

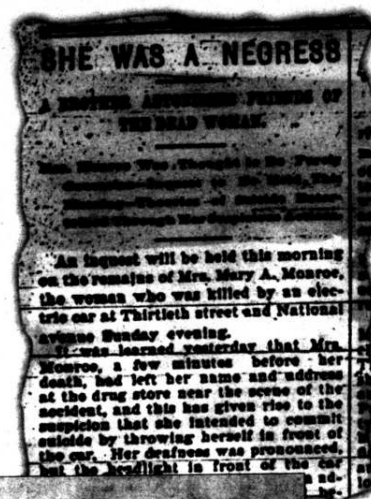
AUGUST

SAN DIEGO WEEKLY
Reader

None Darker Than Me

Early Black Settlement, part 1

Arriving in San Diego in the mid-1890s, Mary Munroe surveyed the scene. Some people lived north of the train station in a village called Old Town, while others lived near the harbor at New San Diego, where business was conducted. *Story continued on page 26*



Top: from San Diego Union, November 16, 1897; Bottom: Legan Heights, c. 1900

Meet a Shark at La Jolla Shores - See Page 65

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Ginsberg's Not Alone
Despite Debra Ginsberg's belief in the uniqueness of her family ("A Mom Fights for Her Son," July 26), people with developmentally disabled kids are amazingly similar in the experiences we relate and in our various reactions to unfolding events.

Back in 1985 my family too brought forth a child two weeks after his due date. Like her son BB, our Joseph gazed silently at the new world into which he had been forcibly yanked (vacuum delivery being the apparent culprit in our case, rather than strangulation). Like her family, we underwent a period of visiting him to the NICU, coaxing him to eat, and wondering at the muted signals coming from the jaded hospital staff.

Also like Ms. Ginsberg, my son's mother found her way to an astrologer in an early attempt to understand what had happened. And in the years since then the family has consulted a full spectrum of providers, from researchers at leading medical schools, all the way down to primitive shamans (finding more than a few outright shams at every station along the way).

We too have collided with educators who were "not impressed" with the hard-won skills our Joseph acquired at home (basic reading and math by age 2, for example). We too have been handed a bewildering array of possible diagnoses (or, rather, labels), none of them at all helpful in the sense of describing what is wrong with him or defining a treatment for it. In fact, for the most part, mainstream medicine has not attempted any treatment at all, and we've had to experiment with measures suggested by alternative sources.

Tolstoy wrote that every unhappy family is unhappy in its own way, and, yes, there are some differences between our experience and the one in the Reader. We never became part of the educational system (never got into bed with the enemy, as she puts it). Even so, it was easy enough to perceive from a distance what educators think of parents.

And we've had very little use for prescription meds. I must have known in advance where that would lead. Also, it never occurred to us to ex-

periment with a rebirth experience. Interesting notion, that. God knows if it were really possible to do some things over again I'd seize the chance.

And finally, unlike BB, Joseph has not evolved into a creature of such obvious gifts. Instead, the gifts he displayed in his early years appear to have been muted by years of failure and the low expectations of everyone except me (his mother having died along the way). Maybe if he could communicate better, there'd be more opportunity to appreciate his perspective.

I'm glad you ran the story, because this incredibly common experience needs to be in the public consciousness. I say what I'm able to say on a website (www.kidbright.org), but my expressions have not achieved Ms. Ginsberg's readability. I share her growing painful awareness of being unable to secure the outcome in real life that we want so fervently; and so (hollow though it sounds) I can only wish her and her son well.

Steve Gallup

Short-Eye Retort
Well, as the author of the letter to which no less than three people of limited thought processes responded in your latest issue ("Letters," July 26), I must say I'm stunned. It's amazing that when you tell someone that, regardless of your proclivities, you have not acted and will never act inappropriately towards a minor, they can, with a jerk of the knee, label you a "monster" and a "danger to society." "Sick bastard" I can deal with — I mean, to each his own, right? — but a monster? Used to be that kind of label was reserved for people like Jeff Dahmer and John Wayne Gacy.

It's sad that some people just can't grasp that there are literally MILLIONS of us around the world who find children sexually attractive yet would never DREAM of acting upon those attractions. It's real simple, ladies and gentlemen: Heterosexual men are attracted to adult women and yet, somehow, 99 percent of them don't commit rape. Same very simple logic. A small percentage of pedophiles (and nonpedophiles, I might add) somehow find it appropriate to rape children. The rest of us find that thought abhorrent. Believe it. That's really how it is.

and as for Ms. Schatz from El Cajon and her request for you to turn me in to the police for thinking the way I do, well, Orwell is smiling down upon her even as I type this. Atta-girl, Sandy! You should go on Springer. You'd fit right in.

Name Withheld

Breast Benefits
This is in response to "Body at War with Weight," July 19 ("City Lights"). I was shocked.

Reader

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

Hearts and minds If nothing else, those cryptic TV ads and billboards for the *Union-Tribune* are sparking interest in the 140-year-old newspaper. Reader **Jim Johnston** paid heed and reached out to the paper's editor. "How will you be changed?" asks the *Union-Tribune* in its long-running tease campaign. I give up. I'm already a Republican. So I sent **Karl Wanser** an e-mail asking, "How will I be changed, already?" A response came from special-events coordinator **Christina Carver**.

"In the campaign you'll see depictions of joy, anger, sadness, questioning, and more, because that's what our product can evoke every day," *Union-Tribune* magazine delivered its own scorching critique of the paper's TV spots. "There's the pregnant tattooed mom, the girl sobbing in a rest room, the woman waiting by the phone. Each ad is pegged to a theme, such as, 'Nothing changes a heart like a change of mind,' but none make the connection to how, why, or even if the shown paper does that." **Michael Mark** of *mathews/mark*, the San Diego ad agency handling the reportedly \$3 million ad buy, told *Ed and Publisher* that focus groups considered the "U-Tube" a "solid, conservative vehicle for news" and that the paper was ripe for an image makeover. "Consumers told us they have a much more intimate relationship with the newspaper. They drill down deep and are charged by discovery." In a phone interview this week, the agency's **Jim Matthews** and all the fuss over the spots is far from troubling it actually shows that the campaign, which will continue to run at least through the end of the year, is doing its job by peaking local and national curiosity.

Monsignor trumps mob lawyer That war between San Diego's most powerful "Father Joe" Carroll and Las Vegas mayor **Oscar Goodman** is getting to sound more and more like an old Spencer Tracy movie. Homeless champion Carroll and Goodman — famous as a top lawyer to the mob before taking the reins at city hall — are now wrestling over the city's historic downtown post office, which Carroll is trying to acquire from the federal government as surplus property. "We'd like to see how this property can be used for the homeless," the monsignor told the *Las Vegas Review-Journal* last week. "Whether it's the property itself, whether it's some kind of trade-off, or whether we can't use it at all." Goodman opposes the move and wants to displace Carroll and the homeless to an abandoned state prison in Jean, Nevada, well away from Glitter Gulch. "They could have all the social welfare facilities they have now," he told the paper. "It's ideal. It's not being used right now. It would take care of a lot of issues." But Carroll appears to have outflanked the mayor.

Under federal law, nonprofit groups benefiting the homeless get preference in acquiring surplus federal property. "It just opens up all kinds of doors to see what's best for the homeless in Las Vegas and Clark County," noted Carroll. Complained Goodman, "It was virtually in our hands, and then there was an application that got in our way. I can't speculate as to [Carroll's] motive, but I will make you a promise: The city will have that land. There will not be a homeless shelter there." Carroll's application ties up the building until at least October. "Winners of San Diego's city council note that appointments to Mayor **Dick Murphy**'s badly needed ethics commission have been slow in coming."

Fairs of the non-Ivy League Del Mar Fair general manager **Tim Fennell** is unhappy the shabby was fair managers are treated. "The biggest problem I see in this industry is a lack of leadership. How many fair managers have MFA? How many graduates of Harvard, Stanford, or Wharton say, 'Let's get into the fair industry'? Next to none. The compensation level is ridiculous," he told *Investment Business*. Attendance at this year's fair was off about 4 percent from a year earlier. **Rosel Stephens**, who fled San Diego for the greener pastures of Oregon, is out with a blunt critique of her former hometown. "It's difficult to get people to come out and participate in good faith because they are all exhausted from their commute along I-5 or I-15 at the end of a day. There isn't any energy or energy left to hold dialogue on important issues," notes Stephens, writing in the *Portland Oregonian*.

Contributor: Matt Potter

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

No Cure in Sight

By Robert Kumpel

Few San Diegans know as much about allergies as Dr. Diane Marquardt. An associate professor of medicine at UCSD medical school, Marquardt lectures medical students, assists resident physicians, maintains a practice as an allergist, and spends much of her day at her fifth-floor lab on campus, researching allergies.

"I've been here for 22 years. The focus of my research is on the mast cell."



Diane Marquardt

It's one of the key cells that releases a lot of mediators — histamines, leukotrienes — things that are important in allergic inflammation. The "mediators" Marquardt describes are chemicals that cause inflammation in allergic reactions. She hopes that her research will one day help in understanding (and treating) the symptoms that make allergy patients miserable. "I'm also

much of Marquardt's research has focused on the relationship of adenosine to asthma. Adenosine is defined as a nucleotide (a structural unit of nucleic acid — one of the components of DNA). "We've looked at it as a bronchospastic agent. Adenosine is released by your lungs when they don't have enough oxygen, and it is also released by mast cells, which are important dur-

ing an allergic response. We've been making mice that are genetically deficient in one type of adenosine receptor [for testing and observation]. I'd like to think that something exciting will come of it. It's very slow, but eventually something exciting happens." The long-term results that Marquardt hopes for would ideally entail "some sort of pharmacological genetic therapy that works for asthma."

Like other allergists, Marquardt is skeptical about the notion that allergies are on the rise. "I think from a public health stand-

is, but there's this thing called the 'hygiene hypothesis.' The nuts and bolts is that we have become too clean, and people aren't exposed enough to the earth, mud pies, or whatever! No one gets as much natural immunity anymore, and everybody's washing their hands too often. Maybe we've skewed ourselves to this allergic subtype as opposed to the bacterial subtype. For people who don't like to clean their houses or wash their clothes, it's great! I tend to lean toward the, if you drop the food on the floor and it's been less than ten seconds and the dog hasn't got it first, you can pick it up and eat it," she laughs. "Other people say that perhaps everybody's houses are so well insulated that we're not getting enough air turnover, so we have all these dust mites, cat hair, cockroaches, stuff floating in the air that really doesn't have much chance to get out because newer houses are so well made. That could be part of it. It's a lot of factors. With pollution, we have more fumes, more smoke, more irritants, and those things aren't good for asthma."

One new treatment Marquardt sees potential in is anti-IGE, a drug that will soon be gaining FDA approval for treating allergies. "IGE is the immunoglobulin [a protein that acts as an antibody] that people make a lot of when they are allergic, and they make it directly against certain things. So if you're allergic to peanuts, and your body makes IGE antibodies against peanuts, then you'll get an allergic reaction when you eat a peanut. The same holds true for dust, cat hair, mold, grass, pollen, or whatever. So to decrease the allergic antibody in your system has the potential to decrease general allergic responses, be they hay fever, asthma, anaphylaxis, whatever. It's not likely to be a cure. You're probably going to have to keep getting treated, but that's how we treat most illnesses and disorders. We don't really cure that many."

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Forgotten Valor

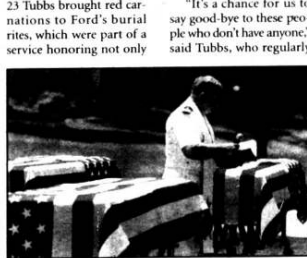
By Suzy Hagstrom

Where have all the soldiers gone? Gone to graveyards every one.

—Pete Seeger, 1961

James Francis Walter Ford's death was certain, but his life remained a mystery. After he was accidentally struck and killed by a tow truck in San Diego May 21, authorities couldn't find his family or a permanent address. A Veterans Administration identification card led to military records showing Ford, 52, had served in the Navy during the Vietnam War. That was about the only work history available. The San Diego County Public Administrator's office concluded that Ford was a homeless veteran living on the street.

Retired Air Force captain **Lucille Rosedale Tubbs** of Rancho Penasquitos — herself a veteran of World War II — wept to think that Ford spent his final days homeless, penniless, apparently without relatives, and possibly friendless. On June 23 Tubbs brought red carnations to Ford's burial rites, which were part of a service honoring not only



Ron Ritter



Honor guard



Lucille Rosedale Tubbs

attends the commemorations, held the fourth Saturday each month at the Veterans Memorial Building in Balboa Park. "It's an hour out of the month... to sit there and pray, to say good-bye, and say thank you for your service. This is what I want to do," she said, clutching her donations of flowers. "White is the color of death. I chose red. It

looks good with the flag." Tubbs is among dozens of volunteers from several organizations that participate. The Sea Cadets, teenagers learning about the military, provide the color guard — marching with and displaying the United States flag. The 82nd Airborne Division Association's San Diego All Airborne Chapter, mostly for-



Al Parish



Pallbearers at memorial service



Cynthia Nunez



Poor Harbor survivors

mer Army parachutists, form the honor guard, which fires a rifle salute to their fallen comrades. Full of solemnity and symbolism, the monthly memorial service developed from an idea.

Two years ago, Cynthia Nunez, director of Fort Rosecrans National Cemetery, proposed honoring the cremated remains that are mailed to her for burial in the ground or for interment in the columbarium. Each month as many as 50 packages containing ashes of veterans arrive from across the country and sometimes from overseas. With each parcel Nunez wonders whether there has been a family service at the point of origin or whether the ashes were shipped by a funeral home heeding the written instructions of a veteran who died alone.

On hearing Nunez's concerns that veterans deserved a tribute beyond their private prayers, David Brown, editor of *Veterans Journal*, organized a public ceremony in January 2000. He sought volunteers from the San Diego County United Veterans Council, an umbrella organization for many groups. To ensure greater involvement of the community, the ceremony

is held at 11:30 a.m., after the council's monthly meeting and outside the Veterans Memorial Building, in Balboa Park, where the group gathers. Brown expanded the event to include all military personnel who have died the previous month in San Diego County.

"I thought that was a marvelous idea," recalls Brown, 65, a former war-rant officer second class in the British Grenadier Guards. He also contributed his knowledge of pomp and circumstance. To memorialize the San Diego County veterans and the ashes mailed to Fort Rosecrans National Cemetery, their names are read aloud. After every 25th name, a bell rings twice. "At the end of every battle, the British Royal Navy had roll call. If the name was called and there was no answer, the bell was rung to signify death," Brown explained. "The service evokes an emotion inside that's overpowering. I lost 18 friends during my service in the British Army."

Clayton Becker, a retired Navy petty officer first class, 62, said the roll call makes him nostalgic, too. "It even reminds me of people in my past who weren't in the ser-

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CITY LIGHTS

CITY LIGHTS

CITY LIGHTS

CITY LIGHTS

No cure

continued from page 4

Dr. Milan Brandon, another San Diego allergist, suggested in an earlier story that anti-IGE could cause some family-practice doc-

tors to take allergy problems into their own hands, bypassing allergists and looking for a quick fix as opposed to developing immunities to allergens. Marquardt doesn't think that will happen. "It's not going

to be that simple. You're going to have to get IGE levels, get approval...it's going to be very expensive. I don't think that will be a problem. Personally, I don't think most general-practice people will bother. I think

it will be more of a specialty-prescribed drug because of the intricacies of getting someone to pay for it and having to give the shots regularly and all that." Like Brandon, Marquardt finds allergies are

"poorly understood by most physicians as well as the public." Especially drug allergies. "The penicillin allergy can develop at any time, but it also can fade. There's some data that sug-

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CITY LIGHTS

No cure

continued from page 6

gests that 90 percent of people who have had more than ten years since their reaction will no longer be allergic. The problem is, you can become resensitized and become allergic again. So you could see someone today who ten years ago had a penicillin reaction, skin-test them, and they're negative. Then you'll give them penicillin. But if you give them penicillin again in three months, you would have to re-skin-test them because it's possible that the course of penicillin resensitized them and caused them to redevelop the allergy antibodies, the IGE to penicillin, and cause them to be allergic next time. If someone comes to my office and says, 'I want to know if I'm allergic to penicillin.' All I can really tell you is if you're allergic today. That's not very helpful, because if it's negative, it gives them a false sense of security the next time. And if it's positive, then yeah, you are allergic, but it still may fade away. It's not a 'yes' or 'no' question. It's really very dynamic. It's a 'today' question.

"Part of the problem with drug allergies is how people define them. A lot of people define drug allergies as anything bad that happens from a drug, so when someone makes them nauseated, they'll say they're allergic to it, when it's just an expected side effect. When it comes to true allergies, it's defined more narrowly. It's making IGE antibodies to that drug. There are not many that we really understand well or that have been identified that you make IGE antibodies to. Most drug reactions are not true allergies, and we don't really know what causes most of them. It's a very confusing area."

In her own practice, Marquardt treats all types of allergies; like other allergists, the spectrum of severity can be extreme. "I had a patient who had a horrible allergy to bee stings. Bee stinging allergies are tough anyway, because to desensitize people to them, you basically give them shots of

bee venom. That's very potent stuff. Even though the desensitization protocol is pretty straightforward, you're basically stinging them with a bee every time you see them! Ultimately, you'll give them a shot with

two stings' worth. Well, I saw this woman back in the '80s, and she had tried three times before to be desensitized, and as she would move on, she would have horrible reactions. I had a lot of trepidation about seeing

her anyway, but she was sure that if she ever got stung she would die. It wasn't clear to me if I would kill her first or if she would go out and take her chances in the world. I was very, very gingerly moving up on the

protocol [increasing the dosage of venom], and she would have reactions, but they weren't that bad. But one time I gave her a shot and within just a minute, she slumped against the wall and said, 'My head is

going to explode.' She was very red. She was having anaphylactic shock, and it was very scary. So we gave her some epinephrine, and she got better pretty fast. Then I gave her some antihistamines. I was kind of

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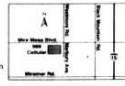


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scared to see her, and I decided that it would be better to give her her own adrenaline, or we might kill her before the bees would!"

Carrying one's own adrenaline to shoot in the case of a reaction — the

"Epi-pen Kit" — is a common necessity for people with severe allergies. "Pretty much everyone who's had what sounds like anaphylaxis gets an Epi-pen. If you know you're allergic to shrimp or a food or bee

stings — any people with the potential to have anaphylactic shock will get one. There's also exercise-induced anaphylaxis and drug-induced. Mostly things you think you could avoid. It can't hurt to have

one. I keep one in my backpack — not for myself, but for whoever may need it." Although the progress in new allergy treatments has been slow, Marquardt is confident that there are innovations and break-

throughs yet to come. "We'll have to see. They will come up with a better drug after this one [anti-IGE] comes out. The concept of DNA vaccines is exciting too. They're actually working on that here at UCSD.

This involves trying to alter your immune response and skew immune responses away from allergies by vaccinating people with certain types of DNA. It's a new concept being used in a lot of different diseases, but allergy is one that seems to be amenable to it."

Forgotten valor

continued from page 5

vice, old school chums, people I know." On playing taps to help conclude each monthly service, Becker thinks about how the tune dates back to the Civil War, yet it never sounds exactly the same; it varies with each bugler and each performance. "What separates us from other animals is human beings have a lengthier remorse, mourning, or memory," he said. "Remembrance is the mark of civilization."

More than 400 names of deceased San Diego County veterans have been read some months, said Cynthia Brown, who is Brown's wife and editor of *Alert*, a newsletter for Pearl Harbor survivors. She spends 15 to 20 hours a month compiling the list from the *San Diego Union-Tribune's* obituary notices. "Because I come from a military family, it's a labor of love," said Brown, the daughter, sister, and niece of Marines. "It's personally significant. I know a lot of those veterans on the list."

Nationwide, 1425 veterans die each day on average, according to the Department of Veterans Affairs. Of those, the majority — 73 percent — are World War II veterans, whose median age is 79. The death count is expected to rise through 2008 and then decline.

San Diego County is reputed to have one of the nation's largest populations of active and retired military — a claim the Veterans Affairs Department cannot verify. With about 10 veterans dying a day in the county, the death toll is significant. "Since January we've lost 17 in our group alone," said Stuart Hedley, retired Navy chief electrician mate, 79, of Clairemont. Hedley was referring

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Forgotten valor

civilians in the crowd of 7 mourners. "If there is no family, we are the family," declared retired Army sergeant first class Lalo Rodriguez, 67, of San Diego. He leads the 82nd Airborne's honor guard, which also provides rifle salutes at

five to six individual funerals a week in San Diego County.

More than 2000 homeless veterans of all ages wander the streets of San Diego, Pavich estimated, noting that poverty, substance abuse, despair, and post-traumatic stress syndrome aren't exclusive to Vietnam-era veterans. Besides the rising mortality rate of World

War II veterans, "one of the most alarming new trends I've noticed," Pavich said, "is the number of veterans, 6 and older, becoming homeless for the first time."

In April, Service Corp. International, also known as Dignity Memorial, began giving free burials for San Diego's poor and homeless veterans. The Houston-based company, which is

the nation's largest chain of funeral homes and cemeteries, launched its "homeless veterans burial program" last year in several other cities. Devised by company executives who are themselves veterans, the program relies on government agencies and local veterans' groups to determine the deceased's military, financial, and family status.

"We don't get involved in any of the decision-making. Once we get the veteran's name, we just provide the service," said Daniel Galligan, general manager of Glen Abbey, a Service Corporation International funeral home in Bonita. The cost, including transportation, casket, paperwork, staff time, and clothing, if necessary, is about \$2200 per veteran,

Galligan estimated. "These are people who are falling through the cracks. These are veterans who have no voice or advocacy," he said. "The need in this community is incredible."

The five flag-draped coffins at the June ceremony in Balboa Park, Galligan noted, about equal the number of burials his company expects to donate annually in each of the other cities where it offers the new program: Houston, Texas; Kansas City and St. Louis, Missouri; and Louisville, Kentucky. Before the service became available here, the corpses of indigent veterans were usually cremated by the San Diego County Public Administrator and the ashes mailed to Fort Rosecrans National Cemetery. Because that graveyard has no burial space left for caskets, Service Corp. International must deliver the coffins containing indigent veterans to Riverside National Cemetery, about 100 miles north.

The June burial rites for Ford, Larson, Whalen, Strong, and Mitchell required five silver hearsees and 30 pallbearers wearing white gloves. After firing three volleys from their rifles, 82nd Airborne members carefully folded the flags atop the five coffins. Because there were no relatives, Rodriguez handed the flags to representatives from each veteran's military branch. To prevent himself from breaking down emotionally, Rodriguez avoids looking into the recipients' eyes. "When I present the flag, I am right here," Rodriguez said, tapping the tip of his forehead. "I have to be careful not to cry. I never get used to it."

The next memorial service is scheduled for 11:30 a.m. Saturday, August 25. Information about the monthly ceremony is available by calling Veterans Journal at 619-233-8978. Vietnam Veterans of San Diego answers inquiries about burial for indigent veterans at 619-497-0142. The 82nd Airborne Division Association's San Diego All Airborne Chapter, which accepts donations for providing honor guards at veterans' individual funerals, can be reached at 619-697-6005.

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Hey, Golf Pro Matthew! Why do those golfer guys carry around so many clubs? Seems to me just one good club in the hands of a skilled golfer oughta do the trick!

— Grant Frederickson, the net

You'd think so, wouldn't you, Grant. Or at most, one iron, one driver, one putter. But you miss The Big Golf Point: Golf is a fantasy game. In the duffer's head, it's perfect; when he/she gets out on the course, it's disaster. Which leads to The Other Big Golf Point: If you throw enough money at the game, your dream might come true. At any rate, that's what club manufacturers tell you. There are nearly 1000 club brands and styles to choose from. Why? Because the club industry is (and always has been) in the business of making instruments designed to compensate for golfers' bad habits. And all but the smallest fraction of the golfing world is riddled with bad habits of grip, stance, swing, etc. Consider figures from *Golf Digest*: From nearly 1000 different brands and styles of clubs, the average golfer selects a new set of irons every four years, a new wood every ten months, and a new putter every two years. Annual sales: 13 million irons, 6.5 million woods, 2 million putters, almost \$4 billion. And why? The dream.

Hey, Matt:

I am interested in the rip-off scams our local and federal governments use to line their secret account pockets with millions by skimming nickels and dimes from American citizens. WE DO NOTICE! California's CRV tax requires each individual to pay five or ten cents for each plastic or aluminum container bought in markets. But the rate of return is not determined by the CRV tax but by the price per pound each recycling station lists as the going rate for aluminum, plastic, and bottles. For instance, 24 aluminum cans (one pound) bought in a market. The consumer pays a total of \$1.20 at 5 cents per can. The cans are then recycled at a station paying 88 cents a pound for aluminum. WE, THE CONSUMERS, ARE RIPPED OFF 22 CENTS FOR EVERY 24 CANS WE PURCHASE! Etc., etc., etc.

— Nickel and Dimed to Death in San Diego

If I make a few corrections to your math but in return I give you a new thing to rant about, would you consider that a fair trade? I hope so. Don't want you pocketing Alice World Headquarters. The state legislature sets the amount of CRV you pay at the store. For all eligible containers 12 ounces and smaller, you pay 2.5 cents per container; 24 ounces and larger, you pay 5 cents. There's no CRV cost greater than 5 cents.

The amount of money you receive from the recycler is also set by the legislature and, as you noted, is calculated by the pound, no matter what size the container is. To make sure you get back your deposit, the state sets a minimum amount that you must be paid per pound. The minimum rate today for CRV aluminum is 76 cents. The state calculates that there are an average of 30.4 12-ounce cans in a pound (30.4 X 2.5 cents = 76 cents).

The reality is that recycling centers pay much more than the state minimum. CRV aluminum prices have dropped lately, but most centers today redeem it at about 90 cents a pound. They base their rates on how much they get when they resell your cans to an aluminum processor. So it's true, the consumer is a middleman in a sort of paradigm shift. When we buy the can, we're dealing with a flat cost per item. When we sell it, we're dealing with commodity prices set on large quantities of cans. But most of the time, your actual return should be greater than what the CRV cost you.

To test your numbers, we sat the elves down and had them empty some 12- and 24-ounce CRV aluminum cans. (The 24-ouncers are tall beers, mostly.) Once they got over the belching and staggering and trips to the bathroom, we sent them off to the post office to use those filthy postal scales that can even detect a particularly heavy application of saliva to an envelope flap. Our results: 31 12-ounce cans weighed 15.6 ounces; 11 24-ounce cans weighed 16.8 ounces. Redemption value of each batch would be roughly 90 cents. The 12-ouncers had cost us 75 cents in CRV charges; the 24-ouncers cost us \$5 cents. Proving, among other things, that with a little start-up capital, you can make a profit by sitting around drinking beer.

Not sure how you calculated 24 aluminum cans to a pound, but if you say believe you're being ripped off by the system, then try this. Bring your cans in for recycling a few at a time. By law a state-certified recycling center has to pay you the appropriate CRV price on a per-can basis if you bring in 50 cans or fewer. More than 50, they'll only do it by weight.

But I promised you a new gripe in exchange. Do you realize that you pay state sales tax on the CRV when you buy the product? The state Board of Equalization (da tax man) considers the CRV not a tax or a deposit but a cost of doing business. A cost of handling and processing. As such, it's taxable. More questions? Irate phone calls? Hey, don't bother us. We're trying to sober up the elves. Dial Sacramento: 1-800-RECYCLE.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92181-5803, or fax your questions to 619-231-0489, or e-mail to kymatthew@comcast.net via the Internet.

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SportingBox By Patrick Daugherty

Well, The Motel Was Full

When I make a list of all the sports I'm never going to attempt, rock climbing stands Number 1. When I think of the aforementioned activity I think of pain without end, unrelenting terror, and dashing sunglasses. That said, rock climbing looks good in the movies. How can that be?

I have Philip DeCaprio, 31, manager of Old Town's Solid Rock Climbing Gym, on the phone. "When you see a climbing sequence in a movie, do you want to rip the screen off the wall?"

"The new movie, *Vertical Limit*, was pretty true to reality. They had a party that was not too experienced in front, which is common on long routes where you have more surface to climb than the length of your rope. Most ropes are 60 meter ropes and some of the climbs are 2000 feet. If you're a faster team than the team above you, and you get close, they can make a mistake and drop something on you. That has happened."

"Now, the *Cliffhanger* opening was not true at all. Almost everything in that movie was untrue. There is no such thing as a bolt gun, where you have a gun and shoot something into a rock and it makes an anchor. Buckles on harness don't break from a woman's weight. You can't climb in icy snow and expect your joints to bend. You have fluid in your hands and that will freeze."

My hands would be the first to go. "Let's say I was dragged and gagged and choked, my family perished in a plumbing accident, my house sank into the earth, my dog ran off, my truck exploded, and I walked into your place of business and said I wanted to rock climb. What would I need to learn?"

"It's inherent. You know how to climb before you know how to walk. It's that easy. You look where you're going to put your foot, you look where you're going to put your hand, and you go. Left-right, left-right. It doesn't take much mind-thought. In fact, the learning curve is best done by yourself. When you stop learning on your own, then you might think about taking a lesson on technique."

Hmm. "So, it's ya-hoo and climb away?" "It's like taking the training wheels off your bicycle. You've balanced your bicycle pretty good on your own, but tomorrow you have an appointment with an Olympic athlete who's going to teach you cycling efficiency and proper leg extensions. You're gonna lose a little bit of fun when that happens. You don't need to do that in the beginning."

Where do you climb?
"All over. Utah, Connecticut, Colorado, Wyoming, you name it. There are lots of rocks out there. If you're into long routes, you'd head to Yosemite Valley where there are so many 3000-foot cliff faces. If you're into hard bouldering, you'd go to places like Joshua Tree (National Park). When I'm in San Diego and I want to go for a quick day, I usually drive to Mission Gorge, Otay Mesa, or Poway. San Diego has a little of everything, that's why I wound up here."

"I assume some people like bouldering and others like cliffs?" And others hate

them both.

"You will find what your niche is. I don't really like the long, hard routes anymore. What I want to do is to spend a whole week doing it. I'm trying to start a family. That doesn't allow me to spend a week on a cliff face. Do that and you get the family worried and you get the girlfriend thinking you're a loner and all that. But, I still enjoy climbing and pressing myself and taxing my muscles and making myself feel I'm improving myself in that physical fashion."

Did he say what I thought he said?
"There are cliff climbs that last a week?"
"Or longer."

"Where do you sleep?"
"On the cliff face."

"You're sleeping on a cliff face, 1000 feet off the ground?"

DeCaprio calmly moves on. "If you

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Jesper Parnevik	25 to 1
Refel Goosen	25 to 1
Tom Lehman	28 to 1
Stewart Cink	30 to 1
Colin Montgomerie	30 to 1
Darren Clarke	30 to 1
Hal Sutton	35 to 1
Jim Furyk	35 to 1
Nick Price	35 to 1
Scott Hoch	35 to 1
Thomas Bjorn	40 to 1
Mark Calcavecchia	40 to 1
Mike Weir	40 to 1

have the money, you can buy wall tents. You can pitch a tent and make your platform. If you are an improviser, you hang out in a hammock."

"Do you remember the first time you did that?" This is the dumbest question I've asked today.

"Yeah. I was 21 years old."

"Did you think, 'At 3 a.m. this thing is going to come loose and I'm going to die?'"
"I don't remember ever getting a good night's sleep. You toss, you turn, you're in pain. It's about your level of commitment. If you want it bad enough, you stick through it and you do it. It's not the fear that kept me up, it's being so crunched up, it's hard to get relaxed."

The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com.

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Dear Aunt Trudy,

This problem might not seem earthshaking, but it's chipping to me. I can't bring myself to discuss it with anyone. I'm a reasonably fit woman of a certain age. O.K., I'm 48. I take decent care of myself, am not overweight, and attend yoga and aerobics classes two or three times a week. Still, I wouldn't say I'm athletic by any stretch of the imagination. Truth to tell, I'm more of a book-reading nerd. My lack of physical prowess never caused me any major regret until now. Five years ago I fell in love with and married a wonderful 50-year-old man who is a jock. He's smart and bookish too, but he's really into sports and is a very talented athlete. He plays tennis every day, lifts weights, runs. You name a sport, he excels at it. This has been the case since boyhood. Our divergence of interests and abilities in this area is not a problem except when it comes to vacations. He wants to take strenuous trips where we travel to remote spots and hike all day every day up mountain peaks or lug 40-pound backpacks through switchbacks for many grim hours. (I weigh only 108! That pack was too heavy! I am not a lama!) I know I'm a disappointment to him in this realm, but I'm just not up to these "boot camp" vacations. I wouldn't have enjoyed such forced marches even when I was younger and had more stamina. Now that I'm almost 50, I can't do it even if I wanted to. When I've meekly tried to hint as much, he kisses me on the cheek and says, "It'll be great! Don't underestimate yourself!" He wants to take a trip at the end of this summer that I'm afraid will kill me, or, if I survive, leave me unable to walk for a month. I don't want to let Mr. Fitness down. He's a fabulous man, but my "vertical limit" is extremely low, and he doesn't seem to realize that, unlike him, I'm not an Arnold Schwarzenegger. What do I do?

TORREY PINES WIMP

Dear Torrey,

I refuse to refer to you as a wimp. You sound like a brave and feisty babe to me. "No coward soul, yours," to paraphrase Emily Bronte. Tell Hercules you need to talk over something that's weighing heavy on your heart. Maybe over his favorite dinner, or take him to a great restaurant. Then explain what you've told me. No accusations. Just the facts. But be clear and decisive and stick to your guns. Don't lose your sense of humor. Even the most noble among us has our blind spots. One of his seems to be remembering that you're an incredible middle-aged woman he loves and not the Incredible Hulk. So, nicely, remind him. In his soul, I wager, he not only knows this but is even massively grateful for la dif-

ference. Sometimes we all need our memories refreshed about basic truths, even happy ones. He can go on all the sweaty grueling hikes he craves with his like-minded pals Achilles, Hector, etc. But he must absolutely respect your physical comfort and limits and plan vacations you both can enjoy that don't so closely resemble Olympic trials.

Dear Aunt Trudy,

Our nanny, who has cared for our children since they were babies, had a funny outburst the other day. It was her birthday, and my wife gave her a necklace. Apparently the gift displeased her because she broke the necklace into pieces, put it in a Ziploc bag, wrote our five-year-old daughter's name on the bag, and gave it to her. When my wife found out that "Inez" had done this, she tearfully declared we must fire her. In her view, this incident means Inez has trouble controlling her temper and might lash out at one of our kids next time she's peeved, and that's a risk we can't run. I said we should at least talk to Inez about what happened. She's worked for us for seven years without significant incident. What do you say?

