membe ashion, on the every frames of the Marching Aztecs took a gigantic pair of glittery sun-glasses from inside our jackets and put them on our heads. We finished the show wearing the ungainly glasses that smelled of straight apron, which hung to our crotches, longer in back, and did not need to be snug or make us look leaner. The front of our overlay was white and the back was red. The director

seen through. Band uniforms may all look

alike to the unschooled, but a field

band's uniform presents dif-ferent criteria from a street band's For inspection purposes, a street band would want to

avoid large patches of white any-where, especially pants. The desired look for a street band is

desired look for a street band is to accentuate an ideal "out-line"—sengthen the legs, keep the torso trim. To this end our high school band trousers were very high waisted, extending up to just below the gris' breasts, and the jackets were short-wristed, coming down to use

waisted, coming down to just

waisted, coming down to just cover the top edge of the trousers, with a snug snapped cuff at the bottom edge of the jacket so nothing was flapping loose. We were all, therefore, taller and

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could use this aspect of uniform could use this aspect of uniform in designing drills. For example, he could have the center of the band suddenly flip to the tear frum around), so he would have created a pool of red in the center of a frame of white. Likewise the could have the whole band suddenly shift direction with the could have the whole band suddenly shift direction. hand suddenly shift direction and hip from white to red, or split the hand in half, alternating color flips on the two sides. Another college band I saw had uniforms where the whole from of the jacket and trousers was one color, and the entire rear, jacket as though each had slid face as though each had slid face-first through a pool of paint. This would not do for a street band in competition: the look would be dizzying and would highlight crooked ranks. My first year in the March-

ing Aztecs, the band was still recovering from a few years of nonfunded hiatus. When the

over 30,000, there were not enough uniforms for the sudden throng of students who wanted to be in band, even if they weren't music majors. I think it had something to do with birth statistics, which assert that the year I was born, while at the tailend of the baby-boom

at the tailend of the baby-hoom rea, had produced the highest number of "boomer" births. During my four years of high school, the campus was forced by high enrollment to engage in double sessions, with upper-classmen attending school from 7:00 a.m. until 12:30 p.m. and underclassmen statingas 11:30. underclassmen starting at 11:00 a.m. and going until 4:30. Dou-ble sessions ended when my abundant class exited, but then abundant class exited, but then the colleges and universities faced the inflow. So my first year, half the Marching Aztecs were uniformed in our own black pants and white turtlenecks, with red windbreaker and white spats the only pieces provided by the university. But there was a new dean, and in

created a budget for a march ing band that actually had 300 identical uniforms.

Whereas a competition field band learns one show and uses it at every fournament, a col-lege band must perform a new show at every half-time show, roughly every two weeks. For each originally designed show, the band must learn to play a new set of custom-arranged music, adapted (with permission) from current or recent rock, pop, or jazz tunes. Simultaneously with the new music, the band director's intricately calculated show design came to each individual in the form of a thick set of representing 8 to 16 bars of music, showing the movement of each squad on the 100-yard football field during that span of time. Outside of rehearsal time, we were responsible for going through the charts, learn-ing our individual and squad moves, and marking the cues

on our music at the precise point where each move began or ended. These notations, in band shorthand, were squeezed above the bars of music, with thick line drawn down to the exact beat where the move originated. For example, TTR F8 meant flip-to-the-rear and go forward 8 steps that direction; R-PWL 8 meant the squad would be doing a "pinwheel" to the right for 8 steps. HALT and FWD need no translation, but MT was marktranslation, but M1 was mark-time, R-PVTF-16 was turn right and go 16 steps, and R-FOL-32 was follow a circular line to the right for 32 steps. Put together, with each individual doing his or her assigned cues at the proper time in the music, from high

up in stadium seats, it was a show.

Learning marching cues by what's happening in the music instead of what yard line or field marker you're on was a lesson learned in high school. While the high school band was pri marily a street band - and that

what we geared ourserves toward—we did, much to our distaste, have to put on shows in our pathetic high school sta-dium for the half-time of our pathetic football team. But one time in the early '70s, we received a distinguished invitation to do Diego State University football game — one of the years the Marching Aztecs had not been funded. (Why give funds to a marching band when you can get high schools to do it for free and let them think it's a big and let them think it's a big important deal!) Our director designed for us an intricate dia-mond two-step drill, one of those moving-pattern drills where diamonds seem to be growing and shrinking on the field while the band marches. To the band it's merely a case of starting in long lines across the end zone, and cach individual steps off two beats after the indi-vidual to their left, making long

makes an about turn and goo makes an about turn and goe-the opposite direction, and every two steps, another individual turns, dividing the diagonal line like splitting a hair, first creen-ing zigzags, then, as the first individuals once again about-turn, creating the moving dia-monds. We were once again in competitive mode: proving the college pcp band that the temporarily defunct field ban wouldn't be needed; we went good enough for their assignment.
For the Aztec half-time show

dium and even before it was lack Murphy Stadium). There were not roughly a thousand people in attendance but more like 40,000. This was SDSU's era of quarterback Brian Sipe when the college team was more professional Chargers, who use



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the stadium on Sundays. The feeling — being in uniform under that typerous crowd, down on that end zone where the grass was painted red, block, and whate was the stadies of the stadies o

shore to turn, crawfal feel to be the summore cite whold chosen to keep going. The disterest to one's lay and teeth in such a collision cannot be oversteed. Fouritier that I was the only one serving up, I wholded. I was a constant of the collision of the collision rate to find my place in the drill or the music, But by that time tree to find my place in the drill or the music, But by that time there was havely any music, just a few scattered tools and lonely time of countermobility, at time there. Most people had stopped playing and were confusedly trying to figure out where to go. Our heautiful, prece, univarie diamond drill holded like a counted any few fourier.

around on a b othail ned.
Perhaps stemming from this
early experience, competition
with myself — my own standard — was to never make a
mistake in a show. And for six
years I never did. Not one extra
mark-time step, not one false
start, not one wrong turn, not
one hesitation or bobble. At one

time I felt it was all I could take with me from the Marching Aztecs when, bound for New York and a second graduate degre, I was forced to terminate my fellowship in marching band. The only competitions for me for a while were writing contests, which seemed more like forteries — until I won one. Far teries — until I won one. Far

Recently, my sister Phyllis, a professional violinist, exclaimed with admiration, "You were a little kid and said you'd be a writer, and you are: then you said you would raise and show dogs, and you do That's kind of amazing." I'm grateful she didn't

remember that I'd also made

A field band is always responsible for showmanship: from flashy auxiliary units as well as how the band itself creates pizzazz.

tess standardered, and tar more section—minus the pump of adrenaline and baze of aret that comes white performance pressure and meeting your adjusted for the performance pressure and meeting your adjusted for the other composition of competition was hardly an amount of competition was hardly an my real life, the thing I'd long grounder polici soertions that agrounder polici soertions that a support of the military band. Carl in the performance of the military band that the performance of the military band. Carl in the performance of the military band the performance of the military band. Carl in the performance o

less standardized, and far more

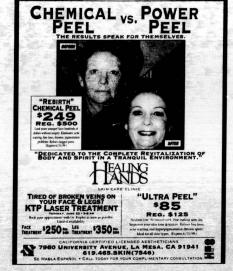
my grade-school declaration that I would become a writer came to fruition, but keeping my youthful pledge to show dogs is no mystery to me. It's fundamentally linked to my adolescent obsession with and passion for marching band.

But Phyllis forgot another thing I said I would do and then later actually did. When I was in second grade I informed my mother I wanted to play the trombone.

Peer groups were my parents focus when directing us into extracurricular activities, chiefly Girl (and Boy) Scouss and music, with only a smattering of sports (Little League for one of my brothers, a few years on the swim team for my sisters, a late entry into girls softball for me.). While scouting, and sports may have been gender-quarantinga ctribes, musicus realized the learning situtation music would provide learning situtation music would provide learning situtus beyond the noise that came out of our instruments. Marching band, it turns out, was as character building as my parents would've wanted — and less.

caused own-elves extra pain due to the kind of social attention we valued and thought would make unique the control of the con









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fashioned, narrow-minded norality adage from an unco morality adage from an unen-inghtened, straight-laced cen-tury, especially since, in this case, "virtue" means only virginity. Literal virginity should neither mean higher character nor integrity—virginity wasn't the virtue we should have been protecting; it was our dignity that some of us left open for assault, and we were both perpetrator

dering, public-school áress regulations were dismantled an ulations were dismantled and Title IX mandated equal fund-ing for girls' and boys' athletics. Everywhere there were more doors opening for girls. We were free to do things and try things-but at the same time the sexual attention by which we measured our significance would likely be out of our grasp if we went ahead and did those new things. Ever though the social battlefield of the '60s (which extended at least

love," stressed "do your own thing," "world peace," and the beauty of individual expression, on a fundamental level, the revision of the traditional adole cent measurement of self-value, from being loved to being sex-ually desired, appears linked to the steady tearing down of the "no girls allowed" signs. But let me not be misunderstood: In all other ways the equalization my breasts fit into the picture when I entered the all-male world of trombone players was an unfortunate side-effect. Yes, some of us wanted to do the some of us wanted to do the things boys did, things that girls hadn't been allowed to do, but we still wanted the boys to think of us as special. This seemed to create a catch-22. I was special to them, but was it what I boped

I didn't, right away, play the trombone. Following my eight-year-old declaration that the

trombone would be my instru-ment, my mother notified me -in a rare display of genderism that trombones were for boys. In an effort to create harmony In an effort to create harmony with a violin and clarinet cur-rently being practiced in the bedroom I shared with my two sixters, I was guided toward the cello, I played cello for six years,

in junior high orchestra, in San Diego's Civic Youth Training Orchestra, and in the high school orchestra from 8th through 11th grades. But long before 1 entered high school in 9th grade, from the first moment my sisters had put on uniforms in our bed room. I had determined that I also would be in the marching also would be in the marching band. The quickest way for a string player to join the march-ing band is via the cymbals, as Phyllis had already dermon-strated. But when I showed up at the first summer percussion rehearsal, two weeks before whool started. I was assigned a school started, I was assigned a tenor drum.

Anyone watching a march-

ing band today, on the street or field, will note certain percus-sionists strapped into contrap-tions that mount three to five drums, of varying sizes, around their torsos like satellites frozen midoroit around their sun These are called tom-toms; a

around the time I was in col lege, tom-toms began to replace the concept of a section of sin-gle tenor drums — half tuned high and half tuned low, each drum worn by one person, car-ried by a single thick strap around one shoulder. Some lucky bands, I noted during my short drumming career, had knee brackets attached to the bottoms of their attached to the bottoms of their tenor drums. We did not. The drum just balanced on my left knee while I marched and played. The strap was around my right shoulder. The drum was more than just heavy. Any jeans I wore in rehearsal (shorts were out of

head with each beat. But we the question with that drum on my leg) and my second-rate uniform, used only for half-time shows and noncompetition parades, all had holes worn in the left knees. And the mallet's vinyl-covered handle wore juicy ren't really playing a part. The first time my high school

blisters along the outside edges of my index fingers.
The tenor drum section's job consisted of assisting with the complex set of percussion cadences played when the band was marching but not playing. Ibelieve—in fact know—that

a quarter of a century later, I can still tap out not only the tenor drum part of those six cadences, but the snare drum line as well. But the cadences

weren't played during compe

and bass drum had parts to play

during the march music, the tenor drums did not. W

drum head, softly touching the

band won the Parade of Cham band won the Parade of Cham-pions and was thus selected to be San Diego County's repre-sentative band in the Rose Parade on New Year's Day, I was play-ing the tenor drum. The Rose ing the tenor drum. The Rose Parade is roughly between seven and nine miks, depending on how much of the pre- and post-route you count. Every tach the route is lined with high over-flowing bleachers on either side. like marching down the middie of a very narrow footbal stadium; or when there are n rest their jarred lips, teeth, and nine miles of Rose Parade wa











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tending to play soft notes on the tenor drum, sometimes cheating with only a tiny move-ment, my left hand tight against my midline, I grasped the clip on the end of the strap where it attached so the drum and lifted the drum slightly, holding it up with the muscles of my left arm

with the muscles of my left arm for as many sleep as I could get away with, to ease the mount-ing pressure on my right shoulder. These trifling complaints, however, were not what drove me to the trombone. From my first sight of the marching band coming toward me down a street. coming toward me down a street, my second-grade aspiration to play the trombone came back to play the trombone came back to me: I wanted to march in the band's front rank. No girl ever had before me. The next time I marched in the Rose Parade, my senior year as right guide of the front rank, my trombone slide sometimes barely skimmed

out and touched me as I floated past on the balls of my feet in

The band didn't need Title IX to ensure equal funding for girls and boys, but Title IX was part of the atmosphere, along with the abrupt abiohing of all dress codes and grooming regulations the year! I entered high school. No longer were girls required to only wear shirts or dresses. When a girl did wear a skirt, no longer would the length of her hem be mandared. No longer worst boy required to have tend to prove the year polyment of her hem be mandared. No longer word the properties of her hem be mandared. were boys required to have their hair cut short enough to be off the collar. No longer were there rules about how long sideburns could be nor any banning of facial hair. No longer would the quality and neatness of clothing be judged. Naturally, we took the freedom as far as it went as soon as we got it. Levi's and Levi's cords were the daily uniform; with light blue denim work shirts, Army fatigues, sweatshirts, flan-

nel shirts, T-shirts, or long puffy-deeved flowered shirts with over-size collars like pirate shirts. Shoes were desert boots or Walshoes were desert boots or Wai-lables, but also tennis shoes (I think the rubber-edged "surfer style" were still around, but fancy athletic running shoes were not), sandals made in Mexico from

didn't shave their legs (guilty on both counts), and I only had on both counts), and I only had four pair of knee socks, which were passable enough for par-tial invisibility. Dress code free dom that became androgyny was an important aspect, a sym-

short enough, and I nover had proper "leg wear." Anklets had been considered for babies who

The Marching Aztecs wore white busby hats because designs and formations were being viewed from

above against a dark field. bol or result, of the budding

Vietnam jungle boots. While most girls still occasionally wore skirts and dresses with flats or sandals, and tight shorts (hot changes in attitude about ger der, which included an exper ment in coed home economics at my school. Still, it was only pants) on warm days, in gen-eral androgyny rescued girls like me from the hazing and sec-ond-class-citizen status of junior the beginning: No longer were girls directed toward typing courses and boys toward science, though I do remember a discussion in my tenth grade

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CASSETTE DECKS

social science class where the topic was "Should women work?" Many of the boys in class recited an old party line: No, it would take jobs away from men. In this confused, even unprepared social atmosphere - on the brink of what became a turbu lent gender-equalization strug-gle — I began playing the

ombone. When I became a trombonist When I became a tromsonise in the spring semester of ninth grade, and then joined the march-ing-band trombone section in tenth grade, there was no display of rejection whatsoever, no dirty tricks to try to chase me away, no ugly harassment for the pur-cose of warnings me I had entered pose of warning me I had entered a domain where I didn't belong

a domain where I didn't belong.

In years since, I've heard accounts of the brutal treatment experienced by women entering certain male fields. Sometimes organized but certainly a con spired harassment, intended to make women give up, quit, and leave the field, return it to the "rightful owners." This kind of

execution can be low-key, any-thing from isolation or a silent thing from isolation of a silent treatment to ignoring instruc-tions from a female supervisor to stage whispers and lengther in her presence. It can step up to crotch-shots inserted inside to crotch-shift inserted inside a woman employee's magazine or pasted inside her locker to "bitch" or "whore" or "Mar-Gives Good Head" scrawled on walls or restrooms to comes of sexual provess and/or graphic stories of illicit affairs invented and surged (who saw men don). and spread (who says men don' and spread (who says men don it gossip!). In one worse-case sce-nario, a woman in an all-mak field was found dead in the trusk of her car in the middle of her work shift. On the other hand women have entered many field relatively smoothly — professors, news anchors, jockeys, scien-tists, architects, engineers, film and television directors, even band and orchestra conductors, all were one-time male-only fields. More difficulty has been found in areas like airline bag gage handlers, cadets at the



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Citade or Virginia Military Institute (VMI), women in sports writing (hassled not by colleagues but by athletes, mechanics, and black-har defis. Its seems that it is in blue collar and military fields whi. women are more likely to be greeted with unrelenting, rade, even brute treatment intended to get them to quit.

not received in the way just an new male recruit was admitted. The difference was subtle. It was almost as though I'd broken up a certain doldrums that had settled. Their embracing of me into their company seemed to say, Well, here's something new to spice up the daily grind Not cru-

Beyond the subtleties of adjusting to a girl in the trombone rank — an adjustment we

tion, just to draw attention back to themselves as gids. I'm not say-ing I respect that gesture — if the boys could survive the heavy instruments and wool uniforms. were not cognizant was occur-ring — gender separation in the marching band sometimes seemed to be: band members seemed to be: band members are "men," auxiliary units are "girls." September is the hottest month in Southern California, and October can offer up equally warm days. One Saturday we instruments and wood uniform, we girls certainly had the seme kind of stamina — but I understand their display. My position as a trombonist was one step further into the "band-equalsmen, auxiliary-ount-equals-girls" rearrangement of genders, because trombonics were always "men." But I was one of the coys warm days. One Saturday we were warming up for a parade with sahes from a nearby back-country wildfire raining on us like a snow squall. The temperature was close to 100 degrees. Band parents bur --d around the all-garfunit of banderettes, fearing they would raint, squaring water into their mouths from nearbil barries with provined.

men: But I was one of the ooys who also had girl "parts." The front rank numbered nine across. There were always a few leftover freshman trombonists in the second rank, but the nine upperclassmen in the front rank made up the trombone section "clubbouse." But I was never re-gated to second class (second-rank) citizenship. I was assigned to a position in the front rank and was quickly given a nickname: "Matz." the first half of nunciation). But I was doing a

thing that only boys had done. Was it possible when they accepted me as a trombone player, somehow they could not think of me in the same way they viewed the girls who played clarines and flute, the saxoclarinet and flute, the saxo-phonists and cymbal players, the girls who carried the glock-erapid (which we called "belis"), the baton twider and the "ban-derettes"? What does "one of the boys" really mean? And who was more confused, me or them? They knew I had girl parts, could be teased, could be shown-off to be teased, could be shown-off to as they did with other girls. But with me in the ranks, they could still spit and swear and grab each other's crotches and make innu-end-es about the "banderbutts" who marched 20 feet in front of the band, in plain view of the first rank of trombone players. They showed me how to walk (a gliding swagger) as though the lithe trombone was just another of my limbs, how to blow out saliva that accumu lates inside a trombone slide

with as much disgusting nois as possible, the "trombone hand-shake" (a savage goose, best administered from the rear by the only full section in the band the only full section in the band, the only full rank that had remained all male up to this point, so their behavior — whether in the band formation or seated indoors in concert setup — was more a locker room than coed classroom. TROM-BONES!" the director would bellow, and we would dive behink below, and we would dive behind our music stands laughing after doing the "trombone sneeze" on the back of a saxophonist's head — vocalize the sound of a sneeze while you spray the unsuspecting head and neck with the spray bottle a trombonist uses to keep the slide lubricated. The victim believes

sumed that the phallic symbol-

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ism of that slide escapes the trombonist, no matter how young. The trombone-hand-shake could also be performed side, of course, in its different positions is what makes differ-ent pitches come out of the horn. The slide is also used, although infrequently, for glissando— the sound made when the slide the sound made when the side is used to slurp from note to note without breaking. This was the motion needed for the trom-bone-handshake, which was offered to the oblivious recipi-ment from the rear. It worked best rigor was dropped and the block band curled around so every-one could see the director. The

in behind another group of

instrumentalists: a slide wa

be slightly spread). Then quickly

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ended as far as possible, the

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ang water into their mouths from special bottles with crooked-necked spouts, holding umbrel-las over them, even patting their necks with damp towels. Their uniforms were little skirts and

the hottest part of the day.

think some girls in the French

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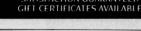
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silently, the slide was pulled in while the angle of the whole instrument was raised, so as the slide slipped back into place it also zipped along the victim's couch. Done within rads— then to each other, them to each other to each other—as often as to unsofting turnly or otherinose playes who forgot to keep their gain dup while in the vicinivo of the trombone radik. But Inever sew them do thirts amother gift, In both high school and col-lege, a change of band directors in the middle of my tenure brought me audden promotion. In both cases, I was chosen to be trombone section leader by the new director, before they'd ever heard as single note played

ever heard a single note played by their new band. Who was bothering to be politically cortect or exercise diffirmative axion in the Total But again, a likeder in the Total But again, a likeder control of the played by the pla would make me important.
Being in a traditionally male position of power — trombone section leader and right guide, since I wasn't tall enough to be center guide — I compensated that power in other ways to, I thought, help myself be more attractive to boys. Not by wear attractive to boys. Not by wearing tight or feminine clothes, not with make-up and traditional allure. (At least I can be proud of that.) While browsing in an outdoor shop on Disneyland's Main Street, I imitated a male companying when tated a male companion when he picked up a knit longshore man-style hat. Then - when ! headed toward the cash registe and he commented, "You're not going to pay, are you?"— once again! mirrored his actions, trailing him out of the shop-

ping kiosk with the hat balled in

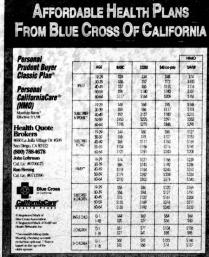


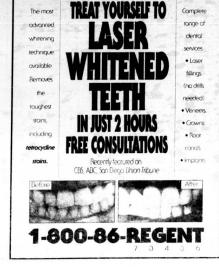


SOFT CONTACTS













one fist. And the plainclothes park detective followed us both, All of my beloved trombone buddies — Mitch, Joe, Danny, Karl, Bart, Joe, and others, each Karl, Bart, Joe, and others, each of whom I carried a special fame for — eventually had girlfriends. Girlfriends who played flute or clarinet, French horn or piccolo, girls who had attained the status of banderette or twirled a baton. Girls they could si a baton. Girls they could sit beside on long but trips to out-of-town competitions, girls they could nestle beside in the dark at Disneyland or invite as dates to the annual band banquet. But they also still had me, a trombone-crony, and the girl they, more or less consciously,

they, more of less consciously, realized they knew best.

One day after outdoor band rehearsal — as we streamed back into the band room through a narrow corridor that extended from the parking lot where we practiced, behind the auditorium's stages then directly into um's stage, then directly into the indoor rehearsal room Danny drew me aside. He ush Danny drew me asade. He usn cred me through a side door into the dark areas behind the stage, draped with black cur-tains and partitioned with ply-wood painted flat-black, each of us still with a trombone in one hand. Before our eyes had adjusted he hooked an elbow adjusted he hooked an elbow around my neck, his hand hang-ing down over my chest, and he cupped one breast, squeer ing thythmically, much like an exercise a major-league pitcher might transact with several base-balls (although I was about the size of half a baseball).

"I can't do this to Debbie," he said, seriously, calmly, "so I'll practice on you." He practiced on me almost

These boys had not yet touched their girlfriends' breasts. I was a pal, so they turned to I was a pal, so they turned to me to reheatse male-female touching. They were relaxed, comfortable, and familiar with me, could be themselves with me. And I was flattered. I was touched, in more ways than one. It made me "special" that they could be themselves with me could be themselves with me and do things to me that they were too inhibited to do with their girlfriends. I was "impor-tant," more important than their girlfriends. But I wasn't going to be getting any other attention from them, no movies, no dances, no basketball games, no days a the beach, no — what did teenagers do for dates in the '708' I don't know because I never went. Because they were free to be themselves with me. I couldn't be a girlfriend. Boy ouldn't be themselves with gir friends: a difficult, transitional

friends: a difficult, fransitional time for gender relations. It was an era when militant fernansm was making us real ize we could do things that had been restricted — either stated outright or tacitly — as "boys only." But it was still before we only. But it was slin before we knew that crossing burners mean more than just doing the restracted thing itself. The first girl trombone player required more than a girl to really know how to handle it. I wasn't a high



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Naturally it couldn't go on forever with me playing surro-gate griffiend in sexual situations. When I was one year out of high school and Danny and few others were still seniors, the girlifiends requested they stop fraterizing with me. This was after breast-squeezing practice seserazing with me. The was after breast squeezing practice ses-sions had cased (upon my grad-uation) and, I imagine, after they diffinally put their rehearsals to use and had begun to touch their griftiends' breasts with-out ago between. The threat of losing this privilege was likely enough for them. The threat of losing this privilege was likely enough for them of the pro-ting of the privilege was likely enough for the privilege threat a companies of the privilege of the acceptance of me turned to a form of rejection.

While they could see me as a girl — enough of a girl for their girlfriends to view as a threat — my acceptance into their all-male fold expunged any potential I might've had as a girlfriend. It seems in retrospect very much an evolutional time both in terms of women's both in terms of women's progress and im generation's development in o adulthood. These were just boys. I soon learned that it wouldn't be long before men would be able to accept a woman as an equal in his world and still want her for a life partner. Not all adult makes could or would do this, not even a majority, but, men would. And I sometimes would end would be made to make the progress of th

men.
It was a small, ironic twist of justice, not appreciated by me until this moment of writing, that ten years after I first entered the all-male world of tromthe all-male world of trom-bonists in my high school, when I married, I married a trom-bonist in the San Diego Sym-phony. A few years after that, the symphony hired its first female trombonist—and she sat in the principal chair. I doubt she ever was a girl among trom-bonists. She was only a trombonist.

trombonist.
As it happens for many, departing from high achool and then college left an aching hoke in my life—for me because marching band was gone, as were my trombonist compatriots. At a loss without the goal-driven environment, the goal-driven environment, the working together toward the apex moment of competition, and somewhat socially adrift, turned to that other one-time promise: to own, breed, train and show dogs. I filled my void with the world of dog sports. Replenished the hole with more than what was there in the first than what was there in the first place, because my dogs are actual partners: sleeping, work-ing, learning, fearing, risking, surmounting, facing life together — in many ways, a relationship more substantial than any 1 shared with a trombonist.



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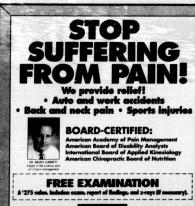
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TO BE BUFFED

AND YOUNG.

he Brass Rail provided the occasion for my own discovery of the gay community

in Hillcrest, four years ago. After three months of in Hillcrest, four Years ago. After three nombts of living in Little listy and bumming around deventions, the wint looking for an apartment and happened to turn left off of Grape Street onto Fifth Arenue. By the time I go to University, I was enchanted by the look of the area, and when I chanced upon Babba Park, bordering Stath Arenue, I knew where I sameled to live. A friendly gay who gave me directions strake me a probably cannot be corner of Stath and University.)

There were no vacancies along Stath, so I took my search back to Fifth Arenue and found the boxy, stately pink strucco house next door to Caladon. Brity-six tenserty-four, a non-bedroom partnerned on the first flow, was about to be vacated, and I jumped air. The ceilings were high, the windows weighted, the rootive spacious, and most importantly, the place first doal and sold and and and and and a state of the partnerned to the first of the apartment of the first of the apartment of the grade from voltage to the search of the partner of the probable. Something made me want to explain to the laddy a large time of the partnerned voltage. Some of the partnerned voltage the control space of the probable of the partnerned voltage the control space of the probable of the partnerned voltage the control space of the partnerned voltage the control space of the partnerned voltage the control space of the partnerned voltage the partnerned voltage that the partnerned voltage the partnerned voltage the partnerned voltage that the partnerned

An older guy I snew from conege necond somewhere owners at me, the hard the apartment together. (Something made me want to explain to the lady renting it to us that we would not be sharing a bedroom, but I wasn't sure what.) Since I paid more rent. I slept in the bedroom, and hes et up in the din-ing room, building a standing closet to serve as a partition from the rest of

the apartiment. The day I signed the lease, I took a walk down Fifth toward the shopping district, past the Brass Rail. It was then I made my discovery. On the side of the building hung a banner that read: "Every Wednesday— Whipped Cream Wrestling With The Go-Go Bows." The banner was adomed with a drawing Wredling With The Go-Go Boys. The hanner was adorned with a drawing of a buff fellow in a thong, in case of any difficulty in imaging Go-Go Boys. I had just rented a one-bedroom apartment with another man—an older, more muscular man—two blocks from the epicenter of Son Epols y got britch. What would my gifffend, miles away in Kannas Gity, think!
We didn't live in Hilderes long after we narried—we found a schuded guest house in Mission Hills that was more to our living—but offen won-dered how Hilderes was chosen if it was chosen at als. as the center of gap life.

in San Diego.

The August 31, 1973, issue of the Pacific Coast Times, a now-defunct The August 31, 1973, issue of the Pacific Coast Times, a now-detunic Coally based magazine for gays and lebslans, features an interview with "Ed from the Brass Rail." In it, he recalls an establishment that, "during the mid-"90s, became the smartset restaurant in town. A chef wearing a all white hat was always visible in the front window, and the food he prepared was extremely delicious... If The lod-Habinored image was completed by authentications...

finade, the Brass Rail "was high-ceilinged, 15 to 18 feet. A lot of it was painted. I think the place opened in 1934, right after Prohibition and all that. The gay who owned it had a party in 1936 — I've got a pleture—and there were tons of people. They were not all goods. They were to all goods in the waste of the waste of the cere reason, in the ly little the military started to come in. Then, how it turned concerns to the contraction. She tells one that "like most of San Diego, the gay community is a product of Word flow. It ali and the significant started in the started product of Word flow II and the slightly pre-Word. Var II all crack industry, San Fancisco had had it say community for yors, had its Barbary Cosat decadence that had always gone on thee, but in this town, the gay community was built by the military.

"Iknow that would make them crazy, but the fact is that what happened was that people came here in the 40s because of the war. Lots and tost of people came here in the 140s because of the war. Lots and its of people came here to be in the 50st, but of the single of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be in the 50st, but of the war. Lots and lots of people came here to be the 50st of the war. Lots and lots of the country and in those days the common for the war. Lots and lots of the country and in the 50st of th

went down to brailey's, on Fourth and broadway. According to fail the regular Coust Times, Brailey's had started out in the late '30, as a "posh" downtown supper club named the Club Deauville. By the '40s, it had been renamed Bradley's and was a restaurant by day and a gay lounge by night. Lou tells me that when he bought the Brass Rail, its clientele was simi-

larly divided. "Breakfast and lunch were kind of mixed-up - whoever wante to come in — but it was mostly straight people from the offices upstairs. From maybe four o'clock until five-thirty, cocktail hour, all the secretaries used to me down from upstairs and all those guys who were trying to make some

come down from upnass. As a contract of the women.

The gaps would start to come in at five-thirty. All the straights, either he had their boyfriends or their girffriends at home, whatever, but they had to go anyway. By six o'clock, there want' but maybe a few that I knew personally. Then, at eight or eight thirty, the pians would start. I had a woman to the contract of the piant sometimes there are eight on the eight of th

# They Pay Their Rent on Time, They Take Care of the Property, They're Clean, They're Quiet,

THEY COME TO SAN DIEGO.

AND THEY'RE

A NEW FACE,

THEY'RE HAPPY."

the brass spittoons and a genuine trass rail. Into was the tind brase stal, and both restaurant and bar were popular with theatergers. The Brase Rail was located at the corner of Sixth and B downtown, in the same building as what was then the Orpheum Theater. In 1957, the restau-rant and bar was purchased by Jou Ario. Lou no longer owns the Brase Rail but he owned it for a long time, long enough to see the flourish in its current

I meet with Lou at #1 Fifth Ave., a bar owned by Omar Lowry, who has I meet with Lou at \$1\$ With Ave., a bar owned by Ornar Lowry, who has been tending bar in san Diego since 1996, Omar is with us and adds his own imaghts and stories to Lou's. Lou's hair is white, and he peers out through black horn-rimmed glasses. Though he's not go, ye has been owned or part owner of numerous gay bars and considers himself a friend to the gay community. He is at turns genial and graft, businessike and affable. Owart, younger, tall, and bearded, introduced him as the man to talk to if I warned to know about buildings.

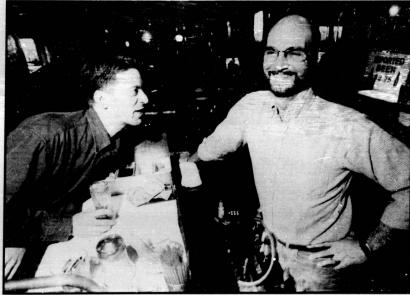
Lou remembers that the Orpheum, which occupied the corner at Fifth and B. "was the biggest theater at that time. In between 1the Orpheum and and n, was the organism and the in observed for Orpheum and Brass Rail] was a sandwich shop — on the first floor, that is, all the rest, upstairs—I think it was a six story building — were offices. Insurance com-panies, attorness, It was very ornate from the outside. You had these columns, you know, the kind of old-fashioned fancy work."

tainly outside the bars, you were risking problems."

The harasmer inside the hars manifacted itself in a variety of wars, depending on whom you talk to. "When I was downtoom," say I also. "Hey did require that you could not keep your hands under the table if you were stiting next to another man. They had to be on the table."

They had the low," explain, Onar, "I leved and lactivious conduct could be interpreted in many ways, and they had the hammer, in those days if we table, to let you hands at more if I we say a fast, tabling to you first with the property out hands at more if I we say a fast, tabling to you contribute the contribute of the property of the pr

They had the hammer, but according to Lou, they didn't misuse it. "W



military, and you know how the young guys are, especially in the military." Omar adds that "they had the hookers and the hustlers and all the dirty old men checking it out to see who

By the mid-70s, things loosened up to the point where, as Lou tells it, "dancing got started in my other joint, the Club. It's on Kettner and Laurel, It's not gay now — the Casbah. Women were dancing at the Club; I had a dance license there.

The guys used to complain, say, 'How come we can't dance? Isn't this a free country?' So one Sunday, I said. 'Go ahead, you

Int' this afree country? So one Sunday, I said. Go abread, way used to dame, kind of apart, 50 they damed. Nothing was said. We had a dame (since, a cabarri license, the subsert license, the proposed so than, by Mednesday, I believe, I said. You goes can hold yourselves, but no fooling around. You know shart I mean. Sow darking?

I get a widdy different version of events from Res, one of two inno-behind the reception dels at the Centre, Serving the Gay Leoban Bisecual Transgender Community on Normal. Norte, Res is a big, billowy man, with a storyteller's udernet.

on Your Rentals

and a knowing twinkle in his eye. The other man is Dennis, more

department. They would haras them out of business. Between 1945 and 1970 at least 30 hars opened and dosed downtrown. Not for lack of business, but because they were harased by the police department, "He wonder 81 to 1940 hed for frouble strammed from his being straight. According to Res, harassment proceeded as follows: "In the old days, the padds wagous beld 24 people. The police would walk in, there of them, and they'd woll-down the bar would walk in, there of them, and they'd woll-down the bar

and [count people]. When they got to 24, they'd say, 'You're all under arrest,' and move you out into the paddy wagon and

take you and book you for being in a disorderly house. The stan-dard fine in those days — this was in the late '40s — was 150

"They'd close the place down, and they'd put on the front of it 'Raided Premises.' That's what happened to the Famous

a time in the early '50s when the length of a gay bar's life in thi town was about 30 to 50 days."

The Brass Rail, however, endured in its downtown loca-

ss Rail, however, endured in its downtown loca-tion until 1963, when a Los Angeles developer bought the building that housed the restaurant and bar, and Lou lost his lease. That set the stage for what Lou considers the founding of Hillcret as San Diego's gay district — the north-ward relocation of the Brass Rail. Why there? Lou responds, "There were two men, and they were winite to run in a paer. They Make It Fabulous

two men, and they were going to put in a bee bar" on the northwest corner of Fifth and Robin bar" on the northwest corner of Firsh and Robbin-son. "George Whitehead, who was the coverer of the Chicken Per Shop" — these located in firsh — owned the properts, and he leased in the control of the properts, and he leased in have any mores at all, and they were two months behind in rest. Downtown, we hear they couldn't pay, so I want to be a superior of the property of the property and the property of the property of the property of the segions adult for the beside but he day Kernnedy was all." He was

digging a ditch for the back bar the day Kennedy was shot.

Lou had to give up the Bras Kall's resturant business—
his new bar was 1700 square feet, compared to 4000 downtown—but rent was cheap—\$450 a month.

"And from there the area generated gays," says Omar," it
was all old people living around here, and they didn't care
about gay. They wanted to rent to gays, because they pay their

about gay. They wanted to rent to gays, because they pay their rent on time, they take care of the property, they're clean, they're quiet. They make it fabulous on your rentals. "Hillcret was known for years as the Gay Nineres says Bridget." Everyone who lived here was either gay or ninety. If was a fairly nice neighborhood, and there were lots of old peo-ple. And if you're polite to old people, that's fine with them.

They had the hammen, but according to Lou, they didn't missue it. "We never had any problems. It was compliancish," They prevent parawa anytoby. Iran a clean piace. If they save something that wasn't right, they'd say, 'Louic, why don't you correct or I very more in a while, maple somehody had not too many, they'd say, 'Why don't you slow it down? It wasn't a bust, they'd work with you. I he general public, and even a lost of gay, think the vice work with you. I he general public, and even a lost of gay, think they were not, unto on my people. All you had to do was do the right. We allow that things may have been different at Bradley's since! "was a little hit rougher, due to the fact that on top of catering to gay, it was a little hit rougher, due to the fact that on top of catering to gay, it was a little hit rougher, due to the fact that on top of catering to gay, it was a little hit rougher, due to the fact that on top of catering to gay, it was a list.

And queers are polite to old people, in general."

As for Omar's comment.

about renting to gays, every one I interview for this story offers something along those lines. "We're the only minor ity where it happens that where we move in, property values go up," says Karen Marshall, executive director of the Center Rex compares what happened in Hillcrest to what happened in San Francisco's Castro dis-trict, where gays bought run-down Victorians and rehabilitated them.

"Contrary to popular opin-

ion, bars are not the ma claims Rev "It's usually ga because they feel safe." In Sar Francisco, the police captain in the Castro district "was ver the Castro district "was very sympathetic to homosexuals, and so whenever there was any-thing like a beating, he would put four or five cops on it, get it stopped right then. When It stopped right then. When that kind of an atmosphere was going on, somebody would lease a storefront or put in a bar. If there were no big problems, then the chickenshit gays would come in and also put in bars



around that. That was how it

So it went in San Fran-cisco. But according to Lou and Omar, that wasn't the case here. "Definitely, the bar came first," counters Omar. Lou opened the Brass Rail quietly, not advertising it as a gay bar, but the gay clientele followed him. Aside from the Rail, continues Omar, "there was no reason for the

gays to come to this area other than it was a nice quiet little neighborhood. But they started coming, because they had a place to go and were treated right, and the residents didn't mind — they were kind of gay friendly. The Chicken Pie Shop was cool; the old ladies over there had gay hairdressers and they liked the gays coming in. "So, you finally had a nice

those days, there wasn't any. You kept your mouth shut and your nose down. They finally had a place where they could come out and be welcomed and feel comfortable. They would move into the area to be close to it.

The Brass Rail may have been the catalyst for Hillcrest's birth as San Diego's gay dis-

comfortable little niche, and in

rict, but it wasn't the only attra tion. Gays liked the cheap rents and the feeling of safety that came from not warring with the existing, older population. "Word gets out that it's a safe area," says Karen. "People say,
'Where do you move in this
town?' A lot of it was word of

town? A lot of it was word of mouth at that point."

Changing social mores helped make an openly gay neighborhood seem less out-rageous to the mainstream. Omar found that "in the early '70s, it became very fashion-able—you had to know a black and a less and a this. and a Jew and a gay and a this and a that. You had to have this circle of friends that was very lib eral and open, and that's when it kind of broke loose a little bit." Dennis can remember a drag show at a place called Show Biz that proved appealing to both gays and straights and helped "make Hillerest a place where gay things were hancening"

happening."
"There's a comfort zone,"
says Nicole Murray, one of San Diego's more prominent gay activists. Nicole is Latino and compares his status as a racial sexual. "Like any other minor-ity, people like to be among their own. Gays and lesbians

have the luxury in many ways of being able to fit into any neighborhood they want, [but] it's by choice that I think a lot of them want to go in and cre-ate a gay-friendly neighborhood.
"It's...an attitude of being part of a neighborhood, being comfortable, knowing that you

can go into any restaurant that's gay-owned, go into a travel gay-owned, go into a travel agency that you know is gay-owned, go into a coffee shop that you know is gay-owned... Being able to go in and be reminded of your culture and being able to share it." Others I speak with mention the freedom to express affection in pub-lic without censure. Nicole also saw migration

to Hillcrest as an opportunity for gays to gain political clout. "I've written a social column in San Diego for the last 30 years," he tells me, "and I called for people to move into Hillcrest. It raised a little stink. Even the straight papers caught it and wrote about it. It was pure polmated at 30 to 40 percent of

the third council district.

"As voter turnout gets less
and less, you've got to concentrate on who's going to come
out and who can deliver vol-

gay and lesbian community has gay and testian community has proven we can deliver all three. It's not a coincidence that Chris Keboe, when she first ran for city council, was the number-one candidate" in terms of money raised. Nicole says Kehoe also raised more money than any other Democratic challenger

nny to educate. When El Pollo Loco opened a shop in Hill-crest, the company donated money to the Center, and Nicole says "you don't see hardly any businesses that are straight-

owned corporations that are not involved in the commu-

other Democratic challenger when she ran for Congress.

The concentration of the gay population has a "racted business," seper to tap into a market generally considered to have a lot of disposable income, "When Rubio's moved in," Nicole says, "one of their offi-cials gave me a call and took me out to lunch to talk to me about how they could get involved in the community. I think this is a golden opportu-nity to educate. "When El Polo Loco opened a 5 hop in 1411. tain snug charm.

in the mid-80s, when a lot of the AIDS services developed, that started bringing people here, because it was near the hospital. UCSD at that time was probably one of the better places to get treatment for HIV Another motivation for

later, of course. In the '60s, Den-nis says, "Hillcrest had living [spaces] right around business, and that was appealing."
"Yeah, it's a village ghetto
feeling," interjects Rex. "It's a

gay ghetto. We feel safe in a gay ghetto. It's the same reason Jews went to ghettos. It's because they felt safe. They were forced here, so..."
"I think that village feel-

ing is very important," contin-ues Dennis. "People realized ues Dennis. "People realized that they could get apartments right around where you could walk to the park, you could walk to the stores." That "village feeling" was a big part of what attracted rise

a big part of what attracted rae to the neighborhood. I grew up in a small town, and Hillcrest matched my image of an urban neighborhood: shops with apart-ments above, lots of restaurants, lots of activity, and a cer

Karen reminds me tha

Another motivation for moving to Hillcrest may have been the desire to have what gays in other cities had. "West Hollywood and Castro were established," says Dennis. "Gays down here were looking for something similar. There were a couple of bars, and the Cen-

Golden Hill], and it did have that villagelike quality."

Comments Karen: "If they

really want the nightlife of New York or wherever, they're not going to like our city. San Diego has a very different political climate. People that are used to in-your-face politics like New York and L.A., where things happen quickly and they're out there

yelling and screaming, don't find San Diego a good place to be. Which is okay.

"There was a joke that was told at one point — If you went to the women's festivals and you went to San Francisco women and said, 'Let's go do this, 'everybody would say, 'Yeah!' and they're gone. L.A. women: 'Let's plan it.' San Diego: 'Later, we're going to the beach'

And that's true. That's pretty much our culture. We've don a lot to promote understand-ing," she adds, as if to reassure me that the community isn't totally inactive. "They'll accept us as long as we're not going in and stirring trouble and

putting it in their face."
Nicole says San Diego's reputation has improved on this front. "We used to be thought of as practically hill-billies, not sophisticated, more worried about surfing, too laid back." But in the last ten years,

back." But in the last ten years, san Diego has started hosting more and more gay and lesbian conventions, "and we're noto-rious for being hospitable." Comparing Hillcrest with gay districts of other cites, Den-nis cites Hillcrest's pread-out quality, as opposed to the few blocks that make up the Castro. blocks that make up the Castro. Also, "People say we tend to be a little bit friendlier here. There's not so much emphasis on youth and looks as there is in L.A., or on attitude and costume as there seems to be in San Francisco. seems to be in San Francisco.
So a lot of people move here
and find it very comfortable.
It's surprising — the vast number of people who come here
aren't just coming from Minneapolis. Lots of people are
coming from L.A. They can't
take the scene anymore. San Franciscans and to love the city and r want to go, but if it gets a little are intense or the it gets a little . 30 intense or the weather gets to them, they will

middle-aged guys who have sown their young wild oats in San Francisco and L.A., and



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West Hollywood is a place where you really have to be buffed and young and meet a certain requirement to function eas-ily. They come to San Diego,

ily. They come to San Diego, and they're a new face, they're happy, and they don't have to have quite the same hipness." Bridget makes Dennis's allusion to Castro intensity and costuming explicit. "Hillcrest has never been the kind of gay neighborhout that for examas never been the kind of ga neighborhood that, for exam ple, the Castro is. You never ple, the Castro is. You never had guys with leather codpieces and erections wandering the streets, even during the height of gay decadence. You always had more of a mix."

That mix is growing. "I'm having dinner at Pizza Nova, and there's this guy and his girl-friend, an African-American man and a much younger white woman. That's an old gay cus-tom — when I lived in the Mid-

west, interracial couples would go to gay bars, because they wouldn't get hassled. This man to his date, who obvi usly hadn't soent much tim in Hillcrest 'I love Hillcrest ! go anywhere and get a bad meal.' "Once, interracial cou-ples came to Hillcrest for safety.



Bookstore on Hillcrest's eastern

couples. "It seems to me there's this huge invasion of heteros in Hillcrest," Bridget says, "It's in Hillcrest," Bridget says. "It's definitely more straight people than I can remember in years. Is that good? I don't know. As long as they leave me alone— and they do, for the most part. Especially the younger kids, the goths, who actually like hang-

And not just interracial

always visited Hillcrest, for the same reason that interracial same reason that interracial couples used to visit gay bars—to avoid hassles. I ask Karen if the gay district is a magnet for such sexually oriented shops as Snow's Erotic Apparel, Condoms Plus, and Whiplash, along with the Crypt and the F Street

ing out with us. It's kind of

Certain heterosexuals hav understanding about it," she replies, "My hunch is that some of the bookstores cater to gay and nongay," while some "cater more to nongay, but they're located here. I think people You know, it's kind of like, if you're going into that area -

Also, "the gay community is the only one that talks about the leather community, even though I would bet half the people involved in the leather ommunity are not gay. But they're not going to come out in their community, so they

in their community, so they come to a community where they can't be seen."

Now, however, mainstream San Diego is bleeding in around the edges. Pefor: I moved to Hillcrest, I had never seen two Starbucks in the space of two blocks - Fifth and Robinson, Fifth and Washing ton. Recently, the Coffee Bean & Tea Leaf spirit the difference, opening near the corner of Fifth and University. I had also never seen the Gap outside the con-fines of a mail, and rumor has that Banana Republic will

recently doubled in their building. Little Tokyo has already departed. Lou says the same thing happened years ago to the Chicken Pie Shop. "They wanted to raise George's rent from seven to nine. He said, 'I'm gonna move,' and he did. And it sat empty until they

nd Starbucks and all that. The guy that owns the office supply store was next to George, and he had to move out." The Brass Rail was also

displaced by incoming busi-ness. After ten years on the northwest corner of Fifth and Robinson, says Lou, "the building became for sale. I made an offer, the owner agreed. Later on, the bank came along. Who are they going to sell it to, me or the bank?" Across the street. on the southwest corner, an employment office had just moved, and the bar settled into its current location on the inter-

Rents are rising all over Hillcrest, to the point where many gays looking for a place to live can't afford to move into the neighborhood. That rare coveted village feeling and the rehabilitated properties have driven prices out of range. "Hill-crest has gotten so chie," laments Dennis, "the gay area is mov-ing out towards 30th. The younger generation coming up can't afford [most]...Hillcrest

can tafford [most]...Hillcrest apartments, so they have to start a new area." Karen explains that you see more men than women in Hillcrest, "because more men can afford to live in it. The

women tend to move out into Golden Hill North Park Nor

Golden Hill, North Park, Nor-mal Height, Secure they can afford to live over there." Seides the push provided by increased housing costs, Nicole thunks many gays are ieaving Hilderest Thecause it's not as important to move into agay aeighborhood. The young want to, just so they can feel it and experience being in a gay district, but I find a lot of gays who are thinking of moving. district, but I find a lot of gays
who are thinking of moving
out, because they've seen it,
done it. They want to go live
by the beach, and they're
accepted there. Society has
changed very much."

The move Nixole describes
may be something of a home-

may be something of a home coming for gays who can remember when the beach was one of the centers of gay life, particularly Mission Beach. Bridget says the beach was relitively bohemian, which cre ated a safer environment for gays. "Before, it was fun," says Omar, "They used to have an

area by the roller coasier who came by the new site said area by the Foller coaster— they called it the Pansy Patch. It was a stretch of beach where all the gays hung out." Beach bars included the Doll Room for lesthat his father used to own the building and that the lady who lived in it during the '50s and sincluded the Doll Room, for las-bians, the Singanee, the Mara-dor, and the Outringer, which, says Dernis, was the first bar-to have dameing, Louis story and the Court of the Court of the top of the Court of the Court in the Court in Fig. at the beach brought Bortla a rice in crits, and that, combined with the attrac-tion of Hilkrest as a say dis-trict, helped dimnish the beach bar scene.

Not all gays lived near the Not all gays lived near the the court of the Court of the mand some of the beaches were the only places where "you could

lived in it during the '50s and '60s along holge people hanging out there. Another gay nuche was carved out up the coast in fai jolla. 'Years go, coven number two used to be gay,' says Rewith a smile. 'Scripps Cove—the Children a 'bod, they call in now. That bathoom there was not order for packing up people. It is not to be a real crusting area for older wealthy La Jolla men. The young hustlers knew that after midnight, they could walk along what's Windance Beach now.

what's Windansea Beach now and the rich old men would come down and take a look to come down and take a look to see who was there. It had been going on up to a few years ago, I remember. You can still see older men in very expensive cars patrolling over there, so you know something is happening."

"When I was in uniform," '80s, the Center relocated to the building behind the Brass Rail. Karen recalls that a man

the only places where "you could go and be gay," a gay neigh borhood was out of the ques

tion, though many gays did live in Golden Hill, the site of the first Center, which opened in 1973. And there were some gays

already in Hillcrest. In the ear

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says Rex, "I used to go to La Jolla and get picked up regu-larly." Besides the beach activity, there was a bar in the Twin ity, there was a br in the Twin Palms hotel, Skippe: s, that opened in 1947 and was util openating when Bd did his anter-view with the Pacific Coast Times in 1973. "It was one of those that had a straight side and a gay side," explains Dennis. According to Dennis, La Jolla still has a gay enclave, but it's not like in the No.

it's not like it used to be. Now,
"La Jolla rents a lot. If they're
very wealthy, they can rent.
Look in the [gay] papers and you
can see who the prostitutes

can see who the prostitutes are — jwhen you see] mode ladescorts, 'read' prostitute. It's convenient and, from their point of view, safer. They're very closted.

Middletown hosted a small cluster of bars. In addition to Lou Arko's joint called the Clab, the Ball Express and the Barbary Coast stood on Pacific Highway, Dennis says that the bars "were usually in places where

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there was not a great deal of activity, kind of out of the way." get pulled back so they could se

Besides hiding out of sight bars hid amid other sorts of bars hid amid other sorts of socially disreputable establish-ments. Bridget recalls that "gay bars, because of the illegality of even associating, were usually in the red-light districts. They were in the sort of bawdy di tricts of downtown, which, until the '80s, were sailortown San Diego. The downtown bars were rougher trade than the beach bars." And so we come back to

Jay's, "a popular and active bar down near the old police station, which was down where Sea-port Village is now. Bee Jay's attracted the leather crowd. "It's kind of infanous beaue instead of a door, they had a hanging cloth that you pushed aside. When it was pushed aside, you could see into the bar. On the weeknab, they would have slave auctions. Occasionally, the police would go by and the cloth would which was down where Sea

people in that bar." The block that housed Rev Jay's was razed for redevelop-ment, and the bar moved north — to Hillcrest. The Chee Chee Club at Tenth and Broadway endures, as do a few bar

in Middletown. Hillcrest is the center, rooted in its businesses even as gays and lesbians move eastward. "It's cheap out towards 30th, 40th Streets," says Rex. "Iknow a friend that just bought a really quite run-down three units on one lot for \$50,000. It's in terrible shape. They're It's in terrible shape. They're putting a new roof on it, and then he's going to rip out the whole interior and insulate it and rewire and replumb it and, you know, the usual. The kitchen's going to be bigger, and the living room's going to go out this way. I got a walk-through last night. I said, 'Oh, yeah, this all looks very familiar.' "

— Matthew Lickona



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## LETTERS

commod from pag. 3 unclaiment interest in the saga shines through brightly. Yes, the movie's flawed, Yes, it and its predecessors have their own shortcomings. But when you allow yourself to feel and experience, rather than just watch, a movie like this, the shortcomes become and of the unique ings become part of the unique charm.

The total inability of most enviling but laded eyes, is the the reviews. A carpenter may flaws and failings of the con-struction, while everyone else who passes through is able to feel you are the carpenter. It's obvious you can't feel it, can't ex

ranting because you don't get the point, give it up. Admit that you don't get it and move on.
Mike Clements

#### One Less Dime For Overfed Civic Leaders

surprised by only one iten The identity of a highly praised charitable organization t which I have been a contribu-tor. That organization has see which I have been a contribu-tor. That organization has seen its last dime I will contribute to its good work. I guess they need my money less than I do if they can afford to contribute to the stroking of our already overfed civic leaders.

Maida Coope

## The Public Couldn't

Care Less et another example of iureal! Joesn't care about get ting shafted. One of our city' rently one of the most popular talk show hosts. The grand jury implicates the current city council with all types of wrong-doing in the ball park charade, and it only elicits a yawn from the public. One only has to watch the goings-on at the city council meetings to observe just how scandalously the whole

The point is, the relation is being conducted. But gene is being conducted, But generally speaking, the public could-n't care less. You would be bet-ter served frunting feature articles on the fine art of mar garita making, backyard bar-becuing, or how to get the best ship between the two is under stood on both sides. If a new phyte employee balks in any way at playing his expected role, he is quickly given to under tan, as opposed to political exthat "that's the nature of bus ness." (The client rarely turn give you a better chance of down what he perceives as a inting with the typical Sat ifiable reward for bestowing

The Worldwide Use

been entitled "Why Do They Expect Free Food? In our cap-italist culture the mere fact of doing business — any kind of business — with a client cus-

omer is understood to mean

actions per se the provider of

facturer is expected to supply out-of-town male buyers with

with, women, and song in order to influence their decisions. The

purchasing agents in a position

to buy or recommend his

product. And so it goes, down the line: the buyer has his hand

Of Baksheesh

ecutive in a top international American agency based in New York, I became well acquainted with all the nuances. Taking the client to lunch in a famous. client and thus helping smooth the acceptance of whateve

cam saign for his product or service we happened to be proposing at the time. However disconce.ting it may be to your readers for lo-cal city and county politicos to be seen accepting such goodies, their acquiescence in the sys-

Slim, Trim and Tone The Easy Way Get into great shape fast wi Tone and firm specifi muscle groups or your 50% off first treatment Sarah Alexander's 450-9030 compare to international mod-els. The worldwide use of bak-sheesh to conduct business is sategering in the scope of ve-nality observed in virtually ev-ery country on the planet. Na-tions such as India, Pakistan, Japan, Indonesia, and Malaysia, once thought to be paragons of spiritual rectitude, in fact are so engulfed in bribery and corliterally could not and would not function on a daily basis

I for one do not begrudge our various city and count our various city and county elected representatives their travel vouchers, Chargers/Padres tickets, hotel accommodations, or promotional bottles of wine. It is the American way, after all, and America's Finest City surely deserves to take it

turn greases the wheels of Donald Howard

#### A Lawyer I Could Trust

installment of "The Derek, Frieda, and Abbe Chronicles" in the May 27 edition and the nonsalacious critique by Art Salzberg (Letters, May 27). May I say I thoroughly liked the article, which I started last

Sunday, May 23, when I picked up the May 20 edition of the Reader at the Carlsbad Mall. !

Reader at the Carisbad Mail. It waited for a chance to see the May 27 issue.

True to Art Salzberg criticism that the author took the low road by publishing the account of her search, I disagree with him about her naming her parents by first name. I'm sure it would have been very difficult otherwise. I admire Wolfsheimer for her thoroughness, straight-forwardness, and for sticking to the task when all seemed hope-

No Earthly Idea

less and meaningless. I think

she has helped many others in

by her persistent research and her ability to reflect and verbal-

trust. A lawyer at that. You know

similar or dissimilar situation

of their food is quite good, there are occasional lapses that can happen even in the finest of es-tablishments. But I have no earthly idea why Nash felt it necessary to discuss the An-drew Cunanan incident in conjunction with his 27 May review. When the Cunanan story broke, California Cuisine handled the issue with a con

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of restaurants and the food it serves, either then or now. I feel Nash owes the management as apology for bringing up a very ugly incident that has absolutely nothing to do with the food, the service, or one's din-

Marjorie H. Mogge El Cajon

#### J.D. Crowe Stepped Over The Line

Over The Line
In my opinion, cartoonist J.D.
Crowe stepped over the line
in his May 20 carroon depicting the Escondido police hyving
during the interrogation of
Michael Crowe, Joshua Treadway, and Aaron Houser for the
murder of 12-ver-old Stephanic
Crosse in January 1998. The case Crowe in January 1998. The case is still under investigation. In my opinion the information pro-vided to the public thus far has been one-sided — the defense side. The police are prohibited from talking about the case. My question is how would J.D. Crowe w who is lying? Maybe the

Constance M. Ferris Clairemont Mesa

# The More People, The More Diapers

I think what Matthew Lickona ("A Different Kind of Morning Sickness," May 20) fails to see Sickness, May 20) fails to see is the overall picture of over-breeding in this country. We are already a nation that's overpopulated. Animals have very few national parks where they can live. The sprawl stretches from one end of the country to the other. Where there is any open se ace, it's fenced off where an

space, it's fenced off where an imals have no way to go.

The more people, the more pollution, the more cars, the more garbage we create. The more natural resources we use up. The people with the least resources to provide for chil-dren are the ones that have the dren are the ones that have the most. If people only had one kid, we could reduce the pop-ulation; two kids it stays at the present rate. You can guess what happens with more. As for the question of where

are people's manners, where is simple consideration for oth-ers — I would like to ask that of people and their kids, like the one who kept hitting the back of my seat on a ten-hour flight, after repeated attempts to get him to stop. The mother couldn't have cared less. O: 11 woman who decided to change woman who decided to change her endlessly crying baby's dia-per so anyone in close range in the enclosed airplane could smell the shit. The plane does provide a table for this in the

These are some of the reasons people look at you and others with disdain as you pop out more kids. It's really quite selfish to have more than one. Todd Gilbert Normal Heights

#### Oooh, That Was A Happy Squeal

view of Pinnacle Peak (Letters May 6), but I found the review right on target. The first time I visited a Pinnacle Peak (Or-ange County) ten years ago was the last time. I don't remember the food being all that bad or high-priced, but I do remember getting stuck seated next to a table full of ravenous. next to a table full of ravenous, oblivious adults with a scream-ing brat. As we were being seated next to the wailing tot, I asked the hostess if we could please be seated somewhere quieter. She replied no, even though there were clearly other available tawere clearly other available ta-bles in the restaurant. The bitch evidently already had a bee in her bonnet about having to work that night, so she was determined to rain on our pa rade. Perhaps I should ha taken the "Bring the Lil" Mav-ericks" sign out front as a warn-ing. But I didn't, and for that I wound up having no choice but to sit next to the "Lil" Shit"! Sorry, but restaurant review-

ers have every right to cover at mosphere, especially since most of us have had numerable resof us have had numerable res-taurant meals ruined by ill-mannered brats with stupid parents. Many of us will avoid Pinnacle Peak like the plague, thanks to Max Nash's candor. Now, if only the majority of breeders would please avoid breeders would please avoid nicer restaurants when they have brats in tow. One diagrun-ted reader of Mr. Nash's review claims her son as "well-be-haved." What a typical breeder response. How's this for a news flash. Most people think their kids are "well-behaved." I once kids are "well-behaved." I once sat in an upscale restaurant next to a table with a two-year-old sprog who squraied at dif-ferent intervals throughout the meal. The knuckleheaded mom made a point to exclaim food enough for others to hear, 'Oooh,

encogs for others to hear. 'Oooh, that was a happy squeal', as if that made it okay. Squeals, whether happy, sad, pissed off, or whatever, are noisy, disruptive, and uncalled for in most restaurants. The only time! find it tolerable is if the woman at the nearby table has just at the nearby table has just found an engagement ring in her champagne glass. Every-body else, I fantasize about smacking in the face with a shovel. (Okay, a roy shovel, as

iong as it got my point across!)
I will not place blame eni will not place triame en-tirely with the parents. The restaurant should be respon-sible as well. It shouldn't take a rocket scientist to realize that it inconsiderate to your pa-trons to seat a fussy kid next to couples in a restaurant. Manof these couples have children of their own and are looking at this concept, but the mon people that choose to remai hild-free in their lifestyl

you won't have to deal with







# Do you have skin cancer?





our vicious glares.

My husband and I have good friends with small children. These friends are smart. tesponsible, and considerate enough to know when children should be left with a sitter. should be left with a sitter. They know how to go out to a nice restaurant and have a great time, and if a sitter cancels, they stay home or they go to a child-friendly eating establishment, perhaps even Pin nacle Peak. Why is this so hard for most parents of young chil-dren to comprehend? Oh, but no, most are determined to go out anyway, even if it means. ruining everyone else's dining experience. Kids will be kids, after all. Another news flash stupid parents will be stupid

are part of our communit have no disrespect for them. unless, of course, they disrespect my right to a meal in a good restaurant without the piercing cries of their crotch-fruit 1 be lieve that even Anne Albright is smart enough to know not to take her children to a nice res-

I did get a kick out of Max I did get a kick out of Max.
Nash's observation of the guy
with the "achy-breaky hair
short on top, long in back.
There is a whole website devoted to this ridiculous hairstyle, with, you guessed it, Billy
Ray Cyrus leading the pack.

"Secretics com/Holl, wood/ www.geocities.com/Hollywood/ Hills/6906/

#### I Knew So Little **About Someone** I Knew So Well

which appeared in the April 15 Reader concerning Father John Aherne by John Martin of ABC

News ("This Man in Black"

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San Diegan who did much for the city, all religions, and the high school youths Father Ah-erne had dedicated his early life

Kelly Danek

#### In Memory Of Frank Bompensiero

the beginning, the only way we had of earning money was washing plate-glass store win-dows. One Saturday morning

The research Mr. Martin

about someone! knew so well.

our six-and-a-half-month-old daughter, and I moved to San Diego in December 1976. In

conducted to write the article was smazing. I had known Fa-ther Aherne for 40 years and never knew I knew so little

It was a good article written by a professional. The Reader does well in this regard. Darwin Dapper

with several other men. I guess i was looking pretty stressed out by then, because when he saw the man I was talking to shaking his head no, he called to him, "Hey, Eddie, let her old man wash the windows." A few

weeks later when he was mur dered I saw his picture in the

I read with great interest your series of articles on Frank Bomp-ensiero (February 11 through March 25). My then-husband,

in January 1977 we drove to Garnet Avenue in Pacific Beach. bad people can do good deeds. that is not of these types. Be-Pushing my baby in a stroller had been going from stor

to store asking the owners if they wanted their window they wanted their windows washed. I hadn't had any Juck at all until I walked into a deli-type restaurant. There was an elderly gentleman with white hair sitting at one of the tables with several other men. I guess

My observations over the too many years that he has been writing for you is that his cri-teria remains consistent for giving a movie more than one star...it must be in one of the following categories: science

fiction, foreign, or an old clas-sic at the Ken.

Rarely, if ever, does he find any redeeming value in a film paper and read who and what he was. I guess the old axiom,

cause of his extremely narrow, limited appreciation for a Victoria Johnson Golden Hill I Am Mystified

credence to your movie section's ratings.

I am mystified as to how he

can keep on with you for so long and yet have such strong bias for his pet-movie styles. I would think a critic with a broader base of interest would be more appropriate to the Reader (that would at least be my pref-

Kathy Dimas

**Boston Loves Duncan** iting San Diego for, inter alia, the GREAT movie reviews in



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Now that I've discovered your website, I can more easily com-ment on my disdain for Mr.

My observations over the

Shepherd's movie reviews.

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SYNERGY CLINICAL RESEARCH CENTER

the Reader, Duncan Shepherd, He The Man! Now I learn I can

Duncan may bemoan the lack of proper respect for film in America's #6 city, and Bosin America's #6 city, and Bos-ton may be preferable in that regard, but we do not enjoy the literacy and humor of a movie critic comparable to him. I look forward to hitting your site every week for eter-nity for the Right Stuff about

P.S.: It's a fine magazine you have in other respects as well! Clark Johnsen

Shepherd's Arrogance Makes His Writing More

should be kept because not ev-eryone can write a good re-view. However, the critic's place should be put in per-spective. While most doctors and architects, for instance,

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Reader today and came acros Compelling
Life is quite tasteless without art, which includes both film and writing. That's what makes the ad for the new Blink-182 CD Enema of the State (June 3 The cover looks a lot like as The cover looks a lot like an other local band's CD, Kitten' Pharmacy's Recommended by Doctors. On the cover, Kitten ha and writing. That's what makes movie reviews attractive to readers. When they're good, they're like a form of art—writing—which addresses another form of art—the film. Notwithstanding, there must be a hierarchy of art. Creation is inhereally more superior. a lab coat, big breast expose and rubber gloves. On the Blink CD, the girl has a nurse outfit on, big breast exposed, and rubber gloves. Hmm, wonder where they got the idea? is inherently more superior than critique. The latter is a jealous form of art, inspired b jealous form of art, inspired by envy. Critique is ar attempt to make sour grapes sound in-testing. That doesn't mean that the critic is never right, or that he is never better than the creator. The critic's place should be kept because not ev-

Thank God For

Moore, Opincar Thank God for the Reader and for Judith Moore, Abe Opin-car, and more! There'd be a lesser San Diego without them. Ilene P. Hedrick

could produce at least intelligi could produce at least intelligi-ble movie reviews, most critics couldn't begin to treat a pa-tient or design a building. Most movie critics are shallow, and many become willingly co-opted movie ad writers. Dun-can Shepherd is an exception: an articulate, unique, and interest-

articulate, unique, and interest-ing writer. I especially liked his responses to his critics, the il-

responses to his critics, the il-literate ones and those who seek a movie critic that will simply echo and validate their own views. Shepherd's arro-gance only makes his writing

more compelling. He is an artist

Sam Pharia

University City

But then, he's only a critic

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# Calendar

### As Ida Left It

Flora and Fauna on San Diego's Reserves

da Dawson was born in 1901 on a coastal San Diego ranch that had not been considered especially valuable when her great uncle willed it to her mother. She died in the same house 95 years later, having seen land in Carlsbad and Vista become very an Carisbad and Vista become very valuable, indeed, and having preserva a tenth of her mother's original 1600 acre inheritance for even older inhabitants: monkeyflowers, rock ro-black-shouldered kites, and ash-

throated flycatchers.
She did so by giving 16.3 acres of chaparral and creek bed to the University of California Natural Reserve System. The Dawson Los Monos Canyno Reserve, like three other habitats in San Diego County and EVENTS

LOCAL STORY OF THE S

Art Review Guide page 80

**Local Events:** 

Music Review

and Guide

page 78

Highlight

Theater Review and Guide page 84

Pop Music page 88

**Movie Review** page 122

> Restaurant Reviews and Guide page 130

you can see the same sycamores and fallen logs that Ida Dawson walked among as a girl. "Then you enter the among as a girl. "Then you enter the caryon," Kay says, "and there's just this sort of density, darkness, and complexity of undergrowth that you don't find in a park, where there's a lot of trampling of the undergrowth, and where all of the little processes — from scavenging of beetles to the leaving of scat by bobcats to nesting by various birds — still occur." birds - still occur.

The sense of isolation beneath the hundred-foot sycamores and oaks is, however, illusory, because those little processes occur downstream from Vista and San Marcos, and what is built in those cities can drastically alter life

inside the canyon.

In the last ten years, Kay says, the building of homes, large stores, roads, and parking lots in the Shadowridge area has significantly increased the watershed, so rain water that had formerly seeps into the around over of traffic, but it is generally accessible to anybody or specially accessible to anybody or specially accessible to anybody or special colucational purpose." says labelle for local reserves through UCSIO. That might include a graduate student studying root-deedling bacterial symbioms, a undergraduate behotography class, and a group of bird-watching discounting the special columns of the formerly seeped into the ground over the course of several days and graduall-entered the Agua Hedionda Creek now entered the Agua Hedionda Creek now pours into the stream bed and briefly — but destructively — floods the canyon. Besides erosion, "trees are falling down at a rate in excess of what they should." But much of the property is as Ida

left it. The rattlesnakes that Ida protected even when they found their way into her kitchen still hunt beneath canyon was supposed to remain more or less in its natural state, and it has. "If one goes out there on a cloudy day," Isabelle Kay says, when the planes way into her kitchen still hunt beneath the coyote brush and scrub oak. The hawks whose nests she pointed out to visitors still nest in the canyon, as do 75 species of birds. "She planted bulbs to distinguish corners of the property and where waterlines were, and these bulbs aren't buzzing in or out of nearby Palomar Airport, the Dawson reserve "allows you to go back in time and see how the landscape was a hundred years continue to come up every year." Kay On Monday evening, the North County chapter of the Sierra Club will

Where the Agua Hedionda Creek

host a free presentation and slide show by Isabelle Kay, who will explain the Natural Reserve philosophy and introduce the audience to, in particular, the Dawson reserve an particular, the Dawson reserve and, in general, the three other habitats in her care: Scripps Coastal Reserve, the Elliott Chaparral Reserve, and the Kendall-Frost Mission Bay Marsh

19, from 10:00 a.m. to 2:00 p.m. Meet at the Buena Vista Park in Vista (call

All interested members of the All interested members of the community, especially educators, are encouraged to call the NRS to obtain access to and information on these reserves and to join a guided tour of the Dawson reserve on Saturday, June for directions) and wear sturdy shoes. long pants, and protection against the sun and poison oak. You should also bring water and a snack

San Diego's Natural Reserves Lecture and Slide Show Monday, June 14, 7:30 p.m. Joslyn Center, Rancho Bernardo Community Park 1840? W. Bernardo Drive Info: 760-489-8842 Natural Resides System: 619-334-2077 Free



GET PAID FOR YOUR OPINIONS! MARKET RESEARCH Participants of all ethnic backgrounds, ages 18-60 years old, needed for group discussions. If interested in participating,

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#### EVENTS LISTINGS

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#### RAIA

"Las Alas del Tiempo" (Wings of chitectural design project...to com-

plete the unfinished towers of Notre Dame Cathedral in Paris...and to leave them during a limited period

leave them during a limited period of time, celebrating with this, the new millennium."

One of the proposal's authors, Marcelo foolia-lagune, an architect from the architectural design firm Nago Studio on Peria, Prance, plans a talk on the proposed soldinon at 7 pan. tonget. Thursday, june 10 st. 4, 200 period on Peria, Prance, plans a talk on the proposed soldinon at 7 pan. tonget. Thursday, june 10 st. 4, 200 period period

Jazz Music is on tap when Dat's Jazz performs at 9 p.m. on Friday, June 11, at the Casa de la Cuttura (Avenida Paris #5, in Colomia Al-tamira) For additional details (in Spanish), dial 011-52-66-88-17-21. Admission is \$3 U.S. (TIJUANA

Admission is \$3.U.S. (HisMas)
Mainly Mozart Marches On, the
11th annual Mainly Mozart Festival
continues when the orchestra gathers
to present "the sery best of the best"
on June II and 12. The program includes Mozarts "Planto Concorto
No. 14 in E Flat" and Mahler's
farewell to Ilie, "Das Lied won der
Erde," orchestrated by Arnold

Schoenberg. Hear the music on Fri-day at the California Center for the Arts, Escondido (340 North Escon-dido Boulevard, at Valley Parkway), and on Saturday at the Spreckels Theater (121 Broadway), (ESCON-

Chamber music — specifically the String Quartets in G by both Mozart and Schubert — is on tap when the Brentano String Quartet performs on June 11 and 12. Friday's concert takes June 11 and 12. Frida y's concert taken place at the Gerencer's Gualettem Moctezuma (10156 Colonia Au-vesción), while Sarurday's is scheduled at the New Port Beach Hotel (Carrietas Liber Tijuana-Emendals im 45). rrzczes, resolvento (8260).

More chamber music is promised when the fericia shifts to the Neurosciences Imititute on Sunday, June 13.

The Matedors for the builfights on Sunday, June 13, include Eloy Cava-zos, Oscar Sanromán, and Alfredo Gutiérrez. The corridos begin at 4:30 p.m. Find the Downtown Bullring on Boulevard Agua Caliente. For tickets and additional information, call 619-232-5040. (TUUMMA) sciences Institute on Sunday, June 13, with music by the Brentano String Quartet Scientions by Porcell, Haydi and Mozart are planned. On Tuesday, June 15, the Neurosciences Institutes and Mozari are planned. On Towday, June 15, the Neurosciences Institutes hosts a concert by the Guy Barker In-ternational Juzz Quinter. The group interprets the music and characters of Mozari's operas in original juzz works written for the featival, juzz standards will also be presented. Find the insti-tute at 10640 John Jay Hopkins Drive. IA JOLA!

call 619-232-5940; (figures) in the General 'is currently showing in the Ominima.' Theater at the Lijuana Cultural Genter. Necessing begin at 2, 4, 6, and 8 jum. Tuesday through Friday, with an additional show at non on sharpdays and Sundays. T-Reconstitutes, with kerenings 22.4, 6, and 8 jum. Tuesday through Friday, and an additional show at the control of noon on Saturdays and Sundays

The orchestra gathers to present a program of "modaly ministeres" on Verdendurf, June 16. at the Specials Thatter. The program includes several results of the program of the U.S. and from \$12 to \$25 in Bay California, For fickets and information, and \$16 + 220 + 200 and information of the program of The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-27-42. (TIJUANA)

#### OUTDOORS

Ocan Water Temperatures are rising into the mid-66s this month, perhaps to reach the low 70s in August The usual early summer cold weather along San Dega's constiller, disappointing to many tourists, is mostly caused by the along all warming of the ocean water. The payed will come learn with occur water, which was the claim of the color of t

Lowest Tide along our coastline for june (-1.8 feet) occurs on the 14th at 4-44 a.m., a time that coincides with the first glimmers of dawn. The high-est tide of the month (+6.9 feet) hapest tide of the month (+6.9 feet) hap-pens in the dark as well, 10:26 p.m., also on June 14. The lowest monthly low tides and the highest monthly high tides will continue a similar pattern through the summer months

WILD COAST LIMOUSINE

Buckwheat, a late-bloomer among native plants in our region, is show-ing off its small, inconspicuous clus-ters of cream-colored flowers this month. Several kinds of buckwheat, month. Several kinds of buckwheat, found in dry, sunny location throughout San Diego County, are the source of the "wild buckwheat honey sold locally, Near the coast look of fall rut po buckwheat, coumon on south-facing alopes. Here it have space with other low growing shrubs of the sage-scrub plant community like black sage and Catifornia sagebrush.

Agaves (a.k.a. century plants) are coming into bloom in many aummer gardens this month. After a decade gardens this month. After a decade or more Inot a century) of growth, the larger kinds of sgave send up a stall, yellow obbosomed flower stalk from a base of fleshy, succulent, thora-tipped leaves. The stalk and hazal leaves die, but suckers make new plants and begin the cycle anew.

Neturalist and Artist Sidney Wilde-smith plans an event as part of the San Diego Neighborhood Natural-ists Program on Saturday, June 12, at Torrey Pines State Park. Participants learn to draw and identify na-tive flowers and plants from 10 a.m.

to noon; from 1 to 4 p.m., learn techinques and approaches to painting landscapes loin the group in the up-per parking lot. Free: For informa-tion, call 619-239-4386. Materials with the provided, or bring your own. (IA JOLIA)

Birds of the Chaparral are high-lighted when ranger Dan Birth kinds a walk at 8 arm on Saturday, Inne 12, in the new Black Mountain Open, Space Park. To reach the traillead, take Black Mountain Road cits Rane bo Penaguntos) north until the pare-cent ends; bold for a dri road taking off from the right and foliosi it up and down until connotening a gate and down until connotening. BALBOA PARK

A Nature Walk hosted by the San Elijo Lagoon Conservancy and the Chula Vista Nature Center starts at 9 a.m. on Saturday, June 12. The free walk focuses on migratory birds and down until encountering a gate and sign for the park on the right side. Take the paved road up to the parking lot. For information, call 619-566-6489. Free. (RANCHO PENASQUITOS) the native plants they depend upor Under the Big Blue Sky, wildlife and for more information and directions, call 619-436-3944. Rain cancels.

plant walks are offered on an ongo-ing basis at the 700-acre Blue Sky ing basis at the 700-acre Blue Sky Ecological Receive. On Saturday, June 12, start the day with a three-bour hide to the Ramons Dam set-ting off at 8 am. At 9 am. on the same day, the subject is 18gps, Bloss soom, and Beauty of Blue Sky. Take a look at "The Lexes of the Habster's at 9 am. on Sunday, June 13. For information, call 619-679-5409. Find the reserve on Espola Road, one-half mile north of Lake Poway Road. Free: #570881) (ENCINITAS)

Poway Road, Free, (POWA): Learn the Facts and hear some myth dispelled when Ranger David Holt presents a program on the "Mountain Lion in San Diego" at William Heise County Park at 8 p.m. on Saturday, June 12. Find the park at 4945 Heise Park Road; call 619-094-3048 for information. Free. (DALIM)

A Trip Back in Time is promised

Lake Morena Drive). Sweeney re-traveled Jedediah Smith's original route, from the San Gabriel Mountains to Wyoming, on horseback. Free: For information, call 619-694-3049. (LAVE MORENA VILLAGE)

Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll exploring the structure, growth habits, and landscape value of palm trees in the park on Saturda June 12, at 16 a.m., beginning at the Botanical Building. Call 619-235-1121 for more information. Free

Where Is Poor Farm Road? Down-

Wheelshairs Will Be Available when "Disabits' Awareness' is the subject in Stelzer Park at 10 a.m. on Startiday, Inne 12. Participants will maneuver through the park's wheelshair exercise course along as-phalipaths, and around the facilities to get a small dose of what it's fike to use a wheelshair in the great out-doors. Find the park at 1470 Wida-LC arronn Road: 619-694-1694. cat Canyon Road; 619-694-3049. Free: (LAKESIDE)

Free: (LMKS:00E)
Nature Walk, a docent-led nature walk is planned at the Tijuana River National Estuarine Reserve at 9 a.m. on Saturday, June 12, starting at 5th and Iris. Bring biosculars if you have them. Free: Call 619-575-3613 to register, (MMPCRAL BEACH)

hikers on the 3.5-mile round-trip hike. To reach the spot, drive to Ju-lian, and then take Farmer Road 2.2 miles; turn right on Wynola Road and drive 100 yards. Turn left, back onto the continuation of Farmer Road; proceed 100 yards and park on the shoulder of the paved road by the preserve sign on the right, 619-694-5049. Free, LULIAN)

Join the Habitet Improvement Team in Mission Trails Regional Park at 8 a.m. on Saturday, June 12. Wear sturdy shoes, long pants, sun-screen, and bring water to the visi-tors' center (One Father Junipero Serra Trail). For information, call 619-668-3275. Free: Habitat work takes place on the second Saturday of every month. (MSSION GORGE)

town Sam will divulge the answer when he leads a walk over "the Bridges of Hillcrest" for Walkabout on Saturday, June 12. The 1.5-hour outing starts at 3 p.m. at Tenth Averune and University and includes six Hillcrest bridges to cross. Bring money for a snack stop. Sam promises "one steep but short hill."
Dial 619-231-7463 for information.

Peticol 37

Bring a Trail Lunch and adequate water for both of the hike planned by the Canyoners on Sunday, June 13, starting at 8 am. The shorter route follows the Juaguagin Cortek Luop, a shaded creekside path with many wildflowers, and concludes at noon; for the longer adventure, Dyar Spring is the destination, adding an additional 2.5 miles of walking, to

additional 2.5 miles of walking, to finish at 2 pailhead in Cuyamaca Find the trailhead in Cuyamaca Rancho State Park from Highway 79 (north), continue to the large park-ing area on the right just before Sweetwater Ruver bridge (noch-half mile past Green Valley Falls camp-

ground). Free. For information, dial 619-232-3821 x203. (CUYAMACA)

699-323-3821 AZOJ. (CVIMMACA)
Gotta Love the Lagoon, the Torrey
Pries State Reserve invites voluntiers
to help restore and protect the criti-cal habitat of Los Yeshasquitos Marsh
Natural Preserve and Lagoon on the
first Saturday and second Sunday of
each month. The next work party to
remove exotic vegetation and plant
native species convenes from 9 a.m.
to own on June 33, states in the
to own on June 33, states in the native species convenes from 9 a.m. to noon on June 13, starting in the north beach parking jot off Carmel Valley Road. Bring gardening gloves and wear sturdy aboes. Free. Call 619-755-2063 x308 for directions and reservations. (IA ROLA)

Earliest Suarise this year occurs on Monday, June 14, at 5:38 a.m. This event occurs about a week before the longest day of the year - the sum mer solstice — because of factors re-lated to the shape of the earth's orbit and the angle between earth's axis and the plane of its revolution around the sun.

See the Elusive Grunion — the small silver fish that spawn on beaches following certain high tides throughout the year — when the Birch Aquarium-Museum hosts an outing on Wednesday, June 16, from 11 p.m. to 1 a.m. A lecture and film precede a beach walk to find grunion in action at La Jolla Shores. The fee is \$9 for adults, \$5 for children 7-13. Call 619-534-7336 for the necessary reservations. (LA JOLLA)

The Creace Moon drifts within 3 degrees of lanternlike Venus in the western sky on the evening of Wednesday, June 16. Your best view will be het ween 80 and 92.0 pm.—sauming you are east of the coastal stratus Goods that typically your most of the San Diego Country's coastal communities on June evenings.

DANCE

"Asserted Facts" are being pre-sented by Lower Left during dance concerts June 10-12 at Sushi Perfor-mance and Visual Art. See Stumble mance and Visual Art. See Stumble Garden, Cones and Caves, Monster Girl, Linefold, and Strictly Open. Tickets are \$15 general. The dancing begins each night at 8 p.m. in the Reint.carnation Building (320 lith Avenue). For reservations, call 619-291-7528, (DOWNTOWN)

619-291-7928, (COMMINE)
Milgik As Well Fomp when the band-Jump Fingers creates the tunes and Graham Hempel calls for the New England-style contrafest hosted by San Diego Folis Heritage Friday, June 11, at 8 p.m. (beginners' in-struction at 745 p.m.), at Trinity United Methodist Church (390) Thorn Street, Admission is 86. Dial 764-96-9690 for information.

The "Profuse and Feetry" series housed by the San Diego Ballet promises work hat "may be a title too specific or experiments to be in-freely as the profuse with the profuse with the series of the se

on Sunday. For information, call 617-235-1195. (BALBOA PARK)

Swamp Romp, live music by the Thomas "Big Hat" Fields Zydeco Band is promised when the band performs for the dance hosted by the Bon Temps Social Club on Saturday, June 12, at the Louisiana Ballroom (a.k.a. the VASA 1fall, 3094 EL Gajon Baulescott of Ulbarid, Sectioning (a.k.a. the VASA Fiall, 3094 EJ Cajon Boulevard, at Illinois). Beginning dance lessons start at 7:20 p.m., with live music for dancing from 8 to 11:30 p.m. The cover is \$10. Call 619-496-6655 for information. (BORD) PARK)

Ballroom Dancing, Let's Dance Tonight hosts dancing for singles and couples from 7:30 to 10:30 p.m. on the second and fourth Saturday of each month, including June 12, at the Elk's Lodge (at Fourth Avenue and

#### FILM

Now Entering Screwball Territory, New Emering Screwhall Terrisory, the zany comedy Love Cray from 1941 stars William Powell and Myrna Loy and screens at the Garden Cabaret June 10-12, at 8:30 p.m. each evening. Admission is \$8. Find the Garden Cabaret at 4040 Goldfinch Street, 619-295-4221, MISSION HILLS)

The Pollah "Gone with the Wind" is said to be With Fire and Sword, a is said to be With Fire and Sword, a three-hour historical epic detailing a Cossack rebellion in 1648 based on the novel by Henryk Sienkiewicz. The Polish American Congress of Southern California is presenting a screening of the film — replete his English subtitles — at 10 a.m. on Sai-urday, June 12, in Sherwood Audi-torium at the Museum of Contem-tium of Contem-

#### The San Diego Automotive Museum presents '100 Years of Automotive Progress' Millennium Show

Come cruisin' through the century! Join us for a look back at the automobile—the defining Come crusin attrough me century; join to the size of century and the size of the doubtness—the eleming invention and ultimate ison of the 20th century. Outstanding automobiles of every era will be on special exhibit now through January 31, 2002 from humble horseless cartiages to the haughty Calillae Phaeeton, from fabulous '50s causers to the reinvented roadstest of the '80s. Hop in and backle up for a historical peek at the belowed automobile.'





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# Calendar LOCAL EVENTS

mation, call (19-259-8095; IA. JOLA)
Gettin' to Know Gambini, see two sideos directed and produced by Rod Bradford — William Gambini, Painter and Intervals in Time and Space when their reservement for Sunday Matinee Series at the San Diego Public Library on June 13, 3t 2 p.m. Gambai cell the control of th uni will be on hand to discuss he work and answer questions. The fi-brary is located at 820 F Street; 619-236-5800. Free: (DOWNTOWN)

Attractive, Intellectual Parisians star in Eric Rohmer's 1990 film A Tale of Springtime, offering a perceptive approach to human relations. The comedy of manners will be shown - in French with English shown — in French w.in English subtitles — for the Film Forum series at 6 p.m. on Monday, June 14, in the third-floor auditorium at the San Diego Library (820 E Street). Free. 619-236-5800, (DOWNTOWN)

"Sex, Politics, and Visuality in Chi-nese Cinema" is the title for an ongo nese Cinema" is the title for an ongo-ing film series at the San Diego Mu-seum of Art. In Yellow Earth, a young Communist soldier looking for the "root" of the Chinese Revolution en-"root" of the Chinese Revolution en-ters the land of "yellow earth" in northwestern China. It screens at 7:30 p.m. next Wednesday, June 16. Prior to the screening, SISSU art pro-fessor Ning Qiang provides back-ground and cinematic features of each film, open discussions follow the movie. Tackets are 57. For informa-tion, call 619-232-7931, IBA, IDA, PANNI,

tion, call 619-232-2931, IMAGION 1989, Reuben H. Fleet Science Center, swim with the sharks in the new fifth Island of the Sharks, exploring fine towarders of Coxos Island, located 300 miles off the coast of Coxta Rick and following its life cycle. Some of the in-labitation of the waters have never be-fore been recorded on film. See the sharks through Monday, Systember 8, Based on the belief that death

was not the end but the beginning of a great journey, the Egyptians cre-ated pyramids, monuments, and aied pyramids, monuments, and treasures that continue to fascinate the imagination. The IMAX film Mysteric 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 pro-cess involved in preparing a pharaoh's body for eternal life, aerial shots of the pyramids, and the Valley of the Nile and continues through

of the Nile and continues through Monday, September 6. Laserium has returned to the theater with "Paih Boyd: Dark Side of the Moon," continuing Thursday through Sunday exertings through Thursday, Inne 11, see "U.2." For ticket prices and shouttimes, call 619-238-1233, IOA-400 PABKI

#### LECTURES

"Anti-Cancer Medicines from Ma-rine Organisms" provide the sub-ject when Dominick Mendola speaks on Friday, June 11, for the American Cetacean Society, Mendola— pres-ident of CalBioMarine Technolo-- will discuss the propagation of a Pacific Coast marine organism undergoing trials for treating of

undergoing trials for freating of many types of cancer.