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Dear Dad,

Yes, of course talk to her. And keep an eye on Inez if you continue to employ her. Something's obviously going on. It's just hard to say what, given the paucity of facts. If your wife and Inez are having some kind of tiff, perhaps it's best if you do the investigating. I'd say seven years of problem-free service was worth a few conversations re: getting to the bottom of this. Inez may be in some kind of trouble and need help, or she could simply be deeply disgruntled, in which case you'll have to decide how to address her rampant dissatisfaction.

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None Darker Than Me

Early Black Settlement, part 1

Story continued from page 1

People of color were beginning to move into Sherman Heights and Golden Hill. There were colored Civil War veterans who lived in Golden Hill — Robert Tillman and Alexander Luckett and his family. There was another colored man who owned the Palm Nursery. Many colored people lived downtown — particularly the longshoremen, washerwomen, day laborers, teamsters, barbers, and grocers. A colored watchmaker from Georgia named Meadows was planning a store on Fifth Avenue.

Then there was the East End. It was the area adjacent to where her brother had gone to live and where Solomon and Cordelia Johnson had moved with their family. The East End was considered one of the better areas to live, not only because it was close to the business center of New San Diego, but because people took care to construct homes that would last.

Mary Munroe decided to go into service and worked for Colonel Kastle, who lived in the East End at 35 18th Street. After she'd worked for him for a year, she'd saved enough money to rent a cottage farther out. It was on Main, between 30th and 31st.

In the summer of 1897, Mary Munroe, 75 years old, retired to her cottage on Main Street. She could not hear well now and relied on her vision. But she became more and more desperate after she left employment. Her brother, George, was nearby, and she asked him for money, for she was unable to feed herself. He explained to her that he could not help.



Cordelia Johnson, c. 1887

On November 14, as she was walking along National Avenue, she started to step out over the electric-car tracks when she was struck with a great force from behind. She lived on for a few moments, but then the darkness descended, and her troubles were over.

The following is a partial transcript of Coroner's Inquest No. 524. (In official records and newspaper articles, Mary Munroe's name is sometimes spelled "Monroe.") The inquest was conducted on November 16, 1897. Ten jurors were present. The coroner, Theo. F. Johnson, asked the jurors to view the body, after which questioning of the witnesses began.

THE CORONER: Now if you will just come this way and view the body.

You see the left leg is severed at the knee. This hip (left) has been struck; evidently the car struck her hip. There is no other injury that I find, above that.

J. D. ROGERS, being first duly sworn by the coroner, testifies.

BY THE CORONER:

Q. What is your name?

A. Rogers, — J. D.

Q. What is your occupation?

A. I am a motorman.

Q. By whom are you employed?

A. The San Diego Electric Railway.

Q. Were you so employed last Sunday?

A. Yes sir.

Q. Employed by them — you were in their employ?

A. Yes sir.

Q. How long have you been in their employ?

A. About seven months.

Q. Have you occupied the position of motorman all that time?

A. Yes sir.

Q. Have you ever acted as a motorman before that time?

A. Yes sir.

Q. How long have you had experience as a motorman?

A. It is between thirteen and fourteen months.

Q. That I have run a car altogether.

Q. Where were you employed before working for them?

A. For the Citizens Traction Company.

Q. In this city?

A. Yes sir.

Q. Have you had any experience in running an electric car, except as motorman?

A. No sir, only as motorman.

Q. Have you ever had an accident previous to this one that you had Sunday?

A. No sir, I never did.

Q. What is your line now, from where do you run and to where?

A. I am an extra, you see, I run on any line that there is a place open for me. I was on Fifth and H that day. I have been running on Fifth and H now every day this month; that is on the night run, make my noon relief and then go on at 5:30 at Fifth and D streets.

Q. You go on at Fifth and D streets?

A. Yes sir.

Q. From where does that car run and to where?

A. It runs from upper Fifth to 31st street.

Q. What is the distance between those two points?

A. Well, I think it is about five miles.

Q. What is your time for making the run?

A. Forty minutes, an hour and twenty minutes the round trip.

Q. At what time did you go on on Sunday?

A. At 5:30.

Q. This was your first run for the day?

A. Yes sir.

Q. You had an accident that ran?

A. Yes sir.

Q. Where did that accident occur?

A. Well, it was about 85 or 90 feet, between 85 and 90 feet on the other side of 30th street.

Q. On what street?

A. On National Avenue.

Q. Will you tell the jury about the accident?

A. Well, just before I got to 30th street I sounded my gong. I shut my current off, I was expecting to stop for a passenger; we had some seven or eight passengers, and it is something we hardly ever do to pass 30th street without making a stop. Just as soon

as I saw I didn't get no bell I turned my current on, just as soon as I passed 30th street. This lady was just in the act of stepping over the rail when I seen her. She was kind of going the way I was, coming up to the track, and just stepped right in and made three steps when I struck her. Just as soon as I seen her I hollered at her, grabbed my handle, reversed my car, and just as I reversed I struck her.

Q. Where was she when you first saw her?

A. Just in the act of stepping over the rail.

Q. On which side of the car track was she?

A. The left hand going east.

Q. Your car was going east at this time?

A. Yes sir.

Q. And she was on the left hand side?

A. On the left hand side.

Q. How far from the track was she when you first saw her?

A. I forget whether it was her right foot or left, I think it was her right foot was just going over the rail when I seen her. Coming up behind my head light, you see, I could not see the woman, but just as soon as she stepped in the light I seen her. It was very dark, cloudy, if you remember.

Q. Was her back towards you?

A. Yes sir.

Q. At what time was this?

A. It was close to 5:55 when I struck the lady, it was not half a minute from 5:55 when I hit her.

Q. You looked at your watch?

A. I looked at my watch just as soon as my car stopped.

Q. What date was this, of the month?

A. The 14th.

Q. November 14th?

A. Yes sir, November the 14th.

Q. Of 1897?

A. Yes sir.

Q. On National Avenue, City of San Diego, County of San Diego, State of California?

A. Yes sir.

Q. When you first saw her, was she facing you?

A. No sir.

Q. Her back was towards you?

A. Her back was towards me and she never looked up from the time I hollered. I hollered at her twice, I hollered just before the car struck her, and just as she went to step in the track. She never looked up at all, just looked right at the ground, and she never made a noise of any kind when the car struck her at all.

Q. How far from the front of the car was she when you first saw her?

A. Well, she was between fifteen and twenty feet, not over twenty feet from me when I first seen her.

Q. You sounded the gong before you reached 30th street?

A. Yes sir.

Q. Did you sound the gong after that?

A. No sir.

Q. You did not sound the gong when you first saw her?

A. I had no time for it.

Q. What means did you take to stop the car?

A. I grabbed my controller handle with one hand and my reverse with the other. I brought my controller handle back to about the sixth notch, and threw my reverse the other way, reversed the car.

Q. That is all the means you have at hand for controlling the speed of the car, is it?

A. To make a sudden stop, a quick stop, yes sir.

RUN OVER BY A CAR. THE VICTIM'S DRAFTS THE CAUSE OF HER DEATH.

An Elderly Woman Steps in Front of a Moving Electric Car, After the Driver Had Sounded an Alarm, and is Instantly Slain.

Mrs. Mary A. Munroe, who lived alone in a little cottage on Main street, between Thirtieth and Thirty-first, was killed by an electric car at National Avenue and Thirtieth street last evening at 5:55 o'clock. The accident was due to her deafness.

Mrs. Munroe came out of Whitmore's drug store a moment before the accident, and started to cross the street diagonally in a southerly direction toward her home. She walked beside the car and a part of the way, but she intended to cross the track until just before the car reached the spot, when she stepped directly in front of it. A quick movement was made by the car to stop the woman.

From the San Diego Union, November 15, 1897.

Of course we have our brake, but we never depend upon our brake to make a quick stop. I was taught that when I went to the San Diego Electric Railway.

Q. If you could have used the brake, would that have assisted you any?

A. No sir, it would have been a disadvantage.

Q. How far did your car go after you saw the woman before it stopped?

A. Well, I do not think it went over — after I seen her I could not say, from the time I struck the woman I think the car went about twelve or thir-

"In an official report of a grand jury investigating lawlessness in 1852, the

foreman of the jury referred to a group of blacks as a 'den of sable animals.'"

teen feet. I made an [awful] sudden stop. My car was going at the time about five miles an hour when I seen the woman, when I first seen her.

Q. Was it going at full speed?

A. Oh no, no sir.
Q. Not as fast as you usually run?

A. Oh no sir.
Q. You had brought it to a partial stop, you say, before you reached 30th street?

A. Yes sir.
Q. And had just fairly started again?

A. I threw my current off before I got to 30th, expecting a stop. When I seen that I did not get no bell, I put my current on again, you see. I always aim

to catch my car at the same speed she is going, when I throw my current on; it is a saving of current and everything, and just as I got my current back on to the car, this lady stepped out in front of my—and I just grabbed my handles and hollered at her. I hollered at her just as she went over the rail, I hollered and grabbed my handles, one in each hand.

Q. Could you from your position see just how you struck her?

A. I think I struck her on the hip, I could not be certain, with the controller stand, I think it struck her on the hip. It struck her pretty close and I think on the right side—I would

not be positive but I think it was on the right side. I could not say which side it was on, but I know the controller stand struck her on the hip or pretty close to it.

"We have had colored people around us all our life, and she never showed any indications of being colored."

Q. From the position that you occupy usually as a motorman, can you see a body close up in front of the car, in front?

A. I can see within three feet of the end of the car. I can see close enough to

reach a switch point and throw the switch, just as good of a night as I can of a day. The car I run has the patent headlight on it, it sets down right on the dash.

Q. Was there any electric light near this crossing?

A. Well, there is a light at 31st street and one at 28th.

Q. Did that give much or any light at this point where you struck the woman?

A. No sir.
Q. Your headlight, how far ahead does that throw the light?

A. Well, I can see a passenger about half a block, a little over half a block ahead that I can see a passenger good.

Q. Then how far out at the side does this light it?

A. Well, after the light gets a little piece ahead of the car, it shows the full width of the street, but the headlight starts out in this way from the headlight (indicating an angle).

Q. The rays converge?

A. Yes, until it gets the full width of the street.
Q. Well, at her position when you first saw her, should she not have seen the light, even though her

back was towards you?

A. It seems to me there is nothing in the world to hinder her from seeing it. When she stepped over the rail, it looks to me like there was nothing to hinder her seeing the light there.

Q. At her position, she was in the light so you could see her distinctly?

A. Yes sir.
Q. And the light was projected considerably in front of her?

A. Yes sir.
Q. She did not appear to hear you at all?

A. No sir, never noticed nothing at all, just went with her head down all the time, just looking at the ground, never looked up.

Q. Did she have anything in her hands that you

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noticed?
A. I could not see that she did.
Q. What was done when the car stopped?
A. Well, the first thing, just as soon as I got my car stopped, I just turned around and told them "My God I have killed a woman."
Q. What was done then?
A. Well, the conductor jumped out and ran around behind the car to look for her.
Q. And what did you do?
A. I stayed right in my car, right at the end until they all got out, and then I asked them to come around and look at my handles, to see that I had my car reversed, and everything.
Q. Did you go to see the position of the body at all?
A. Yes sir, I went and seen, and asked them to let me back up off of her, the hind truck was still on her.
Q. When you went around to see the body, you found the hind truck on the body?
A. This leg was right under the wheel and this one was right in front of it. [Indicating on the body.]
Q. That is, the right leg was under the wheel?
A. Yes sir.
Q. And the left leg —
A. She was lying on her back with the right leg under the wheel and her left one right in front of it.
Q. The front truck had passed over the leg?
A. Yes sir.
Q. What was the position of the body?
A. Well, she was lying right on her back. She but I think one foot, I believe was cut a little bit shorter than the other, cut off a little further down, and the other a little further up. It seems as though she fell

"Dear Mrs Dodson. I dropped a line to the Helping Hand a few days ago of my sad condition, not able to work and not enough to eat."

seemed to be lying straight. Q. Was the body outside or between the rails?
A. It was outside. Nothing but her feet I think — I did not look very close

Q. What evidence?
A. She was just brushed a little when I looked at her, and I turned right around and went back.
Q. She did not seem to be conscious at all?
A. No sir.
Q. She did not speak?
A. No sir.
Q. Did she make any movement of her arms, or —
A. No, not when I was looking at her.
Q. What was done next, you backed off from the body?
A. Yes, I went back to the front of my car and stayed there. When I went to back the car I asked them to come around and see that I did not move my handles.
Q. Do you remember who it was that witnessed that?
A. No sir, they were all strangers to me, I did not know a person's name that was on the car with the exception of the conductor, navy one.
Q. Do you know what was next done with the body?
A. No sir, I do not.
Q. Did you see the body moved a little ways so as to get it off from the track?
A. No sir, I was at my car at the handles then.
Q. This was not at a crossing where this occurred?
A. No sir, it was on the other side of 30th. It was

between 75 and 80 feet, or 80 and 90 feet, from the crossing, about as near as I looked at it. I looked at it as I was going over it afterwards, at the rails, and I think it was between 80 and 90 feet it will not miss it but mighty little.
THE CORONER: Are there any questions now by the members of the jury? (No questions.) Anybody in the room, any questions that they would like to have asked? (No questions.) If not, we will excuse you. Please remain around some-

A. Yes, casually here in the house.
Q. Do you recognize it as any one you knew in life?
A. Yes.
Q. What was her name?
A. Her name was Mary A. Munroe, I think, I backed several letters or wrote her name for her several times.
Q. She had been in your employ?
A. Yes sir.
Q. In what capacity?
A. Chiefly as our cook, she was a servant, she did

our cooking.
Q. How long had she been in your employ?
A. Well, she was in our employ the last time nearly a year, and was once there before.
Q. And had been so previously?
A. Yes.
Q. How long since you first employed her?
A. Oh, it was about a year and a half, I guess, Doctor.
Q. Was she a strong vigorous woman?
A. No, she was very active — smart old woman.
A. Yes, she was not strong, but very active, and a very smart old lady.
A. IUROR: Of nervous temperament, I suppose?
WITNESS: Very quick and smart.
Q. Was she in possession of all her faculties?
A. Yes, excepting she was deaf.
Q. How great was this deafness?
A. Well, at times she was very deaf, I thought.
Q. Could she hear ordinary conversation?
A. No, not very well unless she was standing right close to you and just happened to catch it, she could not.
Q. You had to speak very loud to make her hear?
A. I had to speak very loud to do it, yes.
Q. And if her back was towards you, was it more difficult to make her hear?
A. Yes sir.
Q. There might be some considerable noise occur and she not know anything about it?
A. Oh yes.
Q. Was her eye sight all right?
A. Pretty good.
Q. How long since she left your employ?
A. Oh, she has been gone two or three months, I think.
Q. You knew where she was residing?
A. Oh yes — we saw her.
Q. When did you last see her alive?
A. My wife called on her on Sunday afternoon about four o'clock, that same Sunday that she was killed.
Q. That was at her home?
A. At her home, yes, I drove her out there in a

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Q. Where was her home?

A. Out on Main street nearly opposite Frank James.

Q. You do not know the number?

A. No, I do not.

Q. Did she say anything about her condition, financial condition then?

A. She did, she said she was poor. She complained of having no means, to different persons.

Q. When she was at your place, you did not know of her having any means?

A. Why, we paid her a good deal of money and we thought she ought to have some. We paid her, I guess, in the neighborhood

of \$100 the last time she was with us.

Q. How much did you pay her at the time she left?

A. Oh, we paid her every week.

Q. So that when she left, it was just a week's wages?

A. Oh yes, that was all. We always paid her every week promptly. Would rather do it, you know.

Q. How long did your wife remain there?

A. Oh, my wife was there half an hour or three quarters.

Q. The deceased did not complain of feeling sick at that time?

A. Yes, she said she was not feeling very well, so Mrs. Kastle told me.

Q. Did she complain of not having enough to eat?

A. Oh no, she did not say anything of that kind, no.

Q. Did you know of her having any relatives in

tives north, in the north part of the state and she was in correspondence with some parties in the northern part of the state, so she said.

Q. You did not know

The next day, the *San Diego Union* headline mirrored the times, saying: "She Was a Negress."

the city?

A. I did not, we never heard of any.

Q. Did you ever hear her say anything about any relatives here or elsewhere?

A. She had some rela-

tives north, in the north part of the state and she was in correspondence with some parties in the northern part of the state, so she said.

A. No, I am under the impression that she claimed to have a son. I had not heard of his being dead, until here in the papers, the

paper said so.

Q. She was not lame?

A. No sir, very active, the smartest old lady I ever saw.

Q. She was not sick at any time while at your place?

A. Smart as anybody in every way, smart intellectually, a fine old lady, a very nice old woman.

Q. She was not sick at any time while at your place?

A. Yes — yes, she was under the weather once or twice, and we took care of her, you know, until she got all right again. Yes, she was delicate — not very stout.

Q. Did she say anything about what nationality she was, did she ever speak about it?

A. No, I do not think

so. You see, it was very difficult, Doctor, for me to talk to her. My wife would talk to her — you know, women will talk together — but I did not ask her any questions about things of that sort, it was rather difficult for me to get her to understand, that is the idea.

Q. Has your wife said anything about that — she told her anything about that?

A. No, she has no distinct memory of anything of that kind. She was exclusive you know, in a way, she was not particularly communicative and yet she was very pleasant and a very intelligent woman.

A JUROR: You considered her a white woman?

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THE CRITICS AGREE

A curious and interesting laboratory in restaurant innovation. This place seems, in its moon-bug-like way, a harbinger of a kind of future. Philip K. Dick alternate future: a flashing sign on the horizon reading "Take it or leave it." Well take it!

Eric Markin, L.A. WEEKLY

"Unique eatery is short on items, long on flavor. The bread dunked in the sauce is so wonderful, the shrimp seem like an added treat. An order of shrimp and bread is a real bargain."

Marion Hamilton, STAR NEWS

Killer Shrimp. It's a post-modernist, fast-food joint that may be the wave of the future for minimalism in dining. It's a one-note samba for foodies: a sort of Laury's for shrimp eaters; without the pomp and circumstance... quality factor, plus the reasonable tariff, equals the new direction of creative fast food for the late twentieth century.

LA READER

For us, have been showing up in droves, and for good reason: once you start eating the stuff, there's absolutely no way to stop.

Mervin Shindler, Restaurant Critic

Being a shrimp connoisseur, I'd have to say that this is some of the best shrimp I've ever had. If not THE best. Prices are reasonable, and the portions are large.

Mike Skolnick, VILLAGE VIEW

Don't worry, there's plenty to eat. And the food isn't too expensive, either.

John L. Davis, DAILY NEWS

KILLER SHRIMP.
BEER & WINE PATIO DINING
GASLAMP
653 5th Ave. (619) 234-8878
SAN DIEGO MARINA DEL REY STUDIO CITY

WITNESS: Oh yes. We came from slave states, and we never saw the least indication otherwise, my wife and myself both. I came from Kentucky and my wife was from Missouri, and we have had colored people around us all our life, and she never showed any indications of being colored, not the least in the world, and when I heard the claim made I was surprised beyond measure—beyond measure.

Q. There was nothing in her appearance or anything that led you to suspect that she was colored, or had any colored blood in her veins?

A. Not the least in the world. My wife says she has been in the room when she was undressing, and she has seen her feet and parts of her body, and she was just as delicate and as regularly formed and as white in any way as any woman she ever saw. That is all I know about it. She was very nice and neat about her person, extremely so.

MR FLINT: If I may be allowed—I have a note given to me, and it reads as follows: "Ask him, if the Chinaman or baker came, how they made her hair?"

WITNESS: Well, sir, people could come to the door there where she was at work right at the kitchen table, right this way (indicating) and the door was over there (indicating) and she would be turned the other way, and they could knock the door down and she would not hear them. They could rattle, rattle just as much as they pleased, she would not hear them if she was looking the other way, cooking or doing anything about the sink in any way, within ten feet, yes within eight feet of the door, she would not hear anybody if they were knocking. The baker soon found out that she could not hear and he would come right in. She got in the habit of laying the ticket down on the table and he would come in and lay the bread down and go off, and the Chinaman the same way. The Chinaman soon found out that he could not make her hear without coming inside, if she was looking the other way. The door was a glass door, and if she could see him, all right, but if she was look-

ing the other way doing anything about her place, she would not know it at all.

THE CORONER: Are there any other questions you want to ask? If not, we will excuse you, Colonel.

MR YOUNKIN: Doctor, if the gentleman who claims to be the brother is present the jury would probably like to hear from him.

THE CORONER: Oh yes, I shall do that. Before that, here is a note and envelope in the same handwriting, which was handed to me by Mr Flint. He says it was handed to him by Mrs Dodson.

MR FLINT: Mr Perrin told me he had received a letter from Mrs Dodson, and that she said she had received one from this lady, and he asked if he had better get it, and I told him yes. While I was in here he was called out. That is all I know about it. You will observe the date of that letter, it was mailed later than

responds with this note that she left in the drug store.

G. R. MILLEN, sworn by the Coroner, testifies as follows.

BY THE CORONER:

Q. What is your name?

A. G. R. Millen.

Q. Your occupation?

A. Blacksmith, sir.

Q. Your place of business?

A. No. 1840 K, sir, between 9th and 10th.

Q. And your residence?

A. The same, sir.

Q. How long have you resided in San Diego?

A. I have been here about ten years, sir—a little over.

Q. Have you been in business here all that time?

A. I have been in business about—yes sir, I went in business, I brought my materials and tools to go into business when I came here, and I have been in business pretty much ever

"The mismatched pair quarreled frequently, and as frequent as they quarreled, it was noticed that Mrs. Rankin was ill for several days afterwards."

the date of the letter itself, and it was said some young lady had found it and mailed it, whether before or after the accident I could not say.

THE CORONER: The letter is dated "San Diego, No."—probably standing for November, and reads as follows: "Dear Mrs Dodson, I dropped a line to the Helping Hand a few days ago of my sad condition, not able to work and not enough to eat. Oh do not let me starve to death. Yours, M. A. Munroe, Main street N. 611. I took cold and it fell on my nerves. I walk but slow." The address on the envelope is Mrs Dodson, San Diego, California.

Q. And have been in business there ever since?

A. Yes, ever since.

Q. Have you a family?

A. No sir, I have never had a family, sir.

Q. Where were you born?

A. I was born in the state of Georgia.

Q. How old are you?

A. I am now 72, sir, in my 73rd year.

Q. Did you come from Georgia directly here?

A. No sir, I have been out of Georgia for the last forty years—fifty years.

I left Georgia and went to Mexico in forty-six or seven. I then went back to Georgia

here—only a few months before I came—Q. At your present location?

A. No, I first built on Second and I, in front of the Russ Lumber Company, and there I had some misunderstanding or other, the real estate men were disposed to take advantage of me, and I moved my building where it is now.

Q. And have been in business there ever since?

A. Yes, ever since.

Q. Have you a family?

A. No sir, I have never had a family, sir.

Q. Where were you born?

A. I was born in the state of Georgia.

Q. How old was she?

A. She ought to be about seventy-five.

Q. She was older than you?

A. Yes sir. They have got her age down much less, but she was older than me. I do not deny anything, and there is a great many people don't like their age to be known, but if I was a hundred and fifty I should

gia and I then came to California in '52, and this is my third visit to California, sir.

Q. You came here in '52?

A. Yes sir.

Q. Where did you locate?

A. I located in Calaveras County.

Q. You did not remain there?

A. I remained there for a short while, made some money, went back and came again.

Q. Went back where?

A. Back east, sir.

Q. What place in the east?

A. I went all over. I have never had a permanent home in all my life, except California is the most permanent I have ever had. I have been a mover, always a resident wherever I stopped, but I have never stayed no place because I have never been satisfied in the United States.

Q. You have seen the body over which we are holding this inquest?

A. Yes sir.

Q. Do you recognize it as any one you ever knew in life?

A. Why, of course I do.

A. It is my sister.

Q. When did you last see her alive?

A. She was to my place of business about two weeks ago, as near as I can guess.

She called in one evening and spoke to me and told me her condition was very poor, and that she thought of getting another place where she could raise chickens, and I told her I was sorry I was not able to help her, there was a time I had been, but at the present time I was not able to help her. I have been financially and physically oppressed, and mentally.

Q. Where was she born?

A. Born in the state of Georgia, sir.

Q. How old was she?

A. She ought to be about seventy-five.

Q. She was older than you?

A. Yes sir. They have got her age down much less, but she was older than me. I do not deny anything, and there is a great many people don't like their age to be known, but if I was a hundred and fifty I should

make it known very readily, and if I was acceptable, it would be acceptable on those terms.

Q. She was older than you, you say?

A. Yes, she nursed me.

Q. You remember her as early as you can remember anything?

A. Well, I can remember my father before I did her.

Q. You remember your mother?

A. My mother also. My father died when I was a small boy. My mother died about '67 or '68, I think, I do not remember now, I cannot say accurately.

Q. You say she was your sister?

A. Yes sir.

Q. Did you have the

same father and the same mother, both?

A. Of course sir — my mother was a lady — I hope you will excuse me.

Q. I did not mean that, I did not know but she might have had another husband.

A. No sir, my father and mother were man and wife, sir, and they had six children, and I am the youngest boy and the only one living today.

Q. There were six children, you say?

A. Yes sir.

Q. How do you account for her being so fair?

A. Well, I will tell you, I see it every day. You will have me explain it to you, sir?

Q. If you please.

A. We see every day Mexicans come here with a family of children, one light, and two or three colored, dark — now if you

is simply a fact.

THE JUROR: Born in Georgia makes you an American.

Q. Was your father a full blooded negro?

Q. Was your father as dark as you are?

A. I think he was about my complexion.

Q. Was your mother darker or lighter?

A. My mother was a shade lighter than me, I think.

Q. How were the other children?

A. Three dark and three light.

Q. Were any of them as

and say I am a negro. My father was a man, my mother a lady, and I do not know anything more. I have never saw anybody that was blacker than me — if I was blacker than the hinges of hell I would get up and tell you — and if we stood on a level we would be just on a level.

Q. Was your father as dark as you are?

A. I think he was about my complexion.

Q. Was your mother darker or lighter?

A. My mother was a shade lighter than me, I think.

Q. How were the other children?

A. Three dark and three light.

Q. Were any of them as

light as this sister who was dead?

A. Yes, there was none of them darker than me though.

Q. You knew her when she was a little girl, you say she cared for you?

A. No, she knew me when I was a little boy, and when I knew her she was a good big girl, because she could not have nursed me if she hadn't been. There was one between me and her, understand.

Q. You remained there at home until you left Georgia?

A. No sir, my father died when I was a small boy, and I was raised by a French family.

Q. Did you keep track of your family, of this sister?

A. No sir, it is dead.

Q. When did he die?

A. He died, I guess, about twelve or fifteen years ago.

Q. Has she a husband living?

A. No sir, he's dead. Myself and her husband came to this country in 1852. Myself and three or four young men came to this country in 1852.

Q. Did she come at that time?

A. No, we came, and I went back. I found that her husband was getting reckless and I went back and apprised her of the change and had her sell her property and I took her on to New York and let her come to California, and I remained in Washington City and kept her son at school, and then I came and brought him here.

Q. You have seen her every few years of her life?

A. Yes sir, certainly. I visited a place in Mariposa County where she had a farm some years ago — have been some time there. I have lived in Calaveras. I lived in Trinity ten years, done business in Weaverville ten years. There was a gentleman lived here that knew me, possibly. I lived there, done business there ten years.

Q. How long has your sister been in San Diego?

A. Soon after the death of her husband she written me and I written her too, that she better come here and live with me. Later she came, and I got rooms at Mrs. Bell's for her and she remained there until she broke up and moved — went out to Oceanside or

somewhere to her family. She never knew what it was to wash a pocket handkerchief until she came to this country. She had a husband, he took care of her, but he, like most young men, got reckless when he came here.

Q. And she has lived

in different families since?

A. No sir, I do not know any families she has lived in, only I have heard this gentleman — she never lived in no family in all my life to know, except this. She had no occasion, until she came here.

Q. What year did she

come to California?

A. She came in fifty — it must have been the first of fifty-four.

Q. Then did she go back?

A. No, she has never been back. I remained there and she came. I went on to New York and had her come

out, and I remained in Washington with her son.

A JUROR: Her husband's name was Munroe?

WITNESS: Yes, he left, and she followed him, and when she got to him and everything became reconciled, she took hold and managed everything, and

made her peace.

Q. They lived together again?

A. Oh yes, they lived together.

Q. What county was that in?

A. That was in Mariposa.

Q. Did she live there until she came here?

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A. No sir, she later came

to Merced and stopped.

Q. A. id lived there until

she came to San Diego?

A. She has been here

over two years. I think it is

over two years. I have got

letters probably that will

tell, over two years ago,

that I have written to her,

and I have got a dispatch

that she dispatched to me

from Frisco when she was

coming and I got rooms at

Mrs. Bell's and she

remained there until she

broke up and I went with

some family. She never

knew what it was to work

for families or anybody

else until she came to this

country.

Q. Are you the only

relative that she has, as far

as you know?

A. No sir, I am the only

brother.

Q. A. id she has no

children?

A. She has no children,

no sir.

Q. A. id she has a

husband?

"Woodbey was in and out of
jail several times between 1902
and 1908 and was hospitalized
more than once as a result
of police brutality."

A. No sir, I am the only

brother, sir.

Q. The y you are the

only near relative?

A. O dly ear — she

has got a niece, she has sev-

eral nieces in Colorado. I

have a brother that died

three fifty years ago.

THE CORONER:

Have a y of the jurors a y

question to ask him? If not

we will excuse him.

The jury after deliberation

return the verdict which is

hereto attached.

We, the undersigned, the

jurors, sumoed to appear

before T. F. Johnson, the

Coroner of the County of

San Diego, at Johnson's

Undertaking Parlor on the

16th day of Nov. A.D. 1897,

inquire into the cause of

death of Mary A. Monroe,

having been duly sworn

according to law, and hav-

ing made such inquisition,

after inspecting the body,

and hearing the testimony

adduced, upon oaths,

each and all do say, that we

find the deceased was

named Mary A. Monroe

was a native of Georgia,

aged about 75 years; occu-

pation (servant); that

she came to her death on

the 14th day of Nov. A.D.

1897 in this County, by

being run over by a elec-

tric car of the San Diego

Electric Car Co. of City of

San Diego; San Diego Co

state of Cal. and further

that death was caused by

unavoidable accident.

I, Witless Whereof,

as well as the said Coroner

as the jurors aforesaid have

to this inquisition set their

hands and seals on the day

of the date hereof, E. A.

Steve is Foreman.

[Signatures of 10 Jurors

and Coroner]

On Nov. 15, 1897, the

morning following her

death, the San Diego Union

reported that "Mrs. Mon-

roe came out of Whitmore's

drug store a moment before

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had witnessed the accident,
lifted the body from the
ground, but the woman
was already unconscious,
and after gasping two or
three times, expired.

"Coroner Johnson was
summoned from National
City, arriving at the spot
within a few minutes. He
found that both limbs of
the woman had been almost
severed at a point below
the knees, and that death
had resulted from the shock.

Coroner Johnson gathered
all the information possi-
ble, and will hold an inquest
this morning. The body
was removed to Johnson
& Co's undertaking rooms.

"Mrs. Monroe was a
widow, about 63 years old,
and up to three months
ago was employed as a
domestic by Col. John Kas-
tle at No. 35 Eighteenth
street. On account of fail-
ing health, she left three
months ago to live in a cot-
tage on Main street, where
she expected to make a liv-
ing by raising chickens. She
formerly lived at Alpine,
and before coming to this
county had been a resident
of San Francisco and Oak-
land. Beyond the fact that
she periodically corre-
sponded with some per-
son at Merced, and has a
son living somewhere in
the northern part of the
state, nothing is known of
the deceased. She was very
deaf, and her unfortunate
death was due to that defect."

The next day, the San
Diego Union headline mir-
rored the times, saying: "She
Was a Negress." The subhead
read: "A Brother Astonishes
Friends of the Dead
Woman. Mrs. Monroe Was
Thought to Be Purely Cau-
casian — Inquest to Be
Held This Morning — The-
ories of Suicide Entertained
Through Her Suspicious
Actions." The article went
on: "An inquest will be held
this morning on the remains
of Mrs. Mary A. Monroe,
the woman who was killed
by an electric car at Thir-
teenth street and National
avenue Sunday evening.

"It was learned yester-
day that Mrs. Monroe, a
few minutes before her
death, had left her name
and address at the drug
store near the scene of the
accident, and this has given
rise to the suspicion that
she intended to commit
suicide by throwing her-
self in front of the car. Her

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deafness was pronounced, but the headlight in front of the car shone brilliantly on the track far in advance of her before she stepped between the rails and was killed, and this of itself might have served as a warning. Her poverty and advancement is given by acquaintances as a probable reason for suicide.

"Another fact concerning the woman that occasioned surprise yesterday was the appearance at the undertaking parlors where her dead body lies of H. Milne, a colored blacksmith who lives on K street, between Ninth and Tenth, and who identified the body as that of his sister. The automist thin about the incident was that while Milne would pass for nothing, but a negro, the deceased was very light in color and during her residence of several years in this city was regarded as a Caucasian,

except by a few persons who knew both Milne and the woman, and who had heard both say that they were brother and sister.

"The most astonishing person when the fact was made known yesterday, was Col. John Kastle, at whose home Mrs. Monroe had been employed as a domestic for over a year up to three months ago. There was never a suspicion in our home," said Col. Kastle to a reporter, "that Mrs. Monroe was anything else than a white woman. She had none of the characteristics of a colored person, and what is more, I came from Kentucky and claim to be able to recognize a negro when I see one. I don't believe she had negro blood in her veins."

"But notwithstanding the opinion expressed by Col. Kastle, investigation of the matter yesterday proved beyond question

that the deceased was a sister of Milne, the colored blacksmith, Milne, who is 75 years old, came to San Diego ten years ago. About three years ago he applied to Mrs. Harriet Bailey, who kept a lodging house near Ninth and K streets, for a room for his sister, who was daily expected from Merced.

"In those days, as you know, if a black is working downtown he's got to be a janitor. He couldn't be anything else."

"The sister came, and was none other than the deceased. The landlady was surprised at her resemblance to a white person, and Mrs. Monroe volunteered the information that she was part negro, and a sister of Milne. But Mrs. Monroe had no acquaintances

among the colored residents of the city, and to all who met her she appeared to be a white person. After a few months spent at Mrs. Bailey's lodging house, Mrs. Monroe went to Alpine to work as a domestic, later entering the employ of Col. John Kastle.

"Mr. Milne went to

All the effects left by the deceased are worth not to exceed \$25 or \$30."

The story of Mary Munroe gives an idea of attitudes prevalent in San Diego's white community 100 years ago. Although blacks were only a small proportion of the population, they were subject to close scrutiny.