The group meets at 7 p.m. in the Otto Center Auditorium, just south of the main entrance gate to the San Diego Zoo. For more information, call 619-582-8945. Free

What's Your Type? Kathy Hurley and Theodorre Donson plan a sem-inar on "The Enneagram: Nine PathEvery Sunday 4 pm, at the Memorial Bow 3rd Ave. and Parkway, Chula Vista

6/13: U.S. Navy Millennium Dance Band 6/20: Jazz Trak Swing Big Band (Local)

807 Power Play FunkLatin Bhythms (Local) Kristin Korb Standards/Smooth

Tami Thomas hww/swing-Big Band

Native Vibe
Micalum Phythms
Hemisphere/
Rohh Shinn Hemisphere/ Robb Shinn Jazz Fusio Crossroads Bues (Local)

8/15: Inzunza Power Pop (Local) 8/22 San Diego Chamber Orchestra

8/29 Jaime Vallé & Equinox >

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ways to the Soul" on June 11 and 12 at the All Hallows Church (6590 La Jolla Scenic Drive South). They are the co-authors of What's My Type' Use the Emengram System of Nine Personality Types to Discover Your Best Self and My Best Self: Using the Funaneram to Free the Soul. Hours are 7 to 930 p.m. on Frie

day and 8:30 a.m. to 4 p.m. on Sat-urday. The \$50 fee includes a "light lunch snack." To register, dial 619-461-0400. (IA XOLIA)

The Universal Language of Symbols in dreams, poetry, and healing is explored when Theresa Yuchok speaks for the Friends of Jong at 7,30 p.m. on Friday, June 11, at the California School of Professional Psychology (6160 Cornerstone Coun East). Admission is \$12 for non-

members, 619-587-4651, 4468-4 MESA; The Use of Astrology and Feng Shul for making good choices is planned when astrologic leff Iswer and Dan-ick Iswer speak for the San Diego As-trological Society at 7:15 p.m. on Fri-day, June 11, at the Joyce Beers Community Center (1/20) Cermont Street), Admission is 512 for nonmembers (free for first-time visitors) For information, dial 619-542-1733. Floor Plans Will Be Evaluated when

Cheryl Magers presents a basic in-troduction to "The Ancient Art of Feng Shur" at 7 p.m. on Friday, June 11, at Mystic Isle (8036 La Mesa Boulevard). Bring harmony into your life! Call 619-465-3100 for in-formation, LA MESA!

formation. (L. M. S.)

Art Talk, artist Gregory Gillespie and
MCA director Hugh M. Davies will
discus Gillespie's work at 5 p.m. on
Saturday, June 12, at the Museum of
Contemporary Art, La Jolla. During
the slide-discussion, Davies will trace
the European influences on Gillespie's realistic approach and paint-

ing techniques. The talk is in con-junction with the opening of the new exhibit "A Unique American Vision: The Paintings of Gregory Gillespie." Find the museum at 700 Prospect Street; 619-454-3541. (LA JOLIA)

Strett: 69-454-954. Lo ALLO

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packing clothing, commercis, and ionletters, 'Thue 'Dri psi for organized 
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619-220 9009. Free pr-smot VALLTY
The Openson Of Use<sup>1</sup> is the sulfy-ci when three Jodo Shinshin ministers conduct a mini-workship at 1 p.m. on Saturday, June 12, at the Buddhit-temple of San Diego (1297 Market Street, at 29th Street), in Gelderation of the 100th anniversary of Bud-dhours in the U.S.A. Talks will be of anniversary of Bud-dhours in the U.S.A. Talks will be of Call 619-239 90% for the required reservations. Free, (DOWNTOWN)

A Temporary Exhibit of three large-A Temporary Exhibit of three large-cale outdoor scapitures by Nike de Samt Phille — Cat. Bird and Reist. and Nama and the Diphirin — is being partial to the California Center for the Arts. Excondides. At 11 a.m., Steven Kern, curator of European art at the Sam Diego Museum of Art, plans a lecture on Saint Phille's was a lecture on Saint Phille's Samday (Nobel Saint Saint). The Free, Find the center at 340 North Excondides Bookevard (at Val-ley Parkway). Call 760–480 4101 for information, ESCOPOCO

Interested in Protecting Your Pri-vacy? Private investigator Diane Evans divulges "How to Protect Your Privacy" during a workshop at 9 a.m. on Saturday, June 12, at Palomar College (1140 West Mission Road).

College (1140 West Mission Road). Students receive practical instruction on how to protect personal informa-tion and assets and about the haz-ards of data gathering missise. The fee is \$41; call 760-744-1150 x2702 to register. (SAN MARCOS) The "California Exposition — 1935" provides the subject when Jesse Thompson speaks at 2 p.m. on Sunday, June 13, at the Bonita His-

torical Museum (4035 Bonita Road). Free. Dial 619-267-5141 for infor-mation. (BONITA)

jewetry" will be displayed during a lecture by military collectibles affi-cionado Don Kader for the San Diego Collectibles Club on Sunday, June 13, at 1:30 p.m. at the John D. Spreckels Building (1888 Front Street, at University Avenue). Free. For information, call 619-467-9317 or 619-275-2718, pstLCREST)

"Preserving Your History" is the topic when Peg Martin and Cindy Stankowski present the June 12 grogram for the Women's History Reclamation Project at 3 p.m. The workshop focuses on how individuals can construct their personal history archives. Find the Project at 2.221 Broadway, suite 107. For information call 6/19-25-700, A 22-do-nation is expected (60x607 max.) nation is requested. (OOLOS's Na.)
Hunter Sufery Moutante Converse
sponsored by Ducks the Ministed continue on an ongaing brais, with the
ener also, set for Saturday, Nanc 23.
from 7 ann to \$250 pm., in building.
MCRD, Curriculum covers gun
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a number two period. The fee is \$10.
for reservations and further information, call 619-6485-7682. The nor
handling faction and continue of the faction and the continue of the
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Patriotic Collectibles, WWI and

or 619-75-721B, outcomes)
"The Operative World of Authory
Davis' is explored when the composter, now a must professor at UCSD, speaks for the "Book Resiew & Lecture Form" at the Malcion's X Library on Sanday, June 13.
20-isis in the composer of operas in
cluding K. The Libra and Times of Malcian's X, America, and Tamin. The
program begins at 2 p.m. at 5148
Market Street Libra Library, and 5148
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Market Library, and

Where Is the Dawson Los Monos Where Is the Dawson Los Monos Reservel Learn about the Vist site and other little-known preserves held by UCSD in the county when Isabel Kay speaks for the North County, Sierra Club on Monday, June 14. Hear the talk at 7.30 pm. at the Rancho Bernardo Ioslyn Smior Center (18402 West Bernardo Drive) Free Call 760-489-8842 for details. (MANCHO BERNARDO)

details, (MANCHO BERNARDO)

What's a Blistoric Highway? The
"mother road" in California is said
to be Highway 101, as the carly development of the state was primarily
along the coast. The first Regional
Historic Highway 101 Conference—
esploring locals, state, and national
designations, heritage tourium,
mantenance, and some of the future
registration starts at 9.20 a m.j., at
project to the conference of the state of the state of the state
registration starts at 9.20 a m.j., at June 15, from 10 a.m. to 4:30 p.m. (registration starts at 9:30 a.m.), at the Oceanside Civic Center (300 North Coast Highway). Featured speakers include Dan Marriot, Di-anne Kane, Jan Wolley, Peder Norby, and Rita Baker. The fee is \$15. For

June 15, at 7:30 p.m., David Raphael Singer offers "A Modest Proposal (Renovating Eden)." Admission is free. The Athenaeum is located at 1008 Wall Street. For information, call 619-454-5872. (LA JOLLA)

760-966-4770 (OCEANSIDE

S872.(A. OLLA)
What's the Fature for the Miramar
area landfill! City of San Diego businogist Bertram Beart will discussion
ogist Bertram Beart will discussion
planting of native plants, when
bear Diego Floral Association meets, in
room 101 of the Casa del Pradio Free.
Call 619-222-5702 for more information. (BALBOA PARK)

Speakto Me of Lichens, karm all about these green, orange, and red patches growing on ficks and trees during a botany class starting at 6:50 pm. on Tucsday, June 15, at the San Diego Natural History Museum. The fee is \$15 for non-members. To register, call 619-232-3821 x203, (BALBOA PANN)

619-23-3-821 x203, (MAIGA PAPE)

"Mediness and the Making of Musale" is the subject when UCSD M.D.

Henry Powell geaks on Wednesdy,
June 16, for the lecture series hosted
by the Master of Arts in Liberal Arts
at San Diego State University. The
theme this summer is "New Views
agin at 7-30 p.m. in room 1401 of the
student services building, clal
1619-594-4426 for more details. Free.
(5054)

information, call 7:0-439-1319 or The Many Facets of Diam 760-966-4770 (OCEANSIC)

The Library, Test and Comiess, 
the new chibition at the Athenacum 
Music and Arts Library celebrates the 
Athenacum's history with displays of 
a century of changes in library as 
a century of changes in library as 
architectural design reflect the 
changing role of libraries in the life of 
a community. During the related 
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community. During the related 
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the series continuing on Tuesday, 
the 
series continuing on Tuesday.

Singer of fers - M. Models I Proposal

The Mary Facets of Dismonds, the fecture series — offered in conjunction with the "Nature of Dismonds' chibit at the San Diego Nature History Museum — continues at 7 µm. on Wednesday, June 16, with a discussion of "Classic Dismond levely" — Medical to Modern and Beyond" by Elise 18. Misiorowski, graduate gemologia and antique and period jevely a gent, Admission is 30 no non-member. To reserve a spot, dai 619-232-3821 a 200, BMADON PAPO.

daia 19-222-2821 aztis, INALDON-PANO Until B. Was Blown Up, the USS Congress had a fascinating history. The warship played a critical role in the Battle of So Cabriel a few days later. Take in a "history discussion" led by Stuarr Reor at 7 µm, on Wedne-day, June 16, in the Pioneer Room of the Mathes Centre (2427 South Kalmas Street). Free: ((\$5000000)

Gallery Talk, Los Angeles-based photographer Robbert Flick plans a gallery talk in conjunction with "Facts Showered with Light" at 6:30 p.m. next Thursday, June 17, at the Museum of Photographic Arts. Admission is \$5 for nonmembers. Find the mu Depot. 619-238-7559. (DOWNTOWN

Depot. 619-238-7599, (DOWNTOWN)
"When the Phoenix and the
Drapon Danced — Chinese Tomb
Treasures, Shi Century R.C. "will be
discussed by David Smith for the
gallery talk starting at 5:30 p.m. next
Thursday, June 17, at the San Diego
Museum of Art. The fee is \$12 for
non-members. For tickets, dial 619-696-1966. (BALDOA PARK)

Back to (Beer) Basics, learn basics of brewing a German-style Hefeweizen when Ballast Point brewmaster Peter A'Hearn conducts a class at 6 p.m. next Thursday, June 17, at Home Brew Mart (5401



Student and Adult Performers from Julian, Poway, and San Diego

of Willowfair Community Theater make up the cast of The Night of Pools — Part J, written and chore-ographed by William Comron. Per-depton of the Pools of the Pools of the adventure Segin at 730 p.m. on Fri-day, June 11, and a1 2 and 720 p.m. on Saturday, June 12, at Bernardo Heighis Middle School (13790 Paeso Lucido). Tickés are \$10 genero. \$8 for seniors and children. For reser-vations, call 017-056 0005, opiously

vations, call 619-7.65-0005. @owns; Maustalauers and BMAX. Clae-mategrapher David Breachers will sign and read from his new memoir. High Expessur. An Enduring Patient of Experts and Other Uniformity Places, at 5:30 p.m. on Saturday, June 12, at Exercisida Rooks and Coffee. Find the stop at 1535. Camino del Mar, suite NY, 619-755. 2707. Free, LOCA, MAP. Breathers also Inlans a cororam.

Reuben H. Fleet Science Center. The Reuben H. Pieer Science Center. The presentation includes a screening of Everes, a slide-ellustrated lecture, and booksigning. Tickets to this event are \$17.50. To make reservations, call 619-238-1233 x806. (BALBOA PARK)

619-13-123 albo. (DualDA-Wash)
Nwedly Nauhaban and the most fre-quently requested songs may be heard when the Generations Singers present '40 years of love, laughter, and song' at 7:30 p.m. on Saturday, June 12, at the 12 Mess Abulk Recreation Center (8450) a Mess Boulevards. Donations accepted. Call 619-462-2839 for in-formation. (IA MESA)

Kicks and Giggles, head to 4th & 8 on Saturday, June 12, when Main-stream Comedy starts at 8 p.m. Tickets are \$8 general. Find the venue at 345 B Street; call 619-231-4343 for

at 4 p.m. on Sunday, June 13, at the when the Monettes Women's Chorus

presents its annual concert of swing, rock, and roll, Disney, boogie, olders, Broad-oay, and pazz utens at 7 pm. on Saturday, June 12, in the auditorium at Marston Middle School (3799 Clairemont Drive). Donations are appreciated. For information, call 619-276-9918, gc.Janthoorn!

619-226-9518. (CLAIMONN).

The Bearly Life of artist Nikit de Saint Phalle is documented in her autobiography. Traces, which she'll sign and discuss at 3:30 p.m. on Saturday, June 12, at John Cole's Bookshop (780 Prospect Street). Free, For information, call 619-454-4766 or 619-454-3691. (LA XCLA)

The Replica Set of Bells and stone

San Diego Museum of Art. Perfor-mances are included in regular mu-seum admission. For information, dial 619-696-1935 (BALBOA PARK)

Cardiff Peet Paul Stangeland reads from his work at 3 p.m. on Sunday, June 13, at the 101 Artists' Colony (897 South Coast Highway, in the Lumberyard Shopping Center). 760-632-9074. Free. (INCINITAS)

Local Dog Breeder and Trainer Deborah Britt-Hay discusses and signs her book The Complete Idiot's Guide to Jack Russell Terriers at 2 p.m.

Political Comedy Is Promised when the Capitol Steps comedy troupe hits the stage at 2 p.m. on Sunday, June 13, at the Poway Center for Per-

forming Arts (15498 Espola Road, at Titan Way). Expect anecdotes, paro-dies, and musical skits. Tickets are \$25 and \$30. For reservations, dial 619-748-0505. (POWAY)

619-48-0505, (FOMAY)
The Sandey Night Concerns at College Avenue Baptist Church continue
at 6 p.m. on Sonday, June 13, with
music by the Cary Bonner Singers.
An offering will be received, Find the
church at 4747 College Avenue;
619-582-7222, (COLLEGE GROVE)

"The Young Caucasians" head

issue number three of the series. It offers the "continuous gas of time su-percite gas series globed" in high school. Find the bookstore at 1027. University Avenue and by a filing 18-329-741-11. Fee-MCDCSS.)

A pullicular game through the A pullicular game through the

La Jolla Concerts by the Sea, the

The Season Finale for the Martin The Years Franke or me consideration of the Community Choice Community Community Community Choice Community Commun

A Rollicking Romp through the Bard's written works — in 90 min-uter — it offered when the Mira Mosa Theatre Guild presents The Complete Works of William Shake-Complete Works of William Shake-spore. Advised of through Into 20, In the three person show, the actors appear to be improvising as they go. Performances begin at 8 p.m. on Fridays and Saturdays and at 2 p.m.

MOUNTAINS

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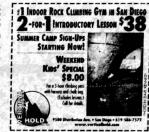
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**Romantic 1 Night Rendezvous!** 

in Laguna Beach!

unthe Pacific Northwest, the San Deeps Children's Choir plains a concert as 5 pin on 8 houlday June 18 x the Mu-scum of Contemporary Ari, La folla The choir plains a program of Ameri-can classical music, folk soops, spiritu-als, and jazz. The \$30 fee includes a Ab and Jato. The Service Conduction of the Condu

planned by the Pacificanes and Cellur Center denotes at 2 prim on Smoltay, lose 13, at a 15-cities Chard-Middle School Leide Trippelmin Streets. The proportion industries to tradept streets on tradept street proportion industries on tradept streets. Smolt Admission as Tene. Cell Service 1957-78-2001 Services. formation. Bring a picnic and folding chairs or blankets (CARME) VALLEY)



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### Calendar LOCAL EVENTS

4590 Park Boulevard (at Madison) 619-296-0616. (NORTH PARK)

619-296-0016, NORTH PARKS
Setting the Record Straight 150 is
Speakly, a reappraisal of women
known from history but whose sto-ries are incomplete are told in 70 fee.
Before it Women, the new book by Lalian
Faderman Caumber 10 this charge and the straight of the straigh

Author, Teacher, and Poet Jo-Ann Mapson discusses and signs her latest notel, The Wilder Sisters, at 7:30 p.m. on Tuesday, June 15, at Warwick's Bookstore (7812 Girard Avenue), Call 619-454-0347 for information. Free. (LA JOLLA)

all 619-296-0616. (NORTH PARK)

A Recent Journey to Africa and Is-A Recent Journey to Africa and is-ruedinspired the poetry to be read by Johnse Collins at By.m. on Tuesday. June 15, for Poetic Brew at Claire de Lune Coffechouse (2906 University Avenue). Open-mike readings fol-low; sign-ups start at 7:30 p.m. 619-224-7659. Prec. (NORM PARIS)

The Twilight in the Park Summer Concert series kicks off on Tuesday. Concert series kicks off on Tuesday, June 15, with a performance ble Kenny Mesa Concert Band, The ser-ties continues with untage rock and roll by the Rumble Daddies on Wednesday, June 16, and there's Ba-meros rock with NovaMeros on Thenday, June 12, All of the con-the Spreckels Organ Pavilion, Free Questions Call 616-225-1105 for an swers (BALBOA PARS)

swers (BA,DOA PAPR).

The "Gelebrate the Century" program at Borders Books and Music on Tuesday, June 15, at 7 p.m., highlights the 1940s, with Christopher White signing his basek A Tribute to Our Parents and the Entire WHI Generation White will discuss his basek and the WHI generation. Find the store at 1022 Camino del Rio North, 613-355-2011 (MSSGOS VALED).

619-295-2201: MISSION WALEY)
Performance Artist Eleanor Antin
will discuss and sign her new book,
100 Boors, at 7 p.m. on Wednesday,
June 16, at Fsmeralda Books and
Coffee (1555 Camino del Mar, suite
307). Questions? Call 619-755-2707
for answers. Free, (DEL MAR)

Spend an Evening with Molly Bloom when the Book Works hosts s annual Bloomsday Celebration or ane 16, the day that James Joyce's June 16, the day that James Joyce's novel Ulysies takes place. Actress Marilyn Bennett plans a dramatic reading of selections of Molly's solid-aquy, accompanied by classical gui-tariu Eric Foster, starting at 7 p.m. Free. Find the store in Flower Hill Mail, at 2670 Via de la Valle, 619-755-3735. (DCL MAR)

Poetry Lovers Beckoned, open

BYOP, showcase your poetry or read a piece by someone else during the open-mike poetry night hosted by Merle Fischlowitz starting at 7 p.m. on

Wednesday, June 16, at Borders Books and Music (1072 Camino del Rio North). There's a ten-minute limit. 619-295-2201. Free. (MSSION VALEY)

Camino del Mar, suite 307; 619-755-2707. (DEL MAR)

2707. (DEL MAS).

Beyond Mr. Oprah, You Can Make

Il Happen, according to Stedman

Graham, who signs his new book at

6 p.m. next Thursday, June 17, at

Upstart Crow (Seaport Village, 835

West Harbro Drive). Free, 619-232
4855. (DOWNTOWN) SDSU History of Medicine Profes-sor Howard J. Kushner will sign and discuss his new book A Carring Biont The Histories of Towards Syndrome at 7 µm, next Thursday, June 17, at Bord des Pooks and Music (1072 Camino del Rio North). For information, call 619-295-2201, WISSON WALEY)

"Managing Martians: The Extraor-dinary Story of a Woman's Lifelong Quest to Get to Mars and of the Team Behind the Space Robot That Has Shirley, which she'll sign and discuss at 7:30 pm. nest Thursday, June 17, at Warwick's Bookstore (7812 Girard Avenue). Shirley has sorked as an earospace engineer for 55 wars and headed the torm that designed and built the Sojourner vehicle that explored the surface of Mars. Free, 619-454-0347, (JA JOLA)

#### TV

and Giont, an epic film as praving and ambitious as the Lone Star State itself, didn't help natters any, Both the film and the setting leave you feeling that Texas ain't great, it's just big. Liz Taylor's pretty: James Dean didn't quite convince us. Giant (part 1) airs Friday, June 11, at 1 a.m. on AEE Con-Caller Chamelon. A&E, Cox Cable Channel 41

A&E, Cox Cable Channel 41: Congratualisms, You've Just Mode a Movie for \$7,000? That and a milion buck in post production work and promotion will get you gene-inc, cold status and the chance to work with bad-hoy former vid-store employee Quentin Tarantine. Hong Kong meets Mexico in the soul of Robert Ro-driguez. It his breakthrough, If Min-ndo, and State Channel 42. on Heave Cox Cable Channel 42.

airs Saturday, June 12, at 3 p.m. on AMC, Cox Cable Channel 33.

are almost inevitable. The sense of tragedy, the recognizable faces, the epic length, the unglorious feel, the puddingfaced principal... Airs Sat-urday, June 12, at midnight on TCM, Cox Cable Channel 74.





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Back When Woody Allen was con-tent to be a writer/actor instead of a writer/director/actor, he wrote What's New, Pussycat? a comedy about a womanizer who tries to settle down womanizer who tries to settle down but finds the fair sex won't let him.



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on TCM. Cox Cable Channel 74.

Courtney Love. Who's Admittedly Had a Rough Time bir down't do hersell any favors by playing the morphing celebrity, does her homework and comes up with Clara Becovering the "I" Gird. a bir of liberated girl history, We seem to recall seaplesy suggestive vistage mosie bills in a restroom somewhere... Airs Monda's Jones 14. at 2. "On more than the morphism of the restroom somewhere... Airs Monda's Jones 14. at 2. "On more than the Monday, June 14, at 7:30 p.m. on ICM, Cox Cable Channel 74.

TCM, Cox Cable Channel 74.

See "2th Morie Starfat Clam Bow is her notarious best in The 19th Perry, a sitem picture when the 19th Perry, and the 19th Perry, and the 19th Perry, and picture when the 19th Perry, and picture when the 19th Perry, and picture when the 19th Perry, and 19th Pe

PfileenShort Years after the advent of Clara Bow. Howard Hughes cass busty-lusty Jane Russell in The Outlaw and got the censors' acissors snipping. Enough was left of Hughes' use of the camera to drool over Ms. Russell to make her a star, though opinions about the film are divided. Airs Tuesday, June 15, at 1 a.m. on A&E, Cox Cable Channel 41.

A&L Cox Cable Chrone 41: Two Childrend Agamenta over this world wine a Cight, Superman or the Intervelble Edit — and with more richig on it. Hampher, Bagar; and Jimmy Capper, two archespul ongly gurs, and strength of the Cox Cable Chronic Cable Cable Cable Cable Cable Cable Cable Chronic Cable C

We'll Leave the Real Hammering of Mr. Lucas's latest to the experts, but let us take the occasion to make a side point; when it comes to flesh and blood, old-style special effects and blood, old-style special effects look better than computer anima-tion. One big example: Jabba in Re-turn of the John was far creepier. The Harryhausen Chronicles airs Tuesday, June 15, at 14:15 p.m. on AMC, Cox Cable Channel 33.

SPORTS

The Rays of Stammer, the San Diego Padres but the Oakland A's at Chair comm Stadium at 200 p.m. foods, comm Stadium at 200 p.m. foods, Thursday, June 10. Then it's off to Housson to July bashelil against the Autro, June 11-13, with games at 505, 505 p.m., and 1135 a.m. Back at the Q, the Pads play the Philadelphia Phillics June 15-17, with games at 200, 735, and 200 p.m. respectively, all of the games are broadcast on

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Soccer in SD, the San Diego Flash soccer team meets up with the team from El Paso at 7:35 p.m. on Friday, June 11; and with the team from June 11; and with the team from Sacramento at 3.05 pun on Sunday, June 13, at Douglas Stadium (on the campus of San Diego Mess College, 7250 Mess College Drive). Tickets range from \$5 to \$10. For informa-tion, call 619-581-2120. (KEAPPY MESA)

son, call 619 981-2720 ordawn versos Sportamas, Saven, Carel American modifieds, pony suceks, and MCRA razing is planned Calient Speedusy on Struddy, Jame 12. The first racer work of the calient of the calient of the Tall of the calient of the calient of the racer work of the calient of the calient way 62, and use the Roader ext. Drive the right one block to the track or-trance. Adult admission. St (vest adult and 510 seas) 51 for three or-trance. Adult admission. St (vest adult and 510 seas) 51 for three or-trance. Adult admission. St (vest adult and 510 seas) 51 for three or-day of the calient of the calient of the adult of the calient of the calient of the adult of the calient of the calient of the adult of the calient of the calient of the adult of the calient of the calient of the adult of the calient of the calient of the calient of the adult of the calient of the calient of the calient of the adult of the calient of the calient of the calient of the adult of the calient of the calient of the calient of the adult of the calient of the calient of the calient of the calient of the adult of the calient of t

of \$50. Call 619-492-1090 to regis-

Where the Wind Blows, with the Where the Wind Blows, with the wind at their backs. Searce I Obb bey-clists head for a 25-mile coast out-and-back ride, with lunch on return, on Satorday, June 12. The outing satast at yam at la folls Shore Play-ground [Vallecitos at Carnino del Oro). Espect a moderate pace and few stops, 619-436-7849, ILA JOLES.

Sports Au Naturel, head to De Anza Sports An Natureth, head to De Anza Springs Recort on Saurday and Sun-day, June 12 and 13, for the Western Sunbathers Association Summer Sports Festival. In the buff, play ten-rits, soliclyabli, horsesbose, shuffle-board, hike, or sunbathe from 8 a.m. to 5 p.m. each day. Admission is \$10. 619-766-4301. (ARCAMBA)

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Motocrass on Water, the 1999 International let Sports Boating Association's national sour his the Silver
Strand on June 12 and 13, without
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200 pro and expert riders will be competing.
Expert classes hit the surf on Sat-urday at 8.45 a.m., with finals from 12:30 to 4:30 p.m. On Sunday, the seven pro classes begin with a prac-tice session at 9 a.m., followed by qualifying heat races: the finals run from 12:30 to 4:30 p.m. Admission is

call 949-398-3869, (COMONDO)
Total Pitness, the 1999-Bally Total
Fitness US. Triatibon series hits the
county on Sunday, June 13, at the
Counside Pier (at the foot of Mis-sion Avenue), with Olympic and
spirit distances in swimming, run
ings, and bising cents. For details,
dial 769-740-2361, OCEANSOE:

Camp Pedaltan, join the Knicker-bikers bicyclists on Sunday, June 13, for a ride through Camp Pendleton with 44 and 58 mile routes possible starting in the Oceanside Harbor starting in the Oceanside Harbor parking for Jout east of the south harbor through the tunnel under the railroad tracks). Both rides begin at 9 am., the 44-miters have lunch in San Clemente, while the long-riders eat in Dana Point. Bring money for food. For information, call 619-689-8407. Free (OCEANSIDE)

Yak About Kayaks when the "Super Kayak Demo Day" hosted by Wind-Kayak Demo Day hosted by Wind-sport and Adrenaline Watersports takes place from 10 a.m. to 3 p.m. on Sunday, June 13, at Bahu Point, Or-ganizers promise over 50 different kayaks to try and a paddle clinic. Frec. 619-488-4642. (MSSION BAY)

Free. 619-488-6642. (MSSION BAY)
Tuesday Group Ride, ride to Excondido with San Diego Biscyle Touring Society riders on Tuesday,
June 15. The 60-mile ride starts at
9:15 a.m. in the upper parking lot at
Moonlight Beach (at the foot of
Encinitias Boulevard). Bring money
for funch. 619-453-4587. (ENCINTAS)

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You Say Your Contractor's Been Dead for 75 years? Explore your op-tions for home restoration when the Old House Fair takes place from 10 a.m. to 3 p.m. on Saturday, June 12, along 30th and Beech June 12, along 30th and Becch Streets Organizers promise a guided walking tour of herb gardens and his-toric homes (10 a.m.), seminars (ex-cry hour on the half-hour), enter-tainment, and over 40 exhibitors offering their goods and services. Questions? Call 619-236-1122 or 619-582-4506. Admission is free. (SOUTH PARK)

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> What is the Most Frequently Re-modeled Room in American homes? According to the American Society of Interior Designers, kitchens top the list. Gather ideas for your next big project when the seventh annual Kitchen and Bath Tour housed by the SSITS sales and the Control of the November 1 ASID takes place from 9 a.m. to 5 p.m. on Saturday, June 12. The

> > Stop and Stargaze, head to the 19th annual Summer Telescope Demo

Fair at the San Diego Museum of Man from 10 a.m. to 5 p.m. on Saturday and Sunday, June 12 and 13. Event highlights include dance by the Zum Rainbow Dancers, performances by Blackfoot flutist and fluternaker Troy Blackfoot flutis and fluternaker Troy De Roche, and stoepelling by Metis artist and author Liz De Roche, as well as food (for tale), crafts for kids, "In-dian Market," and more. Admission is 80 general, 33 for house 6 to 17, free for kids under 6, and includes entrance to the mu-seum. For additional information, call 619-239-2001, (BABOA PAPK)

A Knock-Out Combination! The 13th annual La Jolla Festival of the Arts and Food Faire runs 10 a.m. to 5 p.m. on Saturday and Sunday June 12 and 13, at La Jolla Countr June 12 and 13, at La folla Country Day School (1990) Genesse Avenue). More than 175 artists are expected to participate in the featival, with work in a variety of media: and there's food from local restaurants, a children's area, and live entertainer. Tickets are \$6 for adults, free for those 12 and under. For information, call 619-456-1268 (DOLDEN TRANSICE)

A Large Selection of Hardcove A Large Selection of Haracover Books — and all manner of other books — will be on offer during the La Mesa Library book sale on Satur-day, June 12, from 9 a.m. to 2 p.m. Find the library at 8055 University Avenue: 619-460-6668. (LA MESA)

Avenue, 619-460-6668. Lu MCIA:
Baywach in O'Mée, cas members
from the television show Maywach
will visit the Baywach Sports and
Fitness Expo running from 9 a.m. to
5 pm. on Startidy, June 12, at the
Oceanade Pier (at the foot of Mis-sion Avenue). Health and fitness
vendors will be on site, and open-wa-cilinic are planned. Admission is
free. 860-743-3796. oOGANSIGN:

fere. 800-743-3796. OCCANDOD.

"This be Season for Pow Wows soot the San Lois Rey Bind of Mission Indians hous its thrid annual Inter-tribal powewor on June 12 and 13 at Mission San Lois Rey (4005 Mission Avenue). Expect dancting, forum-timing, peop garmer id dush), arts and crafts, contest dancting, and more. Hours are 10 Jan. to 1 Jan. on Saturday, noon to 6 p.m. on Sunday. Admission is fee. For information. call "160-714-850" or 760-943-9718. (OCCANDOD.)

When and Roses, the 16th annual charity stating hosted by the Social Service Auxiliary and the California Association of Naverymen is slated association of Naverymen is slated to the state of the Service Se Wine and Roses, the 16th annua

be 21 or older to attend. (LA JOLLA)

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Sell Your Baby (Gear) during the Sell Your Baby (Gear) during the Parent Connection — Las Madres Family Swap Meet with new and used baby items on Sunday, June 13, from 8 a.m. to noon, at Scripps Hos-pital — East County (1688 East Main Street). Admission for adults is \$1, free for those under 12. 619-626-6944. (EL ADM) 6944. (EL CAJON)

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760-749-1666. (ESCONDIO)

Poetry, Music, and Games are promised when the Race Unity Day Picnic organized by the Baha'i Community takes place from noon to 4 p.m. on Sunday, June 13.4 Kirnball Park (at East 12th Street and D Avenue). Bring food to share and soft-ball equipment. For information, call 619-268-3999. Free. (NATIONAL CITY)

619-288-3999, Free, (MADONAL CITY)
Meet Stephen Dedalus, when the
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Nancy Worden meets at 7 p.m. on
Tursday, June 15, the discussion centers on the James Joyce classic, Portrait of the Ariist as a Young Man.
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Mall, at 2670 Via de la Valle;
439-255-3735 Feer (OIL MAI) 619-755-3735, Free, (DEL MAR)

**BOUND BY HONOR** 

Bound by Honor: A Mafison's Stary; St. Martin's Press, 1999;
282 pages; \$34.95
Type: nonfiction
Place: New York, Tuscon, California
Time: 20th Century
in 1967; some ter

Salvatore "Bill" Bonanno was born in 1932 in New York. Because Bonanno

Salvatore: Ball: Bonanno was born in 1932. In New York: Necause Bonanno virsa si vourigeted from asshma, his family moved to Tucous where Bonanno virsa a youngster. Bonanno's shten, loseph Bonanno, served as movels, some say, servanio Puro vo Don Corleone in The Godplither, and Bill served as model for Michael Corleone, the godfather's son. Altogether there are four books now by or about the Bonanno family. Gar Talee's Home Thy Father, which focused on Bill Bonanno, was published in 1971 and soid 300,000 copies within four months of its publication. Insept Bonanno, town in 1859, served Ment of Home, published in 1983. There came the server of the publications, the server of the Salvator published in 1983. There came we believe the server of the Salvator published in 1983. There came we believe the server of the Salvator published in 1983. There came we bill Bonanno has settent his non-book-rings. All young his published in 1989. And

Bonamon, now in his 80s, wrote Man of Home, gullsheef in 1983. There came the book by Bill's wife Rosalize "A Millin Marriage. My Sury — in 1990, and now Bill Bonamo has written his own book.

One reaso Ran Diegans will switten this up on of Bound by Homer is to see the two photographs of Tony Mirabile, murdered in San Diego in 1988 in a cleak plotted by Victor Busons, See-San Diegan billenam and vice squad member, ex-buil bondsman, and father to the late Victor Busons, Ir. an actor seems of downtown bars and under coat the regularly demical association with the Madia. Another reason San Diegans might want a copy of Bound by Homer is cortes of downtown bars and under count regularly demical association with the Madia. Another reason San Diegans might want a copy of Bound by Homer is to darf Bill Bonamon's account of his conversations with the late Johnny Alexisolduring the early 1970s, when Alessio was serving time for federal income-tax evision on Erraminal Island. Bonamo's mentions of C. Arnhold Smith, the Alessios, and Frank Bompensiero will be of interest to local readers. The continued of the serving of the serving the serving time for federal income-tax from one appointment to another in IoA anglest, a laked if he remembered Mirabile. He did. "Tony," he said, "was a nice old grandfatherly type."

I noted that indeed Tony was "grandfatherly, vigor."

I nated to Bonamo that I admired in all three book by his family the way in which they showed how the Mafai incarticably grew out of Sicily's history.

"I said to Bonamo that I admired in all three books by his family the way in which they showed how the Mafai incarticably grew out of Sicily's history.

The production of the purpose of my doing this was to univoit a benefit only to the purpose of my doing this was to univoit a benefit only the purpose of my doing this was to univoit a benefit dory. I am or trying to change apployds 'minical Lawo that might sound contradictory, amind after you read it as to whether there is any merit to what I have to say, And

of veracity, that I have lived the life, and I am still here to tell about it. I am like another social outcast by the name of johnned who can come back and tell you about it. You johnned who can come back and tell you about it. You cal Mafia "godfather," the late Frank Bompensiero, in 1967, some ten years before his death — execution styke, in Pacific Beach —



how it is."

In his book, Bonanno confesses an affair he had with a waitress and the unhappiness that affair ended up causing both the waitress and Bonanno's wife, Rosaile. He tells of the years he has spent in prison or on parole, the months when the Bonanno home was filled with bodyguard-gunmen, the months when Bonanno himself was in hiding I said that I was impressed that he and Rosaile had managed through all these years to stay married.

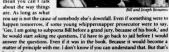
Th's a key clement in our tradition and a key element in our faith. My wife has told me many times in our sober moments that the hing that has key he go aging a her faith that it would all work out, in the trust that whe had read to the solution of the so

in 1907, some ten years before his death — execution style, in Pacific Beach virunced snitch" and began to talk to the FBI. Jasked Bonanno how he fe't about Bompensiero's actions.

"I certainly think that the road that Frank took at the end was not the road to take, but I also think that he must have had his reasons for doing it. So be it. That didn't reages some of the other things that he did in his life.

And how did Bonanno feel about writing about his own life in the Mafal'
"I thought the time had survived. I have been off the scene and out of New York for 3 years now, Juprosely waited until everybody was no longer with to. I think I am following the admonition of the term that is commonly

which is simply an allowing yourself to be used as the downfall vou feel. It doesn't



confidence. She said in a television interview on CNN, 'I don't want to

Monday, July 5, at the Del Mar Fair grounds. Scope out over 100,000 en-tries in more han 3000 categories in trainer out of the state of the state hibits, including fine arts, Inestock, children's art, germ and miterals, and home arts, enjoy the fun zone with rides and games; see commer-cial exhibits; eat a warety of food, take part in a contest (bubblegum



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Thursday, June 17, 7 pm

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blowing pie eating, and many more); and concerts. Gares open daily at 10 am.: co-hible buildings idoe at 10 pm. similarly through Tharabay and at 11 pm. Frieders 11 8 mile 2 more information, call 6/19-792-5050 or 689-759-1161. GEL MAN Theories The State State (Callettin and Drawings, Megarette, and Plan' are facely 11. The face more close down at UCSD through Friday, Septem-sory of the Callettin and the Callettin and the Callettin and the UCSD through Friday. Septem-"Before It's Built: Stuart Collection Drawings, Maquettes, and Plans' are on exhibit in the Gesied Library at UCSD through Friday, Septem-ber 24. More than 23 proposals and related artworks are presented, in-cluding Bruce Nauman's watercolor approximately midnight each night. Admission is \$8 general, \$5 seniors, \$3 kids 6 to 12, free for those 5 and under.

and pencil drawings for Vices and Vines, the confloared magarier of Stocke Path Alexa Sont cented, and William Wegnam's series of state.

William Wegnam's series of state. Sont Path Alexa Sont Capital Vinit Conference on the Path Alexa Sont Path Alexa So

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remember yesterday. Times are good right now. I want to live in the present. I'm real proud of her for that. Forty-four years is a long time to stick with one

person."

I asked how Bonanno's father felt about his son writing this book.

He was a little apprehensive at first. Apprehensive because he didn't know where I was going with It. He gave his approval somewhat reductantly because he still can't understand public use of certain terminology. I decided a long time ago that everything is out there already. His not so much what I am saying, it's who's saying it. And I think that's a key. I tried to make him understand that, 'Dad, you're to only living survivor of their group of what I call 'masterpiece of men.' men that lived through an era and were part of a call 'masterpiece of men.' men that lived through an era and were part of a contract of the group of what I call 'masterpiece of men.' men that lived through an era and were part of a call masterpiece of men.' men that lived through an era and were part of a call masterpiece of men.' men that lived through an era and were part of a call masterpiece of men.' men that lived through an era and were part of a call masterpiece of men.' men that lived through an era and were part of a call men.' So he said, 'Go for it.'

So he said, 'Go for it.'

Bonanno were ont on say, about his father, 'I don't want to be tritte, but he

So he said, 'Go for it."

Bonanno went on to say, about his father, "I don't want to be trite, but he was quite a role model. A fot of people will say to me, 'Oh, what are you saying, a yiller, a gangster, a mobster, he was a role model! 'There's a lot more to these men, these 'masterpieces of men, 'who were able to come here from a small island in the Mediterranean and not only to survive but also thrive, be

part of the whole fabric of society and in a foreign land at that," a laid that I thought it curious that the Irish Prohibition-gangster families were mor readily accepted in American society than were the Sicillan prohibition-gangster families.

"The people up morth, the Irish and English," said Bonanno, "to Americans, these people were "more like us." The other people, the Greets, the Spanicals, I tallian and Sicilians, people from southern France, they were Mediterranean, they were a little darker, they had founce ways. I think that's bow Americans as wit. "Bonanne added, then." We've had to fight for

how American saw it." Bonanno added, then, "We've had to fight for ceverthing we've genten as far as repect from society's concerned.

"As not of people think it was so easy for all these people like my father. They came up hard. They worked hard. That is another misconception, and I have a did it on radio shows and television that everyhody thinks that we get up in the morning and our biggest job is to figure out what heads we're going to break and kneccaps we are going to break and who we are going to kell that day. Nothing could be further from the truth. I had the same problems the average person had. I had the mortgage to pay, the car payment to make, the food to put on the table, the clothes to get for the kids, and the Catholic-school tuitions to pay."

— Judith Moore

FOR KIDS

The Emperor's New Cloak" is pre Thursday through Sunday, June 10-13. Next up: Tom Jensen's Puppets with Pictures at an Exhibition, billed as "a symphonic celebration of light and shadow," Wednesday through Sunday, June 16-20. Performances

begin at 11 a.m., 1, and 2:30 p.m. Find the theater near th nd the theater near the

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That Rie Red Canine, Clifford, visday, June 11; and he'll also be on June 15. Find the store at 11744 Carmel Mountain Road: 619-674-1055. Free. (CAPMEL VALLEY)

The Science of H20, Deanna, the resident scientist at Barnes and Noble Bookstore, will "wow" kids (from 6 to 12) with science experiments demonstrating the wonders of water at 7 p.m.

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The plot of Dangerous Corgo involves the kidnapping of polar beats from the San Diego Zoo. The bears are held for ransom from the U.S. Government in the hope that this might prevent the bears from being sent to Antarctica.

Ron Trenton was born in San Diego, California, in 1945. He had a distinguished career as a lifeguard for the City of San Diego. Ron was in adventure and syotis reinfussat who lived his life to the fullest. On February 11, 1997, his Paper Warrior aircraft, which was leaving Catalina for the mainland, went off the radar screen. It is pressured that he died at sea.

After Ron's death, his family and friends decided to fulfill one of his & ms — they published 1000 copies of Dangerous Cargo. For each book sold fornly \$10 each), a portion of the money will go to benefit the youth group at the Trentons' church.

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the Grossmont Center mall, 5500 Grossmont Center Drive; call 619-667-2870 to RSVP, Free, (LA MESA)

Jungle Animals provide the theme for the Saturday Story Time starting at 11 a.m. on June 12 at Borders Books and Music (1072 Camino del Rio North). Dial 619-295-2201 for information. Free. (MISSION VALLEY)

information. Free, MASSON VALEY Father's Day & Glothward when the San Diego Actors Theatre presents. Children's Classics' at L'Alberge Del Mar Garden Amphilheater at 11 am. on Saturday, June 12. The program includes: Hamil and Greek, Low Yea Derver, The Gring True, sone, and Shakespearean poetry homoring thaters, Call 619-268-449 for information. Find L'Auberg at 1-96 Camino Del Mar. Admission is 54 per person. (DCL MAP).

The Ballet Swan Lake is being pre-sented by the children (aged 10-16) of the Danceworks Ballet Theatre at 2 and 7 p.m. on Saturday, June 12, at the Avo Playhouse (303 East Vista Way). Tickets for adults are \$10 in advance, or \$12 at the door. For rese

Look, Up in the Sky, It's a Young Eaglel Brown Field is the site for the Young Eagles Flight Day on Saturday, June 12, from 8:30 a.m. to noon. Kids 8 to 17 years old will hear safety briefs and get information on airplanes, and then take an airplane ride (approxi-

To reserve a spot and get directions, call 619-262-5131. (SAN YSIDRO)

Arthur (the Intrepid) Aardvark from Marc Brown's stories will be on hand at White Rabbit Children's Books at 2 p.m. for story time. Find the store at 7755 Girard Avenue; 619-454-3518. Free. (LA XOLLA)

-

6/94-9-33/6. Free. Lis AGLA)
"Ma. Frizzle Digp Diamonds" at the San Diego Natural History Museum on Sunday, June 13, from 9-30 a.m. to 4-30 p.m. with activities for learn-ing about diamonds, face painting, crafts, and "field trips." The field trips last approximately 20 minutes: begin at 11 a.m., 1, 2, and 3 p.m.; and oegin at 11 a.m., 1, 2, and 0, p.m.; and are included in museum admission (\$3 for adults, \$1.50 for those 6 to 17, free for kids 5 and younger). For information, call 619-232-3821 x8. (BALBOA PARK)

Junior Speed and conditioning clinics are being offered by Terry Martin throughout the summer at UCSD to omprove speed, endurance, and technique for athletes aged 8 to 17. The first session runs June 14-25. To register, dial 619-822-0379. (LA JOLLA)

ister, dals 0.9-822-0799. (Lt. DALA)
Wheddy's Kow Abent Scalling, and
rowing The San Diego Rowing Clab
Janior Cree is boating aurmen
rowice delines for those from 7th grade
rowing the same of the same of the same
rowing the same rowing the club's
fleet of boats and exercise equipment.
Participants must pass a basic swimrowing test and provide proof of recent
day, Wednesday, and Friday from
June 14 through June 23, at the club's
facilises (1220 E Garmel Place). The
first 9132-75 To register, call 619-4370321, rossSoro faster.