When George Millen arrived in 1887, only a few blacks lived here. Among them were the Solomon Johnson family, the Lowdines, the Chavers, the Joneses, and the Sneeds, and several widows: Mrs. Williams, Mrs. Bell, Mrs. Harris, Mrs. Smith, and Mrs. Stokes. This small number, however, far surpassed the number here in earlier times. Census returns, cemetery records, and studies document who was here and when.

Twenty-one years after Father Junipero Serra founded the San Diego mission, a census was taken of California's population. In his book *The Census of 1790*,

William Mason discusses the terms used in the census to describe racial groups. He states that "Some 463 adults are listed with caste designations in the [1790] census [of California]. Of these, 232 are listed as either *europes* or *españoles*.... Why there was a differential in the listing of *españoles* as opposed to *europes* by 1790 may tell us something about the term *español* and what it had come to mean by 1790 in Mexico, particularly on the frontier."

"An additional 88 were listed as *mulato*, *color quebrado*, *pardo* or *moreno* [terms meaning part black]. *Mulato* can best be translated to mean *mulatto* in English although in the census the term seems to have been more elastic, not only including those who were half black and half white, but also persons who seem to have been somewhat less than half black or somewhat more.... *Color quebrado* is roughly synonymous with *mulato*, although in other parts of Mexico it is applied to persons who seem to be rather more than half black....

"The terms may have differed only in re and to who was taken the census. In all likelihood these are terms known to presidio commanders and they called the persons as they saw them, rather than as these soldiers and settlers saw themselves. *Color quebrado* and *mulato* were used in San Diego; what the difference was between the

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two is not known.... "The rather haphazard approach to caste terms in California is also suggested by the use of varying terms for brothers and sisters in different presidios or pueblos.... Caste changes in California from one year to the next are not lacking."

Regarding the population of San Diego in 1790, Mason (in "The Garrisons of San Diego Presidio: 1770-1794," *San Diego Journal of History*) states: "There were 190 persons listed in the... census, of whom ninety-six were adults. Among the adults forty-nine were listed as *españoles*, of whom three were *europes*, that is people born in Europe; two were from Spain, one a Belgian. There were twenty-five *mulatos* and *colores quebrados*, that is, people with some degree of African ancestry who made up about a quarter of the adults."

Mason examined garrison lists of soldiers stationed at the San Diego mission and presidio between 1770 and 1794. Although most garrison lists did not indicate race, the soldiers' names can be cross-referenced to the 1790 census to determine race.

The first black soldier to appear at the mission or presidio was a *color quebrado* man in 1775. Two *mulato* soldiers had arrived in San Diego by 1777, one *mulato* and three *color quebrado* soldiers by 1782, two *mulato* soldiers by 1784, and three *mulato* soldiers and five *color quebrado* soldiers by the time of the 1790 census. There were also at least five *mulato* wives and one *color quebrado* wife in San Diego at the time of the 1790 census. Of the above-listed individuals, at least one *mulato* man, three *color quebrado* men, and one *mulato* woman came to California on the Rivera Expedition in 1781. These individuals came to California from places in Mexico or Baja California; one *color quebrado* man came from Santiago, Cuba.

The next arrival is recorded by William Smythe in his book *History of San Diego*. According to Smythe, one black individual came to San Diego in 1804, "Captain Joseph O'Cain, on a

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Allen Light's life is described in a newspaper article discovered in the Light Biographical File at the

himself as an outstanding marksman with a musket. "In the 1830s, it was illegal for any foreigner to

Steward was 'intelligent, well-behaved, mannerly, and above all, a good hunter.' As such, he was literally worth his weight in gold to Capt. Nidever, because in the 1830s the pelt of the California sea otter was highly valued by the man

San Diego to Monterey....
"In the year 1836, Black Steward hired himself out as a mercenary soldier at \$2 a day under the generalship of Juan Bautista Alvarado, the revolutionary governor who sought to wrest control of Alta Cal-

ing a wide swath as an otter poacher—they would join him. So they appointed him game warden to prevent illegal poaching of otters in California. His last known hunting expedition was around Monterey in 1846, the fateful year Fremont's *Américanos* were taking

"In his autobiography," Weber writes, "Frederick Douglas [sic] described how he himself made his escape to freedom with the help

pocket my seaman's protection, as before described. The merest glance at the

wrote to Fitch: "You say you wish the otter Hunters to

man and Light moved into a four-room, single-story adobe on the west side of

left the area. Weber presents evidence that he may have moved to Yuba County

tle, a soldier. They lived
one of several wooden
houses south of Old Town.

Smith), and William, who lived in Dr. Isaac Brewster's household.

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Amy: I was the last person he met. We took a long walk along Mission

Bay on a Friday after work. If things went well, we had plans to join his friends at a bonfire on the beach. But we went out for ice cream instead. We didn't want to share our evening with anyone else.

Karl: The very next day we got together, and the day after that,

Amy: I moved in with Karl three months later. Friends were telling us to slow down and my parents came out from Michigan rather

Karl: I didn't have to tow a banner behind a plane to propose to Amy. We both knew it was going to happen.

Amy: Still, I thought he should officially ask me. So he did, about 13 months after we met. It was late 10 nights and we were sitting on the

Karl: My father, who's a minister, is going to marry us on April 3. The wedding is going to be very low-key.

Amy: We've already made the commitment to each other. Now all

Karl: I always thought you had to compromise when you got married. Maybe you'd find 80 percent of what you were looking for in a mate. But Amy comes pretty close to 100 percent.

Amy: I'm thankful he was so picky.



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After the Mexican period in the land California became a state, it was difficult for blacks to live in OI Town, as Anglo-Americans began arriving with their prelates. Robert L. Carlton, in his article entitled "Blacks in San Diego County," *Journal of San Diego History*, Volume XXI (fall 1975), relates the following: "In the official report of a grand jury investigating lawlessness in 1852, the foreman of the jury referred to a group of blacks as 'a den of sable animals.' He recommended that 'these colored men be compelled to leave our town, unless they be employed in some useful labor.'"

Carlton also reports that "In 1853, a black laborer, who had worked during the morning on the 'Derby Dike' (a short-lived levee to divert the San Diego River away from San Diego Bay), was told that he had to eat his lunch outside the place where the white workers were eating. He refused, saying that if he could not eat with the other workers, he would not work with them. He then left town."

The editor of the *San Diego Herald* that autumn was the well-known George Derby, whose main job at the time was to supervise the building of the levee. Derby employed intricate sarcasms in relating the incident, making it clear that he found such an attitude ridiculous in a black man.

Carlton discusses other evidence of early racial discrimination. "The best known illustration of racial prejudice in San Diego involves a light-skinned black woman who lived in the area. She was not named in any of the accounts, but worked as a matron on a passenger steamer between San Francisco and San Diego (probably the *Orizaba*). She had attended Mary Walker, San Diego's newly-hired schoolteacher, when Miss Walker had suffered from sea-sickness on her way to San Diego in 1865. In May 1866, Mary Walker saw the woman eating crackers and cheese in a general store and invited her to lunch at the Franklin House, one of the principal hotels. The



Allen B. Light

resulting uproar in the community lasted several weeks and almost caused the teacher to be fired. At any rate, a new teacher was hired to take her place the next month. It is unclear

whether Mary Walker suspected that her action would be so repugnant to San Diegans. She later married E.W. Morse and settled in San Diego, but did not refer to the episode in the articles

that she later wrote about her early years in San Diego. San Diego's anti-black atmosphere was such that by 1860, there were only four blacks listed in the census—two cooks, a miner, and a servant. The latter was probably Isaac Sewell, a boy servant to Thomas Seigewick, a civil engineer of OI Town. Sewell also appeared in the 1870 San Diego census but did not appear again in any census after that late.

Late in 1870, James Rankin caused a sensation when he arrived in San Diego with a white wife. A *San Diego Union* article written 17 years later discussed the couple. The headline read: "White and Black. The Matrimonial Troubles of a Darkey and His Wife. The Romance of a Mismatched Couple. No Objection to a Divorce, but a Fight for San Diego Lots—The Story of James Rankin's Marriage Life."

The article began: "Romance began in the lives of the lowly, says an author, and it might have been a little that the spirit is a respecter neither of race,

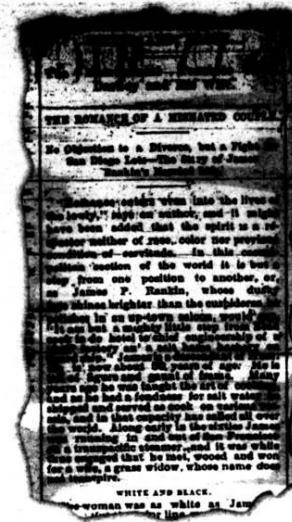
color nor previous condition of servitude. In this cosmopolitan section of the world it is but a step from one position to another, or, as James P. Rankin, whose lucky face shines brighter than the cuspidor he polishes in an up-town saloon, would say, 'It am but a mighty little step from head cook in the hotel to chief engineer-ship of a luff factory and a salt horse hashery on board ship.' James is a lessen lant of Ham. He is now about 50 years of age. He is tall of figure, a giant of frame. Many years ago he was taught the art of cooking, and as he had a luff for salt water, he shipped and served as cook on various vessels, and in that capacity has sailed all over the world. Along early in the sixties James was running in an outfit of San Francisco on a transpacific steamer, and it was while thus engaged that he met, wooed and won for a wife, a grass widow, whose name does not transpire.

"The woman was as white as James's black. But the color line was not drawn,

and they married. James continued to cater to missionaries and globe-trotters on the China line, while his wife settled down to a quiet life in San Francisco. Nothing, so far as known, occurred to mar their domestic happiness until about the year 1870, when the vessel to which James was attached struck on a rock outside the San Francisco bar and went to pieces. All hands, including James, were saved. About this time, San Diego was being talked of as the terminus of Tom Scott's Texas Pacific road. James and his white wife came here. New San Diego, or Horton's addition as it is now called, was very sparsely settled. Cooks were not in demand, and after vainly trying to be installed as chef de cuisine, James gave up the task and submitted himself to the contractor of the Horton House, which was being built. A berth as hod-carrier was the only one available, and as such James started in. He worked hard and faithfully, and at the end was rewarded with the position of chief cook of the hotel. His salary was \$80 a month, and on that sum he prospered and saved money. Hensley's addition, near

the City Park reservation, was laid out, and in it James purchased lots 22, 23 and 24, in block 43, for \$100. The deeds were made in the name of Mrs. Rankin, and in her name they yet stand.

"During the residence of the Rankins in this city their domestic relations became strained. The mismatched pair quarreled frequently, and as frequent as they quarreled it was noticed that Mrs. Rankin was ill for several days afterwards. Along about 1882, the couple removed to Tombstone, A.T. (Arizona Territory), and three years later their doings became of public notice through the divorce court. The wife was the plaintiff, and in her bill for the severance of the marriage she charged her dusky husband with having, on innumerable occasions, bruised and kicked her in a shameful manner. The allegations the husband did not refute, and one bright May morning the judgment of the Territorial Court made the wife a free woman. James was in the Courtroom when judgment was announced, but he made no demur to the entrance; on the contrary, he afterwards returned to this city, where he has since made his living by acting as porter in various saloons.



From the *San Diego Union*, July 28, 1887

wards returned to this city, where he has since made his living by acting as porter in various saloons.

"For a time Mrs. Rankin that was did not molest James, and he never heard of her until a few

months ago, when he was served with papers in a suit brought against him by his ex-wife to quiet title to the lots referred to. In the complaint the woman set forth that the lots were her separate property, and were bought with money earned by her prior to her marriage. The lots are now worth in the neighborhood of \$1,300. James was willing she should have a divorce, but did not propose to give up all the property. Arbitration looking toward a division was had. The woman refused, and thus the case went into Court on its merits.

"The case was tried before Judge Works, and it was on testimony introduced that this narrative was formed. The court did not write an opinion, but in giving judgment for the defendant, Judge Works stated that the evidence all went to show that the property was purchased with community funds, and as the title was legally vested in both the parties it could not be quieted. A suit for partition is now in order, and will be instituted in a few days unless the parties divide it among themselves."

Robert Carlton writes in "Blacks in San Diego":

"Strangely, I have not found any reference to this couple in the business directories or other newspapers that I have checked. Also, I could not find him in the 1880 census, although, according to the 1887 [*San Diego Union*] story, he was so dark that no one would have mistaken his race. If the story is accurate, Rankin was the only black man married to an Anglo-American woman in this period in San Diego."

Between 1870 and 1880, there were six black burials at Mount Hope Cemetery. Charles Infidel, a "whitewasher" from New York, died of meningitis. Samuel Martin, a waiter from North Carolina, died of heart disease, as did George H. Miller, a barber from Pennsylvania. George Cook, a servant from New Orleans, died of consumption, and John Dyson, a bootblack from New Orleans, died of a skin disease. J. Thompson also died during this time, but his occupation and cause of death were unknown.

The 1880 census listed three blacks in central San Diego: Alexander Smith, Henry Holly Brown, and a woman named Martha (last

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name unknown), who was a boarder. Blacks who arrived between 1880 and 1890, including the boom years of 1887 and 1888, can be traced through burial records at Mount Hope Cemetery.

Twelve adults and 15 children died between 1880 and 1889, including three children of Solomon and Cordelia Johnson. Of the 15 children, 12 had parents other than the Johnsons for a total of 24 parents.

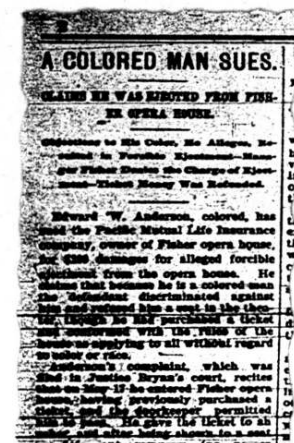
Thus the total count for blacks in San Diego from 1880 to 1889 includes at least 12 adults and 15 children who died, the Johnsons, and 24 additional parents, plus the 3 individuals included on the 1880 census, for a total approximate count of 56 black individuals living in San Diego during this time, most probably an undercount of the actual figure.

No 1890 census is available for San Diego, but from 1890 to 1900, black families and individuals continued to arrive. The Bethel A.M.E. Church was founded in 1890 by Solomon Johnson, B.F. Newman, J.H. McReynolds, A.J. Hosman, and Cain Acker. But the atmosphere for blacks had not changed much.

In reaction, several men formed a group called the Afro-American Colonization Company of Mexico to colonize south of the border. The group was incorporated August 11, 1891, by James M. Fowler, W.H. Hamilton, L. Montgomery, M.D. Allen, Ed Wilson, Samuel Edmonston, James Johnson, Benjamin Gaddie, Thomas Grigey, and Alex Cox.

Nothing further is known about their colonization efforts. The names Atkinson, Fowler, Hamilton, Edmonston, Johnson, Gaddie, Grigey, and Cox do not appear in the 1900 census.

Isaac Atkinson published the city's first black-owned newspaper, *Gail Madyun and Larry Malone*, in *Black Pioneers* in San Diego: 1880-1920, write: "Since the Civil War, blacks had been staunch Republicans and there were no less than four local political clubs organized by them: the Colored Voters Political Club in 1886, the Silver Gate Colored Republican Club in 1890, the McFarland Club in 1892 and the McKinley Club in 1896. Political heroes would not be tolerated as Isaac Atkinson learned after he sold his bakery in Julian.



From the San Diego Union, May 27, 1897.

moved to San Diego and started the first black-owned newspaper in 1892, the *Colony*. His Democratic views prompted the Republican *San Diego Union* to label him a 'Judas' and black Democrats as 'freaks of nature.'

By 1897, some headway was being made for blacks in California, for a new civil rights act was passed. A *San Diego Union* article described the legislation: "The new law is very sweeping, and renders any keeper of an inn, restaurant, hotel,

theater, bath house, skating rink or other public place liable to damages for refusing to grant equal rights to all comers, regardless of color or race. The damages may be recovered in an action brought for the purpose, and the amount is not restricted except that it shall be not less than \$50."

One evening in the spring of 1897, Edward Anderson and his wife, owners of a mortuary and several businesses in San Diego, went to the opera. An August 17, 1897, *San Diego Union* article reported what happened next. The headline read: "Color Line Case. Anderson Obtains Judgment, but the Case Will Be Appealed."

The article continued: "Edward Anderson, colored, obtained a judgment of \$150 against John C. Fisher in Justice Bryan's court yesterday. Anderson, who was refused a seat in the orchestra circle of Fisher opera house on account of his color, sued for damages, bringing his claim originally against the Pacific Mutual Life Insurance company, owner of the opera house. This complaint was afterward dismissed, as it was found that Mr. Fisher was sole lessee of the opera

house. "The case was on trial yesterday, and the testimony showed that the tickets for the performance were purchased at noon by a colored man, and that when Anderson and his wife appeared that evening, the doorkeeper took up the tickets but refused to give them a seat. He claimed that duplicate tickets had been sold, and that the seats were already occupied. He offered to allow Anderson and his wife to stand up in the balcony, but they demanded their tickets or their money. Then they were referred to Manager Fisher, who plainly told them that colored people were not allowed in the orchestra circle, at the same time refunding their money, which Anderson accepted."

"Judge Bryan, ruling under the new civil rights law as passed by the last legislature, said he had no alternative but to give judgment for the plaintiff."

"Do you intend to appeal the case?" he asked of Mr. Fisher.

"Why, certainly," he replied. "We made no attempt to fight it in the lower court. We did not introduce a witness, and simply made a legal appeal."

ance by attorney. Do you think we would stand that judgment? No sir, we shall appeal immediately to the higher court."

But "after nearly three years of fruitless litigation," local historian Rick Crawford reports in a February 6, 1994, *Union-Tribune* story, "the Andersons had exhausted all legal avenues, and a case of overt racial discrimination had been upheld in the courts of California."

During the period of 1890 to 1899, 16 black children and 41 black adults were buried at Mount Hope Cemetery. The causes of death for the adults, where recorded, were heart trouble, paralysis, lung congestion, pneumonia, bronchitis, and hemorrhage. Children died either in childbirth or of bronchitis, pneumonia, or meningitis. One child was placed in quarantine, and he and his two siblings died in 1899.

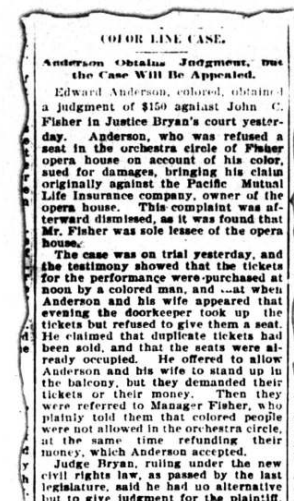
The 16 child deaths, 28 probable parents of these children (counting parents of the three children only once), 41 adult deaths, 27 people left over from the 1880s, the Mexican colonizers, which added 12 people, and 5 Bethel A.M.E. church founders, add up to 133 black people in San Diego from 1890 to 1899. The 1900 census, however, indicates that there were 355 blacks living in central San Diego.

While Mary Munroe's story depicts the negativity

toward blacks in San Diego, she and her brother George mirrored several other trends in the migration of black individuals to the city. First, they did not migrate to San Diego with others or in groups but instead came as individuals. They were older and single and thus were typical of those who were here in the earliest period. They were not from the "slave" category, for their father was apparently a free man in Georgia. They were from the South, as were most of the other black individuals who came to San Diego before 1900.

George Millen was never in the military, and that was also a trend. However, there were black Civil War veterans who came to San Diego, including Amos Hudgins, a barber, who worked near the Horton House and later at the Hotel del Coronado. Others were Walker Davis, Thomas Miller Jackson, William Laws (a cook), James Lilley, Alexander Luckett, who was a laborer, as was Edmund Marshall, plus Samuel Nickens (a waiter), Robert Tillman, and George Robinson.

Mary Munroe and her brother did not come for their health. Mary migrated to San Diego to be with George, and he came during the boom year of 1887 to find work. He realized the value of location and set up his business near the Russ Lumber Company, a major supplier of imported



From the San Diego Union, August 17, 1897.

wood to San Diego. Black families began to migrate to San Diego around 1887. The families tended to live in the outlying areas, those that would later become Mission Hills, Hillcrest, Bunker's Hill, India and Columbia Streets. Longshoremen lived downtown.

Mary worked in the service industry, as did the majority of blacks who

migrated to San Diego. The best economic position was for families to stay together, particularly for grown children to stay at home. Mary Munroe and her brother, however, were old, single, and without the backing of other family members, and they did not make it into the better economic classes.

Mary Munroe did not

mix with people of color during the time she was in San Diego. She lived in the East End, a more prosperous neighborhood. But her work took her into the household of Colonel John Kastle, part of a pattern of betterment that black individuals used. Solomon Johnson was coachman for Eliza Babcock, builder of the Hotel del Coronado. Mattie Coleman worked in the household of John Nutt, a wealthy man who lived on Walnut Street. A man named Jackson was tutored to John Gay, who was a capitalist. Martha Smith worked as a servant for attorney Cassius Carter. And other black individuals were employed in the homes of wealthy white families during this time.

Little is known of Mary Munroe's employer, Colonel Kastle. His biography in the book *An Illustrated History of Southern California* indicates that he was born in France and immigrated to America as a boy, settling in Lexington, Kentucky. He became a prosperous shoe merchant but sold his business in 1867. Twenty years later he came to San Diego. He was elected president of the Savings and Loan Association, was active in the Chamber of Commerce, was a promoter of the pioneer cable road, and was a supporter of the public park and a new opera house. His biography describes him as a modest man who owned considerable real estate in the busi-

ness center of San Diego.

The East End, where Mary Munroe moved in 1897, was later known as Logan Heights. In an article entitled "Logan Heights: Growth and Change in the Old East End," *Journal of San Diego History*, Volume XXIX (winter 1983), Frank Norris discusses the development of the area. "Its historical core, where the street pattern follows the bay front rather than compass directions is easily distinguishable on any local road map.... Traditionally, however, Logan Heights has usually been limited to an area bounded roughly, on the west, by Thirteenth Street... on the north by Imperial Avenue, on the east by Wabash Boulevard [J-15], and on the south by San Diego Bay. Downtown and its waterfront are to the west, Sherman Heights and Golden Hill are to the north, and southeast San Diego lies to the east....

"The harbinger of settlement in Logan Heights came with the development of Alonzo Horton's nearby New Town, beginning in 1867. Within a year, the nascent real estate venture had proven so successful that it spawned several adjacent subdivisions.... Subdivision, and subsequent sale, of land in present-day Logan Heights quickly followed that of nearby areas....

"Actual settlement of the newly-opened lands, however, bore little rela-

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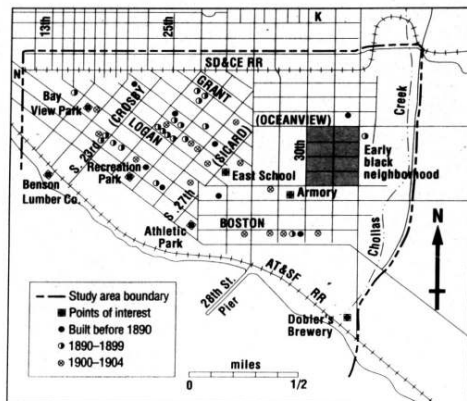
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tion to lot offerings or sales.... By the end of 1887... only twelve houses along with a school were reportedly under construction in the area.... In the 15 years after the boom, the study area then known as the 'East End' grew slowly but consistently....

"Responding to the growth of the neighborhood, a horse- and mule-drawn rail line was built into the area along present-day National Avenue in 1892; it was replaced the next year by the San Diego Electric Railway, which offered service from downtown to various Logan Avenue points....

"Migrants to the area came from many walks of life. Spanning the economic spectrum, a few residents were among San Diego's most prominent families, including various business and political leaders of the time. In a community primarily situated within two blocks of the nearest car line arose many substantial homes of varying architectural styles. Quite simple homes, however, were also constructed; in one



Logan Heights and the East End, 1905

recent instance, a four-room board-and-batten style home was constructed in a few days' time by friends of the owner....

"The ethnic composition of the old East End was fairly typical of other San Diego neighborhoods,

in that blacks, Mexican-Americans, scattered Oriental and various European ethnic groups complemented the native-born plurality. Both blacks and Mexican-Americans had lived in the area as early as the 1890s, but they attracted

little notice; their numbers were small in relation to other neighborhood residents, and other parts of San Diego — particularly the central area — offered greater concentrations of these minority groups. Mexican-Americans were scattered

throughout the East End. Blacks, however, were fairly concentrated along a few blocks east of present-day Memorial Park.... Earnest Morgan lived in the East End in the late 1880s. In an interview conducted by Edgar F. Hastings on November 13, 1958 (interview transcript in the San Diego Historical Society Oral History Collection), Morgan talked about his life after his family moved to San Diego in 1884. "My father, Noah Morgan, was born in Virginia and fought in the Civil War. He and my mother, Catherine Fauntroy, married in Kansas. We came here by train at a time when there were no more than 10 or 15 other colored families in San Diego. Some lived out in brush country in East San Diego, between Thirtieth and Thirty-first on Greeley Avenue. The pastor was Rev. John Lang. The colored people practically built the church themselves. The people would buy the lumber and do the work.... The church was just some boards and nothing fancy, but it was a place of worship. In the early days the

between Tijuana and Tecate. It was while on that job that the cook wagon tipped over. His back was broken and four days later he died in the Agnew Hospital on Fifth Street....

"When we first came to San Diego, we stayed down by the Santa Fe Depot until the railroad company made us move away from what then was called Squattersville. We moved then to H Street, where the Citrus Soap factory is. Later we had to move from there, so my father got a lot in Logan Heights and built our house....

"Logan Heights, where we had bought our place, finally became the colored section. After a while there were enough people to have a church, the Mt. Zion Baptist Church, between Thirtieth and Thirty-first on Greeley Avenue. The pastor was Rev. John Lang. The colored people practically built the church themselves. The people would buy the lumber and do the work.... The church was just some boards and nothing fancy, but it was a place of worship. In the early days the

between Tijuana and Tecate. It was while on that job that the cook wagon tipped over. His back was broken and four days later he died in the Agnew Hospital on Fifth Street....

colored men worked mostly around hotels and railroads as janitors and cooks and quite a few worked at longshore. Quite a few old windjammers called at the coal bunkers. I worked there myself and I got to be quite a kid down there on some of the boats that came in. The coal and coke stored in the bunkers was hauled away by team....

"For recreation we fished around the 28th Street wharf. We would trawl crawfish out of the mud, for bait. A few of the boys had little rowboats. The colored people used to have quite a few dances on Saturday nights at Industrial Hall at E or F Street, on land later needed for Los Banos bath house. The longshoremen used the hall sometimes for their meetings....

"Our place at the East End was at Thirtieth and Valle Streets. The old home-stead is still there. We had chickens and a cow and some pigs, and two horses.... All the East End gang remembers our two burros, Boody and Dolly. They used to be over at the

schoolhouse all of the time, and all the kids would ride them. Mrs. McLeod would make us drive them home if she would see them....

"I was working for Ed Anderson at his 1X1 laundry at Ninth and I Streets when the Bennington [a gunboat] blew up. The uniforms that were salvaged were brought to us to be cleaned. The laundry was swarmed by people who wanted to get sailors' kerchiefs as souvenirs of the disaster. A lot of MPs were detailed there to protect the stuff. Those days all of the ironing was done by hand....

George Washington Woodbey, a socialist and Baptist minister, arrived in San Diego in 1902. He became a well-known member of the community and played a role in what his biographer called "probably the most famous free-speech fight in American history." An article by Philip S. Foner, entitled "Reverend George Washington Woodbey: Early Twentieth Century California Black Socialist," *The Journal of Negro History*,



Reverend George Washington Woodbey

Volume LXI (April 1976), appears in the files of the San Diego Historical Society, and Foner's book on Woodbey is available at the San Diego Public Library. Foner writes that "George Washington Woodbey, the leading Negro Socialist in the decade

of the 20th century, was born a slave in Johnson County, Tennessee, on October 5, 1854, the son of Charles and Rachel (Wagner) Woodbey. Of his early life nothing is known other than that he learned to read after freedom came, was self-educated, except for

two terms in a common school, and that his life was one of 'hard work and hard study carried on together.' A fellow Socialist who knew him wrote: 'He has worked in mines, factories, on the streets, and at everything which would supply food, clothing and shelter.'

"Woodbey was ordained a Baptist minister at Emporia, Kansas in 1874. He was active in the Republican party of Missouri and Kansas and was a leader in the Prohibition Party, and when he moved to Nebraska he became a prominent force in the prohibition movement in that state. In 1896 Woodbey ran for lieutenant governor and Congress on the Prohibition ticket in Nebraska....

"That same year, he made his first acquaintance with the principles of Socialism when he read Edward Bellamy's *Looking Backwards*, and his interest was further aroused by copies of the *Appeal to Reason* which came into his hands.... But he also heard Eugene V. Debs speaking during the presidential campaign and was so impressed

that when the Democratic Party asked Woodbey to speak for Bryan [then running for president on the Democratic and Populist tickets], he agreed to deliver speeches which were geared more to the ideas advanced by Debs than those by the Democratic candidate. After several such speeches, the Democrats stopped scheduling dates for Woodbey's speeches, and the black minister came to the conclusion that his place was in the Socialist camp. He resigned his Party and announced to his friends that henceforth his life would be consecrated to the Socialist movement....

"Woodbey accepted an offer to become minister of the Mt. Zion Baptist Church in San Diego and made his home in California for the next two decades....

"A frequent target of the police in San Diego, Los Angeles, San Francisco, and other California communities, Woodbey was in and out of jail several times between 1902 and 1908, and was hospitalized more

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than once as a result of police brutality. But he gave as well as received. When he was attacked and driven off a street corner in San Diego in July, 1905 by Police Officer George H. Cooley, Woodbey led a group of protesters to the police station to lodge a complaint. There Cooley again attacked the black Socialist, "using at the same time oaths and language too mean and vile to print." Woodbey was literally thrown bodily out of the station house. He immediately brought charges against the police officer for assault and battery and informed his California comrades: "In the days of chattel slavery the masters had a patrol force to keep the negroes in their place and protect the interests of the masters. Today the capitalists use the police for the same purpose...."

"Although all witnesses testified that the Negro Socialist's conduct had been perfectly gentlemanly, and that he had a perfectly lawful right to be at the station house, the jury, composed of conservative property owners, took only fifteen

minutes to find the defendant not guilty. Woodbey was furious and published the names of the jury men, calling upon all decent citizens to have nothing to do with them. He followed this up by returning immediately to the soap box in San Diego and held one of the biggest street corner meetings in the city up to this time. As he wrote: "The case has made more Socialists than I could possibly have made in many speeches. Had I not gone to the court with the matter the public would forever have contended that I was doubtless doing or saying something that I had no right to do or say. And when I complained I would have been told that if I had gone to the courts I would have got justice. Now, as it is, nothing of the kind can be said, and the responsibility is placed where it rightly belongs...."

"In more than one California city Woodbey was arrested and hauled off to jail for trying to sell copies of his Socialist booklets. The writings made Woodbey's name known throughout

the entire Party in the United States and even internationally....

"He continued to participate in free speech fights, and in 1912 was a key figure in what was probably the most famous free speech fight in American history, the free speech fight in San Diego, California. San Diego, of course, was Woodbey's home town, and the place where he was the pastor of

"Through our bank, the black or Chicano or Jewish person, if they were financially adequate, could buy a home."

Mt. Zion Church for several years until he was removed because, as one who knew him wrote, he "loosened up his flock with the Bible, then finished his sermon with an oration on Socialism."

"On January 8, 1912, the San Diego City Council passed an ordinance creating a restricted district, forty-nine blocks in the center of town, in which street

corner meetings might not be held. Unlike ordinances in other cities banning street speaking, that in San Diego made no exception for religious utterances. All street speaking was banned in the so-called "congested district." The reason given was that the meetings blocked traffic, but it was clear that the real purpose was to suppress the I.W.W.'s [Industrial Workers of the

conductors and motormen. This determination had infuriated John D. Spreckels, the millionaire sugar capitalist and owner of the streetcar franchise, and he and other employers had applied pressure on the Council to pass the ordinance....

"Two days before the ordinance was supposed to go into effect, the I.W.W. and the Socialists held a meeting in the center of the restricted district at which Woodbey was a leading speaker. The police broke up the meeting but did not intimidate the fighters for free speech....

"Woodbey was several times the victim of brutal police assaults as he insisted on exercising his right of free speech....

"The free speech fight in 'Barbarous San Diego' was still in full swing in late April 1912, when Woodbey left to attend the Socialist Party national convention in Chicago as a delegate from California. By the time he returned home, the struggle was still continuing and he did what he could to help the cause,

faced with defeat as a result of the power of the police, vigilantes, and the state government.... It was not until 1914 that the right of the I.W.W. to hold street meetings was established. Although the ordinance still remained on the statute books, the police no longer interfered when Wobblies spoke at street corners in the forbidden district. On the invitation of the I.W.W., Reverend Woodbey was one of the regular speakers at such meetings....

Foner concludes: "We know nothing of Reverend Woodbey after 1915."

Attorney Bert Ritchey, born in 1908, grew up in La Jolla. He moved to the East End in 1926 and attended San Diego High.

In an oral history interview conducted by Leonard Knight on April 4, 1985 (interview transcript available to researchers in the San Diego Historical Society Oral History Interview Collection and also in the April 1996 *Journal of San Diego History*), Bert Ritchey discussed the East End, saying, "Well, I'll tell you one

thing. There wasn't a congested neighborhood any place in those days as there is now. In those days blacks lived throughout the city. They lived downtown, say from Sixteenth to Twelfth Street, they lived — the only concentrated area was in the Logan Heights district from Thirtieth to Thirty-second, from Ocean View to Logan Avenue, a small area, and that's where most — it was the most concentrated group of blacks living. I would say twenty-five or thirty families there and that was the most concentrated district, but there were blacks living all over, East San Diego, North Park. They lived all over, and your problem today, of course, stems from the fact that it's a lot of people now in one area of blacks. You didn't have that way back forty, fifty years ago."

Ritchey described his school days. "I never noticed — when I was going through school, from elementary school through high school — I never noticed personally, any prejudicial action on the part of any school authorities here. Way back in the — when I was going to high school, I used to go down to the downtown YMCA often. Now, I was the only black boy who was permitted in the YMCA. The YMCA's policy excluded blacks...."

Knight asked Ritchey, "Why do you think you were allowed and other

blacks were not allowed at the Y in those days?"

"Well, that's difficult to say except the fact that at that time when I was in high school I was well known athletically and they just seemed to accept me. I never had anything happen while I was at the YMCA that would indicate there was any segregation, [that] in other words, there was a no-no for blacks."

Asked whether his parents were noted in the community, or were very involved, Ritchey said: "Well, my father was well known in the downtown area, because he worked for, let me see, what was the name, Stall's Crockery Store, located at Sixth and C Street.... He worked there for many years, probably 30 years.... He was a janitor.... In those days, as you know, if a black is working downtown he's got to be a janitor. He couldn't be anything else. There was nothing else offered to a black."

Ritchey was also interviewed by Nolan Davis, for an article printed on April 13, 1965, in the *Evening Tribune*. Davis began his article by saying, "If you would understand Southeast San Diego, you must know its history."

"Before 1900, San Diego was growing mostly northeast. New Town reached out toward Old Town. Land investors purchased in outlying areas — Coronado, La Jolla, La Mesa, National City."

"In 1907, South Park



Jack Kimbrough

and Eastside Railway precipitated development of Southeast San Diego as a residential area. The Railway began a line east to 25th Street, and later extended that line as the area grew."

Southeast became a community of fine homes. Its tree-lined streets were peaceful and inviting. Several famous San Diegans were born there between the early 1900s and the '20s."

"Bert Ritchey, a retired policeman, now an attorney with Montgomery, Maddox & Ritchey, remembers

Southeast San Diego as an early-day 'wilderness'....

"In those days, the city was small, with a population of about 150,000 where you knew everybody," Ritchey said.

"The southeastern section here was more or less a wilderness east of 32nd Street — way out in the sticks."

"He said Southeast San Diego's Negro and Mexican population was small. Most of the Negroes were here because they liked the climate, he said."

"There were only about 5,000 Negroes and

7,000 Mexicans here," he said. "Most of the Negroes were concentrated in the area from 30th to 32nd Streets between Woolman (now Oceanview) Avenue and Logan Avenue."

"The Mexicans in those days lived from about 14th Street to Crosby, bounded by J Street and the Bay...."

"Negroes worked as rubbish collectors for the city, he remembered. Others, like his father, were janitorial workers and shoeshine boys...."

"There was little contact between the Negroes and the Mexicans and the whites. You never heard of racial meetings or contacts. Many restaurants downtown had signs up saying that they refused to serve Negroes. Hotels didn't have signs up, but they wouldn't serve Negroes either."

"But few people seemed anxious to do anything about it. In fact, nothing was done until Dennis V. Allen founded the San Diego Race Relations Society in the 1930s...."

"Neighborhood patterns in Southeast began to change about that time, he said."

"Many whites were moving out of the old buildings," he said. "More Negroes began to move to Logan Heights. The area was in a state of flux until the early 1940s."

"Crimes there, he said, grew out of proportion to Southeast's population...."

"One reason is that

most of the Negroes migrated here from the South and in the South, in those days, a weapon like a knife was common in rural communities. You put a knife in your pocket when you left the house like you were putting on a hat...."

"Dennis Allen and the Race Relations Society had been instrumental in breaking down the segregation patterns in restaurants and hotels in the late '30s and early '40s," Ritchey said. "During the war, Allen got jobs in industry for hundreds, though there still was no such thing as Negro engineers of any kind."

"Negroes in Southeast San Diego have made their greatest gains since the war. The biggest gains in employment and race relations have been made since the Korean War."

Nevertheless, a case of slavery was reported in 1947. Lionel Van Deen related the story in the *Evening Tribune* on August 15, 1985: "Defendants Alfred and Elizabeth Ingalls were blue-blooded Bostonians from Beacon Hill."

"He had served as an Army officer in both world wars, was a former Massachusetts state legislator, and, at 64, still a director of the new England Watch and Ward Society — a group dedicated to preserving traditional public morals...."

"Third principal in the ensuing drama, the 54-year-old housemaid, Dora L. Jones, had been in Mrs.

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Ingalls' employ since 1910. At age 17, court testimony disclosed, Dora had been seduced by Mrs. Ingalls' first husband, prompting Mrs. Ingalls to divorce him.

"The grand lady exploited Dora's sense of shame and guilt to dominate her life thereafter. According to the maid's testimony, Mrs. Ingalls had told her she was under permanent probation as punishment for her 'crime' — as if this were a part of the

divorce settlement.

"You owe me your life because you have ruined mine," Dora remembered her mistress saying. Should she ever try leaving Mrs. Ingalls' service, the girl had been warned, she'd be clapped into jail.

"That threat remaining over the maid's head, a seemingly incredible 37-year relationship followed. Dora never was paid for her dawn-to-dusk labors, and when the Ingallses traveled,

she slept in their car while they occupied motel rooms.

"Indeed, it was at the end of a cross-country trip that the couple visited Berkeley late in 1946. A daughter, Helen, occupied an apartment there with her husband, Dr. Richard M. Roberts, a chemist. Helen found Dora huddled — thin, weary and ankles swollen — amid the car's luggage. From childhood she recalled earlier abuses that Dora had endured.

Joined by her husband, Helen went to Berkeley police and reported that the black woman was being held against her will.

"Finding Dora asleep in the car, police took her to the Robertses' apartment, where she slept the night. Next morning Mrs. Ingalls reported that Dora had been kidnapped. This triggered an investigation that climaxed when FBI agents went to the Ingallses' Coronado home...with warrants

for their arrest on slavery. Dora Jones was placed in protective custody pending the trial.

"A second daughter, from Chicago, joined in testifying against her parents — prompting Mrs. Ingalls to denounce her children as 'one a communist, the other a Nazi'....

"The jury found Elizabeth Ingalls guilty as charged. [Judge] Weinberger imposed a \$2,500 fine, ordered Mrs. Ingalls to establish a \$6,000 annuity for her erstwhile slave — and arranged to have Dora live with a brother in St. Louis."

Despite California's civil rights law of 1897, in the mid-20th Century San Diego restaurants continued to refuse blacks service and banks would not lend blacks money. Dr. Jack Kimbrough, in an interview conducted by Robert G. Wright on October 11, 1990 (Interview transcript available to researchers in the San Diego Historical Society Oral History Interview Collection), discussed redlining: "This is the fact that financial institutions, mortgage-lending institutions, would not okay lending money to certain religious or ethnic groups of people. You might have

money and have good credit, but if you were black and you wanted to buy a home in La Jolla or something, who's going to finance it for you? Nobody. And the same thing happened with the Jewish people in the other areas. So that that was one of the reasons that I became involved a little later on in the development of what we call a time savings and loan bank....

"[It was called] Time Savings and Loan. We had an office at Second and Broadway, downtown, and we were quite successful. The main reason I was involved that way, I think, in the beginning had to do

with the fact that through our bank, the black or Chicano or Jewish person, if they were financially adequate, could buy a home wherever they wanted to and it didn't have anything to do with their race.... I think it started about 1965."

Wright asked Kimbrough about his part in the restaurant sit-ins.

"That was in 1948 when we did the sit-ins. That was technically a real sit-in. I think probably the first in the country. You know, they had the big ones back east with college kids in the early 1960s. Preceding the black revolution."

But we had had a great art

display at the museum in Balboa Park in 1948, 'Portraits of Great Black Americans' by Betsy Graves Reyneau. Her father was a

"No, she was white."

"So she helped organize the sit-in then?"

"No, she'd gone down from the museum at Bal-

boa Park with two black friends, women, to have lunch after they'd left the Balboa Park museum. She called me at the office about 2:30. She was incensed, said that they'd been waiting

there over an hour, and a half and no one would serve them lunch at the U.S. Grant Grill. So she knew that I had been active in trying to break down segregation at restaurants here because I had a group of young students, black and white students, and I used them to organize the program.

"The thing that happened was that when I first came down here, I had damn little money. I'd walk downtown from 29th Street and back to save that dime. I stopped at a little greasy spoon place. It was a little place down — they used to have a post office down about Front and G Street.

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Diego. He had had trouble himself earlier on so he had gotten this senator to write the civil rights law in the state of California, and because they never had any witnesses, the witness could say that the blacks that came in, they were drunk and

disorderly and noisy, whatever, and they never won any cases.

"So I figured what they needed was some witnesses, so I talked it over with a couple of young people, students at SD State, and I became president—it was

about 1947—of the NAACP in San Diego. So I had a meeting called for—I rented the Memorial Junior High auditorium and we set the stage up like a restaurant and we had the white kids from SD State College sitting at the table and then

had the restaurant owner and manager and a couple of waitresses there. Then the black kids came in. When they were refused service, well, they would go up to the white kids. Did you hear what they said to us?

"This is the way we got the witnesses. So we had quite a few suits against the smaller restaurants all over town here. And we won all of them except one. The waitress said he was pinching her, making rude remarks, stuff like this. It was a funny little job, but...

"Anyhow, we won all the others, and since we had this thing going, we got \$300 judgments out of

these things. The lawyer got a third, the black kids got a third, and the white kids got a third. So we had quite a few cases.

"And then when this deal came up [with Betsy Graves Reyneau], I got the telephone committee of the NAACP, called all the members, and told them what was happening, and told them to come down to the Grant Grill on Friday evening. So they all came down and sat out all evening and didn't get served. So the next evening I came in about six o'clock I guess, the folks had been there since five and nobody had been served. One seat was

left at the counter there. I went right next to Betsy Graves and sat there. This waitress came over and asked me what I wanted. They thought, 'My goodness, they're gonna serve you and we've been here for an hour and they haven't served any of us yet.' So when the waitress came back I said, 'These people were here before I was and you haven't taken their order, what's the matter?' So she didn't quite know what to say, so she asked them what they wanted. And they ordered, so she went back and started talking to the people in the back of the grill room there, Carl Lidtke (sp.) was the manager of the Grill there. He worked with Larry Lawrence over at Coronado for years. Anyhow, we laughed about it afterwards."

"So, he's the one that denied them then?" Wright asked.

"No, it wasn't his fault, this was the hotel policy," — Barbara Palmer

Barbara Palmer is author of *The Civil War Veterans of San Diego*.

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tip of my TONGUE

Nine thousand years after man first cultivated the precursors to wheat, 4000 years after the first bakeries opened in Egypt, my neighborhood's poor line up at a church across the street. They arrive a little before nine.

Rolls of veiny fat gather at the knees of the woman who greets these people.

Bread

She sweats lavishly. She mops her face and neck with a hankie she wads in one hand.

"Don't block the driveway! Don't block the door!" she shrieks at the men and women before her. At a rickety card table she sits with her legs splayed wide. Her belly rests between her knees. Flea bites speckle her ankles.

"Take only what you need! Don't be greedy!" She's handing out stale bread donated by local grocery stores.

"Can you really eat two whole loaves?" she grills an older woman. "It's a sin to lie."

Every Wednesday morning she carries on like this. Some weeks the line before her stretches down the block. I

recognize some people. The black mother of four who has a dollar sign tattooed on her left shoulder. The tidy fellow from the senior apartments down the block. He always wears blue shorts, a white long-sleeved shirt, blue tennis shoes, and blue knee-length socks. The wiry old woman a few houses down who lives with her schizophrenic middle-aged daughter.

Na'ar hayiti, gam zakanti, v'lo raiti tzadik ne'ezev, v'zaro mvakesh lechem. "I was young and now am old and have never seen a righteous man forsaken, nor his children beg for bread." These words from Psalm 37 come at the end of 18 blessings Jews recite after a meal including bread. Years pass and this final blessing, this Psalm, acquires resonance. You once were young but are no longer. You've seen righteous men forsaken. You've seen their children beg. You have in fact watched poor people wait for a bitter, fat woman to give them stale bread.

"In the sweat of thy face shalt thou eat bread, till thou return unto the ground, for out of it was thou taken." So God cursed Adam and Eve. "For dust thou art, and unto dust shalt thou return."

The Hebrew Bible mentions bread at least 200 times. (The New Testament uses the word at least 100 more.) The motif, the symbol, is so durable, so burdened with the miraculous (Bread of

by MAX NASH

Affliction, Bread of Heaven) that the Judeo-Christian tradition seems one long story about bread. Every crumb contains a moral, a proverb. ("If thine enemy hunger, give him bread.")

On Wednesdays when I hear the fat woman's voice I feel cast backward in time. Particularly on bright, warm mornings when the people stand with their heads bowed against the sun's glare. Their seeming humility gives the scene the stony awkwardness of propaganda, like the peasant photographs taken by politically minded artists of the 1920s and '30s.

"If you can't wait in a straight line, I swear we're gonna stop right now and I won't be back next week."

I've never heard anyone talk back to her, but I've half expected to see her body dumped before the church, buried beneath stale bread. The truth is that there's more than enough bread to go around and what she doesn't give away, she leaves beside Dumpsters behind the church. I know this because the neighborhood's worst children take the stale bread and throw

it on people's lawns.

"That's not true," she said the morning I told her ten slices of deli rye had landed in my front yard. "Anyway, this bread belongs to the people who need it. Anyway, I can't always monitor how much they take. I tell them not to be greedy."

A small yellow pin on her left breast



said, "Smile, God Loves You." Her belly was so large it looked as though she could lift it from between her knees and cradle it in her arms like Mary with Jesus in the Pieta. The people standing in line glared at me. The fat woman waved me away with a chubby hand. "Now, if you don't mind, I'll get on with my work."

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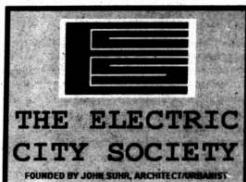
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On July 17, Suhr, an architect and urbanist, took some time to explain his idea to me. "I'm a retired guy," he said. "I moved here in 1998. I used to work in Detroit. One of the



FOUNDED BY JOHN SUHR, ARCHITECT/URBANIST

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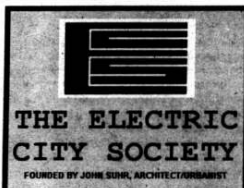
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ing processes, which are electrical." With the help of two other sites, Safe Vote (www.safevote.com), a secure electronic voting system, and Vivavoto (www.vivavoto.com), a site that offers what it calls "net conferencing," Suhr has established a place where people can propose solutions to the energy crisis and then vote on which one is the most viable. "It's a place where people can shake out ideas," Suhr explained. "The idea is to invite experts and have a town meeting. This would replace the standard legislative process. I would publish the results of the vote and send a copy to the governor."

Getting excited, Suhr added, "This is really far out, but imagine getting half of the voters in California to participate in this and give their preferences, which I have no doubt would be for sustainable, public-operated utilities. Hydrogen, for example, if it can be reasonably derived by hydrolysis from seawater, would be an ideal source of energy to power fuel cells. The question is, how do we ever get to the point where we can seriously consider making a transition? You've got to really inform the people and not be pie-in-the-sky. Then you get people onboard through e-democracy. This process would assure policy-makers at all levels that they're on track and the public approves of what they're doing. The Internet provides a way for politicians to tell what's going to sell.

"It would be nice if this was just as easy to play as a computer game. You try different strategies, and automatically you get a numerical evaluation from a historical database of past outcomes of the proposal. One thing I think, is that a lot of these cyberdemocracy people are rugged individualists and so aren't that fond of participation. But if all these sites linked together, it would lead to something."

I asked Suhr if he has any sense about whether his site is catching on. "It hasn't," he said.

—Justin Wolff

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Before a meal, the families of Alta California said grace:

"Give us, my God, your Holy Blessing
So many poor people are hungry;
but me, Lord, you feed
with such abundance
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And give me such good
gifts of food.
Ave Maria."

What struck visitors to the region was

how freely families shared their plenty. Campbell writes, "Housewives felt that food should not be sold to neighbors or those in need and gave of their abundance to anyone who was hungry. Lavish feasts were always prepared at presidios and missions for any traveler or visitor to the country." Walter Colton, who spent three years in Alta California, noted this communal spirit: "Generous forbearing people.... There is more true hospitality in one throb of (their) heart than circulates for years through the courts and capitals of kings."

In 1780, 125 people lived "on the hill" at the Presidio. That their generosity became renowned is striking because they had so little. "Procurement of food," Campbell writes, "was the most important problem to the

average soldier." The barren terrain offered few indigenous foods and no domestic animals (cattle, horses) for the settlers. Also, "The tools for farming required by Europeans were unobtainable. Everything had to be brought from without."

Spain sent rations from Mexico City, via San Blas. In 1774, each soldier received one *almud* (13.6 lbs) of corn per week, a half *almud* of beans, one-eighth *almud* of chili, and three and a half pounds of dried beef. Married men got an extra *almud* of corn and a half pound of meat. Children got half an adult ration. Women made corn tortillas, often giving them to single men for extra rations for their families. "By 1778 the ration was slightly larger and garbanzos, flour, lard, and rice were added."

"The lieutenants gave their men extra powder and shot to supplement their limited rations." They hunted quail, crow, domestic fowl, bobcat, ground squirrel. Families raised chick-



Artist's rendering of Presidio, 1874

ens and domestic pigs inside the fortress. "In keeping with their Catholic doctrine, there was fresh or dried fish on Fridays. Although the presidio was near the ocean, fish was not usually part of the daily diet."

Breakfast — served at daybreak, after morning prayers: tortillas, or perhaps *atole* ("salted cornmeal gruel with an occasional touch of brown sugar and a pinch of chocolate").

Breakfast II — served around 9:00 a.m.: roast beef and chili sauce and frijoles fried in fat.

MASTER'S THESIS EXCERPTS:

1. Water was supplied by streams and wells the Presidio soldiers dug. It seems the families were often content to live with brackish water from inadequate wells, when much better water might have been obtained by digging deeper wells.

2. Tableware was scarce in the very early days of the frontier. If *cajetas de barro* (clay dishes) were not available, rolled-up tortillas made excellent substitutes.

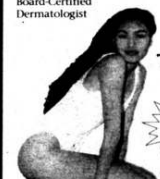
3. Excavations show that despite Spain's discouragement of trade with other countries, the presidial families had tableware, porcelain dishes, bowls, cups, and saucers reflecting trade with Italy, France, England, Mexico, and the Orient.... Despite their humble furnishings, heirloom silver service was used in many of the officers' homes.

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times, stewlike, including maize, pig's feet, pumpkin, and peppers) and *puchero* soups, made from available meats and vegetables (especially cabbage and squash). Another staple: potatoes mixed with chili and cheese. "Nearly

all dishes were seasoned with peppers and garlic." They ate a lot of beef, often cut in strips, roasted on the open fire, and placed in tamales or enchiladas with beans. "Alta Californians used their native fruit and veg-

etables to create a regional Mexican cuisine. Examples are: grapes (chicken with grapes), blackberries, black walnuts, pigweed, pine nuts, acorns, wild marjoram, and anise (corn dough fritters flavored with anise), prickly pears

(as a paste), and of course chilies, which went in everything. Even the flavor of their clay cooking pot would be conveyed to their *frijoles*.

The soldiers got rations of hard tack — "a rocklike biscuit edible only

by soaking in drink" — but preferred *pinole* (cereal) bread. "Evening Meal" — served around 8:30 p.m. or 9:00 p.m. — consisted of beef, fat, and vegetables, much like the Noon Meal." Less affluent families

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ate less well. Breakfast: boiled cereal with milk; Noon Meal: a meat, beans, tortillas, and maybe a hard cheese; Supper: a meat, beans, gruel, or *migas* (fried cornmeal crumbs). The to-die-for treats, for all Presidio families, were *panocha* (brown sugar loaves) or bits of chocolate. And a cup of hot chocolate was a "delight" for all.

For most meals, families drank water. Wine or brandy was rare, as was milk, because dairy items required refrigeration.

Campbell notes that "women basically ran the activities of the home even though they lacked space, privacy, and many basic household items. Their life was far more arduous than the men's." Each day they hauled food from the pantry or storage cellar to the kitchen. "With three, sometimes four meals a day, food preparation over

"CHILES, USED

DAILY, FIRST HAD

TO BE ROASTED,

STEAMED, PEELED,

AND KNEADED

FOR A VARIETY

OF SAUCES."

metates (a curved stone, resting on three feet, used for grinding maize for tortillas) and wood fires took much of their time.

"Similar to the problems the men faced when building the Presidio buildings, women's chores were complicated because everything they did had many stages." Meat had to be pickled or salted (then soaked, before serving, to remove the salt). "Chiles, used daily, first had to be roasted, steamed, peeled, and kneaded for a variety of sauces. Tamales took a long time to flavor, wrap, and steam."

In 1828, Juan Bandini said the *presidarios* (women of the Presidio) "are without doubt more active and industrious than the men... (they were) virtuous... and constantly devoted to the needs of their families, which they never neglected." ■

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LETTERS

(continued from page 1)
at allergist Milan Brandon's assertion that "cow's milk is better than breast milk."
Surely he can't be serious! I would like to see this "evidence" that Mr. Brandon pur-

ports to have seen. Does he know something that La Leche League, the AAP, and the surgeon general don't?
The benefits of breast-feeding are many. They include higher IQ, less diarrhea, less cancer, reduced SIDS rates, less otitis media, optimal growth, and a unique emo-

tional bond between the nursing mother and her infant.
With regard to allergies, if allergies run in the family, it would be prudent for a nursing mother to avoid those types of foods which she has a problem with. What Mr. Brandon failed to mention is that cow's milk is a common allergen. Additionally, some brands of formula have been found to contain silicon, aluminum, and nitrate — just to name a few. (Mothering, May-June 2000 issue, "Known Contaminants Found in Infant Formula.")

La Leche League volunteers work hard to inform new mothers about the many advantages of breast-feeding and to help them succeed in breast-feeding. It is unfortunate that Mr. Kumpel and Mr. Brandon have attempted to undermine those efforts with their unsubstantiated rhetoric.
Barbara Beaudot Hillcrest

Lick Larson
Hot damn! Tom Larson's article ("Not Only the Man Down the Street," July 12) was one of the sickest pieces of journalism I have read in a long time. As a "distinguished"

U.S. Navy journalist, I like to say I know what I'm looking for in a well-written article — and this was certainly one. Keep it up, Mr. Larson!
Matt S. Chabe

Loyalty Slap
San Diego supports its local music!!! Ha! It amazes me how many times I've heard that crap from the radio stations, clubs, and "magazines" in this town. San Diego is the laughingstock of the nation as far as fanfare is concerned. Unless you're some kind of bubble-gum punk pop or freakish sidekick to Suicidal Tendencies, you might as well try to build a fan base in Guam. You'd think that after SEVEN years of wading through the dismal clubs in this town that seem to come and go like the seasons, a la Dream Street, Bacchanal, Bodies, Brick, etc., you'd at least get a little respect from the only mag that seems to even hint that it gives a rat's ass about the mainstream. Your review of Lost Disciples' latest release in "Blurt" this week (July 12) was at best a slap in the face of one of San Diego's oldest and most loyal bands. It's no wonder bands like Sprung, Uncle Joe's, and Rocket, just to name a few, had to leave before they could get noticed. I don't know if the Disciples are members of ASCAP or not — and who the hell cares! To take something as sacred as a band's heart and soul and use it to push some silly campaign against corporate greed is as petty as saying "we" support local bands.
Donovan McGlynn

Scary Admission
I just finished reading the ridiculous letter titled "Pedophile and Proud" (July 19). Let me start by saying the title alone tells you that whoever fits this description is sick and inhumane. That this person, whose name he withheld obviously to avoid being stoned

to death, had the actual nerve to submit an admission of this nature is scary. I found it humorous that this man was

offended because he was placed in the same category with child molesters and rapists. Having never touched a child

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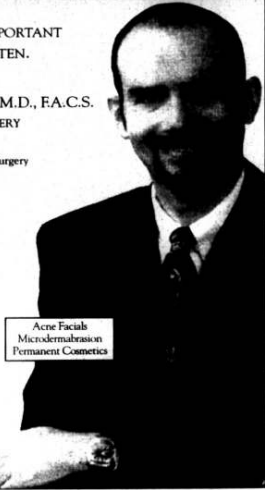
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or woman does not mean that you are above the people who could not resist their sexual urges and eventually violated someone. Another point this disgusting man made was that he believes society causes harm to young children who have been violated by "forc[ing]" upon the child until she believes it as gospel, meaning that we are responsible for causing the child physical, emotional, and mental pain, not the person with the mental problem. Although I am glad to know that this man, so he says, has never touched a child in a way harmful to her body and soul, I still would not want him around me or any child on the face of this earth. Who is to say that at that exact moment he began to have one of his urges and his pristine track record for being "hands-off" is broken. My advice to this man: Stop making stupid comments about serious issues and get yourself some help. Better yet, let me help you. I guarantee you will never think about a child in that manner again, if you are able to think at all.
Erricka J.

Molester Brother
Thank you for printing Tom Larson's article on child molestation ("Not Only the Man Down the Street," July 12). After reading some of the responsive letters, I've decided to write a response about the issue of denial in regards to child molestation. We, as Americans, need to face this issue more and learn how to stop living in denial and live in a fashion that will protect our children. I'd like to thank the man referred to as David in the article for his brave testament, as well as the other painful letters. Hearing about this, from the victimized children as adults, can only help us understand the serious psychological damage caused by unwarranted sexual acts.
The case in my family is simple. My brother has molested the young girls in our family. He has served time for this, continues to receive counseling, and is registered as a sex offender. Despite all this, my mother moved him in next door to my daughter and myself. As my daughter grew older, I stopped seeing in denial and saw my brother for what he is. I insisted that he move away out of the proximity of my daughter. His parole officer didn't know he was living so close to my daughter; this would never have been allowed and had I understood my family and myself more, I would have insisted this from the start. When I requested his move, my brother became violent. I had to get a restraining order, and my family blamed me for all of his behavior. I, of course, disagreed. My main job as a mother is to protect my daughter.
My family still lives in denial. My family has little

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girls that they need to protect, but instead they have chosen to protect and ignore what my brother is, a child molester. This blatant denial, in my view, is a sickness. I've worked hard to cut away from my family's mythology because it does not serve my daughter's best interests. So, again, I thank you for bringing this issue to the forefront.
Name Withheld

Greed Suckle

The shenanigans over at General Atomics ("City Lights," July 12) are a great example of the hypocrisy of big business types who love to spout right-wing homilies about self-reliance, competition, and the free market but who suckle greedily at the fat teats of government largesse.

Reminds me of a woman I briefly dated who turned out to be a Republican, instantly contemptuous of affirmative action, the welfare system, and any kind of public handouts. I was so taken back by this revelation of her true nature that I forgot to point out she was attending Mesa College at five bucks a unit.

I'm sure that, to this day, whatever success she's enjoyed she will proudly assert is the result of hard work and nothing more. Just like of Dick, Dubya, Rummy, and the rest of the corporate welfare gang.

Oliver W. McFalls
Clairmont Mesa

Futile Destiny

I loved Anne Albrigh's "Well Done, Good and Faithful Servants" ("Red Stuff," July 12). It is such a pleasure to read something so well written that it doesn't beat you over the head with metaphoric cleverness. So nice to read something that just wants to tell you a story, keep you company, carry you along without dragging you through the dark gruesome to make some bizarre point about ultimate destiny. We all know destiny is destiny. Just that we have to fill up the time somehow, with some kind of cheerfulness anyway. Good work.
A.B. Curtis

Ed Rocks

I just wanted to tell you, Ed Bedford, that you rock. I've been eating well ever since I picked up my first issue of the Reader and came across this "I'm Fork." Screw those fancy-shmancy places — we want real food for real prices, and you've done an excellent job of finding it for us, my friend. Thanks.
Erin O'Leono

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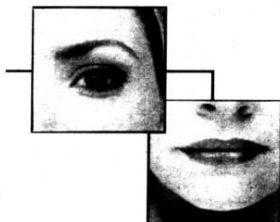
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Jaws

Snorkel with Sharks

They regularly appear shadowlike in shallow water. You'll be standing there in the breaking waves, getting ready to go in, and your eye will catch the motion of them, and you'll say, "Wow, those really are sharks."

But Sarah Wilson wants people to know that even though these species of sharks have the same swimming style as the great white shark that inspired the famous book and movie and their sequels, they are different from it in many important ways. Take, for example, their favorite foods. The leopard shark, the grey smoothhound shark, and the shovel-nose guitarfish are

bottom-feeders: they like shrimp, clams, crabs, and other invertebrates. That's why they're hanging around the shallow water to begin with. Opportunistic feeders, they'll scarf down a school of perch if it swims by. But their teeth are too small to tear into mammal flesh. A sea lion is more likely to eat them than the other way around. "That happens on Catalina Island a lot," says Wilson, a marine biologist and Birch Aquarium naturalist. "The sharks will be set upon by the sea lions quite often out there. And you'll see it happen here, too."

As for humans, we have nothing to fear from these particular creatures. In fact, we are their main predators. In their world view, a person walking onto a pier with a fishing rod would cue the jaws there.

"You can tell by their behavior that they fear us," says Wilson, who takes small groups to snorkel with these sharks in the shallow water at La Jolla Shores. "If you're swimming at a normal pace and all of a sudden you kick up or dive down, they're gone quickly. And if there is a lot of activity at the beach — scuba-diving, kayaking, boogie-boarding — they'll migrate to a less-crowded area."

The best way to observe these animals, then, is "to float like debris," Wilson tells her charges. "Get out there on your belly and let the current take you. Just kind of hover, and within a short while, the animals will show up, because they won't even know you're there. Fast, aggressive swimmers who are thrashing around and diving down constantly will cover a lot of area, it's true. But the slower you go, the calmer you are, the more you'll see. I've had up to 20 individuals underneath me."

"One of my favorite times was when I took all the kids," says Wilson, who, along with two other naturalists, can accommodate up to 25 snorkelers, which they divide into subgroups. "They ranged in age from 10 to 15, and we saw so much. They did so well. We all floated together, like a great big log."

Without prompting, Wilson brings up "that unfortunate incident in Florida," referring to the shark attack in Pensacola last month. "So people here on our coast have been worried. But I've read that off the coast of California in the last 100 years there have been only 75 reported shark attacks, and only ten of them were fatal. And most of those attacks occurred up north, in colder areas, where you do find larger sharks, like the great white."

What we should fear is



Snorkeling with sharks

misinformation, says Wilson. Shark stereotypes are foisted upon us by the mass media, of course. But even supposedly educational documentaries are culpable, because they often show sharks engaging in their most dramatic behavior. "Sharks are amazing animals, incredibly well-adapted to their environment. They are great hunters, efficient hunters. But a lot of pictures have been taken of them during feeding frenzies," which the picture-takers have created. "If you throw a lot of bait and bloody chum into the water, you're going to get their senses up. Think of humans faced with a five-star restaurant all of a sudden going 'all-you-can-eat' for \$5," she suggests by way of analogy. "We'll be fighting at the door, trying to get in. We'll be acting pretty dramatically too."

Before she takes people into water, Wilson shows them "artifacts," which she calls shark skin. "At one time," she says, "it actually was used for sandpaper." She also brings some pairs of jaws, so people can see for themselves how small and relatively dull these creatures' teeth really are.

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What we should fear is

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SAN DIEGO BEACHES.COM Calendar LOCAL EVENTS

Grunion will be active again early next week (Monday and Tuesday nights, August 6 and 7 may be best), roughly during the hours of 11 p.m. and 1 a.m., following the nocturnal high tide. The small, silvery grunion

tend to spawn on wide, gently sloping beaches such as Silver Strand, Mission Beach, Pacific Beach, La Jolla Shores, and Del Mar. California law allows the taking of grunion in summer (except in those areas classified as ecological preserves) by those possessing a state fishing license. The grunion must be caught by the hands only and should be eaten (not wasted).

North Shore Treasures. See the black sage and eucalyptus groves on

a four mile hike along Lake Hodges led by Bill on Wednesday, August 8, from 8 to 10 a.m., in San Diego River Park. Call 858-674-2275 x5 for directions and reservations. Free. (ESCONDIDO)

DANCE

Fifty Dance Scholars and Artists from around the U.S. were invited by the Beijing Song and Dance Ensemble and Legends of China to create a bridge of cultural and educational exploration in dance between the two countries last fall. The resulting tour included numerous performances by Chinese dancers, culminating in a concert by the American dancers per-

forming solo dance pieces.

See eight of these solos on Friday and Saturday, August 3 and 4, at 8 p.m. both nights, in the Dance Studio Theatre (1255-200) at San Diego State University. The concert, entitled "Dancing in Beijing," is the brainchild of locals Betty Roe and Jean Isaacs. Tickets are \$10 general. For information, call 619-594-6824. (SDSU)

An International Dance Festival is planned at the Weingart/City Heights Library Performance Annex. The series gets underway on Friday, August 3, at 7 p.m. Performers this week include Hwancho Yim Traditional Korean Dance, the Jura Lithuanian Folk Dance Ensemble, and Polynesian dance by Napua Ilma O Kehaulani. Find the annex at 3795 Fairmount Avenue. Free. For information, call 619-641-6103. (CITY HEIGHTS)

Flamenco! Singer Rosa Rachid and flamenco dancer Arturo Nazari entertain at 8 p.m. on Friday, August 3, at the Hollywood Star (1320 Fifth Avenue). For information, call 619-232-2102. (DOWNTOWN)

The Annual Master Teacher Series at City Ballet begins with lessons led by the esteemed Susan Jaffe at 2 p.m. on Saturday, August 4. Jaffe joined the American Ballet Theatre in 1980 at the invitation of Mikhail Baryshnikov and became well known in the dance world at a very young age. Considered one of the foremost ballet teachers in the world, David Howard leads class on Wednesday, August 8, at 6:30 p.m. The choreographer/teacher is known as the "Teacher of the Stars."

Find City Ballet Studios at 941 Carret Avenue (the entrance is on the alley); call 858-274-6058 to reserve a spot. Classes are open to in-

termediate and advanced ballet dancers at least 11 years old. The fee is \$25 per class for dancers and spectators alike. (PACIFIC BEACH)

Two Shows of Ethnic Dance will be presented by the Opepe Folk Ensemble on Saturday, August 4, beginning at 3 p.m., at the University Community Library (4155 Governor Drive). In the first show, dancers will perform Polynesian dance in authentic costume; audience members will be invited to join in on a dance. In the second show, the performers salute the new International Space Station with dances from some of the main countries involved in building the station: the U.S., Russia, and Italy. Free. 858-552-1655. (UNIVERSITY CITY)

Lindy Hop Swing Instructor Emily Belt plans a four-week series of classes beginning on Saturday, August 4, at the Champion Ballroom (3580 Fifth Avenue). Classes are offered in Lindy 1, introduction to swing, and Lindy basics. All ages are welcome, and partners are not necessary. The cost is \$32 in advance, or \$40 at the door. For information, call 858-677-0353. (DILLON)

Swing Dance Party. Pattie Wells' Dancetime Center hosts dancing on Sunday, August 5, for singles and couples of all ages. The DJ plays music for dancing from 7 to 9:30 p.m.; afterglow swing lessons start at 8 p.m. Find the center at 1253 West Morena Boulevard. Call 619-275-3553 for information. Admission is \$5; free for first timers. (BAY PARK)

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Calendar LOCAL EVENTS

Have a Swingin' Good Time when the Rocket Swing Dance Club convenes on Tuesday, August 7 (and every Tuesday) at the Portuguese Hall (2818 Avenida de Portugal, just off Rosecrans). Beginners' swing dance lessons start at 9:30 p.m., with live swing music this week for a variety of dancing styles from 9 p.m. until midnight. The cover is \$6. For information, call 619-291-3775. (POINT LOOMA)

FILM

"Reflections of the '60s," it's the theme for the summer outdoor film festival continuing at the San Diego Museum of Art tonight, Thursday, August 2, with Miles Forman's adaptation of the Broadway musical *Hair* (shoulder length and longer). Next Thursday, August 9, edit for *Platoon*, offering a grant's view of the Vietnam War directed by Oliver Stone.