Caribbad Children's Museum) is de-signed as an educational environ-ment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and chil-dren's marketplace. Find the mu-seum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD) Children's Museum of San Diego, the newest exhibit is "Design

Worlds/Drein Mundin, "speer long exhibition nearly filling the entire museum. The exhibition includes 12 specially commissioned interactive insulations by artists and designers, a central gallery open devotated to specific the special commissioned interactive insulations by artists and designers, a central gallery open devotated to special commissioned in the special commission of the special control of the special commission of the special control of the s

at 10:30 a.m. on Tuesday, June 15, a

Mudflat Muck, mudflats are filled with life! Explore this usually unseen habitat when the Junior Rangers meet next Thursday, June 17. The Ti-

juana Estuary visitors' center hosts these mini-workshops for kids in

kindergarten through sixth grades from 3:15 to 4:45 p.m. each Thurs-

day. Children are welcome to come with or without an adult (parents are required for children six and under). Free. Call 619-575-3613 for infor-mation. (IMPERIAL BEACH)

Children's Discovery Museum of





**Recovering Stolen Dreams** Tuesday, June 15 • 6 pm

Vantage Press is proud to announce the release of a new book by Ahlam Shalhout, Recovering Stolen Dreams is filled with poetry that weaves a tapestry of emotion set in the past, present and future times action, setting us apart from our self-importance long enough to disentangle the ego from the true self

Mary Buffett & David Clark

Buffettology Thursday, June 17 • 6 pm

In the world of investing, the name Warren Buffett is synonymous with success and prosperity. Building from the ground up, Buffett chose wisely and picked his stocks with care, in turn amassing the huge fortune for which he is now famous. Mary Buffett, former daughter-in-law of this legendary financial genius and a successful businesswoman in her own right, has tearned up with noted Buffettologist David Clark to create Buffettology, a one-of-a-kind investment guide that explains the winning strategies of the master.



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ART SHOWING: Wyldwood by artist, Danett Morein Saturday, June 19th

BOOKSIGNING: Gardening by the Light of the Moon by Pam Ciampi Sunday, June 20th at 1:00

560 Grand Ave, Carlsbad 760/720-1986

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## Calendar LOCAL EVENTS

look in historical garb, handle the components of seving, create fashion shows, and more. Fashion Is continues through the summer.

Centinuing exhibits include The Book Stop, "Improv Theater," "Coa's Rainfouse." Find the museum at 200 West Island Avenue Daid 619-233-3792 for additional details, nonemonals.

#### MUSEUMS

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

Antique Gas and Steam Engine equipment related not only to agri-culture, but to the general develop-ment of America. The collection is curative, on the time glovest and exceptions and an exception and exceptin

Gornation, (BOMN).

Chinese Historical Museum, cur-rent exhibits include "The Turn of the 20th Century in China," and oth-ers focusing on Chinese American objectal artistics from old China-town sites, and other objects relating to Chinese history and culture. See the slows through Sunday, Inne 20. (See the slows through Sunday, Inne 20. (See the slows through Sunday, Inne 20. (See Sunday formation. (BONITA)

Strenty, 149, 339-9888, (Downstrow).

Chale Visia Fatinge Museum artifacts made in a refocation camp, fishing rigo developed by local Japanese fishermens, and military decorations of an exhibit at the massum marking Japanese American contributions to the bound hay advantage to passing Japanese American contributions to the South Bay during the past 100 years, See the though the passing the past 100 years, See the thirt was though the south of the passing the passing can be added to the south of the passing the passing can be taken to be a south of the passing the passing can be taken to be a south of the passing can be taken to be a south of the passing can be a south of the passing the

ics from the Otay Watch Con pany. Find the museum at 360 Third Avenue. For further information, call 619-420-6916. (CHULA VISTA)

Command Museum of MCRD, arti-facts from the beginning of the Ma-rine Corps to the present are dis-played, with special rooms dedicated to ribbons and medals and to the Boxer Rebellion. The museum is lo cated in Building 26, just inside Gate 4, off Pacific Highway, 619-524-

619-581-1000 • 1-800-776-8497 Creation Museum, a mu

#### SONNET XCVII

nantic garden. Built for civic leade

House of Pacific Relations, International Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditions of 30

How like a winter hath my absence been From thee, the pleasure of the fleeting year! What freezings have I felt, what dark days sen! What and December's harmens everywhere! And yet this time removed was summer's time. The teening automo, big with rich increase. The teening automo, big with rich increase. I have a summer of the summer's time. The teening automo, big with rich increase. Yet this abundant issue seem'd to me But hope of orphass and unfather'd fruit; For summer and his pleasures wait on thee, And thou away, the very hirds are mute: Or, if they aim; It is well have been double achieved. The leaves took please discussion and the winter's near, the summer and the winter's near, the summer and the summe

-- William Shakespeare

ethnic groups. Select cottages are also open on the foorth Tuesdag of every month, from 11 a.m. to 3 p.m., and Chaltern Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month o19-538-4069 (BALBON PASS). George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Ro-

Museum of San Diego History, in manti garden. Built for civic leader and department store founder George Marston and his family behave 100 met. The store of the cardy of the cardy 100 house design is in keeping with the early 20th-Century American Arts and Carls prefix which emphasizes simplicity, function, and natural materials. The museum is location of the cardy 100 house 100 hou celebration of California's Sesqui-centennial, the museum hosts "Gold nia Gold Rush" through Friday, June 11. The touring exhibitor of photographs, information panels, and artifacts sell the story of the hu-man tide that scoured California for formuses in the mid-190s. The im-pact the "forty-bitners" had on Sain Deep and the Julian gold reals (in Sain Deepo All in a Day's Work. "San Deepo All in a Day's Work. A photographic exhibit taken from the over 2 million images in the San

Diego Historical Society's photograph archives, continues through Saturday, August 14, with San Diegans at work throughout the past 100 years. Ongoing exhibits include "Eden in the Desert: San Diego's Quest for Water." The museum is located in the Casa de Balboa building: 619-232-6203. (BALBOA PARK)

Rewhen B. Fleet Scheme Cratter, continuing exhibitions include "Symmetry," "Retro Tech." About Face. "Signals," and "Shyscapes. The permanent exhibitions present as a trety of hands-on exhibits illustrating scientific principles. Explore the various methods of its armanation and storage methods of the armanation and storage methods of the armanation and storage for the property of the storage of the storage

this century are featured in the exhi bition, along with photographs and memorabilia, Example vehicles include a 1902 Curved Dash Olds.

1910 Hunt, 1936 Chrysler Imperial Airflow, 1949 Volkswagen Brette, a 1933 Hudson Hornet, 1967 Corvair, and more: This show remains odd play through January 31, 2000. The opening exent from 10 am-to noon on Saturday, June 12, promises docestis in period desay, the mask by the Boogiemen, a backyard rally, and more.

motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection.



## New Publication from Cabrillo National Monument Foundation due out in July 1999.

This fully illustrated account of Cabrillo's California voyage is filled with maps, photos, illustrations, and commentary

which - when combined with a new translation of the account of Cabrillo's voyage as reported by surviving members of the expedition's crew - paints a historically accurate account of

his exploration of the California and Rais coast

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Bond, 619–231–2886, (BARDOR PARO). San Digny Martines Masseum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building to the history of San Diego-waterfront and the building statement of the history of San Diego-coronado-fery) housts, the trans history is subject to the history of the

totues, woodcavers, and a complete research library.

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

San Diego Museum of Man, unravel the mysteries surrounding the age-old art of mummification in the exhibit "Mysteries of the Mummies." Among the treasures featured in the exhibit are a multitude of mummified bodie and hundreds of related artifacts such as caskets, tombs, sacred skulls, and shrunken heads. Egyptian, Peruvian, shrunken heads. Egyptian, Peruvian, and Mexican mammes are part of the exhibition, which includes animal and human relics, as well as two life sized tableaus. See this show through Sunday, September 5.
An assortment of wood carvings and paintings from the Venezuelan states of Merida and Trujillo are showcased in "Images from the Anshocased in "Images from the Anshocased

Roam-O-Rama

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

.4.

Crest Caryon, an open-space park within the city limits of San Dego, helps insulate woods poll Mar from the upcake, bushelfs as three higher up on the part of Carmel Valley to the east. The upper of Carmel Valley to the east of Carmel Valley to the south to San Dieguito Lagoron on the north. San Dieguito Lagoron on the north carmel San Dieguito Lagoron on the north carmel bear of the Carmel Valley of Carmel Valley to the Carmel Valley of Carmel Val

A Sylvanian in

des: Venezuelan Folk Art," on exhibit through January 1, 2000. The colorful wood carvings and paintings reflect

DEL CAUST

the rich variety of Venezuelan folk art, according to curator Grace Johnson.

The works fit into three categories—

Tenth Anniversary Retrospective

the caryon rin and theesa after stays high roughly paralleling Durango, until it reaches Dei Mar heights Road There's plerely of curbside paring on Durango Drive, which is comerate to those lating the Dei Mar leader to the selection of the Dei March of the Dei

scum's annual Southwest Indian Arts.
Colloquium. Espect to see a diverse collection of arroin, figurities, Jewise Collection of arroin, figurities, Jewise Collection of arroin, figurities, Jewise Collection of a policy of the Especial size menseum is new Caller of the Collection of a policy of the Collection of the C

# 619-239-2001. BURDA PARON. Em Paquaga Restricted State Historic Paris commemorate the clash (on December 6. 1840) during the Mexicas War between the U.S. Drausters. From San Drego, and California militia. A narrated alide-show screen shroughout the day, religing the stepy of the sar in Mexico and counts the event of the buttir and profiles the leaders of the forces and also docurbe the level of the Indian indigenous to the valley. The muscle of the Indian indigenous to the valley. The muscle of the Indian Indian

additional details. (ESCONDIDO additional details. (ESCONDIO)

VIIIa Montezuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as sooth a historical house museum and cultural center. Find the museum at 1925 K Street, (a 20th Street). Call 619-239-2211 for more information.

Valley Road. Call 760-238-3380 for





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## Waiting for the End

There are few artistic mortifications as depressing as the one I had to accept during this performance.

The Peabody Trio, along with clarinetist Charles Neidich, gave an unusual and probresies. The last rules learned by a fine of the probres of the problem of the probres of the probres of the problem of

recording of the tros by Ravel and Ives, with the latter performance demonstrating how eioquent the Peabody can be in making a thorny modern score intelligible and moving.

The recent concert, in contrast, had to contend with the inferior acoustics and ugly ambience of Mandeville Auditorium. (That awful hall: Why

does not be access and up of any and optic does in the University tear it down and optic does it the University tear it down and optic does it the University tear it down to concert hall eslign? Because of his, and perhaps because of some unidentified problems of heir own, each of the Peabody players sounded a bit less in command of his or her instrument han what I was anticipating. In Dove'Ak's han what I was anticipating, in Dove'Ak's concert's press release as "Dumby", plainist Melançon's tone frequently suffered from excessive vibrato, cellific Kraines (whose part is quite prominent in this work) consistently restrained the passionate uterrances the composer has given to the instrument, and the whole performance teats, so things sounded from my east (but then, there are no good seats in Mandeville). Another problem was the program itself, which — in addition to the Dovikk — consisted of a brief work. acled Solikoup by the contem-

which — In addition to the Dvorax — consisted of a brief work called Soliloquy by the contemporary composer Shulamit Ran, and (with Neidich's participation) Olivier Messiaen's daunting Quartet for the End of Time. For a more or less conservative audience, two modern pieces may have been rather much, especially when one of them (the Ran) i viried out to be a negligible little compilation of heated expressionistic nassages from the composer's opers The Dobble, while the other — in any context and with any group of performers— pose almost insuperable obstacles to uninstructed, first-time IEEE.

IEEE the current obsession of the context of t

Beethoven, and Ravel booled me over. I was dazzled by the energy.

JONATHAN SAVILE

Here, the current obsession over. I was dazzled by the energy.

JONATHAN SAVILE

JONATHAN SAVILE

Here, the current obsession of chamber music performers and seven that the seve with addresses 'o the audience as-sumed a specially perverse form. The violinist offered an introduction to the Ran piece which merely repeated the historical data of the pro-gram notes and was entirely unneeded for understanding the music. For the Messiaen, how-ever, a work of complex program music with a profoundly unfamiliar aesthetic, no one uttered profoundly unfamiliar aesthetic, no one uttered a word; so that, unless they had memorized the detailed printed commentary by Eric Bromberger, the audience found themselves completely on their own in trying to figure out how to take this

their own in trying to figure out how to take this utterly strange composition.

The narrative on which the Quarter for the End of Time is based comes from the Book of Revelation, and relates the spocalpytic, super-land the Composition of th

meditative solo for the clarinet. Time virtually stands still for some nine minutes, as the clarinet wanders here and there over the tonal spectrum, frequently bringin immendey sustained notes out of an inaudible nowhere, expanding them to what the composer calls an "atrocious fortissimo." and then abandoning them for further musings. There are a few rapid, fluttering givose, but there are seemingly unconnected to the rest. Again and

again, the music sounds as though it has come to a close, only to pick up again in the same slow, directionless

in the same alow, directionle fashion.

It was during this movement that members of the Mandwille audience began leaving, while many others—more courte-ous—simply turned off internally and began thinking about their car problems or Yuguidvia, Even those who could still admire Charles Neiddi's fabulust technique tended to resent the painfully distorted sounds that assolided their east, during the for assailed their ears during the fortissimos. How can anyone be expected to understand this weird music, or to tolerate its cosmically de-liberate pacing, without keeping in mind that the slow sections represent the infinitely sad, exhausted, painful, meaningless meanderings of Earthly Time, which will be transcended Time, which will be transcende only at the Second Coming of Christ? Listened to with that knowledge, and with a willingness to alter one's normal expecta-tions of musical time

and structure, "Abysm of the birds" can be of the birds" can be one of the most stupendous musical experiences in the world, for its aim is to tease the mind out of the world and into a radically different mode of different

mode of perception.
Similar things
could be said of the
nine-minute cello-pi-

constitutes the fifth section, and whose slow endless, repetitive monotony can (if one knows enaies, repetitive monotony can (if one knows how to listen) produce a sensation of tran-scendent, ineffable beauty so overwhelming that no words can adequately describe it. The glo-ries of the Quartet for the End of Time pervade the work; there is nothing else like it. But the informed participation of the audience is crucial, for if they are listening with ears firmly attuned to Haydn and Brahms they will find themselves totally at sea.

There are few artistic mortifications as de-

sic Society's 1992 SummerFest, with David Shifrin, David

I now truly love it; and I ous pianissimo high notes). Still, if so much of the rest of the Mandeville audience wanted desperately to get away from what seemed like eternal tor-ture rather than eternal bliss, I can scarcely blame them.

#### CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music 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 contact phone number (including area code), and a phone number for public information to Reader Classical Music, P.O. Box 85803, San Diego CA 92186-5803. Or fax information to 619-881-2401.

une 11, at 5:30 p.m. Bring a picnic

Mainly Mozari Marches On, the 11th annual Mainly Mozari Fedival continues when the orchestra gathers to present "the very best of the bea" on lone 11 and 12. The program includes Mozaris" Plano Concerno No. 14 in E-184" and Maher's farewell to life. "Das Lad von der Fedie," orchestrated by Armold Schoenleg, Hear the maintenance of the Arts, Eccondido (No. North Eccondido No. North Eccondido North Eccondido No. North Eccondido North Eccond condido Boulevard, at Valley Pari

condido Boulezard, at Valley Park-way); and on startday at the Spreci-els. Theater. (121. Broadway). (\$500x000.0 bowlvfown). Chumber mose—specifically the String Quarters in G by both Mozart and Schulicer.—is on tay when the Bernano String Quarter performs on June 11 and 12. Fedday's concert takes place at the Cervecer's Casulationnoc. Mocreecums. (10156. Golonia. Au-

place at the Corvocer's Caushtenoc Mocterums (1975; Calonia, Autoresción, 1975; Calonia, Autoresción, 1975; Calonia, Autoresción, 1975; Calonia, 2075; Calonia, 2075; Calonia, 1975; Calon

\$25 in Baja California. For tickets and information, call 619-239-0100, The festival continues through San-day, June 20.

nied by the San Dego Children Chot and motions phosing actions ploting in action
Chilenes bells, plama - concert at a
step of the San Dego Mosey and or
Art. Jong-Ho Page 100 per 10

The Sounds of Ringing Thunder," the San Diego Symphony, accompa-nied by the San Diego Children's Choir and musicians playing ancient

Young Virtuoi from the Southwest
Music Institute will perform works
by Bach, Mozart, Tchaikovsky,
Vieuxtemps, and others at 6 p.m.
Vieuxtemps, and others at 6 p.m.
Friday, June 11, at the Church of the
Good Samarisan (4321 Eastgate
Mall). The string orchestra will perform, and chamber music is planned as well. Donations are encouraged. For information, call 619-587-4733.

Benjamin Britten's Cantata "Re-soice in the Lamb" — featuring the poetry of Christopher Smirt set to music by Britten — may be heard when the Loft Choir and soloists of Sacred Heart Catholic Chunch, along with organizationer to Hollac Points, sing a Choral service at 2 pm on Sanday, Jime 3, Allo on trap area nexcept from the Five Mysical Smigo (George Hedern') by Rahly Vanghan Williams and Williams Car-dina's "Lessing throm," Finge Find (Find's "Lessing throm," Finge Find Vaughan Williams and William Car-diner's "Exening Hymn." Free. Find the church at 655 C. Avenue (at.7th). For information, call 619-435-3167. (CORONADO)

Greatest Hits of the Gregorians, the Gregorian chant choir Schola Paci-fica offers its spring concert at 7 p.m. on Sunday, June 13, at St. Paul's Cathedral. Expect to hear chant and polyphony, including works by Vic-toria, Dunstable, Brummel, and others. The suggested donation is \$5. Saint Paul's, 2728 Sixth Avenue (at Fifth and Nutmeg). 619-298-7261.

Pianist Bryan Verhoye performs works by Beethoven, Chopin, Prokofiev, Mussorgsky, and Ravel at 7 p.m. on Sunday, June 13, in Linder Hall at the First United Methodist Church of San Diego (2111 Camino del Rio South). Child care is available

Bach's "Prelude and Fugue in G" the Adagio for Strings by Barber, a medley of songs from Bernstein's West Side Story, Robert Elmore's "Rhythmic Suite," and many other

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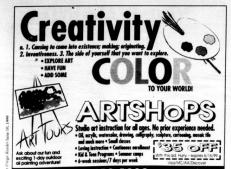
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pressing as the one I had to accept during this performance: myself — who know and love Messiaen's great work — ready to be carried away

sizen's great work — ready to be carried away to a luminous certainy, while all around me! — read of a stually saw and heard). Fellow suddince members to remember with procedom. I am common the procedom is a study of the procedom is a st

## **An Underworld**

Although they seem severely accurate recordings of reality, photographs are more phantasmagorical than paintings.

of pure, factual description" that photography offers don't believe there is such a thing. Photography offers don't believe there is such a thing. Photography control of the surprise waiting that haborys knowther would be surprise waiting to the San Transcisco Museum of Modern Art's ongoing exhibition of photography from the permanent collection. The selection rotates ever few months and it never fails to draw crowds.

WS. DI PERO

Museums outside the Northeastern corridorlike SFMoMA and the Museum of Fine Arts in Hous-ton have managed to develop solid photographic collections largely by default. Their pockets aren't conections surgery by default. Their pockets aren't deep enough to compete for important paintings with the big New York museums (and the Getty), but they can afford good photographs. This col-lection may position San Diego's MoPA to become as important a venue as San Francisco's

become as important a venue as San Francisco so r Houston S.

Temporarly displaced to the Neusum of Contemporarly displaced to the Neusum of Contemporarly displaced to the Neusum of Condisplaced to the Neusum of Contemporarly displaced to the Neusum of Condisplaced to the Neusum of ConGuide to Angele, MoPA has memored a small, 
intense show of selections from the permanent 
collection. My beed cideded too loodly on my two 
visits to those empty galleries, so if you hener! 
As they emit themselves, facts are showered over 
with light. "Whitman is poetry, withman poem:
"As they emit themselves, facts are showered over 
with light." Whitman is poetry, which upermer 
regularisms, decay and oblivion, takes us straight 
to a foundational issue; photography and the 
masses. In the 1850s, Baudelairs, who let himself 
photography to be the supreme archival instrument for recording and storing the facts of an 
report of the straight of the content 
production of the content 
when the content 
is was a pictorial venacular, a documentarian 
device of and for the masses. If photography is 
it was a pictorial venacular, a documentarian 
device of and for the masses. If photography is 
it was a pictorial venacular, a documentarian 
device of and for the masses. If yellow 
to our our production of its functions, "It will soon have supplanted 
or corrupted it all supplement art in some of its functions." tions," he wrote, "it will soon have supplanted or corrupted it altogether, thanks to the stupid-ity of the multitude which is its natural ally."

The MoPA exhibition uses Whitman's words to point to what the curator calls "the radiance

But an allum is also imperiously them in that its purpose is to eath by singularing, in family suppose is to eath by singularing, in family suppose is to eath by singularing in family suppose is to misages by Hary Callahan or Robert Frank, when light showers facts, of cockede, dustors, crimps, and erded be them. Since except printed negative has been intended to except the state of the singular control of the s

ages in the room reflected in its glass. A photograph is a kind of dance — a fugitive im-age of fugitive things. The happiest and most "Dancers." The two hard akimbo shadows basted to a Harlem dance floor are actually male dancers, desented to a thing to the control of the control of the forested sharp, showing their stuff. It made me

think that dancing is a design inside us just waiting for the body to make it real. As an archival

As an archival in-strument, photography turns the bleary zip of the past into privileged, peculiarly lighted tableaux bearing cul-tural information, like Lewis Hine's 1920s pic-ture of a sweet corn vendor on the Lower least Side, or Walter Rosenblum's image of a chubby, well-heeled sidewalk storyteller in "Chick's Candy Store." Nineteen-thirties-style candy stores are hard to find these days, and so are men named Chick. The storyteller, in his cashmere over-coat and fedora, gawked at by listeners young and old (he may, in fact, be shaking down the owner), re-minds us that from its beginnings photogra-phy has been an act of ttention scrutinizing acts of attention. Vio-lence is that kind of act. In Charles Moore's

In Charles Moore's 1963 image of three young blacks in Birm-ingham pinned to a storefront by a fire hose, the water jet spears through one of them and turns bursting water lights into exploded guts.

Photographs restore to us the world's most obdurate and ethereal facts, but they are also

obdurate and ethereal facts, but they are also changelings that replace the memory they record. Although they seem severely accurate recordings of reality, photographs are more phantasmagoric than paintings. They are casually fantastical and fantasticating. They catch the intensely real as if it were ordinarily unreal. I love to distraction the way light falls on steelworks (train rails, water way ignt tails of sections (tail) fails, water towers, bridges, shipyards) and on the surfaces of buildings (terra-cotta, aluminum, granite, clap-board, travertine), but I've never seen eight falling as it does on the chalky fluted walls of Edward We-



"Facts Showered with Light," Copley Gallery at MCA Downtown, through July 18.

ston's "Plaster Factory," or in Andreas Feininger's 1940 overhead view of the Ninth Avenue elevated train where subway cars, automobiles, and ten-erments all have the sucked-in, impossibly tidy look of Monopoly hotels. Or in John Gutmann's

look of Monopoly hotels, Or in John Gutmann s "Elevator Garge" with care stacked like hats. Photographs force us to particularize and modify a vision in memory, I ask myself. How did I really see such and such a thing? We feel a sweet or bitter ache when looking at family pictures be-cause were seeing a person or object or quality of light in its vacated presence, its shadow afterlife, as if all photography were an underworld in which the shades of every person and thing of the overworld are preserved, waiting to be found.

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I feel insulted when a photographer kills this life by over-determining the effects of an image of byinstructing os in the proper response. In Sally Mann's "I obsecto Spit," a hefty work, worn farmer holds in his arms a curly-headed child who look [7]. looks like a solarized putto, neb-ulous, steamed into existence. The image means to instruct us, as if we need it, in the dif-

## ART

Contributions to the Reader's guide to art gallery receptions must be received by 5 pm. Friday the week prior to publication for consideration 10e not phone. Send a compiler electropion 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 8580), San Diego CA 92186-5803. Or fax information to 619-881-2401.

#### GALLERIES

Visual Works by Brianna, Terry Miller, Michael Gaszynski, and Zigalo are on exhibit through Thurs-day, June 17, at the 101 Artist's day, June 17, at the 101 Artist's. Colony, there's a reception for the artist at 6 p.m. on Friday, June 11. Find the galley at 897 South Coast Highway, in the Lumbery and. Regu-lar galley hours are 11 a.m. to 6 p.m. Monday through Saturday. 11 a.m. to 5 p.m. Sunday. 760-632-9074. (ENCMEAS).

Cheerful Watercolor Paintings "full of energy and life" by Sharon Hinckley are on exhibit at the Artisti Gallery through Saturday, July 3

Girard Avenue: 619-459-5844. Reg-ular hours are 10 a.m. to 5 p.m. Tues-day through Saturday. (LA JOLLA)

day through Saturday, A. S. CLA).

The Regional Artists Exhibition and members: "One foot" above at the San Dego Art Institute feature a reception at 6 p.m. on Friday, June 11. The jurior was aris masen Bonnie Wright Featured arist K.D. Bention is exhibiting: "Figure Soliday," In the David G. Reet Young Artists Gallery, see sooth by the badding arrises at Bontis Vista High School: View the whole whobug through Sonday, June 27.

School. View the whole shebang through Sunday, June 27. Regular gallery hours are 10 a.m. to 4 p.m. Tuesday through Saturday, noon to 4 p.m. on Sunday. For more information, call 619-236-0011. Reg-ular admission is \$3, (BALBOA PARK) "Zoo Story," an installation by Kim MacConnel and Jean Lowe, opens in

the University Art Gallery with a re-ception for the duo at 5 p.m. on Fri-day, June 11, and continues through Saturday, July 24.

The gallery is found in Mandev-ille Center on the UCSD campius and is open 11 a.m. to 4 p.m. Thursday

through Saturday. On-campus park-ing permits are required; they can be purchased at the information pavilions at the Gilman and Northview Drive entrances to the campus. 619-534-2107. (LA JOLLA)

619-534-2107, to ACLAN
IN Figure 12, must be time for
2nd Strutidy Extended covents for
culture crowlers. The 2nd Standar's
happenings.— from moon to
7 pm.— are five monthly selfguided tours through Excondido's
expanding cultural district. Covents are mixed to aird through pops paleries and studios and which demonstrations. Maps and brockness are
sayallable. For information, call
760-140-1401, (\$2000000)

"Universe Dreaming" is the title for Sonja Carlson's acrylic paintings exhibit opening with a reception on Saturday, June 12, at 2 p.m., at the Clairemont Art Guild's Art Scene Gallery (Presidio Plaza, 2802 Juan

Saturday, June 12, and con Saturday, June 12, and continues through Saturday, July 17. In the show juried by Bill Fark, participating artists explore just what this term means to them. Gallery hours are 11 a.m. to 5 p.m. Tuesday through Feiday, Find the gallery at 451 North Hale Avenue and by calling 760-738-8337. (ESCONCIDO)

"Space" opens at Gallery 451 with a reception for the artists at 2 p.m. on

The Annual Summer Pottery Sale hosted by the San Diego Potter's Guild takes place from 10 a.m. to 4 p.m. on Saturday and Sunday, June 12 and 13, in the Spanish Village Art Center, with demonstrations both days. For information, call 619-239-0507, (BALBOA PARK)

The "'99 Ceramic/Weaving Dia-mond/Gernstone Showcase" at Summond/Cemstone Showcase" at Sum-ner & Dene Creations in Art opens with a reception for the participa-ring artists at 6 p.m. on Saturday, June 12, and continues until Sunday, July 18. The exhibit highlights var-ied techniques and media of each dis-

Greg High, Lori Paladino, Ron Dis muke, Mary-Eve Humphrey, Diana Hattula, G. Gail Eason, and Barbara

ctudes on Sunday, July 4. (ES/OMBOO).

Contemporary Works by 30 artists from the Yisual Arts Group of North County are on exhibit at the Tracey.

Renner Gallery starting with a reception if 4 p.m. on Saturday, June 12.

And Continuing through Saturday, June 26. The gallery is found at 143.

West Grand Avenue. Callery hours are 11.30 to 3 p.m. Thursday, Finday, and Saturday, with additional hours.



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Throne" is a site-specific work in the bathroom at Sushi. The show runs concurrently with "Everything That Lives, Burns," an exhibit of photo-

## ART MUSEUMS

active concern which our less active concern which our less active concerns, the missen present a complement yeal beautiful control of the co

Museum of Contemporary Art, Downtown, the museum's collect-ing activity is documented in "Selec-tions from the Permanent Collec-tion: The 1960s," The exhibition

Craig Karlfran. The show close on Sunday, July 18.

Sunday, July 18.

Proposed Service day, July 18. nent collection make up the pieces

the realist images of "A Uniq American Vision: The Paintings

didded in the disor represent shroad cross section of 20th Century photography and experience. Among the nearly of photographyers featured are Receives Abbout, Harry Callabura, Pok Chi Lau, John Gurmann, Nicholas Nixon, and Aaron Saisind. See the work through Smoda, July 18.

Find the museum (in its long-time temporary day) at the Museum of Contemporary Art, Downtown, 1001 Kettore Boudered (at Broad-College), 20th additional details, eal (4):348–3289, 20th Countries).

otta: watercolor, plaster ma cotta; watercolor, plaster magnettes, and pencil-on-puper works. See the exhibit through Sunday, October 10. The museum is found at 1649 El Prado: call 619-232-6203 for infor-





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> - Kathy Holcomb, Administrative Coordinator Master of Arts in Liberal Arts and Sciences, SDSU



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## **Dysfunctional Doesn't Describe the Chaos**

It may have made sense to him, but to his children it might as well be cuneiform.

Ned Janeway, the lamous architect, kept such a journal. It may have made sense to him, but to his children it might as well be cuneiform. Get this: "May 12, 1972: a terrible night." They said he was a man of few words, but come on! What happened? All his entries are as cryptic. The first reads: "April 3-5, 1960: Three days of rain."

pends. "April 3-5, 1966. There days of rain."
Reading the journal is like trying to figure out one of those personalized license plates that are too personal. Rods's children, however, treat it like a page-turner. They find it in an old New York agartiment, a fronting plates where New worked agartiment, a fronting plate where New worked anaeway House, in this agartiment, and became world famous. Need died last year, and the children will "finally find out what belongs to us." who gets Janeway House, and possibly, thanks to the cryptic journal, what their parents were really like. According to the children, Need neeve yorke.

vendetta at

A GREAT WAY TO SPEND AN EVENING

ENTICING AUDIENCE PARTICIPATION

MYSTERY

wer keep a diany or a journal! Ever read one you wrote years spot! The writing, even frot the dealm of Gold quadity, can bring it all back. The dealm of Gold quadity, can bring it all back the dealy you wrotet, the weather, your feeting, even docksur dealas, noise, under you conduct imagine otherwise. Show the words to came, conductively the conductive of the property of the burn I are word ways he was a more otherwise. Show the words to came, the property of the burn I are words to came.

the casy you wrote it, the wealther, your feetings, even
they consider the control of the contro JEFF SMITH proven sane." Dysfunctional doesn't de

conjure up a world.

Dysfunctional doesn't describe the laneway's chao. Dughter hans is wound
real right, but compared to her brother, Walker,
ringin a well be conscient in Get this
2-a sternibe night. They said he was
words, but come off What hapits entries are a cryptic. The first
3-5, 1960: There days of rain.

The first
has been supported by the first by the first
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has been supported by the first by the first by the first by the first
has been supported by the first by the first by the first calls the random sounds of the city "the Stravin-

Walker's no "field of flowers," but Pip is. He Walker's no "field of flowers," but Pip is. He grew up with Walker and is the opposite of Dick-ens's character in Great Expectations. Life lowes Pip He always gets what he wants, whether he asks for it or not, and it's always wonderful. Right now he's a soap opera star, which is perfect because, he confesses, he's a mediocre actor. The only negative in Pip's charmed existence is Walker. Pip feels guilt about his many joys because they make Walker's plight all the more horrible.



Three Days of Balin, Is Pikhada Corolley.

Old Golbar Beath, Lanius Loron Centr Suga
Directed by Andrew J. Trailser; out, Ered Damond, Francia D Mass, Michael Reilly Burke; semic design.
Directed by Andrew J. Trailser; out, Ered Damond, Francia D Mass, Michael Reilly Burke; semic design.
Directed by Andrew J. Trailser; out, Ered Damond, Jeff Lalman
Playing through July 3; Trailser; founds; Mariney Saturday and Song pm. Sunday at 700 p.m. Mattiner Saturday and
Sunday at 200 p.m. for information and Int 9:19-2255.

Three Days of Rain is further proof, along with Eastern Standard and others, that Richard Greenberg is one of our wittiest, most literate playwrights. He abounds with one-liners (going out with one

guy, it is said, was "like dating Nietzche"). His di-alogue zips and vibrates like the best of Shaw. His style and sense of mystery also owe a debt to Tom Stoppard, in particular, Arcadia.

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Both piays, Arcadia (1993) and Three Days of Rain (1997), are mysteries about two peri-ods of time. In each, the present looks back on the past, confuses

looks back on the past, confuses what took place, and labels it true history.

In act two of Three Days, we go back 35 years to 1960 and those three rainy April days when Ned and Theo Began to design Janeway House. As in Arcadia— which moves from 1809 to the present and back what we see bears little resemwhat we see bears little resem-blance to what we expected. Act two clears away the children's subjective fog. And Greenberg examines the myths we construct around our parents and how these fictions can prevent

how these fictions can prevent us from knowing them.

Rain complicates its melange by double-casting three actors. Verbal Walker becomes his stuttering father, who dreamed of becoming a "flaneur." Uptight Nan becomes the flamboyant — nay, florid — mother, Lina. And florid — mother, Lina. And laid-back Pip becomes his fa-ther, the brilliant/harried Theo Wexler. Students of heredity

Wexter. Students of heredity might contend that either traits skip a generation or there was some hanky panky during those three rain-soaked days in 1960. The Cassius Carter Centre Stage is the perfect venue for Rain. As intimate as most di-aries, the space makes for acting numers layer stages may deny. nuances larger stages may deny. And, if you don't count a hand-some rain effect in act two, since David Ledsinger's set is that "nothing" apartment, the three

actors have the place to themselves. Reed Diamond's Walker is

a marvel. Walker's an artist without a medium — a poet without a pen. He recalls Holden Caufield, not in kind

We learn that there's an exact equivalence between the preci-sion of his insights and the degree of his pain.

Michael Reilly Burke makes the chipper Pip likeable, which is no mean feat since Pip, who has tons of everything always, is the kind of person you ex-amine instinctively for structural defects, some small flaw you can magnify (I mean, there must be something wrong with this yummy!). Diamond and Burke play Pip and Walker's fathers in act two, each

Walker's fathers in act two, each an exact opposite of his son. Francia Di Mase does what she can with Nan. The only underdeveloped character of the six, she functions more as a foil than a person. Di Mase has a lark with the volatile Lina, though, exhibiting a mania that will blossom in the coming

Act one is so funny, so coiled dramatically, it's in-evitable that act two will be a letdown. And it is, the making of the mystery more exciting than the revelations. Nonethe-less Rain's a fine script receiving a quality production, thanks in large measure to director An-drew J. Traister, He's staged so

many shows in the space that (a) they should call him "King of the Carter" and (b) he's earned assignments on the main stage. In Traister's hands, the in-the-round theater feels

## LISTINGS

Theater listings and commentary are by leff Smith. Information is accurate according to material given w. 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 itsudents, senior criticens,

Assorted Facts
Sushi resident dance/performance
company, Lower Left, introduces
is latest full-venting of work.<sup>2</sup>
a wayward pendulum sweeping the
performance cagmut.<sup>2</sup>
SURBH PRIFORMANCE A VISUAL MET,
THROUGH JURY AT 8:00 P.M. Aggle in America, Part Om-Aggle in America, Part Om-Aggle in the Season Aggle in America in the least American Aggle in a least two decades. It's a two-part epic about the mid-1980s, in the "melting pot where nothing Diversionary, Theart, history be-gin to "crack." Republican turn-aggins Republican, par agains gay, husband against wife. In part two, Xoshor mugines me. Part one is a three-sect amalgam of posbolining melodrams, high tragely, and low connels. The tone, with as many cracks as a faithle, mirrors the Cracks as a faithle, mirrors the Diversionary hadm to loved these tricky total shifts. The actors gave

Diversionary hadn't solved these tricky 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 (three were even times when some actors hadn't a clue what their characters were spring). If you don't count the sound of re-

Arcadia
The North Coast Repertory Thearts stages Tom Stoppard's masterpiece about history, change, chao,
and love. Sean Murray directed,
north COAST REPERTORY THEATE,
AST VIEW THE TOM THEATE,
AST VIEW THEATE,
AND THE TOM THEATE,
AND THE STOPPART TO PART
MATTER SUMMAY AT JOS PAR
MATTER SUMMAY

NeoGod SALDBOA 'A 800 PM. Deaght Higher Challer Phillips's 90-minute tribute orbital regarded of 1970 minute is note of the hottest shows in town, but in probably needs 3 segregarded of 1970 minute is not of the hottest shows in town, but in probably needs 3 segregated on the probably needs 3 segregated on the probably needs 3 segregated to 4 segregated on the probably needs 4 segregated on the probably needs 4 segregated 5 segreg

That Funly Music" that stops the show. The cast, searing the biszare styles of the decade — mini— and odd one a medley of altern themetons, along with a pop quite about 700. TV that, if you we put no many 700. TV that, if you we put no many put about 700. TV that of an expense of a style of a popular demand, if has more the top popular demand, if has more the top put the styles of the style

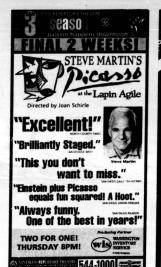
Breaking Legs Patio Playhouse offers Tom Du-lack's comedy about a college pro-fessor whose mystery play's getting financed by the Mafia. Chris Hall

PATIO PLAYHOUSE, THROUGH JUNE 27; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Martin, and Austin Tichenor's condensation of U.S. history. PME HILLS LODGE DINNER THEATER, THROUGH AUGUST 14: FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

The Complete Works of William Shakespeare (Abridged) Mira Mesa Theart Guild stages the three-person show — written by Adam Long, Daniel Singer, and Jess Winfield — that tours the Bard's opps in 90 minutes. Man and health Guill, intercolor sons acts Health Guill, intercolor and the stages of the Son P.M. Melhiell Sunair Al 200 P.M. Melhiell Sunair Al 200 P.M.

The Fag and the Porn Star 6 © Penn Studio presents Bayla Travis' cornedy-dram about a man obsessed with a porn star. They meet. Mike Donner directle 6 o PENN STUDIO, THROUGH JULY 4: THURBOAY THROUGH SATURDAY AT 800 P.M. SUNDAY AT 7:00 P.M. MAT-NEE SUNDAY AT 2:00 P.M.







## Calendar THEATER

Grace and Glerie
Onsage Playhouse presents Tom
Ziegler's drama about a city
woman who helps a 90-year-old
countrywoman in her rural Virginia cabin, jim Payton directed.
oxstade FLAMOUSE, THROUGH
AME 32 THROUGH SATUR.
DAY AT 800 P.M.

Two Underground
Dark Nights Productions stages a
council sample? "from David
Council sample?" from David
Council sample? "from David
Council sample?" from David
Council sample? "from David
Council sample." "from David
C

TION CALL 619544 1000.

JCC Streisand Festival of New Jewish Plays: Bei Nacht The JCC Streisand Festival presents Bei Nacht: A Tragic Carnivalispeil, by Alexander Aron, Frank London, and Glen Berger.
MANDELL WEISS FORUM, LA JOLLA

SATURDAY AT 10:30 P.M. FOR INFORMA

The King and I The Welk Resort Theatre presents The Well Resort Theater persons: Rodgers and Hammerstein's musical about the King of Sam and an English wisdow hired to totor his wise and children. Don Ward di-rected and chorographed. WELK RESORT THEATER. THROUGH AU-DIST ZE TUSSON, AND THURSON THROUGH SATURDAY AT EAD P.M. MATINET TUSSON THROUGH THURS-DAY, AND SUNDAY AT 1.45 P.M.

. Leet
The La Jolla Playhouse Mager Joe
Orton's "wicked" comedy about an
inept heist. Neel Keller directed.
A DULA PARMOUSE, MANDEL WIDS
FORMA, SUNCHY, JUNE 13, THEOLOGY
AUY 11: TUE SOAY THEOLOGY SATUR
DAY AT BOOD M. SUNCAY AT 7:00 F.M.
MATINES SATURGAY AND SUNCAY AT
200 F.M. 200 P.M.

Magic Fire
The Old Globe Theatre, in a coproduction with Berkeley Repertory
Theatre, stages Lillan GarrettGroug's drama about a "trapped"
family, in 1952 Buenos Aires, who
make an "island of music, upera,
literature, and art." Jack O'Brien
directed.

OLD GLORE THEATRE SIMON EDISON CENTRE FOR THE PERFORMING ARTS.
BALBOA PARK, THROUGH JULY 3: TUES
DAY THROUGH SATURDAY AT 8:00 P.M. AY AND SUNDAY AT 2:00 P.M.

Murder on the Trail
"The Wild West was never this wild," in a new dinner-theater who dunit starring Sophie Tyler and Granite Hardpiece. Dinner in-cludes barbecue or catfish. PALER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN-ENDED RUN: SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619:561:867

Nellie Toole and Co.

the West Coast premiere of Peter son's "offbeat mystery. Wayne Alan Erreca directed.

On the Jump
The South Coast Repertory Theatre
tages John Clore's "modern fairy
tale in the tradition of the great
accessful romance." Mark Rucker
directed.
International Ruppertors Telezier,
henogica And Trigitation Telezier,
henogica And Trigitation Telezier,
Tigo PA MINTERE SATURDAY AND
SURGAY AT 2:30 P.M.

Oblishman Riggs
Lambi, Players Theater offers
David McFadean's comedy about
"family, tracks, and young love."
Deborah Gilmour Smyth directed,
Aude 31, helicoler Jack 26, holders,
Aude 31, helicoler Jack 26, holders,
Helicoler Jack 26, holders,
Aude 31, holders,
Aude

Regina Taylor's experimental drama finds segregations inside a segregated society. It's 1946, Lulu, Ruby, Evelyn, and Gin are female African-American jazz musicians. African-American jazz musicians. With so many men gone off to war, women have new opportunities, even in jazz. As soldiers return home, however, everyone must imhome, however, everyone must improvise, since the old scripts no longer apply. On 86; Den mirrors this spontaneity. Seven suifold like this spontaneity. Seven suifold like depth. The women even resemble their instruments. But the play is both new and oddly familiar. The quarter durant or Chusago. Change satching a remake of Chekhov's Three Staten. Will they ever get to Chicago! Yes, and when they do, they like the play falter, and when they do, they like the play falter. Seven they are the play falter. The La Jolla Playhouse production comes the thrust of its themes. The La John Parkshow production comes from Cheagu's Goodmin Theatre-the Cheagu's Goodmin Theatre-they are the classress. Standom-include Jacqueline Williams as Eve-lyn Waters, leader of the group. Lake the blass singer Robert John with the dealt. Williams utters flashes of lightning, unconcerned abous shoom they think This is a dozen shoot mist will be the comments, reveals a fragility she dare not acknowledge. Caroline Clas's 'majestic performance as Gin-er's Cickes. Six ecen makes it had to tell when the's playing or lig-synchiog.

Enjoy the food

and fun of a

traditional

Italian

wedding

with the

wackiest

bridgi parts

two families

you'll ever

low."
Worth a try.
LYCEUM THEATRE, 79 HORTON PLAZA.
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Clearer's household shrough a siltsup(Toton Haddern, menopal
June 21; Propar AND SATURDAN AT
200 P.M. MATINEE SURGAN AT
200 P.M.