The free screenings begin at dusk on the museum's east wall. For information, dial 619-696-1966. (BALBOA PARK)

Sella Coppola's *Virgin Suicides*, an eerie film focusing on the five cloistered Lisbon sisters and their seductive affect on the boys of the neighborhood, screens for the Sunday Matinee on August 5, at 2 p.m., at the San Diego Public Library, 820 E. Street. Free. Call 619-256-5800 for details. (DOWNTOWN)

The "Six So Silent Film Festival" hosted by the Tooty Tooty Productions for Six So Silent films convenes on Sunday, August 5, at 4 p.m., in the Seuss Room at Carle Library at USC-SD.

The small novelty orchestra of toy instruments and orchestral noise-makers will provide live music and sound effects as classic silent films roll. Films scheduled for this special summer screening include *Fella Gets the Can*, *Dream of a Rarebit Fiend*, *Les Joyeux Muscles*, *El Espanto Rojo*, *Reviewed by Rover*, *The Great Train Robbery*, and others.

Guests are encouraged to join the musicians in the pit for some sound effects solos. Play a real theremin—if you dare! Admission and parking are free. Dial 858-534-4074 for further information. (LA JOLLA)

Up for a "Soul-Stirring Clash of World Views" See Christopher McClellan's film *In the Light of Reverence* when it screens for the Film Forum on Monday, August 6, 6 p.m., at the San Diego Public Library. The film tells the tale of three indigenous communities and the land they struggle to protect: the Lakota of the Great Plains, the Hopi of the Four Corners area, and the Wintu of Northern California. The screening is followed by discussion led by Palomar College professor Debra Doner. Find the library at 820 E. Street and by calling 619-236-5800. Free. (DOWNTOWN)

Reuben H. Fleet Science Center, travel back in time in *China: The Panda Adventure*. The film is set in 1936, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to follow in her late husband's footsteps and achieve his dream of bringing the first live giant panda to America. See this film through the end of the year.

Did you know there are 50,000 known caves in the U.S., and every state has at least one? Journey into *Amazing Caves* squeezes into some of the earth's alien, hidden realms, guided by two cavers seeking those often unexplored frontiers. The latest

MacGillivray Freeman Films offering follows "extreme scientists" Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. *Caves* continues through November.

He doesn't know how to swim or ice skate, but Michael Jordan has often been called the greatest athlete of the 20th Century. The "real-life story" of Michael Jordan is presented in *Michael Jordan to the Max*. Expect a "larger-than-life tribute to a larger-than-life figure." See the film through October.

For ticket prices and showtimes, call 619-236-1233. (BALBOA PARK)

LECTURES

There's No Place Like Your Own, learn the facts of home ownership when the San Diego Neighborhood Housing Services offers a program to educate potential first-time homebuyers tonight, Thursday, August 2, at 6 p.m., at 4336 54th Street. Participants learn about good credit, budgeting, maintaining a home, and more during the orientation. Free. For reservations, call 619-229-2370. (DOWNTOWN)

"Crime on the High Seas," John Jorgensen is a lieutenant in the U.S. Coast Guard. He'll be speaking at a meeting of Sisters in Crime, sharing some of his experiences as the head of a nine-person Coast Guard law enforcement detachment that, among other things, intercepts and boards ships on the high seas suspected of carrying narcotics. Hear him tonight, Thursday, August 2, at 7 p.m., at the Joyce Beers Community Center, Uptown District, Vermont Street, just north of University Avenue. The public's welcome. \$3 admission. 858-481-6411. (HILLCREST)

How Does German Nobility Relate to Common Folk? Find out when Horst Reschke discusses this topic and how to use German military documents as genealogy resources on Saturday, August 4, from 9 a.m. to noon. Native Hanoverian Reschke is a consultant for *Heritage Quest*. Take in the talk at Joyce Beers Community Center (1120 Vermont Street). Free. Call 619-420-4557 for information. (HILLCREST)

Back to Basics, the North San Diego County Genealogical Society hosts a beginners' class from 9 a.m. to 3 p.m. on Saturday, August 4, at the Gale Library (1250 Carlsbad Village Drive). Free. For information, call 760-723-1342. (SAN MARINO)

What Social Forms Are Needed in the 21st Century, and "how do we create them?" Find out when publisher Steve Hays and Robert Stewart (vice president of the North American Society of Homophiles) speak for the Institute of North Sciences forum on Sunday, August 5, at 6 p.m., at 4336 54th Street. Participants learn about good credit, budgeting, maintaining a home, and more during the orientation. Free. For reservations, call 619-229-2370. (DOWNTOWN)

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"Submit Your Writing and Get Published" after the Writers Guild meets to discuss methods on Monday, August 6, at 7 p.m., at Barnes and Noble Bookstore (1075 Westview Parkway). For information, call 858-693-3940. Free. (MIRA MESA)

"The Yellow Star and Beyond: Jews and Other Victims of Nazi Persecution" in the subject when SDSU his-

tory professor Lawrence Baron speaks for the Master of Arts in Liberal Arts and Sciences lecture series on Wednesday, August 8. This summer's theme is "Holocausts." The program begins at 7 p.m. Dial 619-594-4426 for the location on the SDSU campus and other information. (SDSU)

Perspectives on Ocean Science, the series at the Birch Aquarium-Museum continues when psychologist Dr. Jeff Graham describes his research on the shark cardiovascular system. Sharks, when viewed as primitive fish, offer new understandings of how hearts and their control mechanisms have evolved. Graham will show how medical instruments are used to study the mechanisms that control ventricular filling and how sharks respond to exercise.

Interested? "Filling the Hearts of Sharks: The Link between Primitive and Modern Heart Mechanics" may be heard on Wednesday, August 8, at 7:30 p.m. Find the aquarium at 2300 Expedition Way (off North Torrey Pines Road). \$8. For information, call 858-534-7336. (LA JOLLA)

Giant Panda Lectures are being offered at the Reuben H. Fleet Science Center by members of the panda team at the San Diego Zoo. The series continues when animal behaviorist Dr. Ron Swagwood—who spends five months each year in China observing and working with giant pandas at Wolong—examines "Panda Behavior: Recipes for Breeding Success" on Wednesday, August 8. Swagwood studies the importance of scent to panda communication and courtship, and more.

The talk starts at 7 p.m. on Wednesday, August 8. The fee is \$12 per talk. To make the required reservations, call 619-557-3962. (BALBOA PARK)

Art in the Afternoon, the series hosted by the Timken Museum of

Art continues when Venetian expert Anna Ottensmeyer focuses on "Talladino and Venice" next Thursday, August 9, at 1:30 p.m. Admission is free. Questions? Call 619-531-9038 for answers. (BALBOA PARK)

IN PERSON

The Bluegrass Band Down the Road performs for the Escondido Library's First Thursday series tonight, Thursday, August 2. The music begins at 7 p.m. in the Turinette Room of the library (239 South Kalmia Street). Free. 760-839-4329. (ESCONDIDO)

Sketch Comedy produced, written, and starred in by the funniest San Diegans is promised when the Henshaw Group Sketch Comedy Show is presented at the 6th@Penn Theatre (3704 Sixth Avenue). Performances begin at 8 p.m. Thursday through Sunday, August 2-5, with additional shows at 10:30 p.m. on August 3 and 4. Tickets are \$7 general. For information, dial 858-578-0144. (HILLCREST)

He's Been a Detective, Shepherd, prison poetry teacher, glass artist, and more, and tonight, Thursday, August 2, David Strumsky will read for No Borders at the Other Side (4096 36th Street, at Palis). Strumsky's reading will be followed by a "no-censorship, untimed open reading," with sign-ups starting at 7:30 p.m. No cover—donations appreciated. 619-640-1963. (NORTH PARK)

Laugh! Sandi C. Shore's Comedy Showcase convenes every Thursday, beginning tonight, August 2, at 8:15 p.m., at the Del Mar Hilton. Headliners include Tony Calabrese, Beaumont Newhall, and Coss Cobble (a.k.a. Zoo Man). The cover is \$10, with a two-drink minimum. For reservations, call 858-792-5200.

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Calendar LOCAL EVENTS

and drawings to hang in the student art gallery. Free. To reserve a spot, call 760-632-9074. (ENGINITAS)

Celebrate the "High Schools" Exhibition. The San Diego Museum of Art hosts a Family Festival on Sunday, August 5, from noon to 4 p.m. Participants may explore the art of printmaking, and there will be artist demonstrations and hands-on opportunities. A Japanese taiko drum group and a group of Buddhist drummers will perform, and Helen Ohta will perform Japanese koto with an accompanying shakuhachi/bamboo flute. Cindy Reed, head gardener at the Japanese Friendship Gardens, will demonstrate the art of suiseki and bonsai gardening. Free. For more information, call 619-496-1998. (JAPANESE GARDENS)

Tap and T-Shirts. The Museum of Contemporary Art offer Free for All Tap Sunday activities on August 5. Meet designers from various design studios and join them in creating giant drawings out of tape — just like they do when designing new cars at MCA. La Jolla. You'll see paper and pencils are just a way to draw! Find the museum at 1700 Prospect Street. (LA JOLLA)

Members of the Tuna design group. Tuna will lead a workshop on T-shirt design at the MCA Downtown (1001 Kettner Boulevard). Workshops participants will design and take home the T-shirts they design. (DOWNTOWN)

Events run from 2 to 5 p.m. at both locations; the galleries are open from 10 a.m. to 5 p.m. For information, call 619-434-1341.

Marine Fossils Can You Dig It? This class for those in grades four

through six offers participants the chance to learn about ancient sharks and other animals that lived in the sea millions of years ago, how they became fossils, and where they can be found today. Participants will make a craft.

Sunday, August 5, at 9:30 a.m., at the Birch Aquarium-Museum (1300 Expedition Way). For the required reservations, call 858-534-7336. The fee is \$20. (LA JOLLA)

Of Very Little Brains but Very Loveable. meet Winnie the Pooh when he visits the story time set for Sunday, August 5, at 2 p.m., at White Rabbit Children's Books (7755 Girard Avenue). Call 858-454-3518 for information. For children three and older. Free. (LA JOLLA)

Follow the Trail to Quail. head to Quail Botanical Gardens on Tuesday, August 7, at 10:30 a.m., for a general tour of the gardens oriented for kids (aged three to six). Meet at the visitors' center located directly north of the parking lot, at 130 Quail Gardens Drive. (760-436-3036, 1000)

Children's Museum of San Diego. In August, the focus turns to India, and artist of the month is Abanindranath Tagore (1871-1951). Tagore, founder of the Bengal School, is considered the father of India's modern art.

The program is the national bird of India. Create a brilliant peacock with paints, paper, and other materials during a workshop for those four and older set to begin at 11 a.m. on Wednesday, August 8 and August 10, 11, 22, 24, and 25.

Mindy Donner leads a mask-making workshop with colorful materials on Saturday, August 4, at 11 a.m.

The Lucas Paper Company presents *The Crane Daughter* on Wednesday, August 8, at 7 p.m. The piece is based on a Japanese legend, performed in a Japanese burlesque style.

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond • By Jerry Schad

For more than a century, Irvine Park has drawn Orange Countyans up into the foothills of the Santa Ana Mountains. Once a meeting place for the early settlers — then known as the Picnic Grounds — it became Orange County Park in 1897 when early rancher James Irvine donated 100 acres of prime oak and sycamore groves fronting Santiago Creek. Today's park, now titled Irvine Regional Park, has grown to 477 acres and hosts thousands of visitors on busy week-ends. The park is accessible to San Diegoans by way of Interstate 5 north to Jamnore Road, Jamnore north to its terminus at Santiago Canyon Road (just east of the city of Orange), and Irvine Park Road, which leads directly to the park entrance.

Aside from picnic and playground areas, a boating lagoons, a small zoo, and

wildlife and historical exhibits, it's possible to find some off-the-beat-path hiking here. Several miles of paved and unpaved trails suitable for bicycling, hiking, and horse riding follow Santiago Creek and wind around the perimeter of the park. For a nice, short introduction on foot, try this:

Start at the Nature Trail parking area (bear right after passing the entrance station to reach it). Head up the paved path a short distance to the first diversion — the William Harding Nature Area. Here

a 0.3-mile self-guiding trail cut out into a shady, north-facing hillside introduces you to some of the common chaparral and oak-woodland shrubs and trees.

On the paved path again, continue east along the perimeter of the park until you reach a split. Bear left and head across Santiago Creek on a concrete crossing. Despite its name, 100 square miles of drainage, the creek's broad, open bed is almost always dry. This is partly because much of the upstream surface flow has already seeped into porous soils, and partly because Santiago Reservoir impounds water upstream. There's still enough water under-



Lagoon in Irvine Regional Park

ground, however, to keep the oaks, sycamores and other trees in the park looking healthy. The biggest oaks in the park are as old as 800 years.

On the far side of the creek, before you reach a small outcrop of sandstone, a dirt road veers right to climb a dry bluff. Take this and continue about 0.4 mile to the "lookout," a small shade ramada overlooking the park, a good place for a restful pause.

Complete the circuit by heading down the log staircase toward the walk-in picnic area below, and then crossing the creek bed via a paved path. If time allows, you can wander at length among the park's central attractions, all of which are clustered around the lagoon.

tural Awareness." Continuing exhibits include "The Rock Shop," "Improv Theater," and "Cora's Rainhouse." Find the museum at 200 West Main Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN)

Beach Exploration Day for the Junior Rangers includes a walk to the beach to learn a little about the ecology of this environment at the Tierrasanta River Estuarine Reserve next Thursday, August 9, at 3:15 p.m. The free program takes place at the reserve's visitors' center (901 Capitan Way) for kids 7 to 11 years old. 619-575-3613. (IMPERIAL BEACH)

MUSEUMS

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

Barcroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is a spot where Kamehameha Indians came before the spring that later gave the area its name. The museum is located at 9650 Memory Lane. Call 619-469-1480 for more information. (SPRING VALLEY)

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READING

Grand Ambition



W.W. Norton, 2001; 274 pages; \$23.95

FROM THE DUST JACKET: In November 1928, one year after Lindbergh crossed the Atlantic, a pair of young newswomen set out to run the rapids of the Grand Canyon in a homemade boat. Swept up by America's obsession with feats of daring, Glen and Bessie Hyde hoped to set a record — she would be the first woman to run that treacherous stretch of the Colorado River. A month later they vanished without a trace.

Using the few known facts of Bessie and Glen Hyde's story and deftly braiding the account of the young lovers' journey with Glen's father's desperate efforts to find them, Lisa Michaels creates a tale of incredible suspense.

ABOUT THE AUTHOR: Lisa Michaels was born in Newark, New Jersey. Michael's father, a Cornell graduate, and her mother, a Sarah Lawrence graduate, broke up when Michaels was four months old. "Their divorce," Michaels wrote in her celebrated 1998 memoir, *Split: A Counter Culture Childhood*, "was to be a progressive agreement, part of the new society that was dawning." Michael's mother moved to Manhattan's Lower East Side and took a teaching job in Harlem. Michael's father went to work for Students for

a Democratic Society (SDS) as an organizer on East Coast college campuses. In 1969, when Michael's father was 28, he was arrested for helping organize an antiwar protest and sentenced to two years in prison. Michael's mother, 26, who earlier had begun cutting her ties to political-action groups, decided she'd buy a used mail truck and drive to Los Angeles and then to Mexico. While reuniting the van, Michael's mother met Jim, another mail-van owner. The two became friends and then lovers, and in the spring of 1970, with Lisa in tow, they packed up Jim's van and began what became a yearlong drive across country, from East Coast to West. By the summer of 1971, they were ready to settle down.

Michael's mother, flipping through *Mother Earth News*, saw an advertisement listing land for sale in a Northern California coastal valley town, which had a population of 2000. With the last of their money, the couple bought a house. Michael's father, by this time out of prison, soon remarried and made his home in the Bay Area, to be near Lisa. Michael lived during the school year with her mother and stepfather and spent summers with her father and stepmother. She graduated from UCLA with a degree in history, traveled through India, and then from 1990 to 1992 completed her MFA in poetry at Mills College in Oakland.

After graduation from Mills, Michael took a part-time job as an editorial assistant in Berkeley at *The Threepenny Review*. She worked in various capacities there for five years. In the late 1990s, Michaels and her husband moved to Seattle, where Michael's husband completed his residency in family practice. In June of last year, the couple returned to California, settling in Holdsbury. Her husband has taken over a spot in a clinic in a nearby town. About this arrangement, Michaels said, "It's kind of nice in a way, because a small-town family doctor should not live in the town he practices in. You're running out to buy one green pepper at the store and someone comes up to you and says, 'This looks like your rash.'" Michaels is a mother now, to nine-month-old male twins and describes herself as "living in a diaper-padded room."

A CONVERSATION WITH THE AUTHOR: Michaels noted how happy she was that she and her husband had moved back to Northern California. "I'm near my mom and that was a really a big rea-

son for moving back. Of course, I, first of all, just love this part of the world. But I really like being near my mom for many reasons. The idea of having twins can be overwhelming, and she's great with babies. Everything I hoped about being near her came true in the sense that she saved us in the early months with the kids because we were dying. It was totally exhausting. Sleep deprivation like I've never experienced before in my life because they were not what I call "coma babies," babies that just sleep through the night the minute they come home. I breast-fed them until they were six months. They wanted to eat every two hours and they were out of sync, so there were nights we didn't close our eyes. One would be up for an hour, and then that one would go to sleep and the next one would wake up.

"My mom would come once a week. She'd drag this trailer into our driveway and banish us to the trailer, and she and my stepfather would stay up all night. I'd pump milk and she would feed the twins from a bottle, and my husband and I would sleep. You feel your personality start to disintegrate if you don't catch three or four consecutive hours a night. You start to fall apart. But my mom would come, and we'd get one night's sleep, and then we'd be saying, 'Wow, they're so cute!' And then two days later we were getting no sleep and were falling apart again."

Had Michaels written anything since the twins' birth? "I wrote a magazine piece, about moving back to the place that I grew up in. When I left, years ago, I swore I'd never return, and here I am. It's actually a good spot."

I asked how Michaels happened to use a real-life event as subject of her first novel. "I first read about Glen and Bessie Hyde in a history book. My husband and I were about to set off on a hiking trip, at the bottom of the Grand Canyon, in the winter, which wasn't as foolish an idea as it sounds because the bottom of the Canyon is at the elevation of Phoenix, and we knew this would be a warm place to take a hike in December. And before we left, I was at a gift shop at the rim, and I picked up this book called *River Runners of the Grand Canyon* by David Lowery, and it covered all of the pioneer voyagers. And there was a brief chapter on Glen and Bessie Hyde."

I said that I had liked Bessie so much.

Michaels agreed. "Isn't that the great looking?" Michaels asked. "I was just riveted by their picture, Glen and Bessie. They were so beautiful, and they were wearing those cool, funny shoes, a leather jacket with the sheepskin collar, and she had that beautiful, perfectly combed bob, and he's clean-shaven while they're on this crazy adventure in the bottom of the Grand Canyon. And they manage to look kempt and beautiful. I was fascinated by them, and it might have gone to the back of my mind and never been resuscitated again except that my husband and I went to the bottom of the canyon and ended up getting ourselves in bits of rather disastrous trouble because this huge snowstorm flew up overhead, and it actually snowed down at the river level, which is about as likely as it snowing in Phoenix. When we tried to hike out we couldn't find the trail. The trail was covered in waist-deep snow. We had this dilemma about whether we should wait along the river for a boat possibly to come by and rescue us. But given that it was the middle of the December, and commercial rafting trips were none or few, we decided we had to back track and try to hike out the way we had come in. We scrambled our way up this trail. By the end, at the top, close to the rim, we were literally hiking through chest-deep snow. My husband ended up getting frostbite. I got hypothermia. We scrambled up over the lip of the canyon like abominable snowmen and came to this look-out where a bunch of tourists were sitting in their cars checking out the view, and they sort of gasped when they saw us and offered us food and water."

Interrupted, Michaels said to ask how long she and her husband had been married when she was writing the novel. "We were boyfriend and girlfriend. This was before we got married. We got married in 1995, and this was in 1992 or 1991. We had been together,

as a couple, for, say, five years. And what was really interesting to me was what happened to the two of us, in this situation of enormous physical and emotional stress, where I had thought of myself as a fairly timid person when it came to the outdoors, and he was the one who packed the packs and decided what to bring, and had much more experience than I had hiking. In this situation we each pulled for our lives, and I felt that I was a lot tougher than I had thought I was, and he was wonderful and wasn't being domineering about making the decisions. But at the same time I felt that I had resources that I didn't know about, and I was the one who was saying, 'I know I saw that rock, I'm certain we passed that rock.' I think that female visual-spatial stuff was coming into play, and I was picking out landmarks. I would say, 'I'm absolutely certain we're on the right trail.' And then in a few minutes I would get demoralized, and my husband would pick me up."

"So, all of a sudden, this story of this couple took on this greater resonance. I became really interested in what had happened to this young marriage when they were thrown into this incredibly dangerous situation. And so after I had written *Split*, and I was casting out for what to do next, the story of this couple came from the back burner to the front burner. I ended up doing a lot of archival research, and I went on a rafting trip down the Grand Canyon, which turned out to be equally disastrous. My husband and I both have this terrible luck with the weather. They're always saying, 'Oh, this is the worst snowstorm in 50 years, this is the worst rainstorm in 30 years.' And so when we went down the river on this rafting trip, it rained every day for 14 days. And the river got flood-stage, and there were literally these house-sized waves in the rapids. These enormous, standing waves, which, normally, going down on these pontoons, is really safe except when it's really big water, because that's what can actually flip these enormous boats. We were camping on these beaches, lying in our tents at night, listening to these truck-sized breakers crackling of the cliff and plunging into the river, and you'd see these monthlong stickings up of the beaches, and you're thinking, 'Somebody was lying there before that rock was there.'"

"So, needless to say, I was terrified, and in some ways, while I was on the trip, I thought, 'How on earth did I get persuaded

to do this?' But in the end I was grateful because Glen and Bessie went down in November, when it was wet and cold. So this trip really served me in the end because I had a feel for what an incredibly forbidding place it could be when the weather was bad, and you were cold and scared, and you didn't know what was around the next turn. I think people who go down in the spring or summer see a really different side of it. So that's how I came to this book."

I said that as I read the novel I often felt that the narrative had the sound of a dream state.

"Sometimes," Michaels said, "the work just seems so hard, and you're so stuck and just feel like you're reading through mud, and you feel like you're not making any progress. And when the book finally comes out, and it's the real thing, and you hold it in your hand, you say, 'Who wrote this? Did I write this? Did it happen in a dream?' It's as if I can't, somehow, remember the labor of the book. I think that when it is working well, that you're not self-conscious; you're in this state of being so, in a way, transported through this imaginary world that it's almost like you're taking transcription."

I said I thought Michaels's visual descriptions were terrific. "It's such a visual place, and that felt like one of the toughest challenges about the book, trying to make it fresh. It is such an icon of the American landscape, and it's been photographed and painted and described in so many ways. I think, too, there are many people who think 'nature writing' and instantly fall asleep. So I wanted to use metaphors that were, as much as possible, fresh. I wanted to use language that would be appealing to people who weren't necessarily interested in descriptions of the landscape. And yet you can't not make the Grand Canyon be a character in the story because it is. All adventure stories boil down to man against nature, and if the nature in its particulars is not as real to the reader, then you lose half of the equation. That's where the tension comes from. You want people to be real. But you want to be able to see where they are and what they're facing and what the actual physical challenges were for them. Otherwise, it's just one rapid after another."

—Judith Moore

basis of artistry, design, color, and rarity, as well as for historical interest. The show, which runs on Sunday, October 7.

The museum offers exhibits of over 450 artifacts — including a replica of the Spirit of St. Louis, a Fokker Scout for Fokker Engineer III, a World War I Spad VII, the flight deck of the USS Yorktown, and a Lockheed Blackbird spy plane —

1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot air balloon era to the Space Age, along with an International Aerospace Hall of Fame.

The museum is located in the Ford Building in the Palmdale area. For additional information, call 619-234-8291 (BAGBAPARK).

San Diego Model Railroad Museum. The museum celebrates Amer-

ican railroads with "the largest permanent operating model railroad and train exhibit." View four scale model railroads of the Southwest, the permanent "San Diego County Reel Map" exhibit, an interactive train, and a refurbished toy train gallery with a Lionel display exhibit. The World War I train gauge features two soldiers and American flag train from 1918-1941. There is a

multimedia presentation on railroads, featuring an operating railroad somewhere signal, and interpretive displays on railroads and model railroading. The museum is downtown in the Casa de Balboa building. For admission and museum hours, call 619-696-0199 (BALBOAPARK).

San Diego Natural History Museum. The traveling exhibition "Epidemic: The Natural History of Epidemic" con-

tinues through Sunday, August 12. The exhibit examines one of the most critical issues facing humankind in the 21st Century: how to best control the worldwide spread of infectious disease. Through diagrams, models, videos, and interactive computer stations, "Epidemic" explores the biological, ecological, and cultural factors that influence the causes, spread, and control of infectious disease.

An assemblage of museum specimens, rocks, fossils, live plants, and animals tell stories about the region's prehistoric and current habitats in "Natural Treasures: Past and Present." The ongoing exhibition is said to "display old treasures most loved by the community and to introduce new fossils that have never been seen by the public," as well as highlighting the museum's extensive paleontological collections. Visitors will also discover why dinosaur fossils are rare in San Diego (the region was under water during dinosaur times).

The museum also offers the "piñata screen film" *Quintan Roo*, exploring Mexico's Sea of Cortez and the Baja California Desert. For more information, call 619-232-3821 (QUINTANROO).

San Diego Heritage Museum. The museum offers informative displays on the unique history of the San Diego area at 561 South Vista Avenue. For more information, call 760-632-9711 (ENCINITAS).

Serra Museum. "Treasures Uncovered: Trade and Exchange at the San Diego Presidio" features artifacts recovered from the Presidio archaeological site, dating to the first European settlement in California (in 1769) when Father Junipero Serra established the Basilica San Diego de

Alcala. "Treasures" in the form of ceramics, religious, and personal goods representing just a fraction of the more than one half million excavated to date at the Presidio site are on view. See the show through summer.

The museum interprets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the West Coast's first European settlement, found at 2727 Presidio Drive, 619-297-3258 (PRESIDIOPARK).

Stephen Birch Aquarium Museum. "Sea Touch" offers a computer display consisting of five interactive modules through which visitors can learn a variety of ways that scientists study the oceans from space using satellites, including monitoring cur-

rents and ocean temperatures, investigating natural phenomena such as upwelling and red tides, and tracking the migration of fish. The exhibit provides a way to interpret the interdisciplinary nature of research at Scripps Institution of Oceanography.

An aquarium and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelly Tank, a two-story high tank with giant kelp plants and nearly 30 species of local marine life.

The aquarium is located at 2900 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For more information, call 619-534-FISH (LA JOLLA).

Wells Fargo Bank History Museum. The museum features a working agents' office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There's an au-

do-visual theater presenting short films on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Dorey at the end of the 1800s; an exhibit of Concord

Coch 251, a restored stagecoach built in 1867; and the Dorey watch. The museum is located in the reconstructed Colorado House, at 2733 San Diego Avenue. (RSD 1008)

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Mainly Not-So-Great Mozart

Not every musician has this composer in his blood.

A bug got me in the middle of this year's Mainly Mozart Festival, so that I managed to attend only three of the numerous concerts, at the beginning of the series and at the end. Two of these were piano recitals, the pianists being Anton Nel and Ilya Itin.

REVIEW

JONATHAN SAVILLE

Nel's mode of compensation, in what was in fact an all-Mozart program, was inflation and romanticization. He underlined effects, he introduced *Lullapuser* (a minuscule pause before a significant note) at every opportunity; he strove for expressiveness; he plumbled the depths. This approach was particularly prominent in the second half of the program, which consisted of the C Minor Sonata, K. 475 and the C Minor Sonata, K. 457. There is a school of thought that holds that when Mozart explores the key of C Minor he turns into Beethoven. But while Mozart's music can be dramatic, passionate, and tragic, its decorum always remains different from what Beethoven would do with minor key works some years after Mozart's death. Mozart was not a predecessor; he was fully himself and nothing but himself, in all his music, and the point of playing that music is to get at what it is saying in Mozart's terms, not in anyone else's.

Nel's attitude resulted in a comic *contresens*. The C Minor Fantasy and the C Minor Sonata are independent compositions. They share their key, but they are expressively quite different. (Mozart's idea of publishing them together does not imply otherwise.) Pianists sometimes choose to perform them on the same program, which tends to blur the two works' individuality. Nel went even further. He played the Fantasy as a prelude to the Sonata, without any pause between them. This diminished the effect of the Fantasy, which is probably Mozart's most daring composition, formally, harmonically, and emotionally, and which needs to stand on its own, surrounded by silence. It also confused the listeners. Evidently, most members of the audience were not closely acquainted with the two C Minor pieces. They heard one big, long impassioned C Minor composition (Fantasy plus Sonata) and assumed it was all the Fantasy. They applauded enthusiastically, bringing Nel back to the stage twice. They then settled in to hear the C Minor Sonata, as indicated in the printed program. But the pianist did not reappear. It was only 9:30, in a concert that had begun at 8:00. The recital could not be over: it was too early, and Nel had offered no encores, and where was the C Minor Sonata? They sat and waited. After a while, there was some uneasy stirring among them. A few people got up to leave. Eventually, they all staggered out, still wondering what had happened. Had the pianist collapsed backstage? But there had been no announcement. What was wrong?

What was wrong was monkeying with Mozart. Ilya Itin did not monkey with anything, but his Mozart went wrong too. In this case, the problem was not a misunderstanding of the composer's style or his intentions, but simply a lack of interest. Itin played the E-flat Sonata, K. 282 and the Variations in E-flat, *Salve tu, Domine*, K. 398. Both came across as dull works, pretty, shallow time-filler. Hearing them in Itin's performances, you would have thought that Mozart's genius was sleeping when he composed them. You would have thought the same from listening to Nel's performances, in the first half of his program, of the Sonata in G, K. 283 and the Sonata in D, K. 576. In fact, the Mozart performances in both recitals reinforced the notion that, with an exception here and there (notably when C Minor was involved), the composer did not take his solo piano music very seriously. To put such a notion to rest, one needs to listen to pianists who understand and love this repertoire, who know how much intense musical excitement can be generated by simplicity, directness, the flawless coordination of elements, and the ability to evoke the expressiveness of a melody or a phrase, without exaggeration. Among recordings of the Mozart sonatas, you will find the requisite stylishness and insight in the complete sets by Alicia de Larrocha (my favorite), Peter Katin, Andras Schiff, Maria Joao Pires, Walter Klien, and Ronald Brautigam (the last on fortepiano), and in individual recordings by Stefan Vladar, Anthony Newman (fortepiano), Dinu Lipatti, Clara Haskil, Emil Gilels, and (yes!) Vladimir Horowitz. No one ever had to urge those pianists to play more Mozart.



Ilya Itin and Anton Nel

Mainly Mozart (Neurosciences Institute)

Anton Nel, piano

Mozart, Sonata K. 283, 576, 457; Fantasy, K. 475.

Ilya Itin, piano

Mozart, Sonata K. 282 and Variations K. 398; Scriabin, Five Preludes from Opus 11 and Opus 13, and Sonata No. 4 in C-sharp; Opus 80; Bachmann, Variations on a Theme of Corelli, Opus 42; Tchaikovsky, Pletnev, Suite from The Sleeping Beauty.

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Itin's Mainly Mozart program consisted of a good deal more than Mozart. All the other works were Russian (Scriabin, Rachmaninov, Tchaikovsky), and it was clear that the pianist felt more at home in them. But even there things were not quite right. Itin possesses in high degree the confident technical command we associate with Russian-trained pianists. The most daunting challenges seem easy to him. Perhaps too easy: all the music flowed limply, without the slightest sense of struggle.

Consequently, a work like Scriabin's Sonata No. 4, which ought to be all nervous tension, abrupt, taut, veering this way and that, fighting its way from the stupor of material existence to the frenzied exaltation of spiritual vision, lost its whole *raison d'être* in Itin's lucid, graceful, lyrical performance. There was a similar aloofness in the pianist's magisterial but

unexciting way with Rachmaninov's *Variations on a Theme of Corelli* and Mikhail Pletnev's arrangement of excerpts from Tchaikovsky's *Sleeping Beauty*. In the latter, which is so brilliant and involving when Pletnev himself plays it, one perceived that Itin is Pletnev's equal in technique but has none of his fire. At least he had none that night.

talk at 6:30 p.m. offers a "Welcome to Summerfest 2001," with Eric Bromberger hosting artistic director Cho-Liang Lin, cellist Carter Brey, and pianists Andre Michel-Schu and Helen Huang.

"Brahms and His Legacy II" begins at 7:30 p.m., with Tanya's "Dolly Suite," "Appalachian Journey" by Mark O'Connor, and the Brahms "Secret No. 1 in B-flat Major."

Violinist Michael Tree and La Jolla Chamber Music Society executive director Neale Perl discuss life in the Guarneri string quartet at 8:00 p.m. on Saturday, August 4, "Brahms and His Legacy II," commencing at 7:30 p.m., promises Mozart's "Piano Quartet in E-flat Major," "Physical Property" by Steven Mackay, and the "Quintet No. 2 in G Major" by Brahms.

Meet "An American Family" where host Marcus Overton welcomes the Hoffmans: harpist Deborah, cellist Gary, and violinist Tedy for the pre-concert talk on Tuesday, August 7, at 6:30 p.m. The talk precedes "An Evening of the Sense with Deborah Hoffman and Friends," at 7:30 p.m. The program for this concert includes Debussy's "Sonata for Flute, Viola, and Harp," the Saint-Saëns "Tantasia for Violin and Harp," "Chant de Lincol" by Jolivet, Debussy's "Sonata," and "Danse Sacree of Darius Milhaud" and Ravel's "Introduction and Allegro."

All of the concerts take place in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are \$35 or \$45. For reservations and information, dial 808-534-8074 for further information. (JA 0514)

insights into the process of turning "latent into artistry" — on Sunday, August 5, at 6 p.m., in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are \$35 general admission, \$45 for members. For information, call 858-459-5226. (JA 0514)

"I Love Opera" is being presented by the Small Opera on August 5, at 7 p.m. on Sunday, August 5, at the Academy of Sound and Music, 1409 C Street. Singers of all ages will be performing arias, art songs, and Broadway favorites. A professional accompanist is provided. You're invited to sing, listen, or both! The suggested donation is \$5. For more information, call 619-702-1495. (DOWNTOWN)

The "Not So Silent Film Festival" hosted by the Terry-Tony Film Orchestra for Silent Film conferences on Sunday, August 5, at 4 p.m., in the Sundae Room at Geisel Library at UCSD.

The small novelty orchestra of two instruments and on-chest percussion will provide free music and sound effects as classic silent films roll. Films scheduled for this special summer screening include *John Ford's The Iron Horse*, *The Great Train Robbery*, and *Chaplin's Modern Times*. (JA 0514)

The Tenor and the Organist, vocalists emeriti Robert Plamondon and tenor Marco Labatola, join forces for a concert in the Spruce Knolls Open Pavilion on Sunday, August 5, at 2 p.m. For information, call 619-702-8138 for further information. (JA 0514)

Classical Guitarist Colin McAllister performs with cello Scott Paulson for the Short Attention Span Chamber Music Series on Wednesday, August 8. This 15-minute chamber music program begins at 12:30 p.m. amidst the music stacks on the lower level of the Geisel Library. The concert is free, parking is not. No food or beverages allowed in the library. 858-534-8074. (JA 0514)

It's a Marital Artist, Cellist, and Author, and you may spend "An Evening with Mark Sadman" in conjunction with the La Jolla Chamber Music Society's Summerfest 2001, next Thursday, August 9, at the Neurosciences Institute (10640 John Hopkins Drive).

In Sadman's performance piece, "The experience of writing his novel *Lying Awake* to that of playing Bach's Cello Suite No. 3 in C Major," which he also performs as

part of the presentation. Tickets: \$25. For reservations, call 858-459-5728. (JA 0514)

Three Young Ensembles — the First Quartet, the Phaedrus Quartet, and the Vega Quartet — have been selected to receive concentrated exposure to master teachers during the La Jolla Chamber Music Society's Summerfest 2001 workshops.

Workshop sessions run from 9 a.m. to 12:40 p.m. each weekday through Tuesday, August 14, in the Coast Room at the Museum of Contemporary Art, La Jolla (700 Prospect Street). The sessions are free to the public, offering a "behind the scenes" opportunity to observe the development of young talent during the festival. All this study culminates in a concert on August 15 (tickets: \$25). For more information, call 858-459-5728. (JA 0514)

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Gipsy Kings August 31
Erykah Badu August 29
Stevie Nicks August 24
Billy Idol August 31
Ratt/Rusted Root August 26

DEPECHE MODE
August 11

Destiny's Child August 30
Ringo Starr September 2
Wetlands' Tour September 5
Crosby, Stills & Nash August 19
Melissa Etheridge September 14
Blind-102 September 15
Joan Jackson September 26
Joni's Addiction September 28
E.B. King October 12
L.L.S. October 19
Neil Diamond November 29
Margaret Cho December 7
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Calendar THEATER

wrote himself out of it. As "Charlie Now," Joel Anderson does little more than react. We learn little about him today—something about London, something about plays (it's as if he assumed we know his bio). Da is also more attitude than character, though Jonathan McMurtry fills him out with like amounts of blarney and charm.

As Charlie's Mother, Robin Pearson Rose does one of 2001's best jobs of acting. It's hard to imagine better work, in part because she never makes you aware she's acting. The rest of the cast comes from the dressing room. Rose comes from Pro-She's lived in Ron Sanford Robert's rustic, wood-grain set all her days, doing a million chores a million times, putting up with Da, permitting herself only the occasional dream of something else. Every move Rose makes, from ripple-free patience to glimmers of rage, reveals new information, yet nothing feels calculated. I don't know how else to say this: the risk trying to present anything at any given point. She just is, and lets the audience sort her out. Rose's deeply resonant effort suggests that when Charlie's made his peace with Da, he should turn attention to his Ma.

Da is an "in the wrong hands" script. Actors play their characters at various ages, often on short notice. Richard Seer's seamless direction, however, never makes you aware of the play's traps. His involvement has several meta-theatrical levels: he played the original Young Charlie on Broadway, at the Morosco Theatre; he's currently close to Charlie Now in age; and, he said in an interview, his father died two years ago. "He was 10, but our relationship in some ways was similar," Jim Parsons, who plays young "Charlie Ten" replete with adolescent perplexity, benefited greatly from this expertise.

Leonard is precise about how costumes reveal character. Of Charlie's friend Oliver—a nice turn by San Diego Ron Choularton—Leonard writes, "His clothes are too neat for the format, and Eggington's arrangements are always fresh and interesting (she can stick one song out of three or four). Talent runs all through the cast, especially Tracy Hughes, who turns every assignment from 'Blues in the Night' to Tina Turner, into a show stopper, and Tom Stephenson as the genial narrator. Newcomers to this version perform as if born for the role: Nancy Campbell's singing of 'I'll Be Seeing You' is a Kleines grabber, and Michael Dalgas's versatility amazes. Another huge plus: Joanne Roth Waterman's excellent costumes— from period Edwardian frocks, to flapper, to fast food, to dark '90s mother's chic— sweep through the decades of 20th century fashion. Led by pianist Dan LeMaster, the seven-piece band upbraid people the music played entertaining, and surprisingly poignant every hour.

EXCELLED READER. THROUGH SEPTEMBER 2, WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 2:00 P.M.

THEATER LISTINGS

Theater listings and commentary by Jeff Smith. Information is accurate according to material given, but it is not possible to show the theater for one last minute change and to inquire about ticket.

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availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

American Rhythm
For 12 straight summers, the Lamb's Players Theatre has showcased one of its productions at the Lyceum. This year, Lamb's also showcases its creative team: Kerry Meads and Vanda Eggington at the Lyceum and at Lamb's Coronado Theatre. They write and orchestrate *Boomer and American Rhythm*. Each combines songs— or song lyrics, actually—with history, and the song gain striking resonance in this context. Director Meads has a genuine flair for the format, and Eggington's arrangements are always fresh and interesting (she can stick one song out of three or four). Talent runs all through the cast, especially Tracy Hughes, who turns every assignment from "Blues in the Night" to Tina Turner, into a show stopper, and Tom Stephenson as the genial narrator. Newcomers to this version perform as if born for the role: Nancy Campbell's singing of "I'll Be Seeing You" is a Kleines grabber, and Michael Dalgas's versatility amazes. Another huge plus: Joanne Roth Waterman's excellent costumes— from period Edwardian frocks, to flapper, to fast food, to dark '90s mother's chic— sweep through the decades of 20th century fashion. Led by pianist Dan LeMaster, the seven-piece band upbraid people the music played entertaining, and surprisingly poignant every hour.

Barclay in the Park
Vintage Playhouse presents Neil Simon's romantic comedy about newswomen setting up housekeeping. Bob Christiansen directed. LA JOLLA PLAYHOUSE, THROUGH AUGUST 26, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

The Boswell Sisters
The Lyceum Theatre presents the world premiere musical about singing sisters who, during the early 1930s, became influential on American music. Stuart Bort directed. OLD GLOBE THEATRE, JIMMY ELLISON CENTRE FOR THE PERFORMING ARTS, THROUGH SEPTEMBER 1, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.



American Rhythm

An Act of Murder
In Murder Mystery Players' new interactive dinner theater show, people are dying to get into Philip Marlowe's new Hollywood drama, "An Act of Murder." LA JOLLA PLAYHOUSE, THROUGH AUGUST 26, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Be Aggressive
The La Jolla Playhouse stages the world premiere of Anne Weisman's dark comedy about Laura, her mother's recent death, and her "fantastic" trust in cheerleading. Lisa Peterson directed. LA JOLLA PLAYHOUSE, THROUGH AUGUST 26, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Bullshit Crummond
Pine Hills Lodge & Dinner Theatre presents Ron Hume's parody of low-budget '50s detective movies. When "Tensions" villain Otto von Brummo and his evil mistress' kidnap Professor Fonten, Crummond comes to the rescue. PINE HILLS LODGE & DINNER THEATRE, THROUGH AUGUST 11, FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

Chalk It Up to Murder
In HIT Productions newest interactive dinner theater show, Texas Ranger Sam Monteaster must find

"Delightfully Tasteless." *Star Tribune* (Lakeland)
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the truth. Did Butch Spikehorn kill Hank Anderson, as people have long believed, or was it someone else?

SHIRLEY'S KITCHEN, 7808 EL CAJON BOULEVARD, LA MESA. OPENED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Comedy Codependents
The improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4116 52ND STREET, LAST NORTH OF ADAMS AVE. ENJOY, NORMAL HEIGHTS. FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

Da
Reviewed this issue: CASSIUS CARTER CENTRE STAGE, THROUGH AUGUST 20, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Death Hides the Stage
HIT Productions new interactive comedy mystery, written by Beth and Scott McNellie, is set in Texas. "You survived a stampede. Lucy Tyler is looking for your underwear... and there's a dead body in the next room." SHIRLEY'S KITCHEN, 7808 EL CAJON BOULEVARD, LA MESA. OPENED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Evie
The Moonlight Amphitheatre presents Andrew Lloyd Webber's rock opera tribute to Eva Peron, told through the eyes of the 13-year-old MOONLIGHT AMPHITHEATRE, WEDNESDAY, AUGUST 8, THROUGH AUGUST 19, WEDNESDAY THROUGH SUNDAY AT 8:00 P.M. FOR INFORMATION CALL 760-724-2131.

Fishales
Eveoke Dance Theatre depicts "the complex relationship between fisherman and the sea... one of humanity's great struggles." Admission is free. BROADWAY STREET PIER, SAN DIEGO, THROUGH AUGUST 7, THURSDAY AT 8:00 P.M. FOR INFORMATION CALL 619-238-1253.

Heaven Rocks
Jason Merabon's musical comedy takes us to rock and roll heaven, where "all those loved, fast, dead, young music greys have entered the pearly gates." CABRILLO DINNER THEATRE, 2900 NIMMITZ BLVD. AT ROSMARE, IN THE QUALITY INN, PINE LOCA. OPENED RUN, FRIDAY AND SATURDAY, DINNER AT 7:00 P.M., CURTAIN AT 8:15 P.M. FOR INFORMATION CALL 619-523-5656.

I Love You, You're Perfect, Now Change
The longest running off Broadway musical revue satirizes "sex, love, dating, and marriage." It starts with youth and ends with old age, moving from the cup of despair (song called "Single Man Drought"), to a marriage ("Wedding Vow"), to senior singles meeting at a funeral ("I Can Live With That"). Directed with flare by Sam Woodhouse and choreographed with seamless fluidity by Javier Velasco and backed up by the old but effective combination of piano and violin, the San Diego Rep's version is a light-hearted, albeit lightweight, crowd-pleaser (they should move the show next door, to the Lyceum Space, and run it all summer). Most of the show's 18 vignettes are generic. It can relate to that stuff, and the characters are little more than their situations: either lagging behind, or too far ahead, of love's eight ball.

THE GLOBE theatres
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"In the title role, Jonathan McMurtry reaches a new high creating a complex, very human individual!"
— NORTH COUNTY TIMES

Da
NOW THROUGH AUG. 25
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Calendar THEATER

Some of the show's most interesting moments cut against the norm, as when Deborah Van Valkenburgh crosses a country ditty in three-quarter time. "Always a bridesmaid..." and concludes maybe it ain't such a bad thing. Through quiet insistence, expressing his talents without fanfare, Steve Cummer has become a local hot liner. He doesn't have marquee looks, even wears a scruffy beard for the show, but can convince you every person he plays is real. This includes a sensitivity-challenged dad ("Why? Cause I'm a Guy"), a father adopting his child's language, and a vent-flesing San Quentin convict determined to show a bipolar couple that marriage isn't a life sentence. (Note: due to popular demand, the Rep has extended the show's run.)

Worth a try.
SAN DIEGO REPERTORY THEATRE
THROUGH AUGUST 11: THURSDAY
THROUGH SATURDAY AT 8:00 P.M.
MATINEE SUNDAY AT 2:00 P.M.

It's Me (and I'd like to see it)
H.I.T. Productions' new interactive mystery takes place at Ted Stork's birthday party. But ask his wife: Ted hasn't been all that sterling...and now he must pay! HOLIDAY MON. 7:30 P.M. THROUGH SAT. 8:00 P.M. MATINEE SUN. SATURDAY AT 2:00 P.M. FOR INFORMATION CALL 819-561-8623

Joy and Maria's Comedy Italian Wedding
The Culy Theater hosts "not so serious"

dinarty interactive dinner theater," as Joy and Maria tie the knot. CULY THEATRE, 138 WEST SEVENTH AVENUE, DOWNTOWN, OPENED RUN: SEPTEMBER 26 AT 7:30 P.M. FOR INFORMATION CALL 800-844-JOY.

Joy and Maria's 25th Anniversary Party
[Delator Productions presents a sequel to its interactive dinner theater show *Joy and Maria's Comedy Italian Wedding*. (Note: the show plays one Friday a month.) CULY THEATRE, 138 WEST SEVENTH AVENUE, DOWNTOWN, OPENED RUN: FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 800-844-JOY.

The Laramie Project
The La Jolla Playhouse presents the Southern California premiere of *Tectonic*, Theatre's critically acclaimed drama. Written by Moises Kaufman—author of *Gross Indecency*—the play examines the murder of Matthew Shepard. LA JOLLA PLAYHOUSE, SUNDAY, AUGUST 5, THROUGH SEPTEMBER 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. FRIDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

The Last Night of Ballyhoo
Patric Plachouse offers [Hill's] Tony-winning comedy drama about the Frigate, cape (aka) Lala, who doesn't have a date for the season's big social event. FRIGATE, THROUGH AUGUST 12, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Member of the Wedding
Frankie Addams, a "gawling girl of 12," has an urge to belong. She's all ways been an "I person," never a



Fukitas

"When her brother gets married, in a small southern town, Frankie wants to suit the wedding—make it a three-way marriage." Carson McCuller's rarely performed comedy of age play (1950) was among Broadway's first hit shows concerned with race relations (even boasted one of Broadway's first integrated casts). Based on her short novel, it's more a mood piece than a play. For most of its three acts, little happens, then everything. Because it's so static, the acting must be expert. The

Member Theatre's opening night performance, however, was not. A majority of the cast was somewhere between reciting the lines and speaking them. They were several rehearsals away from the essential spark for a living give-and-take. Carolyn Levene Smith's mid-'40s summery costumes were ready to go. As Rick Middleton's set, a detailed kitchen and back yard in the MMFAC's small space, though his lighting (which went from day to night in seconds) and Peter

Hughes's sounds needed more tech rehearsal. HIRSH MCDONALD MORE PERFORMING ARTS CENTER, THROUGH AUGUST 12, FRIDAY AND SATURDAY AT 8:00 P.M. SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 819-239-2884.

A Midsummer Night's Dream
Independent Players stage Shakespeare's comedy of mistaken identities with a "modern retelling." MARQUETTE COLLEGE, SAN DIEGO CAMPUS, THROUGH AUGUST 11, THURSDAY THROUGH SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 819-239-2884.

Midnighter Night's Dream
Independent Players stage Shakespeare's comedy of mistaken identities with a "modern retelling." MARQUETTE COLLEGE, SAN DIEGO CAMPUS, THROUGH AUGUST 11, THURSDAY THROUGH SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 819-239-2884.

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National Comedy Theatre
Comedy sports changed its name, but its methods (and madness) remain the same. Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competitively. He got the idea from pro wrestling ("where Terrible Turks mangled defrocked Priests, while mums and dads yelled insults and grannies waved their handkerchiefs"). National Comedy Theatre, an offshoot of Johnstone's TheatreSports (artistic director Gary Kramer says the two compare like "rough and American football"), resembles an athletic event more than an art piece. Teams wear uniforms and compete on Astroturf. The night I caught the show, San Diego comedians played a "challenge night" against players from the San Jose franchise. Using suggestions from the audience, they played "Emotional sympathy," "Shakespeare," "Blind Line," and "Freddie Jay" with

inspired award points to the best actors. Klaxons and grinders got booted; quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledge failure, abundantly, then forget it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Worth a try.
MARQUETTE COLLEGE, 3117 N. STREET, MISSION HILLS, OPENED RUN: FRIDAY AT 8:00 P.M. SATURDAY

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Shogun Wedding Anniversary, or, Who Wants to Murder a Millionaire?
Let's get this straight: Basil and Petula Wilcox-Smythe will renew their wedding vows on their 25th anniversary. They can't do that, but do they even like each other? And who invited Brenda Socrates, comedia mogul and Petula's worst enemy (or is she?), to the festivities? And Basil and Petula's strange son and his pal Marcelle...what is that all about? Not to mention Jeffrey and Sperna, beloved bouffant event coordinators (Petula likes theme events, like "Grief: A Funeral"). Turns out these folk aren't just ten kinds of whacko. The phones are down, a storm's outside, and they're suspects in a multiple homicide. Each has enough motivation to make you question not who—but who didn't—do it. Mystery Cafe Dinner Theatre's latest has a relatively loose script and a cast adept at comedy and zinging ad-libs. James Pacarella, one of the foremost people in San Diego, again reigns supreme in multiple roles (audiences be warned: Though you're witty? This guy's all pro. Her hair an orangefire red not found in nature—maybe on Mars—Diane Thrasher's a screen as Petula, who never met a situation she didn't want to control. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdian (whose middle name should be "Talent") keep the show rolling, even when the script fails.

Worth a try.
MISTERY CAFE, OPENED RUN: FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1500.

The Soprano's Last Supper
Delator Productions presents an evening with the notorious Bariome (aka) Harry, who's a comedian, dancer, and good old mobster fun.

Sheer Madness
Mystery dinner theatre minus the meal. The longest-running musical in an American theatre history is set in a union fair salon in Mission Hills. In an upstairs apartment, some lustreful pin-up artist-diva Lulu Carney with clipping shears. Whodunnit? Up to this point the cast—performing at Qualicum Stadium—overlooks every word, gesture, and joke. Then in a voice like the house lights come up, and the audience becomes the detective. The show's come, and obviously the cause of its longevity, lies in the give-and-take between cast and audience. During the interrogation the actors become actors. They ad-lib and troupe-buckle. Although many ad-libs sound scripted ("You don't have a butler? How do you eat?"), the cast, especially Rick Middleton as top cop Nick O'Brien, is at its best in this format. *Sheer Madness* began in 1978. Along with physical comedy and malaprop (one character gets delivered a "genital" lar), the play derives humor from topical and local references. Several comic references need updating (when was the last time you equated Sandy Duncan with Wheat Thins?). The show bills itself as mindless fun. Much of it is, and no more. But some local references negative remarks about Lakeside and Paradise Hills, for example—raise nagging questions about the anything for a laugh mindset behind the production.

South Coast
The Wells Theatre stages Rodgers and Hammerstein's popular musical, set in the south seas during World War II. WELLS THEATRE, THROUGH AUGUST 25, THURSDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE THURSDAY THROUGH THURSDAY AND SUNDAY AT 2:00 P.M.

Spooks
The Fault Line Players present three one-act comedies: S.P.O.O.K.S. by Ted Fagan; *A Dude's Perspective*, by Kevin Hertzog; and *Talk of the Town*, also by Fagan. ("You don't have a butler? How do you eat?"), the cast, especially Rick Middleton as top cop Nick O'Brien, is at its best in this format. *Sheer Madness* began in 1978. Along with physical comedy and malaprop (one character gets delivered a "genital" lar), the play derives humor from topical and local references. Several comic references need updating (when was the last time you equated Sandy Duncan with Wheat Thins?). The show bills itself as mindless fun. Much of it is, and no more. But some local references negative remarks about Lakeside and Paradise Hills, for example—raise nagging questions about the anything for a laugh mindset behind the production.

Worth a try.
THEATRE IN OLD TOWN, OPENED RUN: TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. SATURDAY AND SUNDAY AT 2:00 P.M.

Shogun Wedding Anniversary, or, Who Wants to Murder a Millionaire?
Let's get this straight: Basil and Petula Wilcox-Smythe will renew their wedding vows on their 25th anniversary. They can't do that, but do they even like each other? And who invited Brenda Socrates, comedia mogul and Petula's worst enemy (or is she?), to the festivities? And Basil and Petula's strange son and his pal Marcelle...what is that all about? Not to mention Jeffrey and Sperna, beloved bouffant event coordinators (Petula likes theme events, like "Grief: A Funeral"). Turns out these folk aren't just ten kinds of whacko. The phones are down, a storm's outside, and they're suspects in a multiple homicide. Each has enough motivation to make you question not who—but who didn't—do it. Mystery Cafe Dinner Theatre's latest has a relatively loose script and a cast adept at comedy and zinging ad-libs. James Pacarella, one of the foremost people in San Diego, again reigns supreme in multiple roles (audiences be warned: Though you're witty? This guy's all pro. Her hair an orangefire red not found in nature—maybe on Mars—Diane Thrasher's a screen as Petula, who never met a situation she didn't want to control. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdian (whose middle name should be "Talent") keep the show rolling, even when the script fails.

Worth a try.
MISTERY CAFE, OPENED RUN: FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1500.

The Soprano's Last Supper
Delator Productions presents an evening with the notorious Bariome (aka) Harry, who's a comedian, dancer, and good old mobster fun.

Sheer Madness
Mystery dinner theatre minus the meal. The longest-running musical in an American theatre history is set in a union fair salon in Mission Hills. In an upstairs apartment, some lustreful pin-up artist-diva Lulu Carney with clipping shears. Whodunnit? Up to this point the cast—performing at Qualicum Stadium—overlooks every word, gesture, and joke. Then in a voice like the house lights come up, and the audience becomes the detective. The show's come, and obviously the cause of its longevity, lies in the give-and-take between cast and audience. During the interrogation the actors become actors. They ad-lib and troupe-buckle. Although many ad-libs sound scripted ("You don't have a butler? How do you eat?"), the cast, especially Rick Middleton as top cop Nick O'Brien, is at its best in this format. *Sheer Madness* began in 1978. Along with physical comedy and malaprop (one character gets delivered a "genital" lar), the play derives humor from topical and local references. Several comic references need updating (when was the last time you equated Sandy Duncan with Wheat Thins?). The show bills itself as mindless fun. Much of it is, and no more. But some local references negative remarks about Lakeside and Paradise Hills, for example—raise nagging questions about the anything for a laugh mindset behind the production.

South Coast
The Wells Theatre stages Rodgers and Hammerstein's popular musical, set in the south seas during World War II. WELLS THEATRE, THROUGH AUGUST 25, THURSDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE THURSDAY THROUGH THURSDAY AND SUNDAY AT 2:00 P.M.

Spooks
The Fault Line Players present three one-act comedies: S.P.O.O.K.S. by Ted Fagan; *A Dude's Perspective*, by Kevin Hertzog; and *Talk of the Town*, also by Fagan. ("You don't have a butler? How do you eat?"), the cast, especially Rick Middleton as top cop Nick O'Brien, is at its best in this format. *Sheer Madness* began in 1978. Along with physical comedy and malaprop (one character gets delivered a "genital" lar), the play derives humor from topical and local references. Several comic references need updating (when was the last time you equated Sandy Duncan with Wheat Thins?). The show bills itself as mindless fun. Much of it is, and no more. But some local references negative remarks about Lakeside and Paradise Hills, for example—raise nagging questions about the anything for a laugh mindset behind the production.



The Member of the Wedding

invited scenes using the other four as actors. The winner got a bonus, the loser a "forfeit." Some at tonight went nowhere. I repeat: no prize to tonight. I did it in my, as hindsight reveals, callow youth. Others made amazing turns and turns. The group is talented enough (and know when to black out best) to make the bits more frequent than the misses. Their gaudy, Keith Johnstone, has written one of the best brilliant books I've ever read about making theatre. And they put his pearls to good use. Their motto: "Remember, when it's just funny, it's art."

Worth a try.
REHEARSAL ROOM THEATRE, MARY LIND HOTEL, 644 F STREET, DOWNTOWN, FRIDAYS AT 8:00 P.M. FOR INFORMATION CALL 619-465-SHOW.

Triple Express: A Highly Caffeinated Comedy
Hugh Buttner's done his lounge act at the Triple Express Coffee house 20 years to the day. While patrons sip a house blend—

Worth a try.
HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO, OPENED RUN: WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL 619-234-9563.

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SANDIEGO READER
Calendar
MUSIC SCENE

The Reader offers \$25 for news tips published in *Blur*. Call us at 619-235-3000, ext. 456, or e-mail your tip to chickens@cs.netcom.com

"There is no more Aztec Bowl." It's over," said lead singer Adam Hay of Watch It Burn. "I heard people just today say they

fucking condos. Who's going to buy condos off 30th and Adams?" Aztec Bowl (which is not associated with SIDS) featured live bands and DJs near the lanes and in the lounge. "I think what we did was to prove there was a niche for this kind of entertain-

Aztec Bowl. "The land value was too good for the owners to pass up. They got a real good offer from a developer who will build condos." And that is a shame, says one Aztec regular named Tony. "I grew up in this neighborhood, and I think it's a damn travesty they're tearing this down. I was here bowling when I was 13. It's a 70s-style bowling alley...it's not...digital. Plus their music nights are different from the whole bar scene."

Man's. The Ken Club is just up the road." Velasco says the remaining local bowling alleys are too narrow-minded to figure out that music is good for bowling. "San Diego [bowling alleys] are old school. One of those fired was label president Danny Goldberg, who had signed Steve Poltz to Mercury. Eventually Mercury itself was dissolved. Some Mercury acts were folded into the Island/Def Jam label. Others were dropped.

Courtney Love wants out." The music insider was describing what happened when Universal/MCA and Polygram music groups merged two years ago, creating one mega-conglomerate. When Universal Music emerged, entire labels disappeared. Label employees were sacked and artists were dropped from talent rosters.

was not a big seller. "It's certified triple tinfoil," Poltz joked in January 1999. At the time Poltz seemed confident. According to his manager Robert Duffy, he was signed to a three-record deal with Mercury. He expected that the second album would be out by October of last year. It was never released.



WATCH IT BURN CLOSES AZTEC BOWL



EMANCIPATED POLTZ STARTS NEW LABEL

Poltz said he knew things weren't going right at Polygram when his career was assigned to the same executive who looks after Korn. "My A&R guy, bless

blur

should do this once a month...but you know what? It's done."

Watch It Burn played at "The Final Frame"—a pre-demonition party July 22 celebrating the end of the North Park bowling alley. It closed down forever last Thursday.

"It's ripping a piece of San Diego history out of our fingers," said Ryanne, who has been coming to live punk shows at the bowling alley for two years. "They are tearing it down to put in

ment," said Aztec Bowl manager Michael Velasco about the marriage of bowling and music. "It's no secret this industry is having trouble and that league bowling has been going down in attendance every year for the last ten years. We feel vindicated that we proved that our way of promoting bowling worked." But in spite of his success in using music to revitalize the bowling experience, Velasco said the huge demand for housing killed

Change is not something they accept. They are content with the old ways like relying on bowlers who go to a league five times a week. But that just isn't happening anymore. I don't anticipate any other alleys reaching out to the younger crowd."

Watch It Burn appears tomorrow at Club Xanth (all ages) and Saturday at Scolari's Office.

—Ken Leighton
"So many people have bailed. Even



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San Diego Reader August 2, 2001 97

SAN DIEGO READER.COM
Calendar
MUSIC SCENE
blurt
continued

San Diego's history."

Music history, that is, thanks to one local fan's obsessive desire to create an archival history of concerts staged in San Diego. "The Jon Moore Experience" pages are hosted on a commercial ticket-sales website for billsilva.com, but don't assume that only Silva produced shows are listed. Over 2000 performances are covered, dating back to the early '40s, with information in each entry listing performers, dates, and venues.

No search function is offered — viewing the archive requires clicking a month from January to December, which brings up a list of shows taking place during that month throughout the years, such as the Doors playing downtown's Community Concourse in November 1967, the Monkees lip-synching at the Del Mar train station in September 1966 (just days before the Monkees' TV show premiered), and Pink Floyd's October 1971 date at Golden Hall.

Moore says, "I was way too young to go see Led Zeppelin when they played at the San Diego Sports Arena back in 1977. I was just curious to see where they played in town, so I started looking up dates at the library. I never started out with the intention of putting this on the Web. In the beginning, it was just me spooling through microfilm at the downtown library.... I began by looking at the first issues of the 'leader'... then I started with the *San Diego Union-Tribune* archives and followed up with SDSU's *Daily Aztec*. While researching through those papers, I discovered some of San Diego's early underground newspapers from the '60s and '70s, such as the *Traumpoon* and the *Door*. The San Diego Historical Society was a great resource also."

Other pages on the site depict Moore's memorabilia collection, such as concert posters, flyers, and backstage passes. Through many originated from shows produced by Bill Silva Presents, Moore does not work for the firm. "I'm friends with the Bill Silva's graphic artist, Hesh One. I mentioned to him that I was working on a concert archive, and he was looking for original content

OVERHEARD IN SAN DIEGO: BILLY UP



BY ALLEN SANFORD

for the site, so we got to work.... The idea to compile the concert dates came from Larry from *Genetic Disorder* fanzine."

Moore cites "Great Performances of the '60s" as including the Beatles at Balboa Stadium (8/28/65), Led Zeppelin at the Fox Theater (11/13/69), the Rolling Stones at Balboa Bowl (11/1/64), and the Velvet Underground at the Hippodrome (6/14/68).

Pivotal '70s events were, in Moore's opinion, Bob Dylan at Golden Hall (11/27/79), Paul McCartney and Wings at the Sports Arena (6/16/76), and the Ramones at Monteruma Hall (12/15/78).

A "Venues" page lists both current and defunct

concert halls, clubs, and forgotten hangouts like the Cinnamon Cider (7578 El Cajon Boulevard, opened 5/21/63), the San Diego International Sports Arena (Sports Arena Boulevard, opened 1966), Sign of the Sun (4701 College Drive, opened early 1962), and the Palace (4025 Pacific Highway, opened 1969).

Moore invites contributors to e-mail information about the thousands of concerts not yet posted to the archive, as well as corrections to the material already compiled.

(Those with or who know of sites created in San Diego or which focus on local music are encouraged to forward info/URL links to jas2669@aol.com.)
— Jay Allen Sanford

CD review: Runaway Weiner Dog, *Misguided Individual* (Snot, Impedance 049)

In a letter dated 17 April 01, someone from the Runaway Weiner Dog organization writes: "Runaway Weiner Dog—This CD sure is Meltzer-ific! I listen to it every day! Yours, Richard Meltzer." Hey, wait a sec, I didn't write that!

THANKS! Just the same for pre-reviewing yourselves, guys, it certainly makes my job easier, but next time y'can do me an even bigger favor — and yourself as well: no more CDRs, okay? Reviewers can't sell 'em... stores don't take 'em... all you can do is toss 'em or give as gifts to

people who don't know or better... NO THANK YOU! The National Reviewers Union has declared WAR on CDRs. CDRs are NOT professional releases. Heck, they're not even legitimate vanity pressings! So if you wanna be taken

SERIOUS Y, guys and gals, remember: no CDRs! And sorry, but you spelled "wieners" wrong. It comes from Wien, y'know, Vienna. Might as well spell it "weeny" if you're gonna — oh, fuck me, I'm no fun AT A... today.
— Richard Meltzer

CONTRIBUTORS
Jennifer Bell (editor), Bob Adams, Russell Bender, Kristen Collier, Ed Decker, Dave Good, Randy Hoffmann, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Eileen Zimmerman

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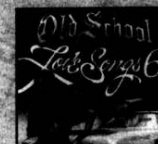
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CONCERTS/APPEARANCES

- 8/5: **THE RIPPINGTONS** @ Humphrey's
- 8/15: **TOOL** @ SDSU Open Air Theatre
- 8/17: **QUIET RIOT** in the Slam Glam Metal Jam Tour @ Coors Amphitheater
- 8/19: **MICHAEL McDONALD** @ Summer Pops on Navy Pier
- 8/31: **PETE YORN** @ Del Mar Racetrack

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- 7/31: **Aaliyah**
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- 8/7: **Black Sabbath**
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- 8/21: **Mariah Carey**
- 8/28: **Alice In Chains**

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Calendar
MUSIC SCENE

Damned Romanian

"Hard as he worked and thought on purely technical problems of touch, sonority, and pedaling, he was not a 'virtuoso.'"

Marius Kociejowski, a poet who lives in London, where he works for a well-known antiquarian bookseller, is the author of a poem called "Dinu Lipatti Plays Chopin's Sonata in B Minor." It appears in a book from Anvil's Press called *Musical Bride*, and the narrator of the poem about Lipatti's performance of Chopin is an older Hungarian woman, and music's bride. I know of no other poem about music that is more moving and successful.



Dinu Lipatti

Dinu Lipatti is a Romanian pianist (1917-1950) of enormous stature whose career was cut short by leukemia but not before committing to was some of the century's great recordings, which include Chopin's "Sonata in B Minor." Born into a musical family, he began performing in public at the age of four. The celebrated Romanian composer, violinist, conductor, and teacher Encușu was a family friend (and Dinu's godfather) and Lipatti's musical champion throughout his career. Lipatti studied at the Bucharest Conservatory, and when, at the age of 16, he was awarded only a second prize at the Vienna International Competition, one of the judges, the distinguished French pianist Alfred Cortot, was so incensed at the injustice he resigned from the jury and invited Lipatti to come to Paris to study with him. Yvonne Lefebvre (piano), Charles Münch (conducting), Paul Dukas and Nadia Boulanger (composition).

REVIEW AUGUST KLEINZAHLER

Lipatti made successful concert tours of Germany and Italy in 1936 and began recording in 1937. From 1939 on he was based in Geneva but continued to tour, including a number of highly publicized concerts in Nazi Germany, among which was a triumphant tour with the Bucharest Philharmonics in 1941 that included performances in Dresden, Leipzig, Berlin, Hanover, Frankfurt, and Munich. He gave recitals in Berlin in July of 1942

I do not believe there has been, or will be, a pianist like Dinu Lipatti. It is not a matter of comparison of quality; it is a matter of difference in kind. Hard as he worked and thought on purely technical problems of touch, sonority, and pedaling, he was not a

and again at the beginning of 1943, thereupon moving on to a concert tour of fascist Italy, only to return in March of that year to again tour Germany: Berlin, Frankfurt, Kassel, Cologne, Dresden, and Osnabrück, among other venues. He was, by all accounts, "apolitical." Romania, it should be remembered, enthusiastically joined the Nazi Axis.