Picasso at the Lapin Agile
It's got more light than heat, but
taken on its own terms, Steve Martin's tribute to 20th-Century geniuses is always funny, and the San
Diggo Rep's production's one of its
best in years. The play's a sort of Cheers, set in a Monmartre bar i 1904. Instead of Norm and Cliff 1904. Instead of Norm and Cliff fused to barshools and dreading last call, Martin has Picasso, Albert Einstein, and others speculate about the coming century. Given the convergence of Picasso and Einstein, before each became fa-mous, you'd expect protechnics ablaze, high thought to match the convery. But the situation builds expectations the play never fulfilist-cross etc. and most superchise. comedy. But the situation builds reportations the pin ener balling reportation to the pin ener balling reportation to the pin energy and a situation of the pin energy and a situation of the pin energy and pin energy

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Worth a try. 60 PENN STUDIO, SECOND WEDNES GORMATION CALL 619-465 SHOW

Three Days of Rain
Reviewed this issue.
CASSUS CAPILA CENTRE STAGE.
THROUGH JULY 3, TUESDAY THROUGH JULY 3, TUESDAY THROUGH SATURDAY AT BIOD PLM. SUNDAY AT

2:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Trailer Park Queen
n⊕ Penn Studio hosts Juanita La
Rue's one-woman musical about
"the adventures of trailer park roy-

69 PENN STUDIO, OPENENDED BUN-

True West
Sledghammer Theatre opens its
Sledghammer Theatre opens its
1999-2009 season with Sam Shepard's drama about two brothers on
the edge — of Southern California
and their emotions. Sout Feldsher
directed.
SLEGGHAMMER IN-LAIRE, SUITANE,
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Vendetta on Hollywood & Vine The Mystery Cafe Dinner Theatr new show if "the ultimate Hollywood whodunit," set in the Mc-Carthy era at the "star-studded Movie World Awards." Blackinted

## THEATER DIRECTORY LAMB'S PLAYERS THEATRE

ACTORS ALLIANCE OF SAN DIEGO

comedy and Family Feud. Improv. making up a funny scene as you go along, is tough enough. Add com-petitive scene making, with the au-dience awarding point; to the win-

petitive scene making, with the au-dience awarding points to the win-ning stem. Purists might balk at the educative of comparisons, but Theoriesports' game show it as book. The 50-million excent points with the control of the control of the control of the control of the control to the control of the control of the control to the control of the con

invented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit." Some attempts went nowhere (I repeat improve is tough; I did it in my, as bindisght reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best in which the investeb in the content of the co

out best) to make the hits mon

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OLD GLOBE

don't have time for you. Come tomorrow and talk to Mark. Now get outta here before I call the police.' I said, 'Call the police. I ain't

"I called him a piece of shit. I called it to all his people that were working for him. They were all trying to throw me out... He yelled, 'I don't have time for people like you.' I

time for people like you!' I said, 'I don't want to have to

red, 'Oh, I'm really

According to Mike Palma, co-owner and director of operations of Moondoggies, "These [bands] don't realize

that we are a restaurant, and a that we are a restaurant, and a lot of the problems aren't necessarily associated with them. So I was behind the bar doing a checkout [settling accounts with one of the staff]

and the [bartender] said, 'Hey, somebody behind you

up, please?" " Palma pauses. "I probably

Palma pauses. I probably didn't say 'please' or anything nice, 'admits Palma.

"As I turned back to my bartender, I heard someone say, 'What, little bitch' or 'Hey, white bitch' or something like that. So I turned around and said 'Who.

turned around and said. 'Who turned around and said, 'Who the hell are you?' And he said, 'Well, who the fuck are you.' ''So I said, 'You can get your band and get the hell out of here.' And he said, 'You gotta be kidding me, little bitch!' He kept calling me

'homey.' I said, 'Hey, if you

want to address me as Mike I will talk to you... If you had asked nicely for a power strip in the beginning and

call my lawyer, and he

mental thing really drags you down. It's been with me unti six months ago. I owed more money than everybody I know combined. The

# THE INSIDE TRACK

from 1986 to 1996

"Our tentative date is October 8 at the Sports Arena," said Zweig, "After ten years I said I didn't want to do it anymore. I thought it was time to end on a

time to end on a good note. I was tired. A lawsuit burns you out."

Although Zweig's multimedia, multi

bungee-jumping accident (Zweig says the injured has made a recovery) that marred the 1992

that marred the 1992 Playscool. Zweig said he was fully insured, but his insurance company denied the claim. He was leveled with a \$4.8 million judgment. "It took almost seven years for the lawsuit to go away," said Zweig, who appealed the company's denial." In the meantime, I almost went bankrupt. The

Everyone finally walked away Everyone finally walked away People say it's lawyers. No. It's the insurance companies. The big rock promoters get sued every day. But because they do more business, their [insurance] companies back

risk it all anymore. Goldenvoice has the

remup. My whole company revolves around one night a year. Zweig said he's tentatively formed an agreement with L.A.'s

get out."

Pacheco leans back on his Golder OL'S FOUNDER to partner u on Playscoo

agreed on everything so far. I can't do it all by myself Pacheco, "and said, 'Excus anymore. I was a rare breed because I had no partners. Now, I'd rather make \$5000 over the next five years than \$10,000 for one year. I can't me, sir, can I talk to you for a minute?' I was really polite. He liked me being polite to him...so I say, 'Look, we were contracted to play here for 500 bucks, I had to bring my own PA and my own system. Well, I'm here, I rented out a infrastructure where they can do in one hour what would take me a whole day to do." P.A. for 60 bucks. Can Lat

About his tenacity, he says, "I'll tell you what's scary. When I do Playscool again, that means some of the girls that will show up were five when I started throwing clubs."

"All I needed was a power strip, and all I got was a power trip," says Tim Pacheco of the band Psydecar about a recent debacie at Moondoggies in Pacific doggies in Pacific

According to Pacheco, the

manager was talking to one of his bartenders at the register. Pacheco motioned to the bartender that he wanted to bartender that he wanted to talk to the manager. The manager turned around, gave him "a smirk, and said, 'You go stand over there, and I'll talk to you when I can...' So I got pissed. I said, 'Excuse mel J just need 60 seconds of your time! How you gonna tell me just go over there like that?' He said, 'You know wants to talk to you.' I looked behind me and saw a guy standing in the service bar area... I said, Tll be with you in just a second. Can you back what? I don't need your attitude. I don't need your shit tonight. Get your shit and

couch and says, "You would think the manager would want to help and get the band started on time... I did go off on him. I mean, I went berserk... I have family and I was there to make some

money.
"I went back," adds least get 60 bucks?' He says, 'I respected me a little bit, it would be no problem...' And he goes, 'Hey, look — it's not my job to respect you. When I go to a place, I got a contract...I don't need to

contract...I don't need to respect you."
"Are you going to pay them anything?" I probe.
"As far as I'm concerned, they didn't provide service, and they didn't treat us with respect, so we're no planning on paying them

anything."

Jay Donlon, the owner o Jay Donton, the owner of One Drop Entertainment, a San Diego production and booking company that tucks Psydecar under its wing, says, "We would like to settle this straight up, which I've tried to do already, but they won't much do you think

y should pay you?" I ask.
"They owe what they were verbally contracted for, which is \$500 ... You know these guys are musicians. This is how they make their

money. Tim's got three kids.... If you call somebody a dick, that's not a reason to break a contract.... We're [writing] a song about it," adds Donlon. "I think it's going to be called 'Power (S)trip.' "

"I grew up with country," says Native American vocalist Cynthia features Lakota spoken word and "contemporary tribal

"My father had me was 11, 12 years old. About 1980 he used to take me to clubs like the Kentucky Stud

[the now-vacant Winston's East] and the Lakeside Hotel East, and the Lakeside Hotel and say, 'Hey, I want to get my daughter some experience onstage.' i sang at Big Oak Ranch. Country hit San Diego pretty hard, and Big Oak Ranch was hot. That's where big-name bands would come — Dolly Parton and Waylon Jennings... Big Oak was a park built up like a



[Wild West town] where you could have barbecues and parties. They'd have real li gunfighter shows in the middle of the place." "Is Big Oak Ranch still

"No...I guess the owner

"No...I guess the own shot someone."
"Who did he shoot?"
"Actually, it was his daughter's husband... Hi son-in-law and him had gotten into some arguments and he had bit off his son-in and he had bit off his son-in law's finger... A couple of weeks later they found [the son-in-law's] body on some

Hearn from Union-Tribune articles (circa 1985 96) that the owner's name was Herman "Rock" Kreutzer and that he did indeed chomp off the tip of his son-in-law's



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continued Ranch. He received a sentence of 17 years to life. His elder son Jerome (now a real estate agent) was also involved in the shooting. Nearly a year after the shooting, Rock was still out on \$500,000 bail, but his proclamation to the Tribune of "I shot the son of a bitch" eventually got him booked. Rock was denied

parole in 1996. "I went to Big Oak Ranch, [with the KCBQ cowgirls] and Pat Boone was playing," Fawn Eagle tells me. "I was onstage Eagle tells me. I was onstage and [Boone] was saying. 'How many Christians are out there? I want everybody to raise your hand.... All the cowgirls onstage raised their hands but me, because I'm of a Native American spirituality... Rocky saw me and I remember his face was turning red, he was so pissed off. He walked over and he

"It is so much more rewarding to give alignments than drinks to people," said Bill Winston, who owned and operated his namesake nightclub, Winston's, in Ocean Beach for 12 year. "I just saw a lot for 12 years. "I just saw a lot of broken spirits, the physical

damage was just too much." Winston recently returned to Ocean Beach with the opening of the Sunset Cliffs Wellness Center, which

provides massage, acupuncture, and the alignment of the moment ands-on process called the

locations became well known for their live, local spottight on bands like Buck-O-Nine, Common Sense, and Wise Monkey Orchestra. Last August, Winston sold his two nightclubs. "I'd been

trying to get out of the bar isiness," Winston said. "Even in 1992, when I ran for Even in 1992, when I ran tor Congress, I was ready then." Winston enrolled in an Alphabiotics school in Hunt, Texas, to become a developmental alphabioticist. He says it is the only such

school in the country. "We don't treat, heal, or



ALPHABIOTICIST
cure anybody. We give you a
signal to your brain which
balances the body," Winston
said. The idea, he said, is to
balance the left and right
hemispheres of the brain.
"We just reconnect you with
the source that created you." the source that created you

from an old high school football injury, and about

Alphabiotic Alignment."

Not that the bar business

Not that the bar business wasn't doing well. "Like on auto-drive," Winston said. He'd even opened a second venue, Winston's East in Santee, for three years. Both locations became well known

i.e., chiropractors, reiki. massage, rolling," he says that Alphabiotic Alignment was the answer to his persistent neck problems. As a single father of three

decided that he'd had enough and went into Alphabiotics full-time. "My kids were growing up. I wanted to spend more time with them," he said. "Every weekend I had to be out. They couldn't have their friends spend the night."

different healing techniques

their friends spend the night. Recounting the damage that he saw in the bar scene, Winston enumerated, "I've seen somebody's eye get torn out of his head... I've seen so many lacerations from fights that were in bars... One person [who had been at the bar [fell off the cliffs at night and fell to his death... I just asked myself, 'Would I rather give people alignments or shots [of alcohol]? The



CDs and vinyl for five years. A different company. Spinrecords.com, just

aunched a website that's a cross between the song downloading distribution setup of MP3.com and CD retailer Amazon.com. The only problem —
Spinrecords.com did not ask
the permission of Spin
Records to use the name.

"At this point I'm debating whether the name recognition has been beneficial or hurtful to me," said Ken Kosta, who owns the Spin Records outlets in Carlsbad and Oceanside. "If Carisbad and Oceanside. "If they run a business that I'm not ashamed of and people think it's me, then it's less of a problem. But if I don't want to be associated with it and it's very objectionable, we

might have a problem. As far as what it means legally, I as what it means legally, I don't know." Wayne Irving is president and principal owner of Solutions Media of Rancho

Bernardo, which owns Spin Records.com. He says, "It's an online music and distributio service for independent and

an article that appeared in the Riverside Press Enterprise. "It quoted [Barette] as saying setting ourselves up as a farm label - a complete solution label — a complete solution to the unsigned artist to get them exposure they could have never gotten otherwise. With MP3 you get lost in the shuffle. MP3 is only interested in downloading [music] files. We are also involved in merchandising T-shirts, bats. that retail music stores are a thing of the past and that sites like theirs are the wave of the future.

Employees of the Temecula Spin Records (Barette's employees) and rving said the article had numerous misquotes and that Barette never said that. Barette did not respond to a request for comment.

JAY ALLEN SANFORD

Ed Decker, Ken Leighton, Pat

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959 Homblend St. 272-2780

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The air is filled with swingin' tunes and magic! It's Thursday, 6/10: feet are gliding. neads are bobbing and skirts are twirlin'as San Francisco's ACME Swing Co. entertain. And with a spurt of enchantment, The Majestics open for Kim Lenz & her Jaguars on Wednesday, 6/16.21 and up.

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Catch the run down tonight, 6/10, it's Papa Vegas; tickets \$3.91. Friday, 6/11, The Jerry Garcia Band returns with Melvin Seals & Gloria Jones. Saturday, 6/12 celebrate Alice's B-Day Bash with Drown, 13a, Ultraspank, Life Hates Me an nore 21+

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3365 India St. 297-7211 The majestic creature before me takes my glance and creates a moment of spatial sappearance, and I am transported, flying high. Beet, wine, no line. Monday,

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independent artist." Kosta said he has

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"There's a venue where you can be floating in your own vessel and hear national acts for free, and it's sanctioned."

ith the Humphrey's season drawing to a close, I decided to take Sam up on his invite to see jazz-fusion act Hiroshima rowed or from the vantage point of his handcrafted, 17-foot-long rowboat.

long rowboat.

Arriving at the boat ramp on Shelter Island Drive about seven-thirtyish, we untied the Arribony from the top of Sam's Sco. and the Arrhings from his fr d Mar-

the Animga from his Tr d Mar-lon's seep. With the boat amp almost directly across from Humphrey's, we could see the lights and hear a warm-up band onstage. I sat in the Anchony (the larger o' the two beside Sam's pals, and we headed out into the phosphorus waters or red tide. Sam, Tracy, and a spunky kid named

a national rowing champ.

What seemed like a short row 'round the bend What seemed lake a short row round the bend turned into a long-assed haul out past the fish-ing piers to the tip of Shelter Island, past Harbor Police, and the Kona Kai Club. At times Sam and crew would resurface on the horizon, only to dis-appear again — palatial yachts looming down on the Anchory from slips to our right. A small motorboat flew by blasting Stevie Nicks music, dousing us with salt water — the passengers shout-ing "Row! Row! Row!"

ing "Row! Row!"
We arrived shortly after Hiroshima had begun their set, threw out a 25-lb, dumbbell anchor, ripped into some bread and cheese, and popped ones a beer. open a beer.
Sam had told me that Marlon was "a precision

carpenter." Marlon - a former music video set carpenter. Marken — a former music video set builder (Michael Jackson)s "Scream" and Tom Petty's "You Don't Know How It Feels") — helped build the Anchory, the rowboat I was in. — Sam explained, "I have a non-flat driveway that I was trying to build my boat on, and I built

a non-precise frame. You have to establish a ref-erence point for yourself out of thin air. It's like you're tying to build a banana in outer space. I was having a hard time doing that without

Lask Sam for an inventory of the shows he's rowed out to see this summer.

"I did the Tonight Show Band [Doc Severinsen]. Gregg Allman, this iazz singer — I forget her name, John Lee Hooker, Richard Thompson, and Sinead O'Connor."

"How would you compare the crowdy, and basis between shows like the Tonight Show Band and John Lee

I ask Sam for an inventory of the shows he's

shows like the Tonight Show Band, peo-led Hooker?

Same "With the Tonight Show Band], peo-ple were trying to cheat. That was more about getting around paying, whereas with John Lee Hooker and Richard Thompson—the ones I (et most comfortable with, (these) were people look-ing for an earthly musical experience. All the boats had freeboards Jamourn or boat that sticks out] that were less than a foot above water. Whereas that were less than a foot above water. Whereas, with the Tonight Show Band, the average cost of the boats was about \$20,000. At the smaller shows. ..there are every configuration of kayak that you can imagine; doubles and singles, occan kayaks, wooden ƙayaks. ... I've seen things that literally look like bathtubs."

From where we have anchored Sam's boats, I

From where we have anchored Sam's boats, I can see the stage directly in front of us. It is angled toward the water, so most of what's happening onstage (not too damn exciting at this point) is visible. The sound is excellent and audible — I presume impeccable for louder acts. The inlet in front of Humphrey's is not too terribly packed with boats tonight - mostly smaller motorboats and boats tongnt — mostly smaler motorboats and people who have rafted over from big-time yachts. We all agree that the music is rather watered-down. Tracy jokingly recalls a time in the '80's when she was a jazz fusion buff, following bands like Hiroshima around and batting eyelashes at

geeky sax players.

At one point Hiroshima's sound system cracks and distorts loudly, as if hit by lightning. This



Event: Ray Charles Venue: Humphrey's Concrets by the Bay Address: 2241 Shelter Island Drive, Shelte Showtime: Monday, June 14, 8500 p.m. Cost: Free from the water Phone: 619-523-1010

riching than the best of Hiroshima.

riching than the best of Hiroshima. Sam says. "One of the curious things about this is that boatting has a lot to do swith separating yourself from cuivaliant." On a quaintessential or archetypical saifor is going to feel uncomfortable sitting in a clow off lawn-chair to the art the music that he or she likes Soir skind of interesting that there's a venue sicher over can be fosting in your own vessel and hear national acts for free. and it's sanctioned - you know, you're not chased out of there. It's obvious that you're stealing to a out of there. It solvious that you're stealing to a degree, but you're also supporting the longevity of the muss. The person who s singing is already rich, so John Lee Hooker's not going to give a fuck if I paid for a ticket or not — he could care less, he's just happy that I like his music. If I were in [the performers'] shoes, I'd be happy to see a lagoon full of people, even if they didn't pay."
"Do you ever get hassled out here?" I ask Sam.

"The last time I went, we were joking about that as we rounded the point on our way back...
This police boat pulls up to us and wanted to make sure we were [not powered], because we were going so slow. They ron tused to rowboats coming around that point, so they come investi-

gate you."
"Do they harass you once you get to the La Plays inlet by Humobrey's

Playa indet by Humphrey's?"

"Yeah, They're looking to see if you're drunk driving a boat. They shine the light on your bost and ask you if you have your life packets. You say yes," and thy leave you alone... You can be as drunk as you want as long as you don't have a motor," says Sam with a certain amount of hyperbole "You can blow a 2.0 and he in a rowboat and not get arrested. I don't have to register my boats, be-cause they're not powered — they have no sail or engine. All we have to do is have a 360-degree

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restaurant.
Although tempted to carry
the boats through Humphrey's,
making for a short walk to the cars (and knowing how quickly

At this point Sam chooses

didn't know.

view lamp and life jackets."

I later ask Watch Con

mander Sergeant Bergan o Shelter Island Harbor Police about the situation with peo ple watching Humphrey's ple watching Humphrey's shows from their bast. "Veil, sometimes it can get to be a problem, because there is no anchoring permitted in that area, and people don't under-stand that. They have to keep the waterways free and clear. Usually all it takes is a surming or an advisement and they pull control. Officer Mount adds. It's pretty evil. People in small boats go in and out. listento the music, and get out.

listen to the music, and get out to the docks or anchor. There's security over at Humphrey's and they'll come talk to them. and they if come talk to them. Everybody's pretty well be-haved. If somebody has a slip in there and they want to let some-body tie off next to them, that's up to them. As long as there's no arguments about somebody tying off to someone's boat and they didn't want them to. They would call us to preserve the peace. That seldom happens." "I think Harry Belafonte

once referred to them as 'the boat people, "Richard Bartell (general partner of Bartell Ho-tels, which owns Humphrey's Concerts and hotel) told me. "The boat people really add to the Humphrey's experience. It's one of the things, that makes Humphrey unique. The con-certigous entire the makes the Humphrey unique. The con-performers such as Marry Re-lational to the medical actually talk to them during their show or have them carry a verse.... I think the experiboat people." " Richard Bartell a verse .... I think the experience of being in your dinghy with your family and the dog --with your family and the dog-watching the concert from a distance, is a different experi-ence than being in the venue. When you're on the water with your family, the concert is one of the things that contributes. of the things that contributes to your overall enjoyment. Frankly, it's never occurred to me that there's any loss of recenue by having those boat people there.

At the concert winds down as few free-floating freeloaders pull to shore to relieve themselves their boats following a second of the control of

ives, their boats following pack of ducks underneath the chang of the fine-dining

cars (and knowing how quickly the harbor police would make their appearance if we did), we make the arduous, chilly row hack. Hitting a patch of dead water, I take over from Marlon. Nearly bludgeoning a passing sea lion with an oar, I get a rivthing soine, and we make our rhythm going, and we make ou way to dry land.

At this point Sam chooses to tell me that the boat I've just spent four hours in fell off the interstate while he was going 70 miles and only sustained "duct tape-repairable damage." It's something I'm glad I

Did you ever have SETS while you eat?

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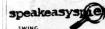
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## Calendar MUSIC SCENE

## Seized with **Mystic Terror**

Stravinsky stalked out, enraged, with a torn shirt.

les adjective most often summosed to describe just 'stersion's year door for brille Le Sear du Printemps (The Rite of Springs, is 'Janic' Its deduct on May 29, 1913, at the new Paris Theatre dec Champs Eyies was one of the iconic movements in Modernism and 20th century culture. Not long at tert the performanch began, a not necessarily additional to severe the printemps of the construction of the audience cateality.

\*\*REVIEW\*\*

AUGUST KLEINZAHLER\*\*

Thus wrote a critic in the Boston Head of the August Champs of the audience cateality.

\*\*Proposed Search Se

great star of the Diaghilev Ballets Russes and the great star of the Diagnilev Ballets Russes and the piece's choreographer, should out instructions to his dancers, who couldn't hear the score. Stravinsky stalked out, enraged, with a torn shirt. The com-poser was 31 years of age. Years later Walt Disney would adapt part of the score for his animated film Fantasia, and children across America would not be the least disturbed.

the least disturbed.

Le Saire du Printempo is about rhythm, principally Russian fold rhythms. Not the folksy ones but the primitive, 'burbaric' ones. The piece is sorred for an enormous orchestra, and Stavinsky's ambitions for Le Saire-were enormous. As Wagner before him had sought to elevate opens to the highest and most inclusive level among the arts, Streinisky sought. this role for ballet, and in this quest he had the gree this role for ballet, and in this quest he had the great Ballet Riuse. What Wagner would achieve with massive slow-developing harmonic blocks and endless melody. Stravinsky would seek through rhythm, lib-erating it from its role as metrically calibrated background and making use of it as the primary forcein place of harmony and melody. Even among his own scores for ballet and orchestral works at the time and afterwards, Le Sacre was an audacious ad time and afterwards, Le Sucre was an autoacous advance. To the haut-bourgooise stirting in attendance, displaying their finery or waiting to be delighted or amused, it would have seemed a musical assault: all clashing keys and chords and dissonance. With his great 1913 score, Stravinsky was liberating himself from his earlier influences: Rimsky-Korsakov, Debussy, and Ravel, and moving over toward the more extreme vocabulary of Schoönberg and Bartok.

Herald in 1924. Seated in the audi-Hendal in 1974. Seated in the audi-ence at the 1913 performance, the American poet and critic Carl Van Vechten wrote that a man seated be-hind him "began to bear thythmically on the top of my head with his fits." Van Vechten, for his part, recalls, "My emotion was so great that I did not feel the blows for some time." Certrude Stein told everybody she was at the performance and went directly home, she maintained, and wrote a poem about it; but, it turns out, she wasn't there. Such was the far

nome, an extramation of a stories a point most particular to the control of the c Nijinsky, was of the impression that the leading star of Diaghilev's dance company had almost no idea of Le Sacre's musical structure, and the piece exists or Le Sacre's musical structure, and the piece exists now primarily as a great orchestral achievement rather than a frequently performed ballet. Le Sacrewas originally conceived as a symphony, but Diaghilev persuaded Stravinsky to make it a bal-

et and work out a scenario with the Russian artist iet and work out a scenario with the Russian artists.
Nicholas Roeenich, who did the celebrated stage design. Le Sacre is dedicated to Roerich. It is the third of the ballets he scored for the Ballet Russes, following on the heels of the enormous success of Petrouschka and The Firebral. Le Sacre is scored for wo piccolos, three flutes, alto flute, four oboes, two English horns, small e-flat clarinet, three b-flat clar English horns, small e-flat clarinet, three b-flat clar-intest, two bass clarinets, four bassoons, two contrabassoons, eight horns, small trumper in Da, four trumpets in C, three trombones, four through five kettledrums, bass drum, tambourine, goog, tri-angle, antique cymbals, scratcher, and the usual string choir. Which may begin to provide a notion of the range of instrumental color in the piece. What of the range of untrumental color in the piece. What Stravinsky achieves with this huge orchestra, how-ever, goes beyond the harmonic colorations of a Wagnerian tone-poern, at least in its capacity for breathtaking dissonance and rhythmic variety. Roerich sent Diaghilev an outline of Le Sacré's action after the former had set down with Stravinsky.

My intention in that the first set should transport us to the foot of a sacred lim in a bull plain, where Shornic, tribes are guthered to celebrate the spring rines. In this sacre there is not devide, who predicts the future, a sacre there is not devide, who predicts the future, a sacred limit of the sacred limit of the sacred limit or roots where no roots. The wise clede is brought from the village to imprish as sacred also not be new flow-ering earth. During this rist the crowd is useful with a postal terror. After this sprash of terroral lays, the second user sen a celestial mystery before us. Young cleaned in the size of the control of the control of the cleaned in the layer should be supposed. chanted rocks; then they choose the victim they intentransic rocks, then may choose the victim may intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the graybeards dedicate the victim to the god Yarilo.

score. I don't suppose it makes sense chronologically for Wallace Stevens to have had Stravinsky's Sacre in mind when he was writing about Susannah and the Elders. But, hopeless Francophile that he was, he may have read about *Le Sacre* and its scandalous

These three versions of Stravinsky's masterpieces best. It doesn't always follow that the composer is the best conductor of his own work, but in this in-stance there is no doubt. He would have been 78

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The Israeli Philharmonic Orchestra/Bernstein, Le Sacre du Printemps: The Firebird (Deutsche Grammophon 431 045-2)

when he conducted Le Socre du Printemps with the when he conducted Le Succe du Princings with the Columba Symphony O'Chettar in 1969. Recorded in analog and digitally mastered, the sound is more than adequate. Symanicsky conducting makes the brical development of the pase coherent. With its rappi shifts in symanics and complete meter, this is no mean feat but if shis buby, and he has commu-nicated his wants to a fine ordestar. The Boulet version is considered among the best, emphasizing structure. Cality, and betture over better energy. which works out well; the piece doesn't need its en which works out well; the piece doesn't need its en-ergies gratuitously heightened, and its subtleties of texture and development are apt to be overtaken by the force of the piece. Bernstein, opposite in per-sonality as a conductor and man to the ascetic exacting Boulez, seems a natural for Sacre, given its pyrotechnics. Audiophiles find the sound of thi personal and the sound of the others recording "dry" and not up to some of the others Bernstein conducted Sacremore than once, and af-ter a 1958 live performance, Stravinsky, who was in the audience, responded, "Wow!"













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The Locust, Arab on Radar, GoGoGo Airheart / 136/, and Run for Your Fucking Life: Ohe Cafe, Fiday, June 11, 8 p.m., UCSD Compus, Jolie, 619-534/2311.

John's Children and the Loons: Catch, Friday, June 11, 8:30 p.m., 2501 Settler Bodevard, midrown 619:237-4355

SATURDAY
"Son Diogo Bless Faustrul" with the Bickop (464), in Steple
Singers, Joseph Sowne, Michael Singers, Joseph Sowne, Michael Lambons, Urite Sanskey Santhers
Ill Magae, Fancert
Cowrinery (982), Eric Sarriman,
Little Clarife and the
Rightens (940), in Bicksteinjul Sindershelm (1977), can (Fanney)
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Scholley, Joseph Scholley, Joseph Scholley, Jose 17, 11 cm, imborated
Scholley, Joseph Scholley, Jo

"91X-fost" with Ban Folds Five (409), Back-O-Rise (739), Sprung Menkey (513), Push Reck Karnotes, Ben Lee, and Hink-182 (158): Open Air Theotre, Schurdoy June 12, 505U compus, College Area. 619-270-8479.

Joan of Arc, the Roots of Orchis, and Upsilon Acres: Ché Cafe, Schedoy June 12, 8 p.m., UCSD Campus, La Jolia. 619-534-2311.

The Chocolate Wetchband and Quant: Casboh, Saturday, June 12, 8:30 p.m., 2501 Kenner Boulevard, micrown. 619-232-4355

Buddy Gay /937/ and Jac Looks Welher /929): Humphrey's Concerts by the Bay, Sunday, June 13, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497. Brood and Circuits, Time in Malta, Living Wer Room, and Asphyxia: Ché Cafe, Sunday, June 13, 8 p.m., UCSD Compus, La Jolia, 619-534-2311.

The Mick Ressi Set: Casboh, Sunday, June 13, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Ray Charles /938/ and Paul Boland: Humphrey's Concerts by the Boy, Monday, Jone 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Chesp Trick /450/ and Devetall Joint /484½ Cones Bor and Gell, Monday, June 14, 8 p.m., 3105 Ocean Front Walk, Mission Beach, 619-488-1780 or 619-220-8497.

Cho Matto (120), Imperial Toos, and Optigmally Years: Bick By Brick Tuesdoy, June 15, 8 pm., 1130 Buenos Avenue, Bay Park. 619-275-5483 or 619-220-8497.

The Stylistics (603), the Dramatics (996), the Cal-Lites (997), the Delfoucies, Major Herris, and Cuba Geodings and the Main lags rediesat: Humphrey's Concerb by the Boy, Wedersday, Jans 16, 7 p.m., 2241 Shatte Island Dive, Sheet Island 619-523-1010 or 619-220-8497.

The Adz, Labor League, Downway, and Stinkaholic /290 the (row Bor, Inday, June 18, 8:30 p.m., 2812 Ketter Boulevard, midtown. 619-692-1080. The Mighty Dismonds and Zionic: Belly Up lovern, Friday, June 18, 9:15 p.m., 143 South Cedas Avenue, Solono Beach. 619-481-8140. The Jeson Benham Bend (445), Fith (402), and FKA: Bick By Bick, Wednesday, June 16, 8 p.m., 1130 Busnas Avenue, Bay Park, 619:275-5483 or 619:220-8497.

Klim Lonz: Tio Leo's, Wednesday, June 16, 9 p.m., 5302 Napa Street, Boy Park 619-542-0562.

"El Cajon Bhogress Jamboroo" with Ricky Shopps (780) and the Del McCoury Band: East County Performing Arts Center, Thursday, June 17, 7:30 p.m., 210 East Main Strueet, El Cajon. 619-440-2277.

David Sasborn (646): Humphrey's Coccerts by the Boy, Thursday, June 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497. Jeremy Tobock: Brick By Brick, Thursday, June 17, 8 p.m., 1130 Buen Avenue, Bay Park. 619-275-5483 or

The Remains, Cyntcal, and Meltiple Seab Weareds: the Empire Club, Friday, June 18, 12 noon, 4225 30th Street, North Park. 619-640-8689.

Asse Morray (618): Del Mor Fairgrounds Grandstand Stage, Friday, June 18, 7260 Jermy Ducante Boulevard, Del Mor. 619-720-8497.

Better Them Ezre /127; Del Mar Fairgrounds Grandstand Stage, Saturday, June 19, 2260 Jenny Durante Boulevard, Del Mar. 619-220-8497.

Longfollow, Asserted Jellyboums, ord Plahead Grass: Coronado Teen Center, Saturday, June 19, 7 p.m., 844 Orange Avenue, Coronado, 619-435-3853.

My Lai, Abstain, Gohemm, and Kang Fu Rick: the Cale, Saturday, Isra 19, 8 p.m., UCSD Compus, to Jolia 619:534:2311.

Gordon Lightfoot (#55): Humphrey Concerts by the Boy, Sunday, June 20, 7:30 p.m., 7241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Jo Dee Messina (791): Del Mar Foignsund: Grandvand Stage, Manday, June 21, 2260 Jimmy Dunante Boulevan Del Mar. 619-220-8497.

Glodys Knight (952): Del Mor Fargrounds Grandstand Stage, Tuesday, June 27, 2260 Jimmy Durante Boulevard Del Max. 619-220-8497.

Hall and Outes /595 to Del Mor Foliprounds Grundstand Stage, Wednesday, June 23, 2260 Jimmy Durante Boulevard, Del Mor. 619-220-8497.

The Behby Caldwell Big Band (605): Humphrey's Concerts b the Boy, Friday, June 18, 8 p.m., 224 Shelter Island Dine, Shelter Island. 619-523-1010 or 619-220-8497.

Paul Simon (879) and Bab Dylan (472) (cors Amphitheme, Friday, June 25, 2050 Dray Volley Rood, Chulo Vista, 619-220-9497 or 619-671-3600. X /102), Rocket from the Crypt /103], and flui /493); 4th & B, Fridoy, June 18, 8 p.m., 345 B Street, downtown. 619:220:8497 or 619:231-4343. Potor Wilto (649), Kirth Wholeon (650), Everote Herp, and More Antoine (653); Humphry's Concert by the Boy, Froly, June 25, 8 p.m., 7241 Shelher Island Dess. Salter Island. 619:523:1010 or 619:270:8497 The Price of Dage and Robert Walters 20th Congress: (asbah, Fiday, June 18, 8:30 p.m., 2501 Kemer Boulevard, midtown. 619 232 4355.

Limp Bizkit /159], Kid Rock /155], and Stend: (as Areno, Friday, June 25, 8 p.m., SIGU compus, College Area. 619-220-8497.

The Botch Wax Dee, Corregated, Tourette's Leutrec, and the Good Old-Fashioned Fature: Casha, Friday, June 25, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-237-4355.

"Grogory Page CD-Release Party" /186;: loro loe's Coffeehouse Friday, June 25, 9 p.m., 4994 Newport Avenue, Oxeon Beach, 619-523-0356. Jawel /826) and Steve Poltz /875): Coors Amphithester, Saturday, June 76, 8 p.m., 2050 Otry Volley Road, Challa Vista: 619-220-8497 ar 619-671-3600.

"Serf Report CD-Reloase Party" (319): Tiki House, Schedoy, June 26, 8 p.m., 1152 Garnet Avenue, Pocific Beach, 619-273-9734

James Newton and Anthony Davis. Space Street Forum, Saturday, June 26, 8 p.m., 301 Space Street, Banker's Hill. 619-29-0301

"The Divise Dives" with Robin Adler (633), Doborah Liv Johnson (811), and Paggy Watson (861): Sprinces Lodge, Saturday, June 26, 8 p.m., 3858 Fro Street, Masson Hills, 619-563-8045.

The Black Heart Procession /179/, Those Besterd Seels, and Like Millions: Castoch, Schuday, Jone 26, 8:30 p.m., 2501 Ketner Boulevard, midtown, 619-237-4355.

Jim Brickman (835): Humphrey's Concerts by the Boy, Sunday, Jone 21 7:30 a.m. 2241 Shelter Island Drive Cycleffy: Brick By Brick, Thursday, July 8 p.m., 1130 Buenos Avenue, Bay Park. 619-275-5483 or 619-220-8497.

Shelter Island 619-523-1010 or 619-720-8497

Tracy Lawrence (799): Del Mor Forgrounds Grandstand Stage, Thursday, June 24, 2260 Jermy Durante Boulevand, Del Mar. 619-220-8497. R.L. Bernside, Deadholt /114), and the Berds Wax Deac (cistoh, Sunday, June 27, 8:30 p.m., 2501 Kettner Boulevard, michown 619-737-4355. Quiet Riet [542], No Bargelia, and Fith (402): 4th & B. Ducsday, June 24 345 B Street, downtown: 619720-8497 or 6197231-4343.

Morey Cyres and Allises Moerer (805): Del Mor Forgrounds Geseldand Stage, Monday, June 28, 2260 limmy Darante Boulevast, Del Mox 619-220-8497.

Wayne Neurien /619± Del Mor Fairgound; Grandstand Stage, Tuesday, June 29, 2260 limmy Durante Boulevon Del Mor. 619-270-8497

Ottomer Liebert and Lone Magne XI. (848): Humphrey's Concert, by th Bay, Tuesday, Jone 29, 8 p.m., 2241 Shelter Island Brive, Shelte

"Van's Warped Tour "99" wit Pennywise /169], blink-Van J. Verspei von V. Promyvise (169), Mink.
102 | 158], Sevendest, Cypress
118 | 151, Mich Eyel Pent, Less
Then John (192), Geinspeen, Lit,
the Living End (588),
Rebistov (410), Suicklet
Tendescies (414), Drughich
Marylor, Riverfentz, Zeumchag
Soels (134), All Systems Go,
American Cream Amering Crowns,
Zebrahand (429), Leatherface,
Perhart, the Deviates, Common
Sense (728), ort the Island Empire
Orchestrer: Del Mar Feisgounds Rodeo
Acea, Wednesday, June 30, 2260 Jenny
Durant Societad, Del Max.
619-220-8497.

Diamond Rio (800): Del Mar Fairgrounds Grandstand Stape, Weds June 30, 2260 Jimmy Durante Book Del Mar. 619-220-8497.

Doethcah for Catle, Seaset Valley, and Granfaleen Best (cabah, Wednesday, June 30, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619:232-4355 or 619-220-8497.

Sixpence Mone the Richer: Del Mor Foinground: Grandstand Stage, Thursday, July 1, 2260 Jimmy Durante Boulevard, Del Mor. 619-220-6497.

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The Baradeans (449): Bock By Bock, Schudoy, July 3, 8 p.m., 1130 Buenos Ivenue, Boy Park. 619-275-5483 or 119-220-8497.

"World Music Radio Seciety Fundrates" with Seater and Tim Medid: Son Diego Center for the Moving Iris, Saturday, July 3, 8 p.m., 3255 Fifth Leasue, Hillcrest, 619-298-2687.

Joy Eden Harrtson /719): Cicire de Lure Ceffsehouse, Friday, July 9, 8 p.m., 2906 University Avenue, North Pork. 619-688-9845.



The Dave Matthews Band /128/ and Jimmy Cliff /757: (cor.)

and Jimmy Cittl /757 t Coors Amphitheche, Wednesday, July 7, 2950 Otay Valley Rood, Chula Vista. 619-220-8497 or 619-671-3600.

Diama Krall (655) and Holly Hofmann (684): Humphrey's Concerts by the Boy, Thansdoy, July 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Blink-182, June 12, Open Air Theoth

downtown, 619-220-8497 or 619-231-4343.

Vince Gill /792; Humphrey's Concerts by the Boy, Tuesday, July 13, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

The Herry Pickees Trie with Yve Evens: The Athenoum Music and Arts Library, Thursday, July 15, 7:30 p.m., 1008 Wall Street, Le Jolio. 619-454-5872.

The Righteeus Brothers /422): Humphrys Concerts by the Boy, Thurn July 15, 8 p.m., 2241 Shelter Island II Shelter Island. 619-523-1010 or 619-220-8497.

The Champs, Begart, and Physics / 113/: Castoh, Thursday, Jul 15, 8:30 p.m., 2501 Kettner Boulevard midrown. 619-232-4355.

"Allth Fair" with Sureh McLackde. Sheryl Crow, the Dixie Clicks, Blys, Luscieus Jackson, Barth Ories, Sizponce Hone the Richer, Che Mette / 120, the Riemany, Lies Sanders (893), ord Tekler (o. Arphithette, Faicy, My 16, 2050 Ort Valey Root, Chair Vats. 619-220-849) or 619-671-3600.

Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497. The Boack Boys Family and Friends: Per Plaze Amphitheatre, Schaday, July 17, 8 p.m., Oceansid Oceanside. 760722-6432 or 619-720-8497.

The Cowboy Junkies (425) and Lee Ketthe (837): Humphrey's Concerts by the Boy, Sunday, July 18, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

The Mandotton Transfer (427): Humphery's Concern by the Box, Monday, July 19, 8 pm, 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-270-8497.

Southside Johany and the Ashery Johans: Humphrey's Concerts by the Boy, Tuesdoy, July 20, 8 p.m., 2241 Shelter Island Direc, Shelter Island: 619-523-1010 or 619-220-8497.

Hanci Griffith (845) and Radney Crowell: Humphrey's Concerts by the Bay, Wednesday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-523-1010 or 619-220-8497.

Arthur Blythe and Nate Morgan:

7:30 p.m. 1008 Well Seven, Lo Jolic. 219454-5877 Olivis Newton-John: Humphre/ (meets by the sex, Thursday, Juny 22, 9 µm, 7741 Shatter idend Drus, Shahr Island, 619-528-1010 or 619-2208497

John Anderson 778 t fest Courty

Barry Manifew: Copiey Symphony Ho Saturday July 24, 750 8 Street, downtown. 619-220-8497.

Ownthm. 619/20-697.

Berlin (623) (Saturday, July 24) and Jean Jett (Sanday, July 25): Marston Point in Bolbon Park, Suth Aven and Junjan Street. Also feetuned. Sonia, Mary Griffin, and Combye Kune. 619/297-7683.

Don Fogethery (432) and Deborah Liv Johnson (811): Humphrey's Concerts by the Boy, Sunday, July 25, 7:30 pm., 2241 Shelher Island Drive, Shelter Island 19-523-1010 or 619-229-8497.

The B-52's /434): Humphrey's Coxems by the Boy, Mondoy, July 26, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-220-8497 Dale Wetsea: Cestah, Monday, July 26, 8:30 p.m., 2501 Kettner Boulevant midtown. 619-232-4355.

Dudglet Youkens (793): Humphrey's Concert by the Boy, Inesday, July 27, 8 p.m., 2241 Shelter Island Dave, Shelter Island, 619-523-1010 or 619-220-8497.

Fountains of Wayne (110): Bick by Bock, Tuesday, July 27, 8 p.m., 1130 Buenos Avenue, Boy Park. 619-275-5483 or 619-220-8497. Joen Armstroding (435) and Joenston Brooker Humphrey's Co by the Boy, Wednesday, July 28, 7:30 p.m., 2741 Shelter bland Dav Shelter bland: 619:523-1010 or 619:220-8497.

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Neil Diamond (620): Son Diego Sports Areno, Schurdoy, July 31, 3500 Sports Areno Boulevand, 888-386-8497.

The Last of the Juanites: (crbch, Sunday, August 1, 8:30 p.m., 2501 Kether Boulevard, midrawn. 619-232-4355.

The Mavericks (790): Humphrey's Concerts by the Bay, Monday, August 2 7-30 n.m. 2241 Shahar Inlead Dates



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Betti (439): humphray's Concerts by the Boy, Thursday, August 5, 7:30 p.m., 2241 Shelter Island. Drive, Shelter Island. 619:523-1010 or 619:220:6497.

America (438): Humphrey's Concern to the Boy, Fedoy, August 6, 7-30 p.m., 2241 Shelher bland Dove, Shelter Island. 619-523-1010 or 619-720-8497. Matley Crite, the Scarpious /443/, and Maise Thorapy: Coors

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Amphitheotre, Friday, August 6, 2050 Oto Volley Road, Chulo Vista: 619-220-8497 or 619-671-3600 King's X /102): Bock By Brick, Schardoy, August 7, 8 p.m., 1130 Boson Avenue, Boy Fork, 619-275-5483

"Mariacki San Diaga" with Mariacki Sal Dia America (438) on Mariacki Sal Dia America (438) on Mariacki Juvani Maxicanishna: 41 8 5, Schröty, August 7, 6 p.m., 345 8 Street Construct 619 220-8497 or 619-231-4343.

Suntan (405), Muse (116), and Oceanell (139): Coor, Amphilhedre, Scharloy, August 7, and Saukey, August 8, 2050 Otroy Valley Road, Chalo Victa 619-220-8497 or 619-671-3600.

019-220-0497 or 619-07-3600.

Devid Beneit (440) and Bide
Brown (450): Murphys (content by
the Boy, Swidgy, August 8, 730 p.m.,
2241 Shelter Island Dave, Shelter Island
619-523-1010 or 619-270-8497

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Concern by the Boy, Incede, August 10
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The Brian Setzer Orchestre: Open Theate, Thursday, August 12, 5058 compus, College Arec. 619:220:8497 Ambrosio (456), Gary Wright, and Colla Herr: Humphrey's Concert, by the Boy, Friday, August 13, 7 p.m., 2241 Shelter fisland Drive, Shelter Island, 619-523-1010 or 619-220-8497

Missing Persons: bick by Bock, Setuday, August 14, 8 p.m., 1130 Buenes Avenue, Bay Pork, 619-275-5483

The Hevillo Brothers (458) and Little Feet (463): Humphrey's Conce by the Boy, Sanday, August 15, 7 p.m., 2741 Shelter Island Drive, Shelter Island 619-523-1010 or 619-220-8497 The Celt: 4th & B, Sunday, August 15 8 p.m., 345 B Street, downtown. 619-720-8497 or 619-231-4343.