Dinu Lipatti was trained in the French Conservatoire tradition of the '30s, and his Romanticism and lyricism, a Romanian birthright, were tempered by a restrained notion of Classicism and, because of his training, an intellectual, analytical approach to any given piece. He enjoyed remarkable technique and would explore a piece for months, even years, before taking on the challenge of performing it. In short, a perfectionist, but one who was able to bring genuine lyricism to a piece of music. He excelled at Bach, especially his "Partita in B flat" and "Joy of Man's Desiring," he gave legendary performances of Schumann's "Piano Concerto in A minor," Schubert's "Impromptus," and Mozart's "Sonata in A minor," among others. He had a broad repertoire, and had he lived longer he would doubtlessly have moved more boldly into Beethoven's piano works, only redeeming, near the end of his life and at Arthur Schnabel's insistence, to give a public performance of the "Waldstein Sonata."

His recording producer, Walter Legge, had this to say of Lipatti:



Walter Legge

"virtuoso" in the world's modern and debased sense—but certainly in its 17th-Century application "a connoisseur."... He was a musician, a musician who used the pianoforte as a means of communication and expression... The softness of his sound came through strength. He had enormous and powerful hands—the "little" finger was as long as its neighbors—and the shoulders of a wrestler, quite disproportionate to his frail build... Every note he played had a life of its own.

With no composer was Lipatti's brilliance more in evidence than with Chopin. Both Eastern Europeans who had transplanted to Paris, Lipatti seemed able to inhabit Chopin's music. As a composer of distinction, Lipatti was able to get inside a piece of music and work out what the composer's musical intentions were. Coupled with Lipatti's splendid technique—his superb sense of color, his expert pedaling and firm sense of rhythm and dynamics—Lipatti brought real clarity to Chopin.

Lipatti had an almost saintly reputation among those who knew him, like his former teacher Nadia Boulanger, who said, upon his death, "Lipatti was an angel on earth... Noble, profound, gay, right up to his death; he knew very well that there was a time limit, a limit without remission.... He was one of the greatest pianists ever, the very image of a complete musician."

There is a very touching two-CD-context homage from the harmonia mundi label to Lipatti and his friendship with another of the last century's great pianists, Clara Haskil (1895-1960). The two met in Paris in the 1930s—Haskil, another Romanian, 22 years older. They were both complex, unusual souls and formed an immediate deep bond, platonic but enduring. And it endured a great deal, including the betrayal of Haskil by Alfred Cortot during the Nazi occupation of France and Lipatti's return to Romania and enthusiastic concert tours through Germany during the worst years of the war. Haskil was Jewish and was forced to endure many hardships during this period,

though she managed to survive and wind up in Geneva and, in the end, close by Lipatti and his wife, Madeleine Cantacuzane, a significant pianist in her own right.

Music is full of these fascinating stories, remarkable conjunctions, which never quite make it into the usual bio entries,

but few are as psychologically complex or enacted during such brutal and painful times as this one. Musicians like Haskil and Lipatti occupy a rarified space where some of the most intimate interactions take place through the music of the composers they're interpreting. Two people speak to one another through their playing. I can only imagine it, having never experienced such an exchange. I think it must be

very exciting.

She lights a thin green candle. Appears not to notice. Or perhaps she does, the top button of her blouse are undone. A cormorant invades the bones of her face. She pulls a record already an antique from the battered sleeve. Which she holds by the edges with reverence. Candlelight spills over its surface.

Says Dinu Lipatti as though the name Were a prayer and not at all a name, she says he came as close As anyone may come to music's absolute.

Listen. As best as you are able to catch the small notes. A sparrow's chatter behind a blackbird's tune. A semiquaver in the voice, segregating false from true. A mandolin shedding pale coins through the leaves...

Only a small part of Kociejowski's poem, but you get a sense, I hope, about the "bride" and the music of Lipatti, who ravishes the listener. ■

Dinu Lipatti: Great Pianists of the Century (Philips/EMI Classics 456 892-2)
Dinu Lipatti: References—Bach/Liszt/Bartók (EMI Classics 724356 75722 6)
Dinu Lipatti: Great Recordings of the Century: Bach/Mozart/Schubert (EMI 724356 70032 1)
Homage to Clara Haskil et Dinu Lipatti (harmonia mundi TAH 366/367)

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This is the statement of intent more or less on Dizzy's schedule through the end of August 2001. All of it is true and becomes even more so after midnight on Friday nights.

Another attraction they might list, at least to musicians (if they needed any inspiration beyond first-class musical standards), is "no club owners." It always seemed to me to be a concept too cool for school. But trumpeter Gilbert Castellanos, guitarist Chuck Perrin, rock drummer David Klownen, singer Sylvia Enrique, and their friends have pretty much done it with the help of landlord Fritz Ahren, who is more known as a local theatrical mover and shaker. He is also described by Perrin, Klownen, etc., as a "patron of the arts."

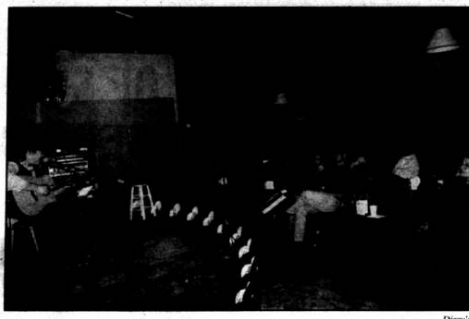
Although a fan, Ahren remains behind the scenes of this pivotal San Diego jazz scene and frees up Perrin, Castellanos, et al., to orchestrate festivities. Perrin says Dizzy's after midnight is Castellanos's baby. Castellanos says, "It's a culture center, a listening room. Chuck is responsible for Dizzy's, but the late-night scene is my doing, that's for sure." Klownen and Enrique do much of the grunt work and are as responsible for the laid-back atmosphere and quality assurance of the audience's experience but claim no credit. It is a "communal" effort: accomplished commie American musical/prose/poetry and physical artistic anarchy by artists who don't seem to be hopped up on anything. At first it seems almost un-American (African-American, Latino, Serbian, Slavic, and Anglo cats honking and wailing fine

expressions), but when you think about it, it's about as American as you can get. It's cool and it's San Diego; words you don't often see together.

As downtown San Diego is taking on the kind of vibe associated with larger cities (Chicago, New York), it is developing a kind of demimonde, especially late at night and especially in the Gaslamp and environs that inspired urban fantasy writers like Fritz Leiber and Ramsey Campbell to coin the terms "urbanism" or "metropolismancy." It implies a kind of sooty danger but also a rain-slick or foggy concrete and neon cool. In this cultural petri dish of a big-city-meets-border town, a place like Dizzy's would seem inevitable: a product of that "vibe" (a perfectly good word from the '60s that, unlike "groovy," I propose be reinstated in the idiomatic lexicon right now). That "life of its own" awakened in a city usually south of midnight. But Dizzy's is heir to jazz critic Nat Hentoff who pointed to in the late 1950s when he wrote, "Jazz may be an 'art form' in the Sunday magazines, but it is still vulnerable to a Greenwich Village policeman pointedly advising a nightclub owner not to rebok a particular group because 'it attracts too much of a mixed audience.'"

While I'm quoting jazzboos, here's one from Christian McBride in his forward to *What Jazz Is* by Johnny King (1997): "Make no mistake, this music is for everyone! Black, white, young, and old. Jazz is not an exclusive, elite club. You can listen to your Snoop Doggy Dog, your Pearl Jam, your Garth Brooks and your Mozart, but add a little Ellington, Basie, or Coltrane in your life. I promise you will rediscover yourself!" I heard about Dizzy's from a 16-year-old

Calendar MUSIC SCENE



Dizzy's

Event: Tribute to Tito Puente with the 21-Piece Bi-national Mambo Orchestra
Venue: Dizzy's, 344 Seventh Avenue between J & K Streets, downtown
Time: Friday, August 3, 8:45 p.m.
Cost: \$10

Event: Latin All-Star Quintet
Venue: Dizzy's, 344 Seventh Avenue between J & K Streets
Time: Saturday, August 4, 8:45 p.m.
Cost: \$8
Phone: 658-270-7467

high school student from Coronado who goes there with her 50-year-old mother (when I told Perrin this, he smiled but seemed unsurprised and said, "Isn't that cool?").

So Dizzy's now has a rigorously adhered to maximum capacity of 49 patrons (many are turned away or wait outside for seats), and Klownen is inhibited by the Health Department

from preparing good food for a contribution (or not) for audiences.

"I've been doing late-night sessions in San Diego for five years," says the 28-year-old Castellanos. "Like at the Ruse, and the San Village Jam Session over at Buena — before Dizzy's."

Castellanos, who might as soon be mistaken for a middle school math teacher, has been a jazz

musician for 20 years. As a teenager he performed at the Monterey Jazz Festival with Dizzy Gillespie. I mention that he does not seem to have picked up that cheek technique from Gillespie, and Castellanos says, "When I get tired, late at night? You'll see it." Aside from Gillespie, Castellanos lists influences like Clifford Brown to Booker Little ("who died when he was 23"), Freddy Hubbard, Roy Aldridge, and Lee Hubbard.

Castellanos compares Dizzy's with the World Stage in Los Angeles, where he performed with the group Black Note. "It was a cultural center, a community center. That's what I'm trying to do as a community leader. I'm trying to offer a place for people to come and hear real music."

The musician certainly does his bit with his horn alone, sometimes with a mute, bluish effect he favors, often surrounded with players like Mikal Zlatkovich on piano, Joscha Ott on upright bass, and drummer Brett Sanders. "I like to change it up, and it's nice to see really established people coming by like Poncho Sanchez and Chuck McPherson and his dad have been there too; Joe Marillo. Gary LeFebvre hangs out there a lot — Gary played with Chet Baker, you know. He did a lot of stuff."

Zlatkovich is remarkable on keys, reminiscent of an ungimicked McCoy Tyner. Ott seems impossibly young to be walking the frets between Mingus and Ray Brownville, and Sanders on drums puts one in mind of what Miles Davis meant when he said, "Don't play what's there, play what's not there."

Castellanos goes on to plug another scene on Tuesday nights at the Onyx Room on Fifth. "There's never a cover there, and there's live music there from 7 to 1 in the morning."

The building that houses Dizzy's at 344 Seventh also houses an architectural firm during the day as well as a packaging company and graphic design outfit, Hollis Design, which did the unusual CD cover for Chuck Perrin's unusual CD, *Swallow Life*. Perrin's recording includes a short story by Charles Bukowski and a poem by Bob Kaufman. The acoustic guitarist has a long association with musical coffeehouses of his own conception, has had Dustin Hoffman open one of them, and had Phil Ochs perform in his joints. A former activist from the McCarthy era — he campaigned for Eugene McCarthy in 1968 — Perrin was impressed with the acoustics of the room on Seventh Avenue. "I spent about two months putting this place together, the stage and everything. Fritz [Ahren] gave me the lights, and we both worked on the stage. This place couldn't happen without him."

"It's a bitch doing anything artistic and nobody gives you feedback or encouragement to stay true to your art, and that's what this place is about. It's interesting that it works. People always come up to me and say, 'It's great you keep it going and you don't go under.' But there's no way it can fail because everybody's a part of it. It's not a business."

What, then, is it? Well, as they say about jazz in general, "If you have to ask..." Again it was Nat Hentoff who might have been anticipating Dizzy's in San Diego when he wrote in 1959 in an essay called "Whose Art Form? Jazz at Mid-Century": "There are several players, young and older, who prefer the informality of the night club and

see as its alternative only the cold, intimidating concert hall. But the majority of the younger musicians do not enjoy playing in night clubs and will welcome whatever feasible ways are eventually realized to liberate them from a setting in which the music may have been the main attraction for some, but not for all."

As for the music itself, it may be the poet Kaufman who said it best. Yeah, pretty close, I think as I listen to Castellanos, Ott, Sanders, and Zlatkovich sculpt the smokeless air in this downtown sonic cauldron.

I heard miles breathing through his horn blocking spaces in the

paragraphs of time canceling the countdown toward destruction with the cool capriciousness of spontaneity it was vivid it was so real I was caught up in the rhythm-wrapped eternal feel.

— "All Hallows, Jack O' Lantern Weather, North of Time" ■

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at Paradise & Grove
54.00 / 6 PM - 11 PM
On the Island!

Sunday, August 5th
EARTH DANCE
Benefit Concert
Dancing, Singing, Storytelling, Children's Arts & Crafts & Native American Storytelling
An Evening of Original Live Entertainment
10:00PM

Psyde-Car • Herb's Root • Grove
Slightly Spoiled
DJ Crooked Finger & DJ Chlorophyll
DJones • Tips
For More Info
619.322.0950

Wednesday, August 8th
High Society Jazz Band
\$5/PM

Info & Tickets: Call 654.095.0458
Lionel O. Johnson Inc. San Diego
2942 N. Mission Bay Drive • San Diego
www.highsocietyjazzband.com

EPICENTRE

All agents sell the identical

Friday, August 3
Unlimited Scribble All Time High Heavy Treapy

Saturday, August 4
Diesel Boy Zero Down

Sunday, August 5
The Classified Crazy Ben

Thursday, August 9
Good Riddance Death By Stereo
Kill Your Idols
Over My Dead Body
Stop And Think

Friday, August 10
Tucker Unchained The Distants

Thursday, August 16
Against All Authority
P.R. Street Gang
One Track Mind
Downtown Strutters

619-284-6802
4746 El Cajon Blvd.
San Diego
Bookings: 619-287-8222
Mon-Fri. 10 am-10 pm

THE BLAZHOUSE

FOR SALE 619.287.8222

FRIDAY, AUGUST 3

9:00 PM
3 Bags Full

10:00 PM
Modessa

11:00 PM
Phane

MIDNIGHT
Ether

SATURDAY, AUGUST 4

9:00 PM
The Crackheadz

10:00 PM
Lodus

11:00 PM
Exploit

619-284-6802
4746 El Cajon Blvd.
San Diego
Bookings: 619-287-8222
Mon-Fri. 10 am-10 pm

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**Street
Scene**
2001

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TICKET INFORMATION

www.street-scene.com

For ticket info, special package offers, contests & the most recent talent additions.

STREET SCENE Hotline: 800-260-9985

One-Day Ticket Package: \$35 Advance / \$40 Day of Show
Two-Day Ticket Package: \$60 Advance
Three-Day Ticket Package: \$75 Advance
Children (Ages 8 and Under): Free, accompanied by a paying adult

Tickets also available at all
San Diego area Albertsons.
The Street Scene Box Office will open August 27.
*Tickets purchased through Ticketmaster are subject to a 40% higher per ticket
package service charge. All prices, taxes, and times are subject to change without
notice. All tickets are general admission. No refunds or exchanges.

3 DAYS, 12 STAGES, OVER 100 BANDS THE LARGEST AND BEST MUSICAL EVENT IN CALIFORNIA

FRIDAY, SEPTEMBER 7
21&UP, GATES OPEN 5PM-MIDNIGHT

FORD STAGE
Counting Crows
Cake
Jack Johnson
Pat McCree Band
Eve Selis

BEST BUY STAGE
Social Distortion
X
Rollins Band
Cheap Trick

**TIME WARNER
ROAD RUNNER
STAGE**

Old School meets
New School Hip Hop
Jurassic 5
Doug E Fresh
Whodini
Rob Base & DJ E-Z Rock
Young MC
Dilated Peoples
Fat Beat Squad

**XM RADIO
ELECTRONICA**

DJ Rap
Hawke
Pete Moss
Baby Hec Romero
Terry Mullan
Cyber
Phil Aye

**21ST CENTURY
INSURANCE STAGE**

Common Sense
Chico César creates
Baut's Independence Day
Los Mochos

**NIGHT & DAY
HAPPENINGS STAGE**

West African Highlife
Damaru

HORTON GRAND STAGE

Jazz at the Horton Grand
Andy Summers Trio
of the Pulse

Sandip Burman &
East Meets Jazz

Featuring Jerry Goodman,
Howard Levy, Randy Brecker,
Steve Smith & Victor Bailey

CLUB RUMBA

Celebrating Brazil's
Independence Day

Super Samba School
Capoeira Quilombo
Renni Flores
Mila Samba School
Trio Brazil

**NIGHT & DAY/
SLAMM STAGE**

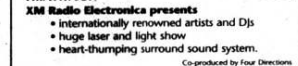
John Butler Trio
Ten Pound Brown
Government Grow



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- huge laser and light show
- heart-thumping surround sound system.

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SATURDAY, SEPTEMBER 8
21&UP, GATES OPEN 4PM-MIDNIGHT

FORD STAGE
The Black Crowes
311
Street Scene Tribute to Jimi Hendrix
Reverend Horton Heat
Eric Gales

BEST BUY STAGE

James Brown
En Vogue
S.O.B. featuring Lee Oskar, Harold Brown,
Howard Scott, & B.B. Oleson
King Sunny Adé & His African Beats
West African Highlife

**TIME WARNER
ROAD RUNNER STAGE**

80's Festival
Berlin
The Fixx
The Motels featuring Martha Davis
Collin Hay of Men at Work

**XM RADIO
ELECTRONICA**

Pascal Dolle
Kimball Collins
Andy Hughes
Carnis
Andry Nalin
Jon Bishop
Cyrat
Adon

**21ST CENTURY
INSURANCE STAGE**

Cowboy Mouth
Coco Montoya
Flopping Molly
Habib Koité & Bamada
Seven Nations

**NIGHT & DAY
HAPPENINGS STAGE**

Prince Diabate
Jaka

HORTON GRAND STAGE

Jazz at the Horton Grand
Andy Summers Trio at the Pulse
Susan Burnett and The Spirit of Havana

CLUB RUMBA

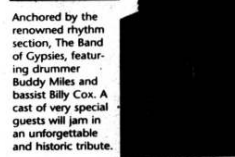
Cuban Explosion
Orquillo Bortuca
Agua Dulce
Rumba Guitana
DJ Ric "La Voz" Chris

**NIGHT & DAY/SLAMM
STAGE**

Psydecar
Scotch Greens
Incredible Moses Leroy
d'Rost



THE BLACK CROWES

LIVE ON
STAGE
THE JIMI
HENDRIX
TRIBUTE

Anchored by the
renowned rhythm
section, The Band
of Gypsies, featur-
ing drummer
Buddy Miles and
bassist Billy Cox. A
cast of very special
guests will jam in
an unforgettable
and historic tribute.

SUNDAY, SEPTEMBER 9
ALL AGES, GATES OPEN 2PM-9PM

FORD STAGE
Outkast
The Offspring
P.O.D.
Long Beach Dub Allstars
Sugarcult

BEST BUY STAGE

George Clinton
& Parliament/Funkadelic
G. Love & Special Sauce
Taj Mahal
& The Phantom Blues Band
Soulive

**TIME WARNER
ROAD RUNNER STAGE**

Reggae Festival
Burning Spear & His Burning Band
Third World
Eek-A-Mouse
Tippa Irie

**XM RADIO
ELECTRONICA**

Bad Boy Bill
Jungle Brothers
Mixmaster Mike
Data
Aom
DJ Reza
Eric Diaz

**21ST CENTURY
INSURANCE STAGE**

Funky Meters
Ranking Roger
B-Side Players
Mike Clark's Prescriptions Renewal
featuring Kyle Hollingsworth of String Cheese
Incident, Fred Wesley (bassist of James
Brown), Mike Clark, and Paul Jackson (bassist
of Herbie Hancock & the Headhunters)

**NIGHT & DAY
HAPPENINGS STAGE**

Prince Diabate
Jaka

HORTON GRAND STAGE

An Intimate Showcase
Rufus Wainwright
Susan McKenney

CLUB RUMBA

Cuban Explosion
Orquillo Bortuca
Agua Dulce
Rumba Guitana
DJ Ric "La Voz" Chris

**NIGHT & DAY/SLAMM
STAGE**

Mix Mob
Chaulapoon
Buckfast Superbee
Agent 51



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FREE LINE
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1. Press the 4-digit extension above the category that interests you (for example, 4000 for this week's concerts).

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

EXTENSION 4000
THIS WEEK'S CONCERTS

THURSDAY
Lucinda Williams (834) and **John Lee Hooker** (46) 8 p.m., 5005 Wilshire Blvd., Suite 100, San Diego, CA 92108. 619-220-8497 or 619-233-4343.

FRIDAY
David Byrne (459) 46 E. B. Friday, August 3, 305 S. Street downtown. 619-220-8497 or 619-233-4343.

Tower of Power (922) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

SUNDAY
The Rippingtons (459) and **Koko Taylor** (655) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

MONDAY
The Neville Brothers (407) and **Steady State** (572) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

TUESDAY
The Moody Blues (564) 8 p.m., 5005 Wilshire Blvd., Suite 100, San Diego, CA 92108. 619-220-8497 or 619-233-4343.

Shelter Island Drive, Shelter Island
EXTENSION 4001
UPCOMING CONCERTS

AUGUST
Michael Franks (726) and **David Byrne** (459) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Real Paisley (795) and **Travis** (407) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Le Lay (Open Air Theatre, Friday, August 10, 10:00 a.m., College Ave. 619-220-8497.

Devo (Working and Tower 7) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Saturday, August 11, 45000 Park Road, Temecula, 92592-4264.
Paul LaBelle (Pala Events Center, Friday, August 10, and Saturday, August 11, 11:15 a.m. to 7 p.m., Pala, 92051-0510 or 619-220-8497.

Devo (Working and Tower 7) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Friday (99) and Southern (Terrace) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Corregidora (84) (92) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Brian Setzer (68) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Harmon (826) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Matthew Sweet (431) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Devo (Working and Tower 7) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Tool (496) and **King Crimson** (713) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Split Up (Rayfield, Tommy Faye & the PFL, and **Bertinieri's** (Bible) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Devo (Working and Tower 7) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Tool (496) and **King Crimson** (713) 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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PREMIER TICKETS

Aerosmith
Aug. 16

WWF Aug. 5
Neville Brothers Aug. 6
Brad Paisley Aug. 10
Rippling Brothers Aug. 10, 11
Depeche Mode Aug. 11
Dennis Miller Aug. 12
Tool Aug. 15
Poison Aug. 17



Stevie Nicks
Aug. 24

Journey
Peter Dinklage
Aug. 18

Go-Go's Aug. 19
Gipsy Kings Aug. 21
Erykah Badu Aug. 22
Kansas Aug. 24
Further Festival Aug. 28
Dixie's Child Aug. 30
Ringo Starr Sept. 2
Trisha Yearwood Sept. 4, 5

Barenaked Ladies
Aug. 13

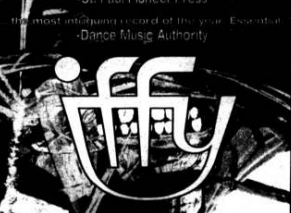
Madonna Los Angeles
Sept. 9, 11, 13, 14
Crosby, Stills & Nash
Sept. 11
Jonny Lang Sept. 14
Blink-182 Sept. 15
Chicago Sept. 18, 19
Janet Jackson Sept. 26
Ned Diamond Nov. 29

Chargers
San Francisco - Aug. 11
St. Louis - Aug. 25
Washington - Sept. 9

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...a delicious forward-looking...
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Monday
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• Billy Watson
• The Romy Kay Trio
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10pm: OPEN TO
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1. Press the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

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

FREE LINE
619.233.9797

Ketter Boulevard, Indian

619.227.4355

The Go-Go's (465) Three Coins

Concerts in the Park, Sunday, August 19

7:30 p.m. 5005 Wilcox Road, Azusa

619.220.8497 or 619.445.1400

Deja Bouton (750) and **Slightly**

Sleepy (352) Belly Up Tavern

Sunday, August 19, 7 p.m., 1435 West

Laurel Avenue, Santa Ana

854.818.1140 or 619.220.8497

HIM (787) and **Platinum** The Cobalt

Sunday, August 19, 8:30 p.m., 2501

Ketter Boulevard, Indian

619.227.4355

Jewel (895) Humphrey's Concerts by the

Bay, Sunday, August 19, and Monday,

August 20, 7:30 p.m., 2241 Shelter Island

Drive, Shelter Island 619.220.8497 or

619.523.1010

The Glory Boys (578) Open Air

Theatre, Tuesday, August 21, 2000

compos, College Ave. 619.220.8497

Lee Rimmer (727) and **Jonathan**

Reilly (999) "A Tribute to Bob

Dylan" with **David**

Albright (728) and **Pauli Austin**

Humphrey's Concerts by the Bay, Tuesday,

August 21, 7:30 p.m., 2241 Shelter Island

Drive, Shelter Island 619.220.8497 or

619.523.1010

Erykah Badu (975) Humphrey's

Concerts by the Bay, Wednesday, August

22, 7:30 p.m., 2241 Shelter Island Drive,

Shelter Island 619.220.8497 or

619.523.1010

Kansas (415) Humphrey's Concerts by the

Bay, Friday, August 24, 7:30 p.m.,

2241 Shelter Island Drive, Shelter Island

619.220.8497 or 619.523.1010

Stevie Nicks (580) and **Bob**

Scamander Amphitheatre, Friday,

August 24, 2000 Entertainment Circle,

Chula Vista 619.671.3000 or

619.220.8497

The Bacon Brothers Belly Up Tavern,

Friday, August 24, 10:30 p.m., 1435 West

Laurel Avenue, Santa Ana

854.818.1140 or 619.220.8497

Neil (787) and **Platinum** The Cobalt

Sunday, August 19, 8:30 p.m., 2501

Ketter Boulevard, Indian

619.227.4355

Air Supply (403) and **Christopher**

Cross (455) Humphrey's Concerts by the

Bay, Sunday, August 26, 7 p.m.,

2241 Shelter Island Drive, Shelter Island

619.220.8497 or 619.523.1010

Wynonna (796) Humphrey's Concerts

by the Bay, Monday, August 27,

7:30 p.m., 2241 Shelter Island Drive,

Shelter Island 619.220.8497 or

619.523.1010

Billy Idol (537) 4th & B, Monday,

August 27, 345 S Street, downtown

619.220.8497 or 619.523.1010

Ray Charles (949) Humphrey's

Concerts by the Bay, Tuesday, August

28, 7:30 p.m., 2241 Shelter Island Drive,

Shelter Island 619.220.8497 or

619.523.1010

Reid (714) and **Karl**

Swann's They Unleashed (681), and

Julian Williams (799) Live

Amphitheatre, Tuesday, August 28, 2000

Entertainment Circle, Chula Vista

619.671.3000 or 619.220.8497

The Hot Club of Cowtown and the

Time The Cobalt, Tuesday, August 28,

8:30 p.m., 2501 Ketter Boulevard,

Indian 619.227.4355

David Stribos (441) and **Joe**

Samuel Humphrey's Concerts by the

Bay, Wednesday, August 29, 7 p.m.,

2241 Shelter Island Drive, Shelter Island

619.220.8497 or 619.523.1010

Destiny's Child (612) Live

Amphitheatre, Thursday, August 30,

6:30 p.m., 2050 Entertainment Circle,

Chula Vista 619.671.3000 or

619.220.8497

Black Rebel Motorcycle Club and the

Loveland (348) The Cobalt, Thursday,

August 30, 8:30 p.m., 2501 Ketter

Boulevard, Indian 619.227.4355

Steve Polla (815) Belly Up Tavern,

Thursday, August 30, 1435 West Laurel

Avenue, Santa Ana 854.818.1140 or

619.220.8497

Madhouse (246) The Dutch Wax

Down, and the Last of the V8's The

Cobalt, Friday, August 31, 8:30 p.m.,

2501 Ketter Boulevard, Indian

619.227.4355 or 619.220.8497

Art Garfunkel (810) Summer Pops

Series, Broadway Road Pier, Friday, August

31, and Saturday, September 1, 9:40

North Harbor Drive, downtown

619.220.8497 or 619.225.0804

SEPTEMBER

The Incredible Moss Levy (102)

The Cobalt, Saturday, September 1,

8:30 p.m., 2501 Ketter Boulevard,

Indian 619.227.4355

Blaze Starr & the All Star Band

Including **Shake It**, **Boyer** **Hodges**, **Howard** **James**, **Joe Hunter**, **Greg**

Lake, and **Mark Brewer** Open Air

Theatre, Sunday, September 2, 2000

compos, College Ave. 619.220.8497

Trisha Yearwood (798) Humphrey's

Concerts by the Bay, Sunday, September

4, and Wednesday, September 5, 8 p.m.,

2241 Shelter Island Drive, Shelter Island

619.220.8497 or 619.523.1010

Lonestar (786) Belly Up Tavern

Concerts by the Bay, Sunday, September

4, 8 p.m., 1435 West Laurel Avenue,

Santa Ana 854.818.1140 or

619.220.8497

Black Rebel Motorcycle Club and the

Loveland (348) The Cobalt, Thursday,

August 30, 8:30 p.m., 2501 Ketter

Boulevard, Indian 619.227.4355

Sergio Mendes & Brasil

(204) Humphrey's Concerts by the

Bay, Friday, September 7, 7:30 p.m.,

2241 Shelter Island Drive, Shelter Island

619.220.8497 or 619.523.1010

"Street Scene 2001" featuring

Counting Crows (314), **Cash** (708), **Josh Rouse** (823),

the Pat Metheny Band (141), **Social**

Discipline (414), **11/18**, **the**

Balloon Band (241), **Chimp**

Trick (540), **Jarvis** (174), **Doug**

E. Fresh, **Whitfield**, **Rob** **Reza**

& DJ E.Z., **Rock**, **Young MC**, **Disturbed**

Prophet, **DJ Ray**, **Hawke**, **Pete**

Moss, **Roby** **the** **Summers**, **Explos**

Stone (734), **Chia** **Cover**, **Los**

Marcos, **Andy** **Summers**, **Sandy**

Barron **& Earl** **Summers**, **the**

Super Soul **Summers**, **Reese** **Flora**,

the **Real** **Summers**, **Tom** **Paul**

Brown, and **Government**

Groves (428) Friday, September 7,

8 p.m. to midnight, Golden, Texas

619.220.8497, info line, 800.360.9185

www.street-scene.com

"Street Scene 2001" featuring

the Black Crowes (571), **the**

Street **Tribute to Jimi Hendrix**, **the**

Reverend Horton Heat (134), **Eric**

Clayton, **James** **Brown** (575), **in**

Vegas, **King** **Samy** **& the**

African **Hearts**, **Boyz** (420), **the**

Fixx (423), **the** **Mutants** with **Marvin**

Drain, **Cole** **Ray** (588) **at** **the** **Box** **at**

Work, **Paul** **Dale**, **Kinshad**

Collins, **Andy** **Hogben**, **Circa**,

Andy **Haley**, **Joe** **Bishop**, **Gyrate**,

Archie, **Conway** **Marley** (448), **Cash**

Montgomery (327), **Flamingo** **&**

Reilly (214), **Josh** **Rouse**, **Primo**

Diabolo, **John**, **the** **Andy** **Summers**

Band, **Joe** **Summers** **& the** **Spirit** **of**

Heaven, **the** **Cash** **Explosion**, **Ozzy**

Osbourne, **Agua** **Roxa** (711), **Reese**

Guthrie, **Primo** (740), **the** **South**

Drums, **the** **Incredible**

Moss Levy (102), and

4 Head (389) Saturday, September 8,

4 p.m. to midnight, Golden, Texas

619.220.8497, info line, 800.360.9185

www.street-scene.com

"Street Scene 2001" featuring

Outkast, **the** **Offspring** (200),

P.O.D. (187), **the** **Long** **Beach** **De**

Adkins (597), **Seeger**, **George**

Clinton **& Puffy**, **the** **Black** **Crowes**,

G. Love **& Special** **Seven** (332), **Tej**

Gardel **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**, **Reese**

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Flora **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**, **Reese**

Flora **& the** **Phantom** **Blues**,

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Championship (446) Rockfest
September 11/12 and August 31,
Sunday, September 7, 7 p.m. to 11 p.m.
Saturdays, 10 a.m. to 11 p.m.
Call 619-233-9797 or visit
http://www.rockfest.com

Smiley Robinson (609) Humpty's
Concerts by the Bay, Tuesday, September
11, 8 p.m., 2241 Shelter Island Drive,
Shelter Island, 619-220-8497 or
619-523-1010.

**"Judy Catlett" With Her
McGowan (538) Rides**
Horsemen (906) and Justin Lee (671)
Humpty's Concerts by the Bay,
Wednesday, September 12, 7 p.m., 2241
Shelter Island Drive, Shelter Island,
619-220-8497 or 619-523-1010.

**Richard Elliot (654) and Marc
Armitage (716)** Humpty's Concerts by
the Bay, Thursday, September 13, 7 p.m.,
2241 Shelter Island Drive, Shelter Island,
619-220-8497 or 619-523-1010.

Pat Bonner (547) Vines Casino
Concerts in the Park, Thursday, September
13, 8 p.m., 5505 Wilcox Road, Alpine,
619-220-8497 or 619-445-5400.

Kenny G (442) Vines Casino
Concerts in the Park, Friday, September 14, 8 p.m.,
5505 Wilcox Road, Alpine,
619-220-8497 or 619-445-5400.

The Highways Brothers (400)
Humpty's Concerts by the Bay, Sunday,
September 15, 7:30 p.m., 2241 Shelter
Island Drive, Shelter Island, 619-220-8497
or 619-523-1010.

**Yo-Yo Ma with the San Diego
Symphony** Summer Pops Series,
Wednesday, September 16, 7:30 p.m., 940 North Harbor Drive,
Downtown, 619-220-8497 or
619-235-0804.



Rick Springfield at the Rhythms, August 5, Humpty's Concerts by the Bay

**Michael (182) / (55), New Found
Glory (304), and Some 41: Coors**
Amphitheater, Saturday, September 15,
2050 Limestone Circle, Chula Vista,
619-471-3400 or 619-220-8497.

Rick Springfield (579) Vines Casino
Concerts in the Park, Sunday, September
16, 8 p.m., 5505 Wilcox Road, Alpine,
619-220-8497 or 619-445-5400.

**Manzanita, 4th & S. Hwy.,
September 17, 345 S. Hwy., downtown,
619-220-8497 or 619-220-4343.**

Chicago (618) Vines Casino
Concerts in the Park, Tuesday, September 18,
and Wednesday, September 19, 8 p.m., 5505
Wilcox Road, Alpine, 619-220-8497 or
619-445-5400.

**Spyro Gyra (697) and Gato
Barrio (699)** Humpty's Concerts by the
Bay, Thursday, September 20, 7 p.m.,
2241 Shelter Island Drive, Shelter Island,
619-220-8497 or 619-523-1010.

My Red Yonder Dudes (677)
Humpty's Concerts by the Bay, Friday,
September 21, 8 p.m., 2241 Shelter
Island Drive, Shelter Island, 619-220-8497
or 619-523-1010.