Ton Petry and the Hearthreathers /502 t Coors Amphilhecte, Wednesday, August 18, 2050 Otty Valley Rood, Chale Yest. 619-220-8497 or 619-671-3400

Ann and Homey Wilson: Humphrey's Concert by the Boy, Thunday, August 19 8 p.m., 2241 Shelter Island Dise, Shelte Island. 619-523-1010 or 619-220-8497

Veeda Shepard (610): Humphrey's concerts by the Boy, Friday, August 20, 7-30 p.m., 2741 Shelter Island Drive, Shelter Island, 619-523-1010 or 619-720-8497.

G. Love and Special Source (532): 4th E.B. Friday, August 20, 8 p.m., 345 B Sarest, downtown. 619-220-8497 cs 619-231-4343.

Steve Wisroad /598): Hamphrey's Concert by the Boy, Mussday, August 26 7-30 p.m., 2241 Sheher Island Dive, Sheher Island, 619-523-1010 or 619-220-8497.

"Jim Earp CO-Release Party": Mikey's (offeehause, Friday, August 27 8 p.m., 12222 Poway Rood, Paway, 619-486-5540

Rick Springfield (485): Humphrey's Concert by the Boy, Index, August 77, 8 µ m., 2241 Shafter Island Drive, Shelter Island: 619:523-1010 or 619:220-8497

Donne Summer (615): Humphrey's Concern by the Boy, Tuesday, August 31, 8 p.m., 2241 Shelter bland Base, Sheher Island, 619-523-1010 or 619-220-8497.

Street and Forch (695): Hunches Concern by the Boy, Senday, August 77, 8 p.m., 2241 Sheltu Island Brive, Shelt Island, 619-523-1010 or 619-720-849. Martine McBride / 796): humphrey's Concent by the Boy, Wednesday, September 1, 8 p.m., 2741 Shelter Island Dive, Shelter Island: 619-573-1010 or 619-220-8497. train o 1972-20 UIU o 1972-20 HPZ.

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The Dave Brubeck Counter (488); Humphry Scorent by the Boy, Thursday, September 9, 7:30 p.m., 2741 Stather Island Dave, Shelter Island, 619:523:1010 or 619:270-8497.

War: Pier Plazo Anghitheche, Schurloy, September 11, 8 p.m., Oceanside Pier, Oceanside, 740 727 6437 v 419-220-8497.

George Banson (613): Humphrey's Concert by the Boy, Sunday, September 12, 8 p.m., 2241 Shalter kilond Drive, Shalter Island. 619-523-1010 or 619-220-8497.

Chicago (614; Humphrey's Concerts by the Boy, Toesday, September 14, and Wednesday, September 15, 8 p.m., 2241 Shelter Stand Brive, Seether Island. 619-523-1010 or 619-220-6497.

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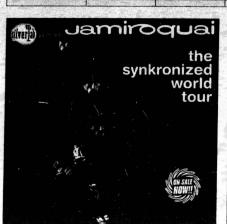
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The Breatest Marsells Courtet (674): Humphrey's Concerts by the Boy, Friday, October 1, 8 p.m., 2241 Shelter Island Diser, Shelter Island. 619-523-1010 or 619-220-8497.

Hirochime (491) and Marthyn Scot Humphrey's Concest by the Boy, Friday, October 8, 8 p.m., 2241 Shelter Island Draw, Shelter Island, 619-573-1010 or 619-270-8497.

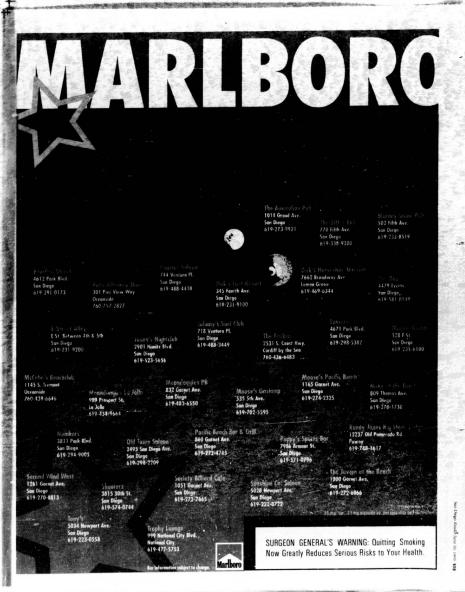
Terri Clark /798: Humphey's Concert by the Boy, Sunday, October 10, 7:30 p.m., 2241 Shelter Idand Onive, Shelter Island. 619:523:1010 or 619:220:8497.



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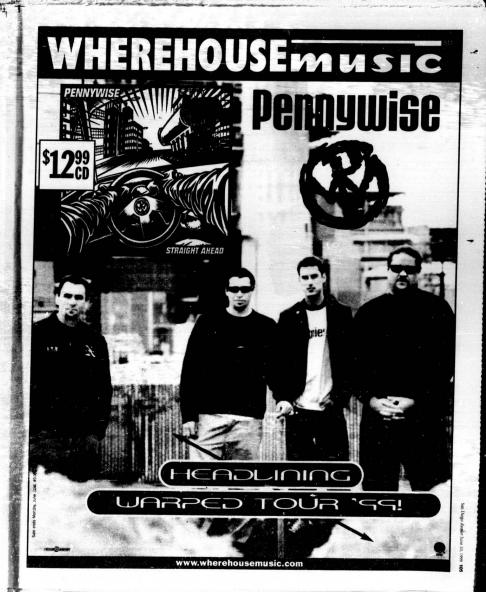
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Warsew: Dls Eric and Aeon. Gothic. 80s, and industrial. Saturdays, 4225 30th Street, the Empire Club. North Park, 619-640-8689.

#### LOCAL MUSIC

#### **North County**

The Beach House, 2530 South Highway 101, Cardiff, 760-753-1321. All performances begin at 7 pm. Thursday, Carl Robinson, soft rock fields of Chambion Defense Sarreday

Belly Up Tavern, 143 South Codros Avenue, Solana Brach, 619-481-4022. Thursday, 8 pm, Powerhold, rock, and guests, Friday, 9.15 pm, Skanic and the Inspector, Saturday, Common Season and Zionic, regger, Sunday, the Chigago, 15, Tuesday, Los Chicharmer, Guapos, Fuer O'Clock Friday, Fantary 3, and Cactus.

Big Daddy's Roadhouse Grill, 530 Highway 101, Leu-adia 760-634-2365. Saturday, 8 pm, Chack Perrin, acoustic folk.

Borders Books and Music, 11160

Carvers, 1940 Bernardo Plaza Drive, Rancho Bernardo, 619-566-2400. Thursday and Friday, Andrew Fault, pop rock. Saturday, the Carol Ames Band, rock. 8

Dominic's Restaurant & Night Club,

The Comstock Bar and Grill, 316

Firehouse 215, 215 North Coast

and roll like some of Brent's favortes; Gene Vincent, Wanda Jack-son, Elins, even Bill Haley — though it's a lik-tie square to admit you like Bill Haley. Lenz herself is a recheaded spittire in a classy dress and pat-terned cowboy boots. The guys in the band are all talented payers and

Describes his hair as the rear-low mirror.

Too much Pomade? It simous got a greate stan on the collect of he Arrow with red stand con the collect of he Arrow with red stand was up to the describe and wasks up to the described book.

Tour which door.

Tour which the second of the second of the thumberhold and wasks up to the great and barriers previous and the second of the sec KIM LENZ

Kaminski Park Sports Bar and Grill 12735 Poway Road, Poway 619-748-7296. Friday and Saturday. Gene Pool.

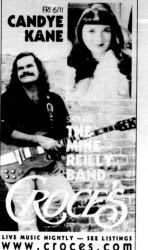




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JUNE 25



## Calendar MUSIC SCENE

Miracles Cafe, 1933 San Elijo Avenue, Cardiff, 760-943-7924, Friday, 7:30 pm, Return to One, jazz. Saturday, 7:30 pm, Willie Dee, rhythm and blues. Sanday, (i) am to 1 pm, Jordan Stoyanoff, Flamenco guitar.

The Raintree, 755 Raintree Drive, Carlsbad, 760-931-1122, Friday, 6 pm to 10 pm, Chuck Perrin, folk. Saturday, 5:30 pm to 8:30 pm, Carl Robinson, soft rock.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 619-748-1617. All music is country. Friday and Saturday, New Fronter.

Roasting Plant Coffee and Cafe, 3870 Valley Centre Drive (Carmel Valley Road esti), Del Mar, 619-793-6777; Thurday, 7 pm. 8ks Ross, 322 guitarist, Friday, Fred Benederit, classical guitar. Saturday, Tony Lusley, South American guitar. Wednesday, neb Sammons, acoustic.

Rockin' Boje Lobster, 1020 West San Marcos Boulevard, San Marcos. 760 '714 '7530. Friday and Saturday, 7 pm to 10 pm, Flearland, classic rock and roll.

Roxy Resigurant, 517 First Street, Encinitas, 760–436-5001, Friday, Peter Sprague, jazz. Saturday, Lauren Golden and John McLaren, flute and guitar. San Luis Rey Downs, 31474 Golf Club Drive, Bonsall. 760-758-3762.

7:50 pm, five Cradit Ousen, swings.
The Sandhae Cefe, 3878 Carlobad
Boulevard, Carlobad, 760-729-8561.
Thursday and Tuest Bookers, acoustic.
Friday and Saturday, the Flat-Out
Lars, rock, Sunday, Makago Dits,
blues. Monday, 6 pm, Dave Houser,
acoustic. Wednesday, the All-Night
Flatyers, swing.

**SN**TE

hair (though many of them do), but they change, they shift their points of view, their minds drop out of Roger Williams and into the Grateful Dead.

Someone, indeed...
but WHO? Was it Jeny Garcia? Grace Sick? Bill draham? Sky Spence?

Ken Kesey? Barry Melton? Joe MacConald?

Ken Kesey? Barry Melton? Joe MacDonald? Michael McClure? Allen Ginsberg? Augustus Owsley Stanley III? Keal Cassady? Paul Williams (the witer!? Paul Williams (the sax player!? Paul Williams (the shorty? Tim Jurgens? David Flooke? Or was it Grever Wash-legtes, Jr.?



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Saturday, Empty Dot, alternative rock.

Monday, disco.

Tournament of Champions Loung La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-438-9111. Friday, the Kicks, pop. Saturday, the Fabulous Pelicans, pop.

3 pm to 7 pm, the Banana Repulicans,

reggieRlind Melona, 710 Garnet Avenue,
Pacific Beach, 619-483-7844.
Thursday, Rockola Friday, the Price of
Dipley, acid jazz, Santraly, the Wire
Monkey Orchestra, funk, Sunday,
Pathak, Shime Ey, and Red Truck,
Monday, the Condy Bar. Tucsday,
Byn. Dius sim. Wednesday, Robert
Walter's 20th Congress.

Walter's 20th Congress.

Cames Bar and Gells, 3105 Ocean
Front Walt, Mission Beach, 619-4881780. Thursday, for Numbaladi,
Groovysud, 10 Cents, and Peasust and
Octome. Friday, Opde's Bath, funk,
and the Michael Biss Band, rock.
Studay, Statewoods Hart, Four O'Clack
Friday, Voice of Brason, Finent 7, and
Devetal Join. Tursday, 77750,
Stagger, Saft Water Majis, and Souls in
Tension, rock.



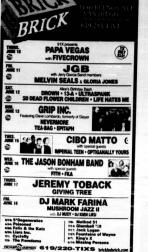


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7:30 pm to 11:30 pm, Leviticus.

The Living Room, 1018 Rosecrans, Point Loma. 619-222-6852. Saturday Chris Clark, acoustic.

Scream Cour

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The first annual Midsummer Nyte Scream Tour presents eight gothic, alternative rock bands featuring female vocalists. \$10 Admission at the door. Doors open at 8:30 p.m. opening act 8:45) Be early, this event is sure to sell out.

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Additional info: www.clubsa

Shooters Bar and Grill, Radissor Hotel, 3299 Holiday Court, olla. 619-453-5500. Thursday, Tuesd.

live jazz and blues. Piano Bar: Sundsy, Tuesday, and Westnesday, 7 pm to 11 pm.

Pannikin Cafe, 3145 Rosecraus Street, Point Lorna. 619-224-2891 Seturday, 8 pm to 10 pm, Return to One, jazz trio. Pennikin Coffee and Tea, 7467 Girard Avenue, La Iolla, 619-454 5453. Saturday, 8 pm to 10 pm., Twan Paki, jazz duo.

Robusto, 5660 La Jolla Boulevard, La Jolla, 619-551-8610. Thursday, Friday, and Saturday, live blues and jazz.

and Saturday, nee buses and Jazz. Schooners Bar & Grill, 959 Hornblend Street, Pacific Peach. 619-222-2780. Music is alternative fock. Thursday, Dead at 27, the Full Circle Band, and Long Bornd Daze Friday, Stretcher, the Impossible 5, and 10 Percent.

Hourglas Sally, alternative Saturday Deadbolt rock Sunday, Chris Kelly's open acoustic night. Wednesday, Scottie Blinn and the Tiki Torcher.

San Diego

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 619-279-2033. Thursday, Friday, and Saturday, Ton Cumming, folk. Sunday, Barbara McCarty, Irish music. Tuesday, Irish

Brick by Brick, 1130 Buenos Avenue Bay Park, 619-275-LIVE, All music a rock/alternative. Thursday, 8 pm, Papa Vegas and Fiverown, rock. Friday, IGB, Melvin Seals, and Gioria Scottie Blum and the Tak Torchen.
Winnsons, 1921. Bacon Street, Ocean
Beach, 619-222-6822. Thursday, Joay,
Rowers and the Weener Pigs. Thursday, Joay,
Robert and the Weener Pigs. Thursday,
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Robert and the Weener Pigs. Thursday,
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to Scottenday, Street Build, Post.
To Scotter Standard, Street Build, Post.
To Scott Standard, Weener Build, Post.
To Scott Standard, Pipier, Robert Standa

Cheers, 9850 Carmel Mountain Road, San Diego. 619-484-4215. Thursday, 8 pm, Rasser Moria. Tristesa. Sterling Sibers, and Sunday's Best, alternative.

The Bird., 6949 El Cajon Boulevard, College Area. 619-464-5945. Performances are alternative/trck unless otherwise noted: Friday, Farl Grey, GT350, King Fish, and 9 Volt. Saturday, Jupiter Could, Trogic Ritual, Wrat, and Rubalcona.

Diedrich Coffee, 1080 Universit: Avenue, Hillcrest. 619-718-9522. Sunday, the Bridget Joyce Band.

Saturday, 3 pm to 6 pm, Uptown, blues.

Etta's Place, c.179 University Avenue (at College and University). 619-582-6730, Friday, 9 pm., Toucai Courtney and the Blues Dutters. Sattuday, 9 pm. Uptoum Groove, rock. Sunday, 4 pm to 8 pm., the Mr., Johniny Band. Monday, salsa. Tuesday, pop music.

salas. Toesday, pop music. The Gerdon Biersch Brewery, 5010 Mission Center Road, San Diego. 619-688. 1120. All music is blues/swing urbes otherwise noted. Thursday, the Tow King, Friday, the 818 Mager Blues I and Saturday, the Swinger Kings. Sunday, the International Silver String Submarine flord.

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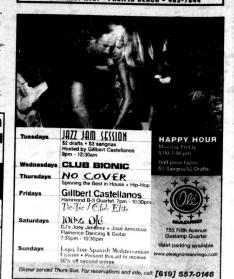
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Calendar MUSIC SCENE

The Bayou Bar and Grill, 329 Marks Street, downtown, 619-696-8747 Friday and Saturday, call club for

for information.

Buffalo Jee's, 600 Fifth Avenoe, downtown. 619-236-1616. Thursday Natasha's Ghost, alternative. Friday, 80 Summini, '900-Staurday, Hos Sumday, '900-Staurday, Hos Pinnje, Sunday, Whitey Conwell and Int Tone King, Monday, the Joy Bower Band, pop rock. Tuesday, the Zoet Suit Ecrus, swing, Wednesday, call club for information.

Crow Bar, 2812 Kettner evard, midtown. 619-692-1080. sday, Friday, and Saturday, live native/rock music. Tuesday, the ns Family, Irish folk.

Dick's Last Resort, 345 Fourth (s Last Resort, 345 Fourth hou, downtown, 619-231 9100, we start at 8 pm unless otherwise d. Thursday, Salto Sociel and sure Domnin, rock and roll, Friday Saturday, the Carter Brothers, Sunday, Heras Olive, alternative day, the 5 val Persinder. Tuesday Wednesday, Private Domain.

4th & B, 345 B Street, downtown. 619-231-4343. Sunday, June 13 Dr.

The Grape, 823 Fifth Avenue, downtown, 619-238-8010. Thursda 7:30 pm, Friday, 8 pm, the Poggy Claire Duo featuring guitarist Pat Danna, jazz.

11 pm, pery Michelme, jazz and blaes. Binmy Lower's, 25 4th Avenuel (corner of Fifth and G.), downtown. 19-396-1027. Thinds, 9-85 pm, 16-26. Moles Zells, pop. Friday, 9-85 pm, 8-Cel. Working Cene, pop. priday, 9-85 pm, 8-Cel. Writing Cene, pop. priday, 9-85 pm, 8-Cel. Writing Cene, pop. priday 9-85 pm, 8-Cel. Marillo Quarter, 2 pm, Regression, 18-20 pm, 18-2

Juke Joint Cafe, 327 Fourth Avenue, downtown, 619-232-SOUL. All Musi-is jazz or blues. Thursday, jam session Friday, the Aubrey Fay Quartet. Saturday, Gilbert Castellanos.

Lairet), downtown, 619-239-2222. A performances are 6:30 pm. Live jazz nightly featuring Art Johnson, Steve Smith, Joe Azarello, and Chris Reynolth, call bar for featured musician.

Palais de Salgon, 314 Fifth Avenue, Gaslamp, 619-233-1653. Thorsday through Saturday, 6-30 pm to 10-30 pm, the Tracey James and Vance Marino Duo, acoustic pop and jazz standards.

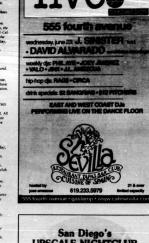
Papa Jack's, 302 Fourth Avenue, Gallamp, 619-909-2122. Nightchib Performances begin at 9 pm. Thursday, Bus Ride, groots, soul, finth. Friday, 9 pm to 11 pm. Jamie Greene, folk, 11 pm, Per Selin, alternative, Sarraday, fat Its. Innix, disco, Sunday, Prediler A and the Saring Machine, Menday and Tuesday, live jacz, rhythm and bloss, Saring Machine, Menday and Tuesday, live jacz, rhythm and bloss, and the saring statement of the saring statement

Patrick's II, 428 F Street, downtown 619-233-3077. Live blues, soul, and rock and roll nightly. Wednesday, to Preservation Revue.

The Pentagon, 756 Fifth Avenue, Amentown, Nightly music, hip-hop

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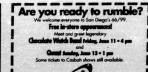
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U.S. Great Hetel, 326 Broadway, downtown. 619-232-3121. Afternoon Tea. Thursday, Friday, and Saturday, Mile Woffeni, jazz. Tureday, and Wednesday, Ping Hu. classical harpist. Grant Criti: Friday, Roby and Hu. Grant Criti: Triday, Roby and Full Jame Valle and Equinox, Latin jazz. The Westgate Hotel, 1055 Second Avenue, downtown. 619-238-1818. Thursday, 8 pm, Friday and Saturday, 8:30 pm, and Wednesday, 8 pm, Kristi Rickert, contemporary.

South Bay/Coronado The Butcher Shop, 556 Brosdway, Chula Vista. 619-420-9440. Saturday through Wednesday, 8 pm to midnight, Dunny Lopez, contemporary.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. Ocean Terrace Louinge: Thursday, 8:30 pm, Friday and Saturday, 9 pm,

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2 pm to 11 pm, Johnny' Ace \* Harris,
jara: Monday and Tuerday, 7 pm,
James Parrish, contemporary piano;
James Parrish, contemporary piano;
6 pm, Rairmeler\* Sunday, 3 pm to
4 pm, Rairmeler\* Sunday, 3 pm, R

The House of Munich, 230 Third Avenue, Chula Vista, 619-426-5172. Friday and Saturday, 6 pm, and Sunday, 5 pm, Gordon Kohl, Kjell Holmer, or Vicki Enjut, European and ethnic accordion.

BG Saddlerock, 1340 Broadway Cajon. 619-593-6096. Thursday Friday, country music. Saturday Liquid Blues, rock, country, and swing, Tuesday and Wednesday Janie's Bar and Grill, 656 E Street, Chula Vista. 619-420-9951. Thursday and Sunday, Brickrow. rock. Friday, Guage, rock. Saturday, the Hot Heads, rock. Wednesday, Cactus, country.

McP's Irish Pub and Griff, 1107

Silver Dollar Cocktail Lounge, 34 Third Avenue, Chula Vista, 619-42 4381. Friday, 9 pm to 1 am, live country, contemporary, rock.

**East County** 

4 15

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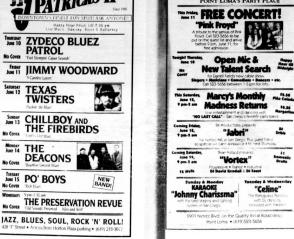
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## The Settling Dust

The combination of plow-sharp features and smeary soft-focus creates a climate of mistrust.

ost-Wars life seems to be re-turning to normal, with fewer signs of trauma than antici-pated. Few reasons for rejoicing, either, but that's only normal.

Notting Hill. A reunion of the

Noting Fill A reunion of the star and the writer of Feneral, Hugh Grant and Richard Curtisrespectively, both very skillful in their differently frothy and frilly ways. But now Julia Roberts crashes the party, in a self-referential robe of the star of the time, for the force of the star of the time, for the force of the star of the time, for the force of the star of the time, for the force of the star of the time, for the force of the star of the star of the time, for the force of the star of the time, for the star of the time, for the force of the star of the star of the time, for the star of the star of the time, for the star of the star of the time, for the star of th on a promotional tour in London. Favorable reviews, from male reviewers at any rate, may party be explained by the transplaint of the princess and-frog fantasy into the film critic backyard. (The bookish hero, cinching up the connection, masouerades briefly as the film correspondent for Horse and Hound magazine, ushered in for a private audience with Her Highness.) After all, what male re-

viewer hasn't imagined — except for me, I of course mean — that if only he were to spend a minute alone with Julia Roberts/Meg Ryan/Michelle Pfeiffer/Uma Thurman/Drew Barry more/Cameron Diaz, she could not

are continual indications that the movie means to reveal the normal

Calendar



human being, the "girl," behind the movie star. But Roberts, vain, self-pro-tective, pampered as ever, reveals only the movie star behind the movie star. And the movie as a whole does much better at convincing us the relationship could not work than could. The long-scienced with a star of the star of the star of the self-production of the star of the star of the star of the self-production of the star of the star of the star of the self-production of the star of the star of the star of the self-production of the star of the star of the star of the self-production of the star of the sta winded coda of wedding and pregnancy (see! see!) fails to tip the scales. Direc-

dient of playing no favorites. It does not, in particular, help Roberts to be accepted as an ordinary person when the ordinary people are treated as poor unfortunates. The director, just to say something nice about him, oversees one graceful tracking short of a stroil form of the block and though the tor Roger Michell, moving up in ecotor Roger Michell: moving up in eco-nomic bracket and down in cultural bracket from his Jane Austen adapta-tion (the BBC Persuasion), tries to stay in touch with the art house by inter-rupting his misty-eyed adoration of the stars for some Mike Leigh-type mockery of selected satellites, leaving out, however, the crucial Leigh ingredown a city block and through three changes of season.

sayles film, not to be confused with much less to clipse it the same named Vietnam-era soap opera about POW wives directed by Mark Robson. This one starts out with the standard Sayles pitch, streng on human interest, supported by sociological and geo-graphical interest, and delivered with the familiar blend of warmth. with the lamiliar blend of warmth, liberalism, and narrative naiveté. The characters are credible, most centrally the laconic handyman (alias "Mr. Dark and Moody") in the employ of two prosperous !-sbians in sparsest Alaska (alias "America's Last Frontier"), and (alias America's Last Frontier), and a Judy Collins-y saloon singer and single mom to an experimentally self-mutilating teenage grif. The developing relationships, especially that of handy-man and singer, are no less credible. Mary Elizabeth Mastrantonio, who has displayed as proposition extrain has displayed an appealing natural-ness in such unfertile surroundings as ness in such unfertile surroundings as Three Wishes, is appealingly natural here, too, although at times a little strained and overeager, perhaps out of sheer gratitude for the opportunity. David Strathairn, who is accustomed

Limbo. The new, the twelfth, John

Sayles film, not to be confused with

to getting good opportunities from John Savies (Passion Fish, above all), to getturg good opportunities from high basis is prison right, shore all, both Sales (response right, shore all, but and the sales and the sal Crackingly.
The Loss of Sexual Innocence. Afertheless that the point I was about to mention might well be the high one for a certain type of connoisseur, and I would expect, too, that that type might

The Loss of sexual Innocence, ag-ter the extravagant acclaim for Leaving Las Vegas, Mike Figgis appeared to take leave of his senses with One Night Stand, and he appears to have not yet

found his way back to them, with this jumbled think-piece in which a black Adam and blond Eve roam around a Adam and blond Eve roam around a butterscotch world of bucolic bliss in their birthday suits, in pedantic con-trast to a series of hard lessons in the sex education of the modern-world protagonist a tyke in colonial Kenya in the Fifties (where he peers through a Venetian blind at a black girl in her undies, reading aloud to a mummi-fied white man in a rocker), a teen in swinging England in the Sixies (where he blunders into an upstairs bedroom following his father's funeral, just in following his father's funeral, just in time to catch his griffriend upchuck-ing on her make-out partner), and now a middle-aged film director who we may surmise is Figgis's alter ego. At one point — I would be louth to call it the high point, somewhat prefer-ring, for example, the long-held shot of side-by-side newborns stretching the kinks out after their mine-month confinement, but I would expect new

be thankful for the tip — so, at one point, as I was saying, our Adam and Eve, who I should make clear are Eve, who I should make clear are played by no one you have ever heard of, take turns making tindle in a lake. Any thrill from that, or from any other window fogging part, will be hugely outbalanced by periods of aimlessness, tedium, obscurity, and pretension.

tedium, obscurity, and pretension, riggs dispenses his own brand of purtanism.

Following, British film moir, suffi-ciently nightmarish and fatalistic and grade-B to merit such classification, and shot in gloomy black-and-white to boot. The storyline, to do with an unemployed would-be writer who makes a rectine of "shadowine". makes a practice of "shadowing anonymous pedestrians for purpose of research, and who one day make of research, and who one day makes a mistake of shadowing a house-breaker, is chopped up and dished out in nonlinear form, with the hero's changing face functioning as a time-piece: bearded, clean-shaven, badly beaten, partially healed, at various spots around the dial. Nothing thereby is lost, and perhaps something is

the resulting confusion is not enough to cover up the contrivance. Once it all makes sense, it makes very poor all makes sense, it makes very poor sense. Christopher Nolan's feature-length filmmaking debut achieves a nice balance of means and ambition (modest on both scores, more so on the first), and, as a sort of road test, it will no doubt lead to bigger things in the future. Whether or not better.

Reader Stephen G. Skelley writes, or I should say E-mails, to ask (1) whether I noticed the "inadvertent intrusion" of a security cop into the sahes-scattering scene in *The Big Lebowski*, and (2) whether the Coens, on w knowledge. have ever mento my knowledge, have ever men-tioned Jean-Pierre Melville's Le Doulor tioned jean-Pierre Mervine's Le Douiso as the "obvious" inspiration for Miller's Crossing, and (3) whether I could pos-sibly address these "nit-picks" in my column. Answers: no, no, and no problem. To elaborate just a little: (1)! saw Lebowski a mere three or fou times, and I now have reason enough to see it another. If I noticed the blooper before, I've forgotten it. (2) cannot even remember whether

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## MOVIE

All reviews are by Duncan Shepherd.

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and antipatines by the black spot. Unrated

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Graham, directed by Jay Roach

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ter all; the movie itself, Brendan Fraser, adding a redundant credit to his earlier En-eroid 1, in, as a wide-excel naif in the deca-dent Nineties, acts as if applying for admis-tion to the Ozzie Nelson skin, thus that's not sion to the Ozza Nelson skin. But had a not apartite as painful as the pectagle of a truly gifted, natural, unaffected performer. Story Spacel, flattened and broodened into the part of a stir stars toppler. With Aliu a Silverstone. Centrolope Wolken, Dave Foley, directed by High Wilson. 1999.

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Cookle's Fortune — Robert Aliman tar-ries a while longer in the Deep South, idly tracing the stereotypical loopiness of the natives. If the moste lacks the pervasive

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weather at Ine Congestional Mine of a third by amorphetic all the sains settling into the beds of every an interest the con-traction of the contraction of the con-traction which replaces the depend of a global settlement of the contraction of the contrac-tion which replaces the depend of a global settlement of the contraction of the con-traction of the contraction of the con-putation of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the con-action of the contraction of the con-traction of the con-traction of the con-traction of the con-traction of the con-action of the con-action of the con-action of the con-traction of the con-action of the con-action of the con-action of the con-action o We do not get to see her for long. Liv Tyler. Chris O'Donnell. Lyle Lovett. 1999. # (PLAZA CINEMAS: UA ESCONDIDO R)

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And a final reservation: the blub-looking
image is the rough visual equivalent of the
jock's droning oration, and no less open to
scorn. 1999.

\*\* GASJAMP 15: HAZARD CENTER 7:

1A JOLIA 12: OCEANSIDE 8)

Endurance -- Not so treacly sports film from Disney, on the life of the Ethiopian distance runner Haile Gebrselassic (who plays himself in adulthood). A docudram with better documentary values than dra-matic, prettily photographed and mundanely observant, but thin in incident, spare in dialogue, stiff in performance. The opening (and reprised) musical theme by John Powell prepares you for an African Charion of Fire, but it never really materializes. Written and directed by Leslie Woo-head. 1999.

to live among the gorillis in Africa, becoming a sort of grown-up Mongli, and who now is returned to the U.S. in chains, lag-fing a moretre ray and important lessons for civilized man. Talky, preachy, pre-dictable, and distinately schularly; but well-acted, with Cuba Gooding, Ir., better me. Anthory Hooking in uncreased turns and the Cuba Gooding.

LA JOLLA 12: MIRA MESA 7: MISSION VALLEY 20

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Lateragement — High each low cordibility open thefiler a gentlemen at the Get Most people by any interest on the Get Most people by any interest on the Get Most people by any interest of Central Content, and in Kala Lampan. Sent Content, and the Lampan. Sent Content, and the Lampan. Sent Content, and the Content Co the same name with the fictitious Broad the same name with the fictitious Broadway producer of King Lardian's short story." A Day with Conrad Green. "Ving Rhames, Will Patton, directed by John Amel 1999. 
CARRIEL MOUNTAIN, CORTAM STAR GUADA, TOWNS STAR OF CORMAN STAR GUADA, CHARLES AND STAR OF CORTAM STAR OF CO PORTS ARENA 6: STUDIO 3 CINEMAS: SWEET-WINTER 9, TOWN SQUARE 14; VALLEY DRIVE IN WEGAND PLAZA)

Fellowing — Reviewed this issue. With Icremy Theobald: Alex Haw, and Lucy Rus wil; written and directed by Christopher

\* INEN. 6/11 THROUGH 171

Got Real Homosexual attraction be tween English schoolboys (Ben Silverstone Brad Gorton), directed by Simon Shore. HILLCREST CINEMAS)

So, Mino ministry from the maker of barrigors. Doing timma's undertunded and invested for first line a dear final a production of social other varieties for first in a dear final a produced of produced for the first leaves of the state of produced signs of executive awareness of the statement of his effect on II. Observation sentence to be outstanded by exhibitions min. In his part of such section of first he appears to be fooding over this shoulder every step of the higher heast is accord film he appears to be booking new the solution even ying of the west looking new the solution even ying of the west looking new the solution even ying of the west looking over the solution even to the solution even to the solution of the solution even to the solution even and used on the solution even to the solution even and used on the solution even to the solution even and used on the solution even to the solution even e where — drug deal gole hod. Vegas yere mot had — more had, community service grone had — are not an chever as they want or need to her had not an chever as they want or need to her had not each of the had one, about the source agenda of the enignatic cop, a clear than the others, had not her enignatic cop, a clear than the others, had not her declared as the entire sheef from the premise that an actor the other had not been also as the state of the more than the other had not the clear than the clear t Policy, Katie Holmes, Scott Wolf, Jay Mohr Jaye Diggs, Timothy Olyphant, William Jichtner. 1999.

• SPORTS MEDIA 6:

Instinct — University of Miami psycholo god looks into the case of a fellow faculty

DIEGO 15; SAN MARCOS 18; SANITE DRIVE BY: SANITE MILIAGE 8; SWEETWATER 9; TOWN SQUARE 14, UA ESCONDIGO 8; UA GLASSHOUSE 6)

The King of Mantes — 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 castora, can only be passed to a male heir, and with his biologi-cal clock winding down, the old man adopt 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

Life — Overserious, underfunny prison comedy about a pair of bickersome New

der charge in Mississippi in the carly Thir-ties. (Director Ted Denme, who made the independent Monument Avenue, will not have to turn in his Concerned Citizen have to turn in his Concreed Citizen (...d.) Edds Auryby and Martin Eawrence begin to be a bir more reliably comical when they begin to wear old-age makeup. Murphy at all times has the edge. With Net Beatty and Bokeen Woodbine. 1999. If contrast a HAZANO EDITIOR 7.

COLNINGER S. NOWIN BAY DIVEN P. SWEETING THE WOOLE OF THE P. SWEETING THE WOOLE OF THE P. SWEETING THE P. WALLEY DRIVE MY. WOOLE OF THE P. SWEETING THE P. WALLEY DRIVE MY. WOOLE OF THE P. WOOLE O

Life is Beautiful — Two movies in one The mostly charming and inventive first half traces an unhurried courtship by fun-



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## Calendar

the unreleased (unreleaselelel JP: The Jy-the Clewn Critic Abert he lamly get Supped off to a Fazi Concentration camp, and the father weaves an elaborate tissue of her to protect the states e-yel clybe from the real schmalts, for treatalization, for solipratic narrowness, for improbability —the sec-tor of the states of the suppersonance of the real control of the states of the suppersonance of the states of the states of the states of the Tombo Pelli Coli, With Mexica Perdes. House Buchhole, Googge Cantarani. 1998. (ASSASSIGS 6) as ECOCOMO to the

Limbo — Reviewed this issue, With Mary Fitzabeth Mastrantonio, David Stratharn Vanessa Martinez, and Kris Kristofierson; written and directed by Jolin Sayles. HILLOREST CINEMAS, LA KILLA VILLAGE

Mike Figgs.

• (HILLORE ST CINEMAS, FROM 6/11)

The Leve Letter — Addressed to 'Dear-ext' suped by 'Youra', and foind between the cubins on a bookstore one, the type-written bilet doos treggers an older-minated bilet doos treggers an older-minated bilet doos treggers an older-tended by bythe-fee, as a scenarie indicator indicator treggers in the best of the general tweether of the general tweeth of tweethers. Bighieb Dan-ner, without any old-age makeup, plays the mother of fate Caplabac, the proagapoint to whom she would have given brind, by supples architects, when the was ten. Tom

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from Tim Burton and Terry Gilliam, color-less color, video game violence, carteony-special effects, a mystical mythical Wagner-an climax), but not enough to suitify it. The total effect is not so much a big-wow as-abig huli, Wilk Keanu Revers, Laurence Fishburne, Carrie-Anne Moss, Hugo Weav-ing, Joe Pantoliano. 1999. # CAROUSEL CHEMA 6, CHEMA 5184 (9, CHE MS 5184 1), BUSSON VALEY 20. OCEANODE 8, BUNCHO SAN DEGO 15; SAN MARCOS 18: SANTEE DRIVE IN: SANTEE VILLAGE 8: SOUTH BAY DRIVE IN: SPORTS ARENA 6; SWEETWATER 9: UA ESCONDIDO 8; UA HORTON PLAZA 14; VALLEY DRIVE IN: WIEGAND PLAZA)

Everett Scott, Turn Selteck, Ellen De-Generes, Julianos Nickoloon, Geraldine McEwan, and Gloria Stuart; directed by Pe-ter Ho-Sun Chan, 1999. © 1749003 VALLEY 18. GASLAMP 16. GOEM-SIDE 8. SAN MACOS 6. SANTEL VILLAGE 8. SPORTS AMENA 6. WERGAND PLAZA)

The Matrix — Indecipherable cyber fiction proteinting that what we except a cally to the present dide its actually a computer dictited strong reasons are consulted to the control test of the control test of

land and The Wizard of Oz. borrowing from Tim Burton and Terry Gilliam, colo

Meanage in a B7000— The screen adaptation of the Valodas Spaylas romanaradiation of the Valodas Spaylas romanaradiation of the Valodas Spaylas romanaradiation of the Valodas Spaylas spaylas of the Spaylas Spa

the visualized targets would not just laugh in the lizard's face, or slap it. But the skirt in the lozard's tace, or slap it. But the skart chaser is always simply playing the odds, and suckers will persist in being born every minute. Kevin Gostner, Robin Wright Penn, Paul Newman; directed by Luis Man-doki. 1999.

OHAZARO CENTER 7)

A Mildermose Might's Denom-Shiespears's supermatural sex maps to set in Sanary and Shiespears's supermatural sex maps to set in Sanary in the sign of the basels and the Vactoria, with all attendant thisson due of the Sanary sea sense for Theorem Sanary Sanary

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Musmay — Gagged-up resurrection are ancient Egoptian mounter, mated with Indiana Jones, renamed Rick Owned. (He announces his mission Rick on the damset in distress, kill the bad use the world.") So contemptions of material are the filtimaskers, they felt pielled to sprend a jillion dollars on puter animated apecial effects and shy production values. Self-to-with section of the production values, Self-to-with section 1997. toep. Director Stephen Some TEE DRIVE IN: SANTEE VILLAGE 8: SOUTH

Never Boon Klood — The youngest copy editor at the Chings Sun Time gets the big break as an undercover reporter on up-to-date report of high shood. Problem is, this mousy virgin, needlecrafter, and utile-owner was a temap get, and immediately falls in now with the "wrong cowd"— on extraorricates a dealuse fulls. mediately falls in now with the "strong crowd"— an extracurricular calculus club called The Denominators. Drew Barrymore has fun with the part, more fau than we're apt to have, and she seems very pushy and phony next to the quijet maturiess of Leckee Soliseki. (A Soldier's Daughter Newer Cree) as one of the Good Girk. In child for Barrymore, unluckily for us, the heroine soon gravities way from the Good Good toward, the Bal. Even so, if a better than average condensation of the condensation of the condensation of the position of the condensation of the condens youth movie, extending an amicable bridge into the adult world, just not very far into it. Cute teacher (Michael Vartan); and cute

Notting Hill — Reviewed this issue. With Hugh Grant, Julia Roberts, Rhys Ifans, and Emma Chambers: directed by Roger

★ (CAMAS MODITARY CARROSIS CHANAGE CONTAINS AND GRAZIA VIONIAM STAR (C. CAMAS STAR (E. CAMAS STAR (E. CAMAS STAR (E. CAMAS STAR (E. CAMAS AND E. DRIVE IN: WEGAND PLAZA)

he last — the opening series of beautiful olackout shots of a dark, dismal, backward oal mining community as it absorts the seas of the ascent of Sputnik in the fall of 957, and the closing clips from charming did home movies of the real people on shorn the characters were based — this own name moves set the real people of some the contract was the set of the contract to the con oes on the American screen, one or the out heat-up and careworn, has here a rare sile that fully utilizes it: the boy's dutiful fa-ter and a real man's man (no irony in-nded), who has breathed coal dust his encoal miner. The earth disasters on the launching polar agrounder faminy, the larger releases I require with the law, able larger which ke frought with the law, able the law of never have been the right implement. With Chris Owen, Laura Dern: directed by Joe

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nu" at a moment of organn). Mitchell Anderson, Jennier III). Cyal Millelujah Chorus derson, Jennier III). Cyal Williams, Lor Petty, T.K., Carson, Billy With, and Paul Winfield, written and directed by P.J. Castellanta. 1999.

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to to extend his high-brow knockabout be-yord Shakeppear's characters to their cre-ator himself. Intend it, and lower it. Stu-denty types, technery types, and stage types may be glad of a chance to show their eru-dition (the bloody Iacobean plaweright John Webster is here alpossibly patternigh-feeding mise cast for criteriament), but assume feeding mise cast for criteriament), but assume that the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of

Madden. 1998: ★ :SANTEE VILLAGE 8: UA ESCONDINY >, UA GLASSHOUSE 6: UA HORTON PLAZA \*+)

Star Wars, Episode I: The Phantom Star Wars, Episodo t The Phantons Menace — The Ong nearlied by some preparl to the Star Wars trilogs, and such a lectioner as to make you'red almost property for George Locas, poor little rick box. Even rough grown to have never attended for eagin film in their lives are get to be awar that Alair. Knowner's The Hilden Futters is cited by Locas as even of the impyrations for the conjugial Star Wars. In this one, too, we have the female royal in commoner's disguse.) And it is slightly painful to thini that any filmmaker who knows enough to

oos of hythm and tempo, could have learned so little from the matter's verargic, could have trund on something or flat could have trund on something or flat eggs in a salion, so ponderson and monotoneous in it pace to adaptable and set of the paint in it selveriding. If the surrough the paint is not selveriding. If the surrough the paint is not selveriding the surrough dark it is usually, shart, sleds, and did in it is rouge. But of the problem may be that whatever lams once know about the recting, be has forgetten as the results another, a larger part of the problem may another, a larger part of the problem may years since he last trued his hand at it. But another, a larger, part of the problem may be that there is some technical reason 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



Julia Roberts Hugh Grant Notting Hill

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the second Star Ware series, w midd be the own growth. Chairend, choked, strangled, with Lann. News. McCingner. With Lann. News. Them McCingner. Series. Chaire Star Star Colonia. Series. Chaire Star Colonia. Series. Chairend. Series. Seri

Tale of Springtime — Eric Rohmer kicks off a projected series of "Tales of the Four Sessons," an ambitious and optimistic undertaking for a man past seventy: one down, three to go. (In sheer numbers, it's not as ambitious as his series of "Moral Tales" or his series of "Gomedies and

Proverba"— is of one, half a dozen of the other.) Let's see what we have this time. There's a fairful meeting between a youngish philosophy teacher named foams of an even youngish philosophy teacher named for the control of the provent of the pro

Tampo — Carlos Saura continues his re-markable series of musical films, shifting camp from his native Spain to Argentina, and wapping one musical tradition for an-other. (The man in charge of the music per us is the long-time Hollywood composer. Lalo Schiffin, who we are apt to froget wan born in Bucron Aires.) Suura has taken with him on his week.

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signs and device developed in Fainment, together with the same cameranan. Vittotion between the new flighted access, propected sides, dame is readen mirrors, on a between the new countries, or a selftermetically side developed. The colors, the developed per developed to the colors that the depicts, the book concerns their by structures only. Noting standles in by accessing the properties of the colors, the structures of the colors, the structures of the colors of the structures of structures of the structures of structures structures of structures of structures of structures of stru (the cylphish Mia Maestro); and the danthe cylphuh Mia Maestio's and the dan-grous gangets who has invested money in the project and has designs of his own on the ingmue. More then just simple, these elements could be said to be trite. But if they were, they would stiff be perfectly in line with the conventions of the genre. No one complains about a lack of character complexity in a Fred Attaire musical. 1999. \*\*\*\*\*\*IRAPORNI

opposition to a panicky gang of Uzi users, he makes every shot count: no fuss, no

Tea with Blussellist — Decidedly we & tea (and not so bot, either), with filmmater branco Zelffeidle bloding forth roun the head of the table as a rambing reconstruct, recurrentering the days of this youth among reconstructive the days of the youth among war. Fortence (T've warmed both hands before the fires of blottedle and Michaelangho') as well as a couple of brastier American indens is soon gets away from personal naturent will be do with the development of the days on the rise of fascism and the slow uptake on the rise of faction and the abov quasi-or decean people, especially dorty old table: "Mussolin is the gentleman who makes to trains run on time". The duff of the using is oddly and quite literally depending alreed. To gather toughter Maggie brothin, Joan Plowright, Jodi Dench, Cher, and Lily Tombo in the same cast perhaps conducts a fear in notfi, but to give them each enough to do would have been one worth tabling about. Chartle Locat, Baird Wallace.

1999.

\*\* (CARMEL MOUNTAIN: FASHION VALLEY 18: FLOWER HILL CINIMAS: GASLAMP 15: GROSS-MONT TROLLEY, LA JOLLA VILLAGE)

Most PRGLIP. LA JOLA MULGGI

The Distinguish Planer — Recyclably piece of sizes for forcion, although coming so close on the heets of The Marris and Attimed, it tends to show up the limits of the sixtual ready topic. The bag less here, which was a sixtual ready topic. The bag less here, to come to the control of the sixtual ready topic and the sixtual ready to some more advanced intelligence in the future theory, which was the sixtual ready from more advanced intelligence in the future theory come to the sixtual ready of some more advanced intelligence in the future theory was the sixtual ready of some sixtual account of the common sixtual ready of the sixtual account of the common sixtual ready ready sixtual ready ready sixtual ready ready sixtual ready ready sixtual ready sixtual ready ready sixtual rea for any human interest. Only the last named, in his more maniacal mode, does ny real harm. 1999. ★ (CAROUSEL CINEMA 6; FASHIGN VALLEY 18: A CCAROUSE CHEMA 6: FASHION WALEY 18; GROSSING-VI CENTER; LA JOLLA 12; MIRA MESA 4; MISSION WALEY 20; PAZAZ CINEMAS; RANCHO SAN DEEGO 15; SANTEE VILLAGE 8: SPORTS ARENA 6; SUDIO 3 CONEMAS; TOWN SQUARE 14; UA ESCORDIDO 8; UA HORTON PLAZA 14; WEGAND PLAZA)

flashback, which doesn't get underway until somewhere after teerint minutes, as an di-fectionate, indulgent adule through Enter-ald like accurry. Catholic oppression (the real and the control of the control of the Rea as a visting ports in a highlight), to al-labor, Thimies frocks, and a family care. The movie teels is something of a family at-fair, written and directed by Paul Quinn, acturing his brother, Madas, and pleas acturing his brother, Madas, and pleas Moya Farrelly, Jenes Caan, and John Cu-uck. 1999.

NICK. 1999.

True Crime — Clint Eastwood is under his own direction in the role of a recently on-the-wagon and unrepentently womanizing newspaperman, bushy trying to prove a condensed man's innocence on the day of execution. The detective work is pretty sketchy, pretty shaky. But the piotting of the movie takes a backseat to its pacing, the feeling of continuousness as the clock ticks toward the literal deadline at midnight, the slow and steady pulse, the sustained focus

of attention undistracted by superficial and superflows diversions. Lateroscol has a sure ring it in dar, neither more nor less, without price of the sure of the Diane Vernora, who first came to notice in Rod Book of new adult acterness treatly match to Eastward Soldward, contrary to match to Eastward Soldward, contrary to match to Eastward Soldward, contrary to cordial relations seth the southern in his life. Direct is an however, but the season that and way to him usous diplay of the revege of time on his tall pine physique. He perhaps looks priving soft for an and admost test way to him usous diplay of the revege of decisional as, for exempting, but men for the soldward and the season of the season of

The Winslow Boy — A well made play, made, or rather remade, into a well-made movie, Beautifully "read," beautifully

terrel and upholotered, beautifully pho-tographed. It seems to be the standard critical response to raise an everbrow of surprise over the incongrainy of American dramatical and litimulate Doylo Manner setting him-parliamentary chambers of Behordelan Inco-paration that the standard of the standard of the one of the standard of the standard of the one of the standard of the standard of Monte Income and the standard of the standard one of the standard of th regret. Like the adaptation of Oleanna, which likewise was beautifully "read" and

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Pass Cinemas, 1965 II Carrino Bral, Carlo bad (166-72)-7147. Thiatte 1: The Thirteenth Floor, from 6(11 Thiatte 2: San Wars, Episade I. The Phantom Mensar Thates 3: Cooks 1 Festivan Notting Hill Thiatte 4: A Malammer Night's Dream

beautifully photographed, The Wintle o Baymust be counted as missor Marnet, though that the Doom terrest of pointing up his unexpected affinity for fellow plavaright Terrente Entigent The Homosomy Visions and a polisher. No matter how interesting his affinity night be — and it is interesting primarily to the degree that it was unexpected by the properties of the propert

"RIVETING" "Anthony Hopkins gives another riveting performed lates like 1727 "SUPERB" ANTHONY CUBA HOPKINS GOODING, JR. INSTIKCT 6 "GRIPPING" -"lastinct" is terrific - gripping from start to finish!" -"POWERFUL" Extraordinarily powerful and mysterious!"

CONTROL PROFITE AND IN THE LABOR TO THE LABO

Of the first time of the state of the state

he makes every shot count no laws, no mess, no misses. The fistional elements al-simple in the extreme: a film director, not untilec Seura; in preparation for the ulti-mate film on the tange; (the souifful Miguel Angel Sola is younger than Sautz, but hob-bling around on a hum leg and a walking stick, he is similarly beyond hy duncing days), the director's ex-wife and current lead actives (the magnetic Ceclin Narous), him on his voyage many of the same tech-"SMART AND SOPHISTICATED! a shifty, paranoid neo-noir!" - Army Taubin, VILLAGE VOICE "DEVILISHLY CLEVER!" - Jami Bernard, DAILY NEWS **FOLLOWING** 1 A FILM BY CHRISTOPHER NOLAN EXCLUSIVE UNE WEER ENGINEERS
STARTS FRIDAY, JUNE 11
Daily: 500, 720, 940; Salf-San Marc 220, 400 • ( ) at decr EXCLUSIVE ONE WEEK ENGAGEMENT Mesmerizing! Squilt, violence... The sour fruit of original sin! It's all to from the director of "leaving las vegas"

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the loss of sexual innocence

HILLCREST START'S FRIDAY, JUNE 11

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## **MOVIE DIRECTORY** DOWNTOWN

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UPTOWN

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BEACHES

Cook, 7730 Grand, La Jolla (619-459-5404) A Mulcantener Night's Presim Sports Arena 6, 3350 Sports Arena Blod.

Sa Jolla 12, 9657 Villa La Jolla De.

MIRA MESA

This is My Father — A self-described "lonely history teacher in Aurora, Illinois heads to Ireland with his troubled teenag

EL CAJON-LA MESA

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HEAD CORRESS, 100 North Magnita

Lessin (Lieu) 160 446-1400

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NO. COUNTY INLAND

## **Inscrutable Soup**

"Why do you always write about Asian places? why do you always writer about Asian places; a reader wrote not long ago, as if the inscrutable little yellow people scampering about the East all ate from a common pot. I couldn't reply other than to say that while I do often review Asian places, I review many Caucasian ones.

The fact is that we're lucky. San Diego's. The fact is that we're lucky, San Diego's Asian population is so varied that, given regional variations within Asian nations, you could sample a different cuisine every night for a month. If you are, however, the sort who thinks Thailand, China, Indonesia, Vietnam, Korea, Cambodia, and Losa re indistinguishable, you won't see much luck in this, which is just fine home. I won't have to wore when the lost in the seed when the work was the seed with the seed when the work was the seed of the seed when the work was the seed of the s by me. I won't have to worry about your crowding me out of my favorite restauran

ing me out of my favorite restaurants.

One I go to often is Pho Hoacali, a Vietnamese place in City Heights. I go there when the weather's coul for complex, clean-tasting chicken noodle soup. I go there when the weather's hot for light, intricate bowls of bum go, a rice noodle dish that isn't on the menu but

gio arice moodle dish that isn't on the mean but which the kinchen will make at your request. Mouthly go to Pho Hoscaib because it's continuity good. The kinchen at my less-favorite Vietnamese restaurants are moody. Pho Hoscaib in't glamorous. Formica-topped tables. Fluorescent lights. The staff's English is spout, A TV above the cash register plays desultory Vietnamese variety shows. There's an ease about the place I like, and on long Sunday afternoom's Loan think of nothing better than lingering over a bowl of Pho Hoscaib and the staff of the the Gods. It's a bowl filled with cold rice noo-ides (burn), chopped toasted peanuts, shredded lettuce, mint, bean sprouts, slivers of pickled carrot and turnip, fried minced scallion, and, riding high atop it all, fried spring rolls (gio) cut into thirds. A small bowl of spicy dipping sauce comes on the side.

I've tried writing about hun gio in the past, I've tried writing about hun go in the past, but my prose always veered toward dippy, ecstatic dithering. (I'm sure you noticed the "Food of the Gods" remark above.) Let me try again. As a dish, it is complete. It has everything you could possibly want. It is hot, cool, soft, crisp,



sweet, salty, sour, and peppery, It has the bland rice models and the rich, crunchy spring rolls. Chopsticks clicking, clicking, vog to pack and forth between a swory bite of spring roll driping with dipping sauce, and a mouthful of models perfumed with a bit of mint. Perhaps vog pause to jet, at a few toasty muggets of permut, or a few histopy bean sweet and sour pickled turnip. You go not and on like this, each bittle sarprising permutation of

flavor and texture. As if that weren't enough, bun gio is healthy. ("Very good," the manager always says when he sets it before me. "Very

ways says when he sets it before me. "Very light.") so is the chicken noodle soup, pho ga. No matter how down I feel, how oppressed by life or gray weather, this soup lifts my mood. Of the various pho gil Ves ampled around town, Pho Hoscall's is the clearest and brightest. The white breast ment that flosts among the long white rice noodle is very fresh and clean-tasting. Squeezing fresh lime into the soup.

bride & groom

with our friends

from Tio Leo's!

and smiling

faces."

It has he bland by gring now any time growthat of flow and texture that he had by spring rolls on give he had been by spring rolls on go back and pring roll dripe and the had been seen to the had been seen to find a series flow of the had been seen to flow the had been seen the had been seen to flow the had been seen the had been seen the had been seen to flow the had been seen the had been se

"Dude, you like curry." one of them asked one. You got try the chicken with lemen grass. It's kinda like a curry, but it's better, dude. He was right. But I still return, again and again, for the bun gio and pho ga. And for the linneade. Coming from a humde country. Vietnames, like other Southeast Asians, are beverage artists. (The beverage portion of Pho Hoscall's

## Pho Hoacali

4126 University Avenue, City Heights 619-284-2620

SERVICE: Warm, helpful, some difficulties

RECOMMENDED DISHES: Pho va ichicker noodle soup); bun gio (rice noodles with pring rolls); chicken in lemon grass and hot

WINE LIST: American bee

PRICE RANGE: Incomensive disher \$2.75

WHAT THE STARS MEAN

(None) Poor to satisfactory
★ Good
★★ Very Good
★★★ Excellent
★★★ Extraordinary

Hundreds of past reviews are available online from the Reader at www.sdreader.com

menu lists 24 items.) Pho Hoacali's limeade plainest ingredients, intelligently balanced, can produce something unforgettable. It's a lesson many Caucasian restaurants would do well to

## Calendar RESTAURANTS **Worried About**

"Hey cobber, just in time! Ten more minutes and the flamin' wallabies' 'opped it."

rtender! 'Nother whisky.'

**Normal Prices** 

TIN FORK my scene. Some Hotes Little notel. Filled up with traveling
salesmen swapping stories about
the big contracts they're "working." Knocking back stiff drinks.

ED BEDFORD

Signing everything on to tabs.

But I'm hungry. Darned hungry. Just been But I'm hungs, Damed hungs, Just been walking. — trying tog to ton one for hen extrolley stops. You ever treat to get anywhere in Mission Valley on foot You I'll be walking on gravel, in mud, through thoms, risking your life with traffic compagned at your, Cases side-walks. If got to bid out here I gave up and walked boddy where no humas gone before, through the silver-handled doors into the Handlery Hotel's bloby. All green stone tile and, like, a citical renter sat with humboo growing up its middle, and the roof radating got un the coppe but. And carts would be the confraction got un the coppe but. And carts would be confracted to the confraction got un the coppe but. And carts would be confracted to the confraction got un the coppe but. And carts would be confracted to the confraction got un the coppe but. And carts would be confracted to the confraction got un the coppe but and carts and the confraction got un the coppe but and carts and the competition of the competition of the competition of the coppe but the coppetition of the competition of the competition of the coppetition of the competition of the competit

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I mare water a memory and the property a

into his Corona. Lupe jerks back. Squirt hit his eye, "Sorry, mate," Adam says. "But we all want some of your Happy Hour grub, right." I'm looking at a challiboard I hadn't noticed. "Happy Hour, 5-7," it says. "Brie — hal Now we're talking." \$5.09. Salmon cakes, \$50. Shiring cocketil, \$4.00. Calamari, \$3.00. Nachos, \$2.50. Euros. 84.60.

cockrail, \$4.00. Catamara, 2000.

Lebeck back on the main menu. "Bistro cheese pirza, with peot sauce. Roms formatoes, pine mus, and costed peppers, \$6.95."

That's what I'm horing, mus, "say the Aussie Adam. Same fory face as Crocodile Dundee I check its belt for a large se choard. "Uh, what you have as a construction of the people of

theck his belf for a large scabbard. "Un, what you having, dear?"

Shrimp cocktail, says Nicole, the new wife. 
"Bartender:" It's the salesman at the end of the 
par. "Nex whishly."

I almost ask for the \$3.50 "corn-crusted"

salmon cakes, "served with sherry cayenne sauce on a bed of watercress" (normally \$6.95), but in the end, I go crazy and order a pizza and a plate It takes a while for them to come. Seven o'clock

It takes a while for them to come. Seven o'clock comes and goes, Getting dark outside. I'm start-ing to worry we'll be paying normal prices by the time the food a drives. We talk, 105 fill in hunger time. Adam says, no, he doesn't hunt crocs, he works in a Goodrich Tire factory down under. Finally it comes. The two gals who bring it. Va-

lerie and Donna, don't apologize. "Everything is made fresh. Nothing 's frozen, so it takes a while." The pizar's about eight inches, crips base, and sliced leaves on top. Even the big white china plate has fancy red stuff sprinkled around its cdges, just like you see on the Food Channel. And, boy, it states. Valerie and Donns say there's provision and morzarella and roasted red peppers in It. But what I take is the Suil leave—

there's provisions and morzarella and roasted red peppers in it. But what I taste is the basil leave— they give it a classy tang you don't get with your "everything" home delivery specials.
"Grouse!" says Adam. He wipes pizz of this mouth and takes a swip of Gorona. I think he means "greet." "homa. Back home you pays for-tune for Grouss, and you'd neer get a pizza as good as this. She's a crecker, mate."

good as this. She's a cracker, mate.

"Except we get juicier prawns back home,"
says Nicole. "These are okay, but they're small.
No real flavor, Guess we're spoiled in Oz.

I'm tackling the nachos. "Look like kangaroo
paw-prints," says Adam. But trothfully, they
almost too beautiful to bust into. Not the usual mess of lavalike cheese you get with nachos. Four of them. Four-inch-round fried corn tortillas with beans, cheese, lots of jalapeños and avocado

with beans, cheese, lots of Jalapenos and avocado and cilantro leaves on top. Dee-lish. Lope refills my coffee. "Tarbender...whishky!!" yells the salesman. "Whishky, for Chrissakes!" "Uh, Lupe," I say, before he goes down." Any idea where the trolley station is? I'm walking."

The Place: Postcarls American Bistro, Handlery Hotel, 950 Hotel Circle North, Mission Valley (619-543-5067)
Type of Foods: Italian-American
Pricess: Baked Brise with rousted garls: and apple chustney, \$3.50 happy hour, \$6.99 normal; field calamari with
garls: and and cocktail sauce, \$3.005.59; Bistro cheep perca with peto, Roma tomators, print mass, rousted

Bus: 6 Nearest Bus Stop: Right outside hotel

## "Go fishing with Dad at Red Lobster."

Martini with Dad. You'll love the stories you reel in...



OCEANSIDE 2685 Vista Way

ESCONDIDO

North County Fair Mall 266 E. Via Rancho

MIRA MESA

SEAFOOD MARTINI '550

Healthy serving of lobster meat and petite shrimp.

Mixed with diced cucumbers, celery, onions,

cilantro, and marinated in our delicious sauce.

MIRA MESA 10737 CAMINO RUIZ 619-695-1461



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**Rice Bowl** 

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Catch a fresh Seafood

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3780 Sports Arena (619) 226-1057

Ensenada, as a viticultural region, needed an opinion group.

ross over the threshold of El Rey Sol, the "famous French restauran" in Ensenada, amble down the praquer-floored shall hung with the ancient map of Paris and the portrait of Louis XIV, past the cabinet displaying the region's current vintages, and, if you have been invited, turn left through the door with the techned

Course After Section 1 radius, a state of souther from the restant of radius, a state of south through the door with the eiched glass windows just before the kitchen. You will enter a blue and gold banquer room. A set-obly mural depicting French nobulisy must depict the restance of the control of the region o

ross over the threshold of El Rey Sol, the Santo Tomas. They provided a big platform with Santo Jomas. They provided a big platform with a big cask that we used in that time to stomp grapes. It was very big, it held four adults or six children. Other events include a Coronation Ball for the Queen of the Fiesta on Friday, a taste of wine from each of the region's five wineries, a paella contest, and an Italian food

It's not exactly tasting wine or having dinner with wine or just meeting for dinner. Rather, it's trying to taste and understand the wine. Most of these types of groups ask first. 'What is the meal?' Then they look for the wines that go well with the meal. We ask, 'What is the wine?' and look for the dishes that go well with the wine. Sometimes the dinner is fixed, sometimes we choose what we like The them Now we are trying to see, 'What is Viognier? What is Aligote? What is the revolution in Tus cany? Why is the Ribero del Duero using more Cabernet than Tempranillo in their wines? What is the difference between a Riesling and a

Gary selects and buys the wines that will be drunk with

wines that will be drunk with the meal. The night lattend, he brings a rich white blend of Marsanne and Roussane — keeping with the theme of rebestrity— and a pricey Italian San-giowes that doesn't quite open up around its core of cherry cough-syrup flavors. I runs 340 about the and several of the Cofrades comment or the trees. Mornisch stenders on 2007.

is, and several of the Coffudes comment on the price. Netwing, attendines pos 302 per meeting, for wine, \$101 if they don't attend.

Membership is by invitation only, Gary has served as judge at the Frest's wine competition incre the Coffadat nois over in 1991. A CL School while the comment of the Mexican where you want to the Mexican increase was about 500 fmd American judge, and the passed the invitation along to the staff at the mirror was about 500 fmd American judge, and the passed the invitation along to the staff at the Carry was the roll one interested. Over the years, he made friends with some of the Coffades and was invited to join last year.

Both Hector and Gary see the group as an as-tet to the local industry, a meeting ground for

set to the local industry, a meeting ground for producers and educated consumers. "Seventeen RESTAURANT LISTINGS

The Radies' (silke or Resultants) are recommended litting written by Eleman Widner (received by Max. Nain are followed by his sames). Individual restaurant will appear once or twice a month. A complete accrebable little sivullable onine of wow, advantaged come, "Free criminates are based on the latest information available for first originates are based on the latest information available for since them followed in the latest information available for since them \$1.0. Please call criminates in advance for criminate in advance for since them \$1.0. Please call.

staurants in advance for

#### NORTH COASTAL RELIEFIED WINERY & BESTAL

BULLY'S NORTH 1404 Cami

CALIFORNIA BISTRO Four Seasons Resort Aviara, 7100 Four Seasons Point, Carlsbad, 760-603-6800. On Friday inght there's and I-you can eat seafced buffer in the note casual doning room of the hotel. The cost is \$32.50. Reservations must be made weeks in advance.

CALIFORNIA PIZZA KITCHEN 457

Suite C2, Encimitas, 760-634-25-93. If you're searching for a romantic, low-cost, lower-fat Mexican restaurant, then this should be right up your alley (the name means alley). Recommended are name means allej). Recommended are grilled cod, grilled shrimp, chicken breast in several preparations, and medallons of beef in chipotle sauce with postatos and vegetables. Full vegetarian menu. Everything Central Mcuco-style light ingredients, delicate preparations. Open daily, Low.

THE ENCINITAS CAFE 531 South

ighway 101, Enci**nitas**, 760-632-0919 his American c**afé ser**ves breakfas

IL FORNAIO CUCINA ITALIANA

crowded. Lunch and dinner daily.

Moderat to ke expensive:

LA BONNEBOUPEE Town and Country Stropping Center, 473 Engineer

all: See conthis one. Los.

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinities Booles and, Encinities, 760-436-3981. try Mopphing Courter, 472. Entirellier Books and Fernishtes, 790-450-2004. Boord Boorgoagnon, each of farmis, frog legs (when in seasons) duck in jemper com swice, and Doore sole in lemon butter sauce are the stappes of this French provincial resultants. Dinners are als carter, Charming room and sen-sitive sure last Dinners Sounday, Moderanier Tuesday through Sounday, Moderanier or expensive.

NOBU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 619-755-0113. The menu at this gournet Japanese restaurant offers 100

Junch and dinner. Moderate to expensive.

Street (off South Highway 101), Encintas 760-456-1882. If you love potators, you'll discover heaven at this breakfast and binch call. You may have American fries, French fries, baked potators, potafrics, French fries, baked potatoes, pota-toes in patries, and potatoes covered with various toppings. American fries are an all-you-can-eat treat. The omelets are also fine and so are the hotcakes. One hotcake covers an entire plate. Ex-ery item is fresh and interesting and it's

979 Lornal Sunta Fe Dive, Lornal Santa Fe Falza, Solara Beach, 619-641-6032. This resturant beaut rick largest different south lars," as well as a memor of over 100 intem. The food is artistically prepared and presented the usual uniformly fine. You can establish proper and the south and appetitures. Settling in available at the usual heart temperature, or the central during area, which provides capacions booth. Spen calls, Molderete to expensive.

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At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three restaurant menus. UPTOWN & Denotes restaurants that deliver

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Hard Rock Cafe Continental	2109
Harmony on Fifth Contemporary American	2101
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Olé Madrid Spanish Mediterranean	2117
Palais de Saigon Euro-Asian	2114
Papa Jack's Continental	2122
Sammy's California Woodfired Pizza	2127
Sevilla Spanish & Seafood	2107
Star of India Indian	2102
Sushi Deli Japanese	2106
Zoons's Maditorriness Cell	2102

#### NORTH CENTRAL (CLAIREMONT. UNIVERSITY CITY, KEARNY MESA & TIERRASANTA)

94th Acro Squadron American	25
Ashoka the Great Indian	25
The Good Egg American	25
Khyber Pass Afaban	25
Lai Lai Restaurant Chinese/Japanese	25
Red Lobster Scafood	25
Restaurant Europa German	
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STATE COLLEGE	
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Moondoggies American The Old Ox American

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Rusty Pelican Fresh Scafood & Steaks

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Volume II Internet

Piezeria Uno Chicam Bar & Grill-

Samon's California Woodfired Pazza

Seau's The Restaurant American

#### NORTH COUNTY INLAND Formosa Restaurant Venetarian Chinese ---.. 2781 Red Lobster Seafood ..... -2784 San Luis Rev Downs Continental. Souplantation Salad Buffet Restaurant

NORTH COUNTY

The Brasserie at La Costa Continental-

Koko Palms Coastal Scafood & Steaks -

Sandbar Cafe Coastal Californian ---

Wild Note Cafe California Cuitine-

Souplantation Salad Buffet Restaurant Taste of Thai----

Calvoso Cafe South American --

Don Chuy Restaurant Mexican -

Pizza Nova Italian

Red Lobster Scafood -Roma Mia Italian-Sammy's California Woodfired Pizza

Tio Leo's Mexican

...2327

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#### SOUTH BAY & CORONADO Pizzeria Uno Chicago Bar & Grill-----

## Red Lobster Scafood

## LA JOLLA

	Brockton Villa Continental	2430
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1	Marrakesh Moroccan	2412
	Moondoggies American	2403
	Patagonia Bar & Grill Argentinean	2413
	Roppongi Anun-Funion	2422
İ	Sammy's California Woodfired Pizza	2432
	Shangha: Cinnese	2411
	Shelbs's Scarcod & Steak	2425
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SEL BUEN VINO ALEGRA EL CORAZON

vino de

our of 22 of us don't make wine," says Hector. "But we drink wine, so we say we are the most important part of the industry, Any industry that doesn't have customers doesn't work." Adds Gary, "Most of the groups I know of up here jut the states, have consisted of all non-protessionals, and most of the groups I in aware of up in Sostoma are aimost all professionals. The Sostoma are aimost all professionals, and the state of the professionals when the state of the professionals who do this on a daily basis. But I would say it's even more of a benefit for the

the professionals, who do this on a daily basis. But I would say it's even more of a benefit for the people in the trade to be in this context for two or three hours a month, tasting and comparing notes (with people not in the trade). Frequently, professionals don't agree on a wine — whether it's good or bad or well-balanced or varietal in

character - so it's great to be among other peo-

ple. But when you get nonprofessionals in there as well, [it's even better]. It's necessary, really.

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treasure. Same menu hunch and dim. Ar
treasure. Same menu hunch and form.
Call for hours and directions. Moderate
to expensive.

## NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11666 Avena Place (off Bernardo Cen-ter Drive), Rancho Bernardo, 619-451-2070. One of the best features or grows. Rancho Benardo.

819-451-9070. One of the base features
of this handsome branch of Anthony's
that it accepts renewation. This releaves you of uniting around until your
ranne is called The dusing room also
sends to be less frantic than the downtown branches. Good fish and chips,
seationd satisfs, broaded fish. Fast service. Open Daily for Lanch and Dinner.
Low to expensive.

ASHOKA THE GREAT 9478 Black Monatain Road (off Miramar Road) of 969 5798 seek out this splendid Indian retaurant. The arting is lovely-the service section. and the food is east. Don't overhook the tambour-test bon't overhook the tambour-tes department of the seek of the ice department of the seek of the first open and the seek of the see

and dinner. Low.

BOLSA VIETNAMESE CUISINE
RESTAURANT 9225 Mira Mesa Boolevard, Suite 118, 619-693-3663. Try this
fine Vietnamese cafe run by an energetic woman named Trang. Over 130
items on the menu. Especially jolly

CHIEU-ANH VIETNAMESE CUI-CHIEL ANH VIETNAMESS CUI-STANE 16709 Periardo Genete Drive, State 10, Rancho Bernardo, God as valable here Meno God od as valable here Meno God ode the Chiese crept, Gresh fin-with hemon grant temps and sons uson God bett are chebren crept, Gresh fin-with hemon grant temps and sons uson God bett are chebren crept. Gresh for with hemon grant temps of sons uson Anh enhances the selection of fine din-ing room in Rancho Bernardo. Clased Monday, Oppe for Junch Tousday through Triday: dinner Touriday through Triday: dinner Touriday through Triday: dinner Touriday

Expensive.

FIRENZE TRATTORIA 162 South
Rancho Santa Fe Road (exit Encinitas
Boulevard, turn east to Rancho Santa
Fe Road), 760-944-9900, 7his multire
gional Italian restaurant offers one of
the most romantic patios in existence,
It also provides more food than any one

plenty of choices Select desserts made on premises. If you long for vast amounts of food, Firenze as for you. Lunch, Monday shrough Saturday, din ner nightly. Low to expensive. THE FRENCH MARKET GRILLE THE PRENCH MARKET GRILLS
571 Bernardo Heights Fark-way at
Pomerado Road, Ralfeth Stopping Cer
Ler, Raincho Bernardo, 619-463-7655
Don't miss filth small boot lock French
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also be tour to origin such sharins and
coaj us vin. Breakfast served Sonday,
tunch and dimere served disney
Laspensive. (Call for directions to the
restrainant.)

restavant.)

SLAND BOY GRILLS 10066 Pacific
Heights Boulevard, Sorrento Mera.
619-625. 7706. If you've been searching
for Hawaian and Sooth Pacific food,
you'll love the coulong here. Best best
Kalao pig, Kalauna shrimp, mahi mahi,
lumpa. Open Monday through Saturday, Low.

day Low.

RESTAURANT EUROPA 9379 Mira
Mesa Boulevard, 619 693-3322. If you
love Gorman food or would like to try
it, hasten to this restaurant. The new
management retains the same high star
dards. Mear labils with pottod saled, portsteak with red cabbage and mondles,
rolled befer with pottod poracelor
and sauer/kraut are all mouthwatering. A
separate lab rom serves dard Gorman

SANDCARA CAPE 2729 Micro Flace, Excondido, 760-480-722, Crab. bob ster, and other helifich are booled with potators and core mad network or provided but no uterals or picks. The food is couled in Capine spices. Condition from the control of picks. The food is couled in Capine spices. Conditions of the control of the control of the condition of

dinner, Low (for appetizers) to-moderate.

VALENTINO'S 11828 Rancho Derrando Road, New Mercado, Kancho Bernardo, 619-673 3200, Located in a shopping, center that will remain you of Beverly Hills, Valentino's has a lovely-nitarios, good salada and pastas, and fine entities which include chakes Vessivo and homemade camerboas. A spirate room holds a pixeria. Open daily Moderate.

LA JOLLA

ALPONSO'S OF LA JOLLA 1251 Prospect Street, 619-454-2232. Both the patio and the dining room are lively, crowded, noisy, and festive. The house specialty is carne asada, and the Que-

sadilla Mercedes (shrimp over a que-sadilla) is outstanding. Extensive menu-offers combination plates, chiles rel-lenos, sopes, and flautas. Open daily for dinner, Lunch Friday through Sunday. Low to moderate.

ASPEN MILLS BAKERY AND CAPE 1944 Wall Street Suite F, 619-551-5550. Formerly Woodys, Aspen Mills has the same meno with additional items. If you are an early riser, you can eat here a early as 6:00 a.m. Beautiful room. Open daily, 6:00 a.m. to 4:00 p.m.

cally an Art of the Market Mar

KISOYA JAPANESE RESTAURANT 1250 Prospect Street, La Jolla, 619-459 2022. Located one flight up, this small cafe offers an excellent sushi bar and

## Our #1 Deep Dish pizza is just the tip of the menu.

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■ Scallops Harinade
■ Sweet Cucumber & Grapes

Bouleward, Bird Rook, 619-456-7477. The new meno offers 15 innovative items of country-style fallan cooking. All patts, success, and breads are pre-pared on the premises with no hint of commerciality. Saleds are organic. Dun't miss vegetarian lisager and in the summer, strawberry trainisis. Open Tuesday through Saturday. Low to moderate. SHABU SHABU III NAN T614 Fay Avenue, 619-456-4545. Shibo slabu in

TARREY'S CONTY SINDOY 24/5 Classes 1, 1988. THE CONTY 24/5 Classes 24/6 Classes 16/8-44/3 M. This brodom's device drugs in each of rish handstate, accord from opening to dening. The betterming presents, use step of our betterming presents, use step of our betterming presents, use step of the control of th **Online** Restaurant Coupons!

MEDITERRANEAN ROOM La Valez

OCEAN KITCHEN 5525 12 Juli Beulevard, 619-459-3993. The dashes at this Mandarin and Continues restau-rant contain no MSG, nor are there starches in the susces. Very fively cook

daily, Low to moderate.

P.F. CHANG'S CHINA BISTRO 4:340
La Jolla Village Drive, 6:19-458-9607.

The decor and ambience carry the weight here Chinese food is only average. This is a place to see and be seen.

Open daily, lunch and dinner. Dinner

PIATTI RISTORANTE 2182 Avenida

PAITI BISTORANTE 218, Accorda
te la Physia, la Folla Shirosa,
sil9 454-1598. This conerty with Italian
restaurant reverse admirable Italian
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film minded painteres, vegetarine basage
with zucchini, and servols sinde Benon
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PICOSO 828 Prospect Street, La Jolia

O Indicates at least one North County location. 130 p.m. Low.

IA TERRAZZA 6008 Girard Avenue, 619-459-9750. This pleasant luthin cafe provides a loving and feative atmosphere. The postas are delightful and so are the salads. The restaurant special.

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Bahia Cate Prime rib burfet \$12.95
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The Boardwalk Free fried shrimp appetizer

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Bollicine Free lunch or dinner entree

Brasserie La Costa Complimentary appetizer

Broken Yolk Cafe 52 off breakfast or lunch Buffalo joe's Free cover with dinner
Cafe India Indian feast for two. \$19.95

Cafe Zhanneta Free appetizer

O Calypso Café Free Sunday, Monday dinner

Casa Blanca Dinner for two 59.95
Casa Sanchez Free appetizer Chateau Orleans 2 for 1 Cajum/Creole entrée Convoy Victnames Pree egg roll or spring roll

Detuca's Cucina Italiana

2 for 1 lanch or dinner

Detuca's Cucina Italiana

2 for 1 lanch or dinner

50% off dinner

Elephant & Castle

Complimentary appetizer

Enzo's Pasta & Pizza Free entrée
Fairouz Cafe & Gallery 51–53 off buffets
Firehouse Beach Cafe 50% off dinner

Ferbour Beach Cit

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Palais de Saigon Complimentary dessert

O Papa Toni's Pizza 2 for 1 pizzas

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Red Sea Ethiopian Free vegetarian sambusa
Restaurant Europa Z for I lunch
Roma Mia Italian Restaurant
Pree wine & music cassette

RT's Longboard Grill 2 for 1 lunch
The Rusty Pelican Free Ichlban skewer Samsons 501 2 for 1 entrée

O San Luis Rey Downs Golf and dine 538

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Sushi Deli Too 10% off total dinner bill
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ANTHONY'S RANCHO BERNARDO not 4-31, 2070. One of the best features of the handsome branch of Anthony's is that it accepts reservations. This relieves you of waiting around until your name is called. The duning room also tends to be less frantist than the downtown branches. Good fish and chips, caefood salids, brooked fish, fast service. Open Daily for Lunch and Dinney. Low to expendive.

Mountain Road (off Miramar Road), 619-975-9749 Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food first rate. Don't overlook the tandoori rate. Don't overlook the tandoori dishes. Ten vegetable platters and sa roce dishes are available for vegetarian. An all you can eat lunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner. Low.

and dinner. Low.

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RESTAURANT 9225 Mira Mesa Boulevard, Soute 118, 019-093-3603. Try this
fine Vietnamese cafe run by an energetic woman named Trang. Over 130
items on the menu. Especially jolly
weekends. Open daily for breakfast,

NORTH INLAND CHIEU ANH VIETNAMESE CUI-

CHIEL AND VIETNAMES CUIV-SINE 1020 bernando Crient Division 10. Biancho Bernando Lord Statistich bernando Condisional Condisi

through Sunday Low.

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17550 Bernardo Oaks Drive, Rancho Bernardo, 619-675. 8550 or 619-487.

1011. Rack o lambs and fresh salmon are memorable. Located on a golf course, this all carted dring room produces some of the best meals in North County, All-you can earb fulferbrunch Sunday. Open nightly for dinner. Expensive. FIRENZE TRATTORIA 162 South

THE FRENCH MARKET GRILLE ter, Rancho Bernardo, 619-485-8055. Den' mins this small bat Life French restaurant. The chef, originally from Parn, prodoses superh mourely cuisine. Menus change monthly, but when avail able be sure to order lamb shanks and cou as vin. Breakfast served Sunday lunch and dinate: served daily. Lapenaive. (Call for directions to the restaurant.)

ISLAND BOY GRILLE 10066 Pacific Heights Boulevard, Sorrento Mesa, 619-452-7708. If you've been searching for Hawaiian and South Pacific food, you'll love the cooking here. Best best: Kabus pig, Kahuna shrimp, mahi mahi, lumpia. Open Monday through Satur-day. Low.

days. Low.

RESTAURANT EUROPA 9379 Mira
Mesa Booleward, 619-669-3322, If you
town German Good or would bliss in
the Good or would bliss
to this resturant. The new
management resists the same highteached. More Isalia with posters slad, pork
teach with the catchinge and modelles,
rolled beef with postato pascudar and
sauer/wast are all monthwastering. A
separate bar er room serves draft forman

mouterature VALENTINO'S 11828 Rancho Bernardo Road, New Mercado, Rancho Bernardo, 1945 13 200. Losted in a shopping center that will remind you of Reverly 19fills, Valentino's has a lovely interior, good saleds and pustas, and fine entrées which include chicken Vesuvio and homemade cannelloni. A separatu

LA JOLLA

ALFONSO'S OF LA JOLLA 1251 Prospect Street, 619-454-2232. Both the

The Best Happy Hour On The Beach!

We feature happy hour Every Day of the week between 2 and 6 pm. Catch these hot items:

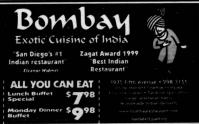
Los to moderate. ASPEN MILLS BAKERY AND CAPE 1044 Wall Street Suite F, 619-994-3550. Formerly Woodya, Aspen Mills has the anne menu with additional fames. If you are an early riser, you can rat here as early as 690 a.m. 8 GEORGE'S AT THE COVE 1256

rate fish and meat menu, beauts three during levels on the ozean view with. The first level is the fine dising room, with the first level is the fine dising room, with the first Anove is the Call, and on top is the Terrace, which is romantic to the property nights. The Call and Terrace offer iden-tical means tight meals for hundred, the tensive menu for dinner, All three rooms are open daily for hundred in our Five Star Dinner, with its five received and the first first five received. and prior of \$38, is one of th

KISOYA JAPANESE RESTAURANT 1250 Prospect Street. La Jolla, 619-459 8022. Located one flight up, this small



- COUPON - - COUPON -



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[Trout and Red Snapper]
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[Sand one per person]

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Salmon Wellington

Grilled Mahi-Mahi with Papaya Saba Sesame-Crusted Salmon Filet

■ Wild Rice & Crab

STARTERS

Clam Chowder m fresh fruit

SALADS

Scallops Hannade
Sweet Cucumber & Grapes

■ Chilled Ceviche ■ Maninated Articholie Hearts

## **Online** Restaurant Coupons!

2:30 pm. Low.

LA TERRAZZA 8008 Girard Avenue,
194,99-9750 This pleasant fulfian rafe
provides a loving and feature atmosphere. The postas are deligated and so
are the salads. The restairant special
use in homograde ground and ravioli

MANHATTAN OF LA JOLLA 77

MEDITERRANEAN ROOM Le Valer

cia Hotel, 1132 Prospect Street, 619-454-0771. The room has been re-decorated at a cost of \$1.2 million. If a

price from \$18.00 for potato company or \$26.00 — almost as steep as the Sky Room. Beautiful setting but the food preparation is uneven. Open daily, breakfast, lunch, dinner. Dinner.

OCEAN KITCHEN 5525 La Jolla

Boulevard, 619-459-3993. The dishes a his Mandarin and Cantonese restau-tant contain no MSG, nor are then

La Jolla Village Drive. 619-458-9607. The decor and ambiance carry the swight here. Chinese food is only awrage. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to closing, Jow to moderate.

PIATTI RISTORANTE 2182 Avenida

PICOSO 828 Prospect Street, La Jolla, 619-551-3232. Except for the small din-ing space (more tables inside, five out-side) this Mexican cafe offers delights:

side) this Mexican cafe offers delights authentic well-prepared gournet cook-ing: Twenty-one items plus 18 kinds of tacos, all exicting. Pozodi soughtiew-weekends only. Nothing: a American load Lon't must this one: Closed Mon-day, kinch and dimer. Tuesday through londs. Loss to low enderate.

ROMA BEACH CAPPÉ 57.57 La Jolla booleurd Bed Rods, 619-456, 7417 Lic ova meno offers 16 restovative corn of county-style Italian cooking. All postus, satices, and broads are pre-

These restaurants have valuable coupons on the Reader's Wi O Indicates at least one North County location.

The Alamo Merican Food 50% off dinner
Ashoka 50% off lanch or dinner
Bahia Cale Prime rib buffet \$12.95

Berta's Free appetizer
The Boardwalk Free fried shrimp appetizer
Bollicine Free hunch or disner entreé
O Brasserie La Costa Complimentary appetizer
Broken Yolk Cale
\$2 off breakfast or hunch

Buffalo Joe's Free cover with dinner Cate India Indian feast for two, \$19.95

Cale Zhanneta

Tree appetitier

Calyppo Cale

Free Sunday, Monday dinner

Casa Blanci

Dinner for two \$9.95

Casa Sanche;

Free appetizer

Chateau Orlean

2 for 1 Cajum/Creole entrée

Cas Secret Fee appetition
Chain (Free Secretary Control Code and Fee Comply Visitances Fee sags roll or spring roll
Debuch Close Health and 2 for I handhor dinner

© too Choy 30% off dinner
Export Set Secretary 33% off suffering to Comply Secretary 10% of the Code Secretary 33% off suffering Land Code Secretary 33% off suffering Land Code Secretary 10% of the Code Secretary 10% o

Popis Race in Paga lets's \$5:10 off meals for 2

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Patagonia 50% off Argentine Lapa meeu

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O Star of India
Su Casa
Susha Deli Too
10% off entire check
Susha Deli Too
10% off total dinner bill

Terra 50% off brunch, lunch or dinner Thai Oiched Cuisine 2 for 1 dinner O To Lect Mexican One free dessert flan
Tony Romas 55 off hunch or dinner
Tony's on the Bay Free calamari appetizer

Trattoria Marnino Free tiramisu dessert
Zeena's Mediterranean Grill Free hummus & pita bread

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a prize. Its ability to sainty all that is oft, sweet, and wonderful can't be duplicated anywhere. The recipes for the apple pancake, the Sweetish purcakes, and the flipspica are from the original restaurant in Oregon. Omeries that ower the mitter place is an exceptional popular care, and applie are accompaning organ, and applie are accompaning to the original popular care, and applie are accompaning to the original point and someone control to the original point. The proposed the property of the original point and the original point. The property of the original point of the original point of the original point of the original point. The original point of the original point or the original point of the original point of the original point ori Calendar RESTAURANTS last. This gorgeous restaurant offers an excellent selection of shabu shabu entrées, electric cookers, patient servers, and an exotic appetier list. Food is low calorie, low fat. Portions small, but aesthetic. Open nightly for dinner. Expensive. Open daily, 7:00 a.m. to 3:00 p.m. Low. THAI ORCHID CUISINE 4310 Gene-see Avenue, 4111, 619-278-4999. Inex-pensive fresh Thai preparations are of-fered here. The items are very mild at lunch (won ton soup arrives with every entrée), but dinner will provide you with some hot stuff. Home-style cook-ing, Open daily, Low to low moderate. Expensive.

SU CASA RESTAURANTE 6738
La Jolla Boulevard, 619-454-0369. Su
Casa has returned to regional Messcan
cooking: homemade corn tamale
stuffed with crab and shrimp, debuse
fish tacos, brimp fajitas, and camitas
Michasaun. Beans are prepared without
lard. Open daily, bunch and dinner.
Lunch, low. Dinner, low to moderate.

Lunch, low. Dinner, low to moderate.
THE WHALING BAR La Valencia Hotel, 1132 Prospect Street, 619–654-6771.
Now open after extensive renovation with an expanded menu. They offer their usual specialities, including paella.
Open daily for lunch and dinner. Moderate to expensive.

CLAIREMONT &

ANDRES PATIO RESTAURANT 1235

Max Nah
BISTRO YANG 4705-G Clairemont
Drive, Clairemont Town Square,
619-48.-6893. A sister restaurant to
Fortune Cookie, this elegant bistro will
charm gournet Chinese food lovers
with its curried salmon, sea bass, Yang's
chickea, spicy spring rolls, and other
rleiights. Standard dishes also available.
Outstanding gournet preparations.

Outstanding gourmet preparations. Open daily, lunch and dinner. To 10.00 p.m. Friday and Saturday. Moderate.

LORNA'S ITALIAN KITCHEN 3945

Governor Drive, Vons shopping center, University City, 619-452-0661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily, Low to moderate.

daily, Low to moderane.

MRS. HO'S 4619 Convoy Street, Soile
1. Kearny Mesa, 619-266-9838. This
models yet busy plaza restaurant offers
very fine authoritic Chinese food with
out the glitz or expense you'd expect
with such friend and saty fare. Try Irls,
Ill's deficious bandmade dumplings,
stocked best resolute, and best modelle or
square modelle storps. You will not be
disappointed. Low. — Most Palon.

disappointed, Low. — Marc Pains THE ORIGINAL PANCAKE HOUSE, 2906 Convoy Street, Kearny Mesa, 619-565-1740. If it hasn't already, the "apple pancake," which is really an enormous, putfy souffle prepared with cinnamon sugar and apples, should win

#### THE BEACHES

THE BELGIAN LION 2265 Bacon Street, Ocean Beach, e19-223-2760. Without adoubt the best Delegan food Without adoubt the best Delegan food provincial style dinning room. The cut soulet, the confis of dock, the vegets best which include a turnup soulff, and the fresh fish specialtes are not to be missed. This venerable dinning room in a class by intell. Please more than the beginnin lens in open up Thursday, in't day, and Saturday for dinner only Lepensive. ANDRES PATO RESTAURANT 123
MOTERS ANDRES PATO RESTAURANT 124
619 275-4114. This lose priced Cuban
cade provides authority speculities, of
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BALBOA TOP IN 10028 4666 Comp.

day, and Sattricky for dinner only, and Sattricky for dinner only, BLUB BAY CARE STOR Ingrahms Street, Franch Gesch, 619-581 (2002. The counter her tents has be somewhat clear counter her tents had be compared to peckally fish. Resultid surroundings, ex-cellent service, and first rate desarrs. Open, mightly for dinner. Low to CRIMA INNER THOSPHORE AND THE CHIMA INNER THOSPHORE AND THE CHIMA INNER THOSPHORE AND THE AND THE CHIMA INNER THOSPHORE AND THE CHIMA INNER THE AND THE CHIMA INNER THE STORY OF 
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Street. Clairemont, 619 576-6433. This
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CUCIAN PRESCA 1851 Bacon Street,
Ocean Beach, 619-224-9490 or
619-224-9470. Here's a good place for
reyr tasty fallan food at low cost. The
lasgne Florentine is especially good and
our the chicken dubes. At least ten
dishes available. Open for louch and
dinner. Closed Monday, Low to
moderate.

moderate.

THE FISHERY 5040 Cass Street, Pacific Beach, 619-272-9985. Half fish market, bulf casual fish menu, it offers fine fish and chips, salads, and fish sandwiches. Same menu lunch and dinner. Open daily 11:00 a.m. to 8:00 p.m. Low.

daily 11:00 a.m. to 8:00 p.m. Low. PRENCH GOURMET 9:00 Turquoise Breet, Pacific Beach, 619-488-1725. This pleasant, airy dining room serves French fold with Caldornia influences. If's light, good-tasting, and easy on your purse. Breakfast items and lunch are served simultaneously. Ravishing Gesserts and bakery at one end of the restaurant. Open skilly. Moderate. KARINYA THAI RESTAURANT 4475 Mission Boulevard, Pacific Beach,

619-270-5050. The impressive menu boasts 80 items, of which 21 are appe-tizers. There's also a room with floor tizers. There's also a room with floor seating, flest bets here are firecracker hrimp, spite, fish cakes, stuffed chicken wings, and any item from the list of hasses specializes. Stoming presentation and excellent preparation. On seekends array carly to avoid waiting for tables. Open daily, Low to moderate

Open daily, Low to molecular, KOLBER RESTAURANT 400 E. Mission Bay. Dirvey, Paulific Beach, 619-273 8171. Persian foods is low in calories and fat and many of the dishes are charbroiled. The two best, served with enormous emounts of basmatirice, are the filet mignon and the thicker long facilities of the charbon and company and the company any charbroiled dish, was should notice you with the charbon and the cha

LOTSA PASTA 1762 Garnet Avenue, Pacific Beach, 619-381-6777. This fam-











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people. It off intention where you can select your compatts and your own sauces (12 m. as, 18 sauces). Best bets: dinner s), cialities with dinner salad \$8.95. Only restaurant to offer timpums (from the movie Big Nghg). Open daily, lunch and dinner. Low to low moderate. lumb and disnore. Low to low moderate THE MISSION CAFE AND COFFEE HOUSE 3795 Mission Book 194 at 88 2000. Generate and Latino breaklast. As a second source of the Common for the Common f

#### MIDWAY, OLD TOWN & MISSION VALLEY

BERTA'S LATIN AMERICAN RESTAURANT 3928 Twiggs Street, Old Town, 619-295-2343. You'll find

nightly, Upper moderate to expensive.
PREGG BISTORANTE 1370 Frazec
Road, Hazard Center, Mission Valley
619-294-4700. The Italian menu offers
about 50 dishes, some Italian
Californian-style, others are regional
cooking. The dining room is gitzy with
an open kitchen, lots of buzz and excitement. Interesting dishes here are fet-

## FAST COUNTY &

ANTHONY'S LA MISA 9550 Murray
Drive, La Misa, 649-463-0568. The renoutant room holds aloust 900, the menu
is the same from opening to closing
in the same from opening to closing
and sardood in batter are citil available.
However, many new scalood slabba is well as fish othere have been added. Try
eating early in the work at an early hour
to avoid a long wait. Noisy and crowded
but located on a natural lake. Open
daily, lunch and dinner. Continuous
service. Lon to expensive. ANTONIO'S HACIENDA 700 N. John

ANTONIO'S HACIENDA 709. John-son (corner of Arnele), El Cajon, 619-442, 9827. Fine place for children, purents, grandparents. The food is not regional or gourner, but standard items are fresh, generous in size, and inex-penses: Supappllas, a deep fried or-lection for ved with honey, are compli-mentary with med. Open daily, bunch, dinner, and Sunday brunch. Low. ASMARA RESTAURANT 4433 LI Ca ion floulevard, East San Diego

ADMINISTRATION 1433 LT and Diego, 619-585-3666. Try His Abronous Chapter and Lincopian restaurant. The menus kinited to beef Units chiefe his and segretation of the control of the Chapter and the Good as very spin, Notation shall are offered. You pick to give for food with myon, a spengin brask. Try the same haster, chiefe in with hand bonded egg, think cubes and bonded eggs thank cubes and beginned to be controlled to college students. Open chapter and the controlled of the controlled of the controlled to college students. Open chapter and the controlled of the c

daily for funch and dimer. Low. D.Z. AKIN'S Alvarado Fliza, 6900 Al-varado. Road, State College area, 619-265-0218. Surely the best lewah dekicatessen in San Diego. Sonops are wonderful, and so are the 110 sand-wiches, especially the corned best be-kindre and chopped liver early rival. Mother's Licellent breakfasts and out.















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CALIFORNIA CUISINE 1027 University Ave., Hilkcrest, 619-543-0790. This Hilkcrest restaurant has been around forever, has a durable reputation and an established clientele. Perhaps the to moderate.

HOMETOWN BLIFFET 5881 University Asenue, University Square Shop-ing Genter, old 93-83-7373. If you're a notatagle buffer and long for cooking as it existed 50 years go, try this all-you-case-est buffer. Mennes change draw buffer from the cooking of the buffer should be supported buffer from the cooking of the buffer buffer for gourmet dimers, but flux. Open daily. Other branches located throughout called the city and subsurbs. Call 533-7373 for locations. Low.

CENTRAL

SAN DIEGO

JYOTI BIHANGA 3351 Adams Ave. JYOTI BHANGA 3351 Adams Avenue. Normal Height, 619-282-816. Low-cost, tasty, and fresh vegetarian dishes with international influences. The mildly Indian ones include a different curry every other day, Soups, said, and nightly specials are good bets. Simple dining room. Saturday brunch, all you can ear. Hours chang often up blook before you go there. Open daily, Low.

ADAMS AVENUE GRILL 2201 Adam

dinner. Low to moderate.

ARRIVEDERCI 3845 Fourth Avenue,
Hillcrest, 619-299-6282. The chef has
cooked at major European hotels and
the food is outstanding. You won't go
wrong with any of the pastas, and you
may only a mail continue, in combina.

on ext and distinct to Person the fluidess witted working their sleet, calm dining room is the reason why. The menu is semble but the preparations uneven. The appetities are inter-esting, but don't five up to their pentume, in a California Cuisnie's clas-terior and their state of their state of their pentume, in a California Cuisnie's classifica-tion of their state of their state of their neutral scenarios reage. I recommend the New York steak or lamb Join, ac-companied by one of their cleava sui-ability for suppressate life's first rehings, California Cuisnie in a place for a good mend. Moderate to capernice — Mar Nata LATS GEREA.

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GULF COAST GRILL 4130 Park Boolevard, 619-293-2244, Artistic two-level
interior, lots of spicy Cajunt Crook. Best
bets, peel in eat shrimp, New Orleans
bast-becue thrimp, New York strip steak,
rainbow trout. Ditners only nightly.
Low to expensive.

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Low to moderate.

IMPRIAL HOUSE 50's Kalmins Street, 619-234-3525. If you are close to Balbon Park, this is an excellent place from the Markon The special, which count \$8.50, includes to suppor salad plan bot enterie. For dimonsport of the plant is a separate room in the Mystery Dimore Theotre which includes described service and a charming view of the park. In a separate room in the Mystery Dimore Theotre which includes dimore plant better on Friday and Saturday. Ceall for prices, Closed Sunday, under the Company of the Comp A DONG 3874 Fairmount Avenue, East San Diego, 619-298-4420. Since the Victnamese menu runs to 200 items, you may cat here sveral times a week for a month and not exhaust the vari-ty. Extressive vegetarian selection. Doles may not arrive in the order you surprise. Chocod Monday, Open for lunch and dinner Tuesday through Sunday. Low.

tion. The appetiters and salads are also excellent. Chicken and shrimp fare well here. Modest physical plant, but it de-livers in flavor and light preparations. Open daily for lunch and dinner. Low to moderate.

KEMO SABE 3958 Fifth Avenue (off University), 619-220-6802. The name means "trusted friend," and the stunmeans trusted freed, and the stun ning setting and the preentation of the food bear this out. The cuisine is South-western with Pacific Rim influences— lots of hot stuff. The offerings are inno-vative, complex, and of the highest qual-ity, but you must be able to tolerate very spicy food to enjoy this restaurant. Open daily, Lunch, Monday through Friday; dinner nightly. Moderate to expensive.

MISSION HILLS CAFE 808 West Washington, Mission Hills, 619-296-8010. Here's a good bargain restaurant for dinner. There are two dinning rooms with the atmosphere of a casual neighwith the atmosphere of a cassual neigh-borhood restaurant — nothing fancy, but good value for the money. Closed Monday. Open Tuesday through Sun-day. Breakfast, lunch, and dinner. Breakfast items available until 3:00 p.m. Moderate.

Low. VESUVIO GOURMET 3025 El Cajon Boulkvard, North Park, 619-382-7064. Wonderful Southern and regional Italian food is served here. The interior is gorgeous, the service work, and the serviage buge and tempting. Open mightly for dinner. Low to upper moderate. MISSION HILLS MARKET CAFE o this café to find it, but it se ADAMS AVENUE GRILL 2001. Adomos Avenue. University Heights, 619-6298-840. The chef cowner produces first-act exiting at the sprices with natural exiting at the workers with natural finish one dash. Best best. That is list of any dash from. "Tempting: Features" salmon, pork, pasts. Don't miss the pot roast with mashed potatoes, from 5 p.m. Montaly through Fraily, lunch and distinct on the control of the contr

MIXX RESTAURANT 3671 Fifth Avenue, Hilkrest, 619-299-6499. Your old favorites are still available but new executive chef offers interesting appetizers

MONTANAS AMERICAN GRILL

American caff you can eas ly make a meal from the first courses plus one of several study. Fast dishtes are good choice. Smoled on grilled items include to the control of the control of the control to 
ONO SUSHI AND PACIFIC SPICE ONO SUSHI AND PACIFIC SPICE
1236 University Avenue, Hillcrest,
619-298-6016. If you are searching for
huge portions, fresh tasty food and reasonable prices, don't overlook this colfull lapanesePacific Rim cade. Excellent specialty rolls, entrees, appetizer.
Very crowded weekends; lively youngcrowd. Dinners nightly. Low to
moderate.

moderais: TRATTORIA POSITANO 142 Univer-sity Avenue, Hilkrest, 619-294-6995. Sure to be one of your favorite restau-rants, not only for hearty Italian food but also for losing atmosphere Sixteen pasta dubes, many salads and entires. A treat. Tra seabass, salmon, any pasta Lunch Monday through Sautrada, the dien ner nightly. Moderate to expensive.

### DOWNTOWN

ANTHONY'S FISH GROTTO 1360 ANTHONY'S FISH GROTTO 1360 North Harbor Drive (at Ash Street), 619-232-5103. For its fresh seafood sal-ads, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class for stability of product, good-sized portions, time-honored preparation, and low cost. Open daily, lunch through dinner. Low to expensive.

expensive.
AST RISTORANTE 728 Fifth Avenue
(near G Street), Gaskimp Quarter,
619-223-8844. The room is very ractive
ine and an open hearth for sood-fired
pizzas adds to the festivities. First
course, such as polenta salads with fleat
impon, and salads with seasod, are
first near Recips are from Piedmonn, by
northern fally. Ontdoor seeting, or
daily, hunch and dimer. A few expensive
dishes but mostly moderate.

dishes but mostly moderate.

ATTRENS MARKET 100 West § Street,
619-234-1955, Burely the finest Creek,
619-234-1955, Burely the finest Creek
restaurant in Son Diego, and ris sized
before or after a colunizar event. Lend
to fine, and Lambo dishes are first-rate and
so are the desserts. It's festive for landsurphythemic proper for hunch Moderat
hrough Friday, dinner nightly, to
1000 pm. Friday, and Saturday. Sepusize dening cooms for parties. Moderate
ANDAL PROPERTY MARKET STATES

ANDAL PROPERTY MARKET STATES BANDAR FINE PERSIAN CUISING

BANDAR FINE PERSIAN CUISINE 255 Fourth Avenue, Gaslamp Quarter, c19 238-0101, The least Fernain Good in the city a prepared here. It's someon, low fat, and a Blessing to the aight as well as the palast. Try stiffed graye leaves, yopurt, eggalent, charboide, flish mignon, lamb, or chicken. Onder all three kinds of rice. Enchanting interior, conderful service. Not to be missed. Open daily, same menu lunch and din-ner. Low to moderate.

ner. Low to moderate.

BAYOU BAR AND GRILL 329 Market Street, 619-696-8747. You'll find the best Creole and Cajun food here, prepared in authentic style. The menu offers crawfish, jambalaya, soft-shell crab, duck, trout, and many other ravishing



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CRESCENT SHORES GRILL"

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DAKOTA GRILL AND SPIRITS 901 DAKOTA GRILL AND SPRITTS 501 Fifth Avenue, fol 234 5554. If you en-joy barbecurd rifu, rotinserie chicked as-better from can diese upstans and look does no fifth Avenue, or you can diese at street level. A simple but highly ast string meal comusts of spreed tamale soop plus Caesar salad. Open daily, lunch Monday through Friday dinner inghthy. Low to expensive. Night-lub. Chab 6a, domasties.

Club on, downstairs.

DOBSON'S 596. Broadway Circle;
619-221-6871. This repitable down
some resturemt offers clus and comfort, geared for people who empyrating
self. The food is good, offers erey good,
as with chicken twer mouse pates.

Mediterranem blue mussels, cutter sea,
and, when swithely, the crude but
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being a dire to the upstain disting one
long a dire to the upstain disting one remon s is suave, its confidence infec-tious. Moderate to expensive. — Max Nash

HARBOR HOUSE 831 W. Harbor HARBOR HOUSE 831 W. Harbor Drive, Support Village, 619-222-1141. The two-level building and the view of the harbor are major attractions. Fish and seafood predominate but chicken, pasts, and steak are also available. The dining room seats 250, so don't expect intimacy. Preparations are wholesome but not original. Open daily, Moderate to expensive.

to expensive.

KENNY'S STEAK HOUSE 939 Fourth
Avenue, 619-231-8500. Lanch is a beat
bethere, with fine burgers, steak sandwiches, pastas, salads, plus bargain
prices for steaks. Roat befr and fine
steaks are available. If you'd like hangers
and mash or great fish and chips call
and reagest them 24 hours in advance.
Closed Sonday, Open hunch and dinner. Monday through Friday; Sturnday,
dinner only. Modecate to expensive.

dinner only, Moderate for sprintive, KING AND TRAIL CUSINN 618-622. Fifth A-remue fast Marketi, 169-238-2232. Very attractive surroundings in-clude one area with pilloss and small ta-bles for floor seating, the other side has tables and booths. The dinner memo of-fers 52 leines, all a trait to the eye and palate. Remember that 'incidem' spicy means very horted appreciation' spicy means very horted appreciation, spicy means very horted appreciation, spicy means very horted appreciation, spicy means very horted preciation spicy and so are realized dishes. Open daily, hunch and dimner, or 100 pp he fields, and Stattelly, Low to moderate. MISTER A. 52-50. Fifth Avenue.

MISTER A's 2550 Fifth Avenue. 619-239-1377. The views of the bay and the city are as dazding as ever. The cadre of waiters and the luxury dining room have remained constant through the years. If you've dined here recently and enjoy the food, so much the better. But enjoy the food, so much the better. But if you have never dined at Mister A's, be aware that the food preparation is av-erage. Fish, chicken, steak, and beef Wellington are featured. Lunch, Mon-day through Friday, dinner nightly.

RESTAURANT VIGNOLA 828 Se Acouse (next door to Ramada Inn), 619-231-1111. Excellent cooking from south of France. Five entrees plus off-suggestions insure fine meal. Call 24 hours in advance for any special dish thours in advance for any special dish botyon dishe. Lovely setting, excellent service. Bost French restaurant in the Caslamp Lunch, Monday through Fri-day, Jainner Tuesday Principle Stunday day, Jainner Tuesday Principle Stunday.

SALLY'S RESTAURANT One Market Place, real of Hyatt Regency Hotel, 19-687-6000, You'll get great fish here as well as froe range, cho, kin, blotter, and beef Try Arctic char, koin of tuna, swordfish, Side chales tend to be clab-orate. Dinners for 6 to 12 served at chef's table in the kitchen. Open daily, Ex-TRATTORIA MAMMA ANNA 644

TRATTORIA MAMMA ANNA 644 tifth Avenue flewene Market and GJ, 61923-58414. In my opinion, this is the best Italian restaurant downstron, the test Italian restaurant downstron, the Italian restaurant flow more from Sicily. Two cooks prepare dishes with origi-nality and verus, Italia orders of pasts are available. The best dishes may be specials not listed on the mean. Be sure to request stuffed articles/ses and

daily, Upper moderate to expensive.

TRATTORIA PORTOBELLO 715

Fourth Avenue (at G), Gaslamp Qyaeter, 619-232-4440. The owners of
Panevino operate this chic restaurant
with its light menu and wide variety of
dishes. You can make a meal from appetizers. The pastas are the best bels Open daily, lunch and dinner Expensive. SOUTH BAY &

## CORONADO

ANTHONY'S CHULA VISTA 215 ANTHONY'S CRUIA VISIA: 19
West Bay Boulevard, Chula Visia,
619-425-4209. The only Anthony's to
serve candlelight dinners nightly in the
cocktail flounge. Regular Anthony's
menu plus fresh fish market. Open
daily, tunch and dinner. No Jeservations. Low to expensive.

fount. Ion to expensive.

CHEZ LOMA 1132: Ioma Avenue,
Cromado, 619-83: 6661. Chez Loma,
located in a historical house, serves fart
fresh fish, thicken, and duck. Earl
evening dinner every night includes
oup or salad and entire. The Sunday
sit down brunch is highly civilized
Open for dinner nightly, brunch Sunday. Early dinner, moderate; menu
expensive.

expensive.

ISLAND PASTA 1202 Orange Avenor.

Coronado., 619-435-4545. Casual

atmosphere and fine pizzas, pasta

dishes, and daily specials at low cost.

Same mean unech and dinner. Re
member this case if you're visiting Coro
ado. Arrive early to awoid wait. Open

daily, Lunch and dinner, Low.

daily, Lunch and Ginner, Low.
SUTO-513 Falancia Street, Chola Vista,
519-601-1188. The contrasteding features
for an elementary for ediment and
large members of the contrasted of the contraste

moderate.

LESCAE Coronado Island Marriott
Resort, 2000 Second Street, Coronado,
194-935-3007. This in the causal dining
room that faces the pool at this firstate hotel. Memor accomiantly change
store is available. Early bird dinner,
served 5:00 to 6.00 pm. in \$15:00. The
dinner includes said, entree, dessert,
and tea or coffee. Open daily, bracklast,
lunch, and dinner, Moderate to
expensive.

espensive.

PRIMAYERA 932 Orange Avenue.
Coronado, 619-435-0454. This standout in Coronado's culinary scene offers
courtly charm and an impressive mem.
Try their saffron risotto, clams borde-

TOMATOES PLUS: A CALIFORNIA BISTRO 4346 Bonita Road, Bonita, 619-479-8494. Here's a low-cost Cali-fornia cuisine restaurant with very forma-cuisine restaurant with very record), atmosphere, very good preparations for the mones, and a menut that offers 15 entire stabls, 15 years entires, and nightly specials. You can make meal from child on homemade soup served in a bowl made from bread, or any off the cellern stabls. Past cludes array with supporter stabls, Past cludes array with supporter stabls. Past cludes array with supporter stabls, Past cludes array with supporter stable. For the control of the following consoling. Great from Open child, breakfast, lunch, and dimere Low.

TIJUANA

(The prefix for all Tijuana numbers is 011-52-66. From the United States use the prefix 011-52-66 when calling Tijuana; when calling in Tijuana use only the restaurant's six-digit number.)

RIBRIERIA GUANAJUATO Avoista Abraham Georgie: 105, Colonia Francisco Adraham Georgie: 105, Colonia Francisco Guanatoria (105, Colonia Francisco) (105, Colonia Francisco) (105, Colonia Francisco) (105, Colonia Francisco) (105, Colonia Georgia Guanato Balvey gast Calentia Guanatoria Guan

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LA FONDA ROBERTO'S La Sierra

MR. FISH 6000 Blvd. Agua Caliente, 80-36-03. It's fun to eat in this restau-rant with its thatched roof and its wide-variety of fish and seafood. Don't over-look the whole fish, either steamed or sook the whole itsh, cliner steamed or fried, the filet in garlic butter, or, for those who'd like a smorgasbord, the "Combination Mr. Fish," which sup-glies fresh lobster, shrimp, squid, and a fatet of fish. The half-dozen preparations of crépes are wild — there's even a Mexnoon to 2:00 a.m. Follow Revolución until it bends to the left and becomes Agua Caliente. Continue past the twin high-rise towers. Mr. Fish is on the right-hand side of the road, just before the country club. Moderate.

the country club. Moderace.

VALLARTA NATURAL 1222 Possible and Agap Callerine. Figuran. 011 52: 6c. 86: 15: 60. Vallarta Natural subseturated to Tipuana appetiting, serving subset the healthest referred to produce the control of the produce of the country of t

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completely different than you've eve had before. And the first child i



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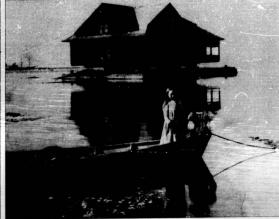
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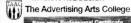
wo unidentified girls still themselves for a 1920s-era photo. The house floating in the bay behind them belonged to a Dr. Edwards, who was having it moved to Coronado. The Palmer Brothers company were more than likely hired for the task. Several Historical Society photos show their banner draped across moving equipment and dislodged domiciles.

Technological advancements allowed San Diegans to begin moving their homes around in the 1880s. The wealthy could afford inching their Victorians to National City, Chula Vista, Sherman Heights, Golden Hill, or Coronado in order to get better views and raise their property

John Hansen House Moving floated a Sherman Heights home across the bay to Coronado in the early 1980s. According to the U-T, it weighed 100,000 tons. John Hansen charged \$120,000 for the trouble.

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HOW TO PLACE YOUR AD: To place a free ad, fill out the coupon below and mail or fax it (619-233-7907) to us. (If faxing, please photocopy the coupon first.) The deadline for submitting your free ad is Saturday at 7 am. Free ads are not accepted over the phone or in person. We'll send you a 5-digit mailbox number (printed in your ad) and a 4-digit security code for exclusive access to your responses.

NEW! E-MAIL RESPONSES **TO YOUR** 

(See details below)

You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, Master-Card or Discover only.

#### HOW TO USE YOUR VOICE MAILBOX:

After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touchtone phone. Cordless and cellular phones are not recommended.

QUESTIONS? Call (619) 235-8200, ext. 268.

#### MEET YOUR MATCH! Use the form below to place your FREE, 9-week Reader Matches Ad and get your FREE Voice Mailbox.

TO PURCHASE AN OPTIONAL MEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary, no more than 10 lines. Please print clearly.

PRINT CLEARLY: First 25 words are FREE	\$1.20/additional word. Continue on a sep ate sheet if necessary.

25/FREE

FREE AD DEADLINE: 7 am Saturday Mall: Reader Matches, P.O. Box 85803, San Diego, CA 92186 Fam (619) 233-7907

LATE AD BEADLINE: 6 pm Tuesday (Must include \$20 service fee.) Fast: (619) 233-7907 Phone: (619) 235-8200 Walk-in: 1703 India St. (at Date St.) downtown

We must have the following information. Please print. Name Phone (day) Phone (evening) Signature

NEW! Now you can also receive c-mail responses! Simply provide your address below. (Don't worry, your e-mail

☐ Woman seeking a man ☐ Shared interests Man seeking a woman

Reader Matches Voice Mailbox ..... Headlines x \$12 each line First 25 words of printed ad..... Additional words \_\_\_\_x \$1.20 each......\$ Late fee/walk-in fee (for ads received after free deadline): \$20......\$ TOTAL

No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using Visa, MasterCard or Discover, please fill out the following:

Card number Expiration date

Copy Date for set most, as billed to fire image in my line as basic Marko adversaries. The adversaries makes a complex solution or discussed of an explosion or modellal modelg and for any class make appear for the Egop Basic as in my complex solution. The solution is a solution of the solution or modelg placed by the adversaries are reply on as and adversaries for the adversaries and adversaries or the solution of the adversaries are reply on as and adversaries for the adversaries and adversaries are reply on as and adversaries for the adversaries and adversaries are reply on as and adversaries for the adversaries are reply on a solution of the adversaries are reply on as and adversaries for the adversaries are reply on an adversaries and adversaries are reply on a solution and adversaries are reply on an adversaries and adversaries are reply on an adversaries are reply on a solution and adversari

Call 619-233-9797 and press the 4-digit extension (in hold type) of the topic or advertiser that inter-

Bridal Attire . . . . 5102 Caterers .. Ceremony Sites . . Clergy... Dance Lessons. Decorations . Disc Jockeys Florists Formal Wear . Gift Registries 5116

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5108

A romantic and beautiful 5322 Rev. Elizabeth Payre

Rev. Terry Miller will

Quail Botanical Gardens Picturesque & Memorable fantasy wedding. Rent a beautiful

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Private parklike setting-tor unforgettable wedding! Reception, either elegant or casual. Professional assistance available.

To place your ad in the Wedding Guide, call 619-255-8200.

by Ben Katchor @1999

sun., june 20: Father's Day Party

sanddego society society 30,40, as

dance parties for well-dressed singles in their 30s, 40s, and 50s \* \* the ambiance of romance invites

Travelodge Hotel Harbor Island © 619/291-6700

RESPOND TO READER MATCHES

PUTER GRAPHIC ARTIST, 45, blondel n, 52°, 12/25; Almost vegetarian o or a tie, rephy edisased, heath-cless, aspertive gentleman, 45-le, e-mai only (6/73) \$2723372

versation, hieroship, possibly more Lets laik (6/23) 17:23446 SEEKING PASSION, FIRE, Gorgoous blonde, 37, 677. California girl seeks classy, intelligent, hip, sensitive man, 30-45, to go to concerts and dancing. Let's have fun. (6/23) 17:23353

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www.SanDiegoSinglesParties.com

The 30+ SINGLES PARTIES"!

sonal Scewing intelligent nonsmoking, citablished man, 30-50 (e/23) \$22435.

LATHA, 24, \$19, for plan and rice legs-thobbies. Danning shopping, (aveling and line dring Looking for professional confident gentleman, 26-36 (6/16) \$223339.

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Call 1-900-454-3370 \$1.99/minute (18+ only)

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\$1.49/minute \$1.99 first minute (18+ only)

confident T723339

EAUTY WITH BRAINS, 36, 5 5 139bs blonde(green playful, pretly humorous, adventurous, thetipian, scientist You 6 • 180bs • muscular, majority, educ alled clean cut, careered (6/23) T723456 ELACS, YUL-PORENTS Firms Loves Fugging, kisses, outdoors, concerns hugging, kisses, outdoors, concerns hugging, kisses, outdoors, concerns sites may firm and firm and sites and sites of the sites of 45-70 (903) \*\*2723444\*. JUST MOVER BURST from First and feed on met some proper Lovering for a con-sistent gry and sites from First and sites of the sites of the sites of sites of the sites of the sites of sites o

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MATCHES MEN SEEKING WOMEN

DOCTOR'S PRESCRIPTION, 5 10' 170'res, handstone, young professional, planfur, handstone, young professional, planfur, on the planfur, and professional profession MEN SERRING SYOMEN

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for coffee, beach, clubbing and maybe
avers (602), T2°Ce02

YOUNDER WOMAN DESIRED by attractive, intelligent, domantip man, 35 I im

Use your credit card. Call 619-235-8200 M-F 9 am-5 pm

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It, with some of the same staff. (6/16): 25,9710.
35,97117, BLOND, blue eyes, cute, single role vids, rensensiver. It financially independent, educated, has career, enjoys fraveling. Looking for same qualities in laby, 25,35 (6/16): 2750753.

**NO 900#** 

Is your office or home phone blocked? Want to call Matches" from

a pay phone or hotel room? Prefer having Matches" charges on

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by billing the call directly to your Visa, MasterCard or Discover card for

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Prostructing the board, codaring revenerations, control, (ECC) TOT (SIC)

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Close Out Sale Just One Left!

cated multilingual attractive fellow-scrust sufferer i m 33, 5.7" 155/bs saries looks, enjoy music, films, de aving, saling, laughs, getaways (f prsc776) arted thoughtful misculine hanny 40 5 10°, good looking owner loves dancing, salling sekking charming, intelligent ectionate, slender, wanting 6/23) \$2509/1 22. PROFESSIONAL, ATHLETIC WINE male 6. 190tbs brownblue humorous outgoing homeowier. You're an attrother white female 24-30, who enjoys father humorous and adventure (6/23) \$275/395.

Nice Person

Good Localise EX-PRO basebal Player.

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employed professional with car seeks pe-life or stender woman for relation-ship (6/16) \$250600

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CABO SAN LUCAS professional: His
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Plenty More At The Encounters SINGLES PARTIES Every Tuesday,
Starting June 15 • 7-11 pm
The Catamaran
(Cannibal Bar)
3999 Mission Blvd.
Pacific Beach
Admission \$10

Admission \$10 \$8 before 7:30 pm Buffet First Hour DJ, Dancing, Introductions & Morel or more information, cal Nikki: 619-457-1287 (Parking validated)

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you to dance by candiclight and harbor lights every Sunnay Till pen WA TERFRONT CLUB 1960 Harbor bland Dive Irravelote Hotel Harbor Island you to dance by candlelight

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MON. Nites CO-ED SOFTBALL ACAPULCO 8998 Miramar Rd., between 1-15 & 805 Smoking Area on Patio

3 La Jolla MARRIOTT
7-11 pm La Jolla Village Dr.,
between 1-5 & 805 **Business Card Night!** Free Admission
with your business card presented at
free just upon eathy by 7:30 sharp. More Females Needed at McGrey Field in UTC on Governor Drivy (1/2 mile off 805) SAT. Nites

SATJUNE 12

Jukebox Saturday Night

PREE-FOR-NEW FACES! At ALL parties through June 17 TONIGHT! TONIGHT! IMURS. Nites

760-SINGLES

god with better enteriors (6/23)

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LOCKING TO MIST SERVED nonmoker, 30-40 for lasting relationship. Athlenc, po-title a plus. Fim 40, 51111, 166/bs., honest, sincere, nice looking, outdoor oriented, baggageless, successful (6/23) \$2750659

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write music, enjoy frumov, creative accompositionents. Seeking one intelligent, toyal female (620) \$250953.

I SIGNEY YOU'RE OUT THERME! HAVISORIE, romanice, file professional, 41 seeks 29 34 intelligent quate attractive, stim, classy, warm. Sincere, relationship-oriented call for litelong adventure. (6/23) \$2550871

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AMERICAN WILL WOOTH THE VISCO.
Chairmance, blue-eyed pentiernar, 45, 67

FOURs, engaged evenings, kastury weekends. Seeing shein, leinder lady, movies,
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CAMPART, WRAYELINES breaks. Engly normaterialistic fleshyle, nature, resparch,
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DEBRA PRONOUNCED THEM HUSBAND AND WIFE.

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shy, nonporty, rational, average-looking lady, freeds first (623) 12750900.
TALL GENTLE INSIGHTAN Seeking a 25-15 Aguirran livel rose Me Busintond, 5, 155ns, Bouble Utra: available to smoke, accessor or drugs (673) 12750878.

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VERY ACTIVE SERIOR wards to mocif fun-lowing gat 45-65 for dance abons or you name in (623) \$75.0007
SALSA DARCING ANYONE? Beginner looking for partner for practice possible in mance? Fun. youthful. enchanting guy-soles same Left Sarvice Cap Babyl (623)

23, HONEST, FUN, HUMOROUS \*\*\*\*\*

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24, WELL-FIT ACTOR SCO-1 15-24 lemain

Love is Beautiful nanto, affectionate, giving Sagitarian 5 111. 180bs, while, lives for love tily, taughter, Looking for soul mate is beautiful only if you call. (6/16) 60722

BALBOA PARK. \$375/mgr /h Near Gas

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BALSON PARK. 1997. Sept. 1997. Sept. 141-297. Sept. 14

neighborhood Adjacent bath, full house privileges Pool deck No pets Available 6/15, Terry, 619-276-3252, 619-235-2415. 

And Park Long Carl Long Ca

Roommate Hotline! 619-235-2415

Soon after advertisers place

CARLENA, \$475 p.ln. 10 utilities Seeining maintenail roommal 2 bedoom 2 tall controls 2-de graph flour, assistant per controls 2-de graph flour, assistant per controls 2-de graph flour, assistant per controls 2-de graph flour assistant per controls 200m 760-431 (2007 floor) 6-de graph flour controls 200m 760-431 (2007 floor) 6-de graph floor floor) 6-de graph floor 
CLAIREMONT, 5450, includes utilines Matter in luminard 3 become boxinome. Pool, launday, gym. Near shopping, free-wy, Fernale only, Available 5624 for summer months. 619-627-9874. CLAIREMONT, 3500h onth plus depose Unities paid Large bedroom in 3 bed-room, 2 beth house Private bath. Patring space in garage. Maintenale Mark. 619-664-0763.

space in garage. Maintenaire Main. 019-6-0163.

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619-270-2851, 619-235-2415, A91-80
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CALMIEBORY, 555/moret, \$200 deposet New area. Room for net Labye 3 bedroom house 1so ancholart, drugs 2 post, Nice-neighborhood, Available immediately, 419-276-270, 2 https://dx.doi.org/10.1006/ CALMIEBORY, \$350, 110 J. 175-62, 2 bed-charge and the properties of the pro-tocol of the pro-

### Place your Reader roommate ad today and get responses tomorrow!

#### Call (619) 235-2415 day or night.

For just \$16 per week

you receive:
A 25-word printed ad in the Reader Use of a 24-hour voice mailbox service
 Placement on the Roommate Hotline

1. Pay with Visa, check or cash. The cost is \$16. No matter which payment option you choose, you must first call (619) 235-2415 to piace your ad

2. Write your 25-word Roommate ad on the following

worksheet and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further describe your available roommate situation. When you are finished recording press 2.

4. The system dictates a mailbox number and security code.

MAILBOX NUMBER

5. To retrieve your messages call (619) 235-2415. You may get responses on the Hotline before your ad is printed, so call frequently. Messages are erased after you hea them, so have pen and paper ready Your mailbox will expire at midnight Wednesday, six days after publication.

6. The deadline for placing voice

mail ads is Monday at 6 pm; however, print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All Hotline within accepted

errors by 6 pm Monday, following publication. Call (619) 235-8200. Mail-in payment: Readhr Roommate Line P.O. Box 85603, San Diego, CA 92186

Cowntown San Diego

and ad if you don't need to make any

changes in your ad copy or mailbox recording. Call (619) 235-2415 and

Advertisers are responsible for checking their Roommate ads for accuracy and reporting

choose the renewal option. You may renew your mailbox any time Thursday

For questions legarding Roommate add. call (619) 235-8200, x265

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If you are slim, fit and othletic...

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mociation (619)-259-5340 The Blue Collar Grill, 4015 Avati Dr. Admission S10. For directions or info call 619-536-9704.

Radisson Hotel Mission Valley '99 per couple = '59 per person

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tes Share beautiful new home 3 bedroom. 2-1/2 bath. Own phone line, laundry. Must come and seel 619-235-2415, x18754.

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"Epilight" Laser

Free Epilight Consultation

Call for your appointment.

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COLLEGE, 54/5 Large hedroom, quiet nouse, 2 baths organ Hydrowed Blooss, washer/dayer, orthwasher, peaceful garments only Fees of 15-266-7256, 619-206216, yr 7960. CORONADO, 5620 plus utilities. Share house 3 hedroom. 3 beh plus den, large yard, irreplace, garage. washer/dryer, close to Navy base 619-613-4359, 619-423-0598.

DEL MAR HIGHLANDS, \$590, 1/2 univer. Seeking norumoker. Seek Oburmarter, 2 bedroom, 2 hait. Washerdroyer, pool, jacuzi No pois Available 7/1 619-235-2415, 12739 DEL MAR, EAST. Seek.

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Call the free Roommate Hotline!

619-235-2415 Soon after advertisers place their ads, their spoken introduc-tions go on the Roommate Hotting. This lets you hear flastings before they're printed in the Reactor. Call 24 hourstay & choose opton too. Select legans by gender, price and area. Listings updated day.

A Resia, 1900; I say in more deposit frames in the control of the

A JOLLA/UTC. \$812. 1/2 ublines Own master bedroom, balfroom, walk-in-closet Washer/dryer, cable. Internet free Linder-ground assigned parking No smoking 619-279-4547. 619-235-2415, x30469

tones garge 619-27 000 619-255-211 (1994) 6004 10 came 2 per control 1 2 flam investment to the 2 came 1 2 came 2 c

LA MESA, \$250, \$250 deposit, \$20 utilities Nonsmoking female wanted, 3 bed LA MERA, 1200, 1510 disposol, 510 utilities for community management 200 and the forcement primary waters 200 and the forcement primary force and the force

Section and Land. States actions of the Section and Land. Section 2014. Section 2014

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LEMON BROVE. \$260. \$150 deposit, 1/3 utilities. Nonsmoking materiemate. 3 bed-room, 1 bath house. Off-street parking. Own cable-phone in room 619-462-2526.

LEUCADIA. \$500/month includes utilities. Own cablelphone in room 619-462-2526. LEUCABIA. \$500/month includes unlifes plus deposit. Share charming. Spanish-style home near beach. Female preferred Available now. 760-944-7621.

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MORTH PARK, 500. 12 utilises Minutes to Downtown Large 1 bedroom, own on 24th 100 points of the 100 points PARK, 354.5 2 bedroom 1 barn Close to 1-805. Private parking spot, off seed Security gate, laundly storily, consaly located, fully carproted Available emediately 619-52-2415, 1919-0

HORTH PARK. \$350/month, 1/3 unities Share cute 3 bedroom. 1-1/2 bath house Prepiace, garge, Available now Will pro-rate his drugs. \$19-563-2002. MORTH PARK. \$475, utilities included 3 bedroom, 2 bath Pivalla bath, walk in Hard-wood floors, securily, launofly off-street parking licensmongspass. 605 Maik, 619-564-4100. 619-52-5415, 22445. party formations of the city o

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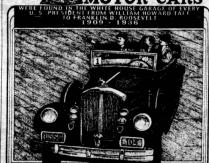
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Some Kind of Messy Superhero

Kid Stuff

properties (1970) and Johnny is messy. Really messy. Johnny is my fourth child. My only boy. In two weeks, he'll be a year old. Six months ago, Johnny started eating rice cereal. Every third or eating rice cereal. Every third or fourth bite, a spoonful or two dropped from Johnny's gaping mouth onto the high-chair tay. With his chubby hands, Johnny smeared the goo around like fingerpaint. His hands moved from the tray to his head. "No, no, no," I would say as I wiped sticky globs out of Johnny's experieus chestrut hair

of Johnny's generous chestnut hair.

Vegetables proved to be worse.

Johnny loved sweet potatoes. By the
end of each meal, his face and hands

superhero.

I had to admit that with his bright blue chest, Johnny did look a little like Superman. All he needed

started walking unsteadily back loward me. He smiled triumphantly and plopped down on his seat, after about three step. He elsepped his hands. Yes, Johnny "I elsepped his For the next 50 minutes, Johnny made the circuit from my chair to the opposite wall and back. When Bill finally walked through Not everyone thinks Johnny the door to tell me the van was

looks so super. Last Friday, I took

end of each meal, his face and hands were stained orange. When my girls were bables, I used cute white cotton bits that fastend with Velcro and had rabbit or birdie appliquées on the front. The girk could wear one bib into the laundry and pull another one out of the bib drawer. I got my white bibs out of a storage box when lohnny started eating real food. He used one bib per meal. I started trying napkins around his neck and doing laundry every night.

Started by the started part of the started part of the birght bibe, hard-plastic bib that fastened with a toggle. At the and Johnny's Bottle. Lucy are the sugary top off the blueberry muffin and sipped her juice. Johnny sat on my lap while I fed him pieces from the muffin's crumbly center. When

bottom, the bib curved up to form a built-in reservoir to catch spills and spit ups. I bought one. I haven't used a cloth bib since. The first night I put the new bib on Johnny, my husband Jack iaughed out loud. "What is that?" he asked.

"It's a bib," I answered.
"It looks like a carapace," Jack
said. "He looks like some kind of

was a big red S.

ready, the front and seat of Johnny's looks owher. Last Priory, 1100x reary, the normal water to pour van to be serviced. At 8:45-1 of the pretty little girl, his overalls 8:55.1 walked fouryear-old Angela into her preschool class. under his fingernalis, grimy

After a stop at Starbucks to pick up a
mocha and a muffin, I parked in
front of our dealer's service
department. I unbuckted Johnny
and two-year-old Lucy from their
ar seats and carried Johnny into the
waiting area. Lucy tagged along
behind. "This should only take
about 45 minutes." Bill, the service
about 45 minutes." Bill, the service
behind. "This should only take
about 45 minutes." Bill, the service
about 45 minutes. Bill, the service
minutes, the titte up shall a vice the
waiting area, I set out the nuuffin,
my mocha, a cop of juice for Lucy,
and Johnny's bottle. Lucy at et
he
waiting area, I set out the hustlery
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and 
I loaded lohnny and Lucy into the van, picked up Angel a from preschool, then found my way to the tire store. "I'll I take about 15 minutes," the tire guy said. "You can wait up front."

With the scream of pneumatic wrenches filling the air. Angel and Lucy played tag in and out of the tire displays. A fine layer of greasy grime overend the chromer time arrayed across one wall. Johnny tondified

we had finished the muffin, Johnny slid from my lap and crawled across the waiting area's dark blue carpet. Olly black stains peppered the industrial plush. He pulled himself up against the opposite wall, then started walking unsteadily back

straight to the rims and pounded against the shiny metal. His hands came up black I picked him up. He squirmed away. When we climbed back into the van 25 minutes later, Johnnys face, neck, and hards were covered with black grine. I wiped him off as level could and drove to McDon 31%.

By Anne Albright

McDonald's.

During lunch, Johnny sat in a high chair at the table's end and greedily ate the yogurt and bananas! spooned into his mouth. When he'd finished, I handed him a graham cracker. "Now Mommy's going to

eat," I told him. At the table next to ours, a grandmother set her granddaughter in a high chair. The little girl looked to be about 18 months old. She was all dressed up in a frilly pink dress. One of the grandmother's friends had come along too. The ladies fussed over the little girl. "More French fries, Carissa?" Grandma

asked.
"Do you want some more soda?" her friend chimed in.
Johnny turned toward Carissa and raised his graham cracker into the air. Like a slightly tipsy sailor at a singles bar, he smiled and leaned toward the pretty little girl, his overalls oil-stained, black half-"Heeeeyyyyy," he hollered. "Get a load of my treat," he would have added had he been old enough to

I turned around and smiled at Carissa and her grandmother. They did not smile back.











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