**Ladyhawk (646) and The
Blind Boys of Alabama (767)** Humpty's
Concerts by the Bay, Sunday, September 23,
7 p.m., 2241 Shelter Island Drive, Shelter
Island, 619-220-8497 or 619-523-1010.

**David Shanker (992) and American
Shankers** Humpty's Concerts by the
Bay, Tuesday, September 25, 7:30 p.m.,
2241 Shelter Island Drive, Shelter Island,
619-220-8497 or 619-523-1010.

**Samuel Jackson (608) and 112: San
Diego Sports Arena, Wednesday,
September 26, 7:30 p.m., 619-220-8497.**

Al Jarreau (552) Humpty's Concerts
by the Bay, Friday, September 28,
7:30 p.m., 2241 Shelter Island Drive,
Shelter Island, 619-220-8497 or 619-523-1010.

**Shelter Island, 619-220-8497 or
619-523-1010.**

The Palace Shakers (615) Pub
Lounge, Friday, September 28, and
Saturday, September 29, 11:54 PM to 1:14
AM, 1405 North Harbor Drive, Shelter
Island, 619-220-8497 or 619-523-1010.

Ready Treads (783) Vines Casino
Concerts in the Park, Thursday, October 11,
8 p.m., 5505 Wilcox Road, Alpine,
619-220-8497 or 619-445-5400.

The Tempestones (771) Humpty's
Concerts by the Bay, Friday, October 12,
8 p.m., 2241 Shelter Island Drive, Shelter
Island, 619-220-8497 or 619-523-1010.

The Young Badkings (438) Jolly J's
Lounge, Friday, October 12, and Saturday,
October 13, 143 South Harbor Avenue,
Solana Beach, 954-8181 or
619-220-8497.

Gordon Lightfoot (906) Humpty's
Concerts by the Bay, Sunday, October 14,
7:30 p.m., 2241 Shelter Island Drive,
Shelter Island, 619-220-8497 or
619-523-1010.

NOVEMBER
Red Hot Chili Peppers (816) San Diego
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The and/orz: The Corbosh
Anyone: Wirestones, 'Comes Bar
 and Grill

Asteroids: Winans
Better Than Brass: Baby Up
Stairs
Black Generation: Dream
Street
The Bitch: Back By Back
Candlebox X: The Kensington
Club
Chugging Mamas: John's Joe's
(La Mesa)
The Classified: Epicentre
Crunk Cases: John's Joe's
(Escondido)
Crazy Beez: Epicentre
The Crazy Grapes: The
Kensington Club
DTB: 'Comes Bar and Grill
at: Baby Up Tavern
Dummers: Victor's Restaurant
& Bar
Dark Reign: Dream Street
Death by Stereo: Epicentre
Delirious: The Enchab
The Downers: To Leo's Lounge
Dead Boyz: Epicentre
The Druggery Dummies: To
Leo's Lounge
Dryhill Logic: 'Comes Bar
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Everson Blender: Baby Up
Tavern
Fabulous Teardroppers: Back By
Back

Fallows to Appear: Blind
Males

Four Factory: 'Came Bar
and Gail

The Federals: 'Came Bar
and Gail

Forward the Cash:

G-13: 'Came Bar and Gail

136. **Go-Gosh Alkhuat:** The Cash

273. **Good Furbie:** 'Came Bar and Gail

The Good Chime: Henry's Pub

Grand Holidaze: Epacine
Gardens, Rock Creek
Victor's Restaurant & Bar

The Gumme Gate: Tie Leo's
Lounge

Great Job: Jeff's Jo's Jo's
(Escalade)

Hemlock: 294: Blind Males

Henry Treasury: Epacine
Hemlock

Highland Hayride: The Cash

Hot Mouthy Love: Dream
Street

I Antoon: Dream Street
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Jo-Jo-Tee: The Cash

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- Leadings:** 'Cones Bar and Grill, Back by Black
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Society: Epitome
The Secrets of Society: Job
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and Grill
Shirazi Ming Flavors: Back By
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Shirazi Shakes: Comes Bar
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372 Underdarkside: Epixante
443 *Dashed Theory: Sick By Sick*
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Shout
Verdicts: The Kensington Club
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Values of Obscure: "Can't Be
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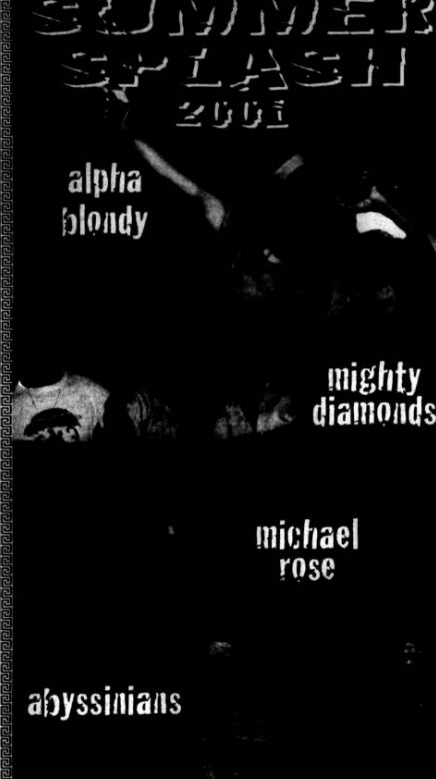
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UNDERGROUND DANCE CLUBS

If you would like to have your underground dance club or event included, fax information to 619-801-2401, attention Scott Ellis, e-mail: scottellis@sdnews.com or call 619-231-3000 ext. 261, night or day by 5:00 p.m. Friday the week prior to publication. The listings are free.

Club 70s: Thursdays, DJs Bryan Pollard, Kurt Helge, Mike Kate, Richard D. Todd, and Zero Out spin the best of 70s music, new wave, synthpop, and new romantic. 21 and up. Shooters, 3815 30th Street, San Diego. 619-574-0744; info@club70s.com. 619-465-5827. www.club70s.com

Club Legend: Sundays, DJ Demetria and DJ Darren spin the best in new and classic British dance music. 21 and up. Shooters, 3815 30th Street, San Diego. 619-574-0744. www.pajamas.com/clublegend

Club 911: Fridays and Saturdays, Top 40, house, and trance. 2000+ capacity, multi-level venue. 18 and up. Red Mill Entertainment Complex, 1540 Broadway, El Cajon. Recorded info: 619-441-1800.

Club Kette: Tuesdays, DJ Demetria and DJ Darren spin the best of 80s and '90s new wave, synthpop, industrial dance, and more. The Brasserie, 5706 Hillside Avenue, Hillcrest. 619-598-2233. www.clubkette.com

Club Rio Nile: Saturdays, on first dance floor, DJ Mike and James spin hip-hop, old school, and more. Second dance floor, house/dance.

music with DJ Petersen alternating with live band. All ages. 4945 Home Avenue, San Diego. Recorded info: 619-960-7480.

Club Tropics: Thursdays, Fridays, and Saturdays, DJs Kool T. Stuffy, and guests spin hip-hop, Latin, old school, and reggae. Sundays, rock on reggae featuring Mario Alberto and DJ spinning Latin house. 740 Nordahl Road, San Marcos. 760-737-9402.

Club Ultra: Saturdays, superstar guest DJs, balcony seating, smoking terrace, laser light show, 13,000 watts of sound, and a "mainstage." 7000-square-foot dance floor. 4th & B, 345 B Street, downtown. 619-231-4343. www.clubultra.com

Comix Bowl: Saturdays, the whole bowling alley is used, two sound systems. On line one, resident DJ K. Factor; second event changes weekly. See website for details. 21 and up. The Kite, Bowl, 436-300 Street, North Park. 619-283-1135; info line, 619-220-4944. www.megaplanet.com

Darkened Garden: Fourth Saturday of every month, DJs Dragon, Todd, and Tom King spin garage, pop, and dance. 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Linton Street, Loma Park. 619-236-9019; info@darkened.com. 619-465-5827. www.clubkts.com

dJs: Mondays, Club Vinyl, DJ Dahl, hip-hop and house. 10 p.m. to 2 a.m., 1011 E. Laverne, 143 South 4th Avenue, San Diego. 619-441-1800.

Discs: Fridays, international, national, and local DJs spinning house music. 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Linton Street, Loma Park. 619-236-9019.

The Flame: Sundays, First Linton, Night, 10 First spins house.

NOTE

BY DAVE GOOD

David Byrne and the other ex-members of Talking Heads aren't on speaking terms. Byrne said earlier this year that relations between them all, after nearly a decade apart, are still tense—sorry times for a group that was considered the high-water mark of Lower Manhattan's club scene in the '70s.

Born in Scotland and raised in Ohio, Byrne stood out at Max's and CBGB's, where oddball groups like Blondie and the Ramones gigged. For one thing, Byrne looked like a psycho, and his bizarre take on things made the Heads seem fresh and unusual. Forty-eight now and gray-headed, Byrne spends much of his time running a record label that specializes in Brazilian groups. He writes and records, and he also shoots photos. He

recently exhibited a series of images in which he dressed pieces of furniture with various articles of clothing. The pictures are as unsettling as his creator. He is noted for behavior verging on the obsessive-compulsive. I once heard that Byrne had recorded the word "blind" hundreds of times into a portable tape recorder, trying to get the way he wanted it before he sang it in the studio.

Byrne is by no means one of pop's better vocalists, but as a singer, he is easy to pick out of a crowd. He has also been a "world music" freak long before it was fashionable. He got records made for indigenous artists whose work otherwise would never have seen the light of day. In turn, eclecticism infuses Byrne's own work. He mixes multiple rhythms on his recordings and live performances, and he continues a number of genres. On his current work, *Look into the Eyeball*, listeners will find contributions from Thom Bell, architect



DAVID BYRNE

of '70s Philadelphia soul; Brazilian arranger Jacques Morelenbaum; and Tom Waits' collaborator Greg Cohen. Somehow, for Byrne, it all flies, just like it always has.

(To hear a sample of David Byrne, call 619-233-9797, wait for the prompt, then punch in ext. 4459.)

DAVID BYRNE, 4th & B, Friday, August 3, 8 p.m. 619-220-8497 or 619-231-4343, 625.

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Calendar MUSIC SCENE

Reggie Smith & Preserved for Time, jazz. Tuesday, 6:30 pm to 11 pm. Myrtlewood, jazz, funk, R&B. Wednesday, 7:30 pm. Higher Ground, pop.

Juke Joint Cafe, 127 Fourth Avenue, downtown, 6:19-212-5610. Thursday, 7 pm to 11 pm, the Gilbert Castellanos Quartet. Latin jazz. Friday, 5 pm to 7 pm, the San Pedro Quartet. 7:30 pm, Cool Blue, jazz. Saturday, 7:30 pm, Black Mamba, jazz. Sunday, 1 pm, gospel music. Wednesday, 7 pm to 11 pm, Cynthia Hammond, jazz.

Ellie's, 1125 South Avenue, downtown, 619-231-1969. Music in jazz. Friday, 7 pm to 9 pm, the Gilbert Castellanos Hammond B. J. Trio. Saturday, call

club for information. Sunday, 11 am to 2 pm, the Bob Thorne Trio, jazz. **Martini Ranch**, 528 F Street, downtown, 619-235-6100. Wednesday, 9 pm, the David Patrone Quartet, jazz.

Onyx Room, 852 Fifth Avenue, downtown, 619-235-0072. Thursday, Spaceman Spiff. Saturday, Vince Delano. Tuesday, Gilbert Castellanos Quartet. Latin jazz. Friday, 5 pm to 7 pm, the San Pedro Quartet.

Patric's, 418 E Street, downtown, 619-233-3077. Music in blues unless otherwise noted. Thursday, the Nil Sunset Band. Friday, 5 pm to 8:30 pm, the Blues Brothers. 9 pm, Jimmy Vito & the Blue Allstars. Saturday, Blue Four. Sunday, Red Lane Rock. Monday, Sam Kizy's Boys. Tuesday, the Bayou Brothers. Wednesday, the Blues Brothers.

Princess Pub & Grill, 1665 India Street, San Diego, 619-202-3021. Saturday, Ruffo Rex, rock and roll.

Redfish, 731 Fifth Avenue, San Diego, 619-234-7228. Friday and Saturday, 4:00. The Sidekick Lounge. Thursday and Wednesday, 5 pm to 7 pm, Joe Torremonte, jazz piano, solo. Friday, 5 pm to 9 pm, Carole Landgaard and Joe Torremonte. Saturday, 6 pm to 10 pm, Saltillo and Joe Torremonte, contemporary.

The Tache Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 619-234-1500. Friday, 5:30 pm to 8:30 pm, Queens, and friends, reggae.

Seville, 555 Fourth Avenue, downtown, 619-233-9879. Music in Latin. Thursday, La Conciencia. Tuesday, Oquasta 8.8 Wednesday, Prime.

U.S. Grant Hotel, 326 Broadway, downtown, 619-232-3121. Great Grill. Friday and Saturday, 9 pm, Jimmy Vito and Equinox. Latin jazz. Hotel Lobby. Friday and Saturday, 2 pm to 5 pm, Ping Hui, classical harp and piano.

West Broadway, downtown, 619-235-4300. The Sidekick Lounge. Thursday and Wednesday, 5 pm to 7 pm, Joe Torremonte, jazz piano, solo. Friday, 5 pm to 9 pm, Carole Landgaard and Joe Torremonte. Saturday, 6 pm to 10 pm, Saltillo and Joe Torremonte, contemporary.

The Wyndham Emerald Plaza, 400 West Broadway, downtown, 619-235-4300. The Sidekick Lounge. Thursday and Wednesday, 5 pm to 7 pm, Joe Torremonte, jazz piano, solo. Friday, 5 pm to 9 pm, Carole Landgaard and Joe Torremonte. Saturday, 6 pm to 10 pm, Saltillo and Joe Torremonte, contemporary.

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Friday and Saturday, 6:00-9:00, rock and roll.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. Babcock 8 Story. Thursday and Sunday, 6:15 pm to 8:15 pm, also, Monday through Wednesday, 5 pm to 9 pm, Tony Landy, jazz. Friday and Saturday, 6:15 pm to 8:15 pm, Jordan, Florence American, jazz.

Palm Court. Thursday through Saturday, 5:30 pm to 12:30 am, James Parrish. Sunday through Wednesday, 5:30 pm to 11:30 pm, John Carr. Also, Sunday, noon to 4 pm, Ramona Lewis, harp.

Prince of Wales. Thursday and Sunday through Wednesday, 6:30 pm to 10:30 pm, Daniel Jackson, jazz. Friday and Saturday, 6:30 pm to 10:30 pm, Jim Trussardi.

Sun Deck. Saturday, 2 pm to 6 pm, Del Mondo. Sunday, 2 pm to 6 pm, Nine Express.

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado, 619-435-5280. Thursday, Whitey Carroll & the Time Kings, blues. Friday and Saturday, the Sydneys, blues, rock. Sunday, 4 pm to 7 pm, Jay Harris, acoustic, 8 pm to midnight, Four Way Street, acoustic. Monday and Tuesday,

Ingram & Hanley, acoustic. Wednesday, Gary Rich, folk.

East County

Dick's Niteclub, 7662 Broadway, Lemon Grove, 619-449-4344. Friday and Saturday, Streetbeat, rock and roll.

Dan's Cocktail Lounge, 13321 Business Highway, Escondido, 619-443-2444. Friday and Saturday, George James, country, variety.

Flora Springs Inn, 15505 Highway 80, El Cajon, 619-561-3015. Friday and Saturday, the Rottens. Natives, rock, reggae, blues.

The German-American Society, 1037 South Main Avenue, El Cajon, 619-273-7283. Friday, 7:30 pm, the Ray Barre 12-Piece Big Band featuring Jo Dink. Magnolia Malvernay's, 8861 Magnolia Avenue, Santee, 619-448-8506. Friday, Saturday, and Sunday, Woburn, country.

On the Rocks, 518 East Main Street, El Cajon, 619-578-3371. Friday, the Scavengers, country rock. Saturday, the Rock Dogs.

On this coast, an arching sign across India Street proudly announces "Little Italy" to mark a seven-block strip of brightly painted craft galleries and clothing boutiques, live-work lofts, condo complexes, and a small cluster of Italian restaurants and cafes—and, wrapping its sidewalk patio around a prime corner, a British-style pub where Gen-Y locals pursue global warming with summer Eurotrash. ("Fish and chips, you skunky bitch," barked a skinhead with a German accent as we were passing. We hope she served them over his head with a beer chaser.)

Most of these businesses were founded in the last 10 years, reversing 40 years of commercial decline that followed the construction of I-5, which destroyed the once tight-knit residential neighborhood. Local boosters say that San Diego's Little Italy is now bigger than what's left of the one in Manhattan, bigger even than the Italian community of San Francisco's North Beach, where most of the real estate is now owned by overseas Asians. But that North Beach real estate is still packed with Italian-Americans living and working and patronizing the neighborhood's countless Italian restaurants, cafes, delis, saloons, meat markets, pasta factories, and bakeries. The India Street Little Italy really is little in comparison—in fact, there are more Italian restaurants in the Gaslamp.

Still, India Street is so attractive that I scouted their first while looking for a place to entertain friends from El Paso. I chose a newish restaurant, Vincenzo, based on editor-written near-raves in the 2000 and 2001 Zagat guides. Open about three years, it's owned by Vincenzo Zizzo, born in Santa Flavia, Sicily; its head chef is Luis Chavez, born in Guadalajara, Jalisco. Apparently a lot of other people were following Zagat's recommendation, too,

I remember Little Italy well—the Little Italy 3000 miles away, in lower Manhattan. I lived there in my late teens, before Spring went of Lafayette turned army and Chinatown spread north of Canal—but I hear that Antonietta M., our tenement matron, yet regains as the neighborhood's moral arbiter and culinary guru, still dying her hair jet-black and penciling on the slanting diagonal eyebrows of a Neapolitan putta. She taught me how to shop, how to cook lasagna, how to talk food-talk in the neighborhood's harsh dialect—to ask at the deli for "bruh-ZOOT" (prosciutto), to use sausage in my "spaghetti gravy," to order "pasta farofa" (pasta fagioli) if I wanted a soulful bowl of beanie-mac, and to treat a bad cold with a hero of hot sausage, hot peppers, onions, and anchovies.

Meanwhile, we were enjoying two of Vincenzo's best starters. Polenta con salsiccia was a large cube of firm, bland polenta, surrounded by uncooked slices of loose-knit, juicy, vibrant Sicilian sweet fennel sausages from Pete's Meat Market just down the block. I haven't tasted sausage of that quality since leaving New York—and since Pete's isn't open that late, I was grateful to Vincenzo for the opportunity to enjoy these morsels after hours.

The accompanying "gypsy sauce" was a combination of sautéed red and green bell peppers, onions, and fresh tomatoes in olive oil, with a touch of spiciness—perhaps those gypsies' contribution was a dash of hot paprika.

We also lucked onto a special appetizer of smoked salmon—soft, very moist, lightly smoked fish scattered with capers, paper-thin lemon slices (they're edible!), and a halved, very sweet cherry tomato. My mind drifted to thoughts of bagels, potato pancakes, even toasty crostini. What we had was the house bread—warm, pleasant rectangles of a soft, mild Italian loaf, accompanied by foil-wrapped rectangles of sautéed Dungeness crab. A fitting



WITH 2014 BY NEWSPHOTOGRAPHY

Flat-Flavored Fish

Calendar RESTAURANTS

Vincenzo Ristorante Italiano

1702 India Street, Little Italy, 619-702-6181
www.vincenzoristoranteitaliano.com (under construction)

HOURS: lunch weekdays, 11:30 a.m.-2:00 p.m.; dinner nightly from 5:00 p.m.

PRICES: appetizers \$5-\$9, pastas \$11-\$15, entrees \$14-\$20.

ATMOSPHERE: An Italian village cafe, noisy inside but with pleasant sidewalk patio.

WINE LIST: Basic California and Italian choices at reasonable markups, strongest on Italian reds, with a few generics by the glass.

NEED TO KNOW: Reserve for weekends or for patio. If India Street parking lots are full, try Columbia, a block east.

WHAT THE STARS MEAN:

(None) Poor to satisfactory
★ Good
★★ Very Good
★★★ Excellent
★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.SanDiegoReader.com

compensation to the salmon was our wine. Since this was my second trip to the restaurant, we didn't mess again with the house wines sold by the glass but zoomed in on a very affordable bottle of Castore Cellars Paso Robles Fume Blanc, a terrific little "seafood wine."

At our earlier (indoor) meal, another starter was less engaging. Since my home-grown tomatoes had just turned ripe, I gambled on an Insalata Caprese. Alas, the restaurant's tomatoes were reticent, supermarket-quality specimens, crisp but lifeless, adorned with slices of tofu-blend mozzarella fresca. Alongside was a heap of fresh, interesting spring salad mix swathed in an outlandish-looking

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Online Club Coupons!

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- Dream Street 1 off cover
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- Joel 'n' Joe's 1 hour free pool
- Juke Joint Cafe Free admission Thursdays
- La Costa 2 for 1 admission
- Champions Lounge
- Martini Ranch 1/2 off martini
- McCabe's Beach Club \$2 off admission
- Moondoggies 1 off cover
- Neimans \$2 off Tuesday admission
- P.B. Bar & Grill 2 for 1 entrée
- Patricks II 2 for 1 cover
- Second Wind Navajo No cover
- Sevilla 2 off cover
- Sham Rocks Shack 1/2 off cheeseburger combo
- Tio Leo's Lounge 1 off club admission
- Tsunami Beach Club 2 off VIP admission
- Winstons 2 for 1 cover

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Calendar RESTAURANTS

fuchsia-colored colloid. The latter proved to be harmless: a thickish, sweetish raspberry vinaigrette that suited the spicy greens.

On Fridays and Saturdays, the chalkboard outside Vincenzo displays a copious list of specials—the same specials every time. "Our weekend specials don't change," a charming waitress told us in her lilting Italian accent. "They are so good, people want us to have them all the time."

Ahead half of the selection are substantial meat dishes, and the other half are seafood-and-pasta combinations, which seem to be the overall specialty of the house.

That does not mean that seafoods are Vincenzo's best dishes. Take, for instance, fettuccine with scallops and shrimps. (Or don't take it.) The noodles were emphatically *al dente*. The sauce was deliciously buttery and garlicky, with an intriguing touch of something acidic to knit it—the secret ingredient turns out to be vodka. I later learned. The Australian scallops, though, contributed only a sprinkling of sandy grit and otherwise might have been labeled "piscian protein dressing" for all their savor—either they'd been frozen or else were wet-pack specimens, preserved in triphosphate while their ship moneyed around the ocean

for a couple of weeks until it had bagged its limit. The large Ecuadorian shrimp, purchased frozen, were equally tasteless and slightly tough. Even the big, bright-green freezer-pack peas prettying up the plate were mealy.

Similarly, sea bass Livornese was well-conceived, decently executed, but fatally flawed by flat-flavored fish. A bed of thin fettuccine with a light, transparent dressing was exuberantly zinged with white pepper (you don't see it, it just sneaks up on you). On top reclined a sizeable fish steak, lightly and brightly sauced with chopped tomatoes, Kalamata olives, and capers. So far, so fabulous—until the bass proved yet another generic, nutritional substance. It could have been any

species. It could have been soy-fish, or modified food starch-fish, or synthetic. A quartet of green-lip mussels came along for the ride. They'd have been more appealing without their beards and better tasting served a day or two sooner and cooked a minute less. On the other hand, *tonno rosso* (subtitled "ahi tuna") was a bold, largely successful effort to compensate for another hunk of second-rate seafood. The demure, bluish-toned tuna served merely as a neutral background for a vivacious coating of crushed pink, white, and black peppercorns and ground hazelnuts. It was also splashed with a powerfully acidic red pepper sauce, overbearing at first but redolent as it cooled.

The restaurant's meat-jobber does a better job for them than its fishmongers, and the grillers in the kitchen respond with respectful cooking. A large veal chop was tender and juicy. It was slathered with a thick brown cream sauce burgeoning with three types of sliced fresh mushrooms (cremini, shitake, and oyster) and suffused with the powdery earthiness of dried porcini and their soaking liquid. A grilled lamb combination—a large rib chop and slices of the loin—were tender and just as rare as we'd requested. Although the meat itself was luscious, its balsamic deglaze sauce emitted a nearly eye-watering blast of vinegar. Both meat dishes came with a heap of chewy golden risotto, perfumed with a quantity of precious saffron

so excessively generous, the rice tasted as rusty and mineral as an old railroad spike.

The restaurant's signature dessert is tiramisu. It's a pleasant, slightly weighty, and very rummy rendition, based on espresso-soaked spongecake. There are also sorbets and classic Sicilian cannoli.

We enjoyed eating on the patio at Vincenzo, and so will you. But we'll be taking our El Paso friends to the Ginkgo instead. (Stay tuned.) The most enticing dishes at Vincenzo manifest a lively, creative imagination to make the best of ingredients that are often far from the best—except, of course, for Peco's Meats Sicilian sausages, which are tops for at least 3000 miles. ■

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Calendar RESTAURANTS

Third Wife Loss Maybe we should all start living in longhouses, like they do in Sumatra.

Mr. Happy isn't. Happy. He sits on the stool next to me. "Been coming here 40 years." *Bum!* He claps his hand down on the counter. "Just a moment, sir," says joy. "I'm serving this gentleman. I'll get to you next." She's standing in front of me. "D'uh, what are Monterey potato cakes again?" I ask. "They're hash browns with Monterey cheese melted in, and parsley, hon," she says. "OK. I'll have them with the scrambled egg special then," I say. "Smack! They goes that hand again."

"Now, sir, that's not nice." This voice is commanding. It's another waitress who's come up. Older, but with a twinkle in her eye and golden hair. Mary Lou. "I lost my third wife last month," says Mr. Happy.

"Well, sir, I've buried my third husband. We just have to keep going," says Mary Lou. "True," she says to joy. "Now, sir, what would you like?" "Usual," says Mr. Happy.

"Usual it is," says Mary Lou.

This is the counter at J.R.'s. Like the restaurant's Lost and Found section for stray makes like me who automatically head for the counter, rather than sit alone in a big booth. I'd passed by this place a dozen times on the 50 bus. Saw the sign "J.R.'s." Saw the little outside patio

carry plates, duck each other in a shoulder-shimmy rhythm. No panic.

So Mr. Happy and I are waiting for our breakfasts. Joy brings his first. Looks good. Chipped beef and hash browns, side by side on two round china plates. I see it's a breakfast special. \$4.75. "Uh, they usually put it over," says Mr. Happy. So Mary Lou lifts one plate and oozes the creamy chipped beef over the hash browns. Mr. Happy looks happier. He settles in and chows down.

Mine's a special too. The scramble special. Eggs, those Monterey potato cakes, and biscuits (\$5.75). Also got me a nice steaming mug of coffee (\$1.10). I mean, sometimes I feel guilty doing this without Carla. On the other hand, a person could go stir-crazy just doing the home-bus-work-routine every day of his life. Mm-mm. These Monterey potato cakes are something else. Crispy, cheesy, and you can taste the parsley. The eggs are good too, and plenty of them. Have bits of sausage and red and green peppers in them. Beach boys are singing something about being in a beach boy. Two guys further down the counter are comparing knees. Just met, but both got them injured doing dirtbike competition. There's, like, a burble of conversation all round. Makes you think, well, people are happier when they're together, not

forever hugging their TV sets for company. Maybe we should all start living in longhouses, like they do in Sumatra.

Mr. Happy finishes up quickly. He heads off to pay Lenore at the cash register. "Mr. Happy's just what we call him," says Mary Lou. "But he's all right. Has his bad days, that's all. Heck, so do I. I've been doing this 55 years." Turns out Mary Lou worked her first 10 years in Phelps' Cafe in El Centro. "My mom raised me in that restaurant. All the field workers'd come in first thing. If they didn't have cash, mom knew they'd be good for it at the end of the month."

Turns out J.R. is real too. Jack Ray Cruse. "Tom is my ugly brother," he jokes. "I was born in Arkansas. Been here since 1941. We used to run the Travelator Coffee shop, near the El Cortez, back in the '70s." He started J.R.'s in 1981, a couple of blocks from this location. "We've always had a good following. Partly it's that we give big quantities. I still have customers here that used to come into the Travelator. Regis Philbin was one."

Wow. Now I'm going to have to confess the whole breakfast to Carla. "I had to. Regis Philbin are there. Well, almost."

I can see the raised rolling pin. "Is that your final answer?" ■

The Place: J.R.'s Cafe California, 2565 Claremont Drive, Morena (619-276-0808)
Type of Food: American
Prices: Ham or bacon and cheese omelet with potatoes or Monterey potato cakes, \$5.50; chicken fried steak with two eggs, potatoes, \$5.75; Hobb's Scramble (bacon, sausage, tomatoes, green onions, scrambled with home fries, plus fresh fruit), \$6.00; steersburger (1/2 pound with salad and fries), \$6.25; ranch burger, with fries, potato salad, or slaw, \$4.75; evening dishes slightly higher
Hours: 6:00 a.m. to 8:00 p.m. Monday to Thursday; 6:00 a.m. to 9:00 p.m. Friday to Sunday
Bus: 50
Nearest Bus Stop: Claremont Drive and Denver

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Opportunist Home

"This is OB. I own the property. I don't have to charge more."

Last week, I mentioned that Ed Moore's wine list at The Bungalow offered Cornerstone's 1997 Black Seas Vineyard Cabernet Sauvignon for \$60. There, the reference was to illustrate how favorably the price of an older vintage, the '94 (\$65), compared with the price of the more recent release. But there is another comparison worth making, that of the list price to the retail price. The *Wine Spectator* lists the retail price at \$45 upon release. That's only \$21 less than the restaurant list price of \$66, an amazing number when you consider that I found the '96 (generally regarded to be a lesser, if still excellent, vintage) for \$89 on another restaurant's list, and in '96, the wine retailed for \$44. Incidentally, The Bungalow also carries the '96 Black Seas from Cornerstone, for \$60—very nearly a third less than the other restaurant.



Moore's pricing policy is as follows: "From \$0 to \$15.99, we mark up 2.3 times. Then I think from \$20 to \$30, we're at 2.2; maybe \$30 to \$40, we go 2.1. At \$40 and above, we do 2, and then at \$100 or above we're at 1.7." The multiples are of "any cost"—not front-line price. That's why we sometimes have great prices in there, because a lot of time, I'll wait and combine sales. I'll get 10 to 15 cases, even if it's different stuff, and then we get some nice discounts. I reflect the discounts in the prices."

The lower-end markup "used to be 2.1," admits Moore, "but we raised it to 2.3 because we brought in some Spiegelau [crystal] glasses, and we're finding ourselves, slowly but surely, bringing them out more and more. It's the waiter's discretion, but if you order a bottle of wine that's \$40 or more, or if you ask for them, the glasses come out. I know people like those big glasses—I do—there's a nice feel, and the noise is better. I see a day when I'll convert to nothing but those."

But they are a \$5 glass, and they break easily, so the cost has got to be borne somewhere."

He hardly needs to explain himself, though it's nice to see good glassware being made available. I've seen Columbia Crest Chardonnay for \$28 at a time when it was \$7 on the retail shelf. That could stand some explaining: 2.3 instead of 2.1 is negligible by comparison. At the higher end, the general rule in the restaurant world seems to be three times' cost, and sometimes more when you get into the rare and really expensive stuff.

You want the status wine? You pay for the status. On the other hand, Moore's markup actually drops once his cost rises over \$100.

Why does Moore charge so much less? "I like going into a restaurant where I see all sorts of good deals on a wine list. I still honestly believe that if you make the higher-end wines cheaper, you'll sell them as many of them, and still get the check average up there. Normally, you might have spent \$35 to \$40 at another restaurant; here, you might spend \$50 and really upgrade into a much better bottle of wine. You'd be much happier for it, even if you actually spent \$10 more. You won't walk out of here grumbling about lousy markups. People who buy wine know what the retail prices are."

It is careful not to belittle other restaurants' policies. "I guess I had the sexy La Jolla location or something, and I was paying the high rents, and my overhead was higher. I'd have to charge more. This is OB. I own the property. I don't have to charge more. We fight with restaurants that don't have to do squat, just give you a great view. That's enough for a lot of people, and you'll pay [a lot more] there if you would for a bottle of wine here. We try to be aggressive where we can, pick our fights where we can."

Keeping such an inexpensive list is not without its risks: the wine world is home to at least a

Calendar RESTAURANTS

\$70.00	CONN CREEK ANTHOLOGY, Napa, 1997
\$70.00	CONN VALLEY VINEYARD, Napa, 1992
\$65.00	CONN VALLEY VINEYARD, Napa, 1994
\$65.00	CORISON, Kronos Vineyard, Napa, 1996
\$60.00	CORISON, Napa, 1996
\$38.00	CORISON, Napa, 1995, 1/2 Bottle
\$60.00	CORNERSTONE CELLARS, Beauty Ranch, Napa, 1994
\$60.00	CORNERSTONE CELLARS, Beauty Ranch, Napa, 1997
\$60.00	CORNERSTONE CELLARS, Black-Seas Vineyard, Napa, 1996
\$60.00	CORNERSTONE CELLARS, Black-Seas Vineyard, Napa, 1997
\$62.00	DARIOUSH, Napa, 1997
\$52.00	DEL BONDIO, Rutherford, Napa, 1997
\$80.00	DEL DOTTO, Napa, 1997
\$49.00	DIAMOND CREEK, Gravelly Meadows, Napa, 1989
\$120.00	DOMINUS, Napa, 1988
\$135.00	DOMINUS, Napanook Vineyard, Napa, 1992

The Bungalow's wine list

few opportunists. "I had some '94 Torrey Muga there for a while for about \$40 a bottle. Somebody found out, and they just bought it all. They bought four or five bottles, and I think they took two home. I tend to have a policy now to not let people take wine off the premises."

Why exactly? "It's a two-edged sword. Part of me says, 'A sale is a sale is a sale. What the hell do I care?' But part of me also thinks, 'Some of my prices are so reasonable that I know that individuals out there might want to take wins off my wine list and then turn around and resell them somewhere else.' For a while, I had some '92 Staglin Cabernet Sauvignon, for I think, \$40 a bottle. The retail of the current release, the '97, was \$65. I noticed that all of a sudden, there was some depletion on the wine. The staff said, 'Yeah, there's one guy, he'll buy a bottle for dinner and then he'll buy one to take home.' The wines are here for people to enjoy while they're dining here—not necessarily at home. I don't know." Moore seems torn—he doesn't want to be uptight; neither does he want to get taken advantage of.

But there are times when Moore is more than

happy to let people take wine home. "We've filled another sort of niche here with our wine club. I taste probably 40 or 50 wines a week, and every now and then I'll come across something that I think is just a hot deal. I'll send out a flyer to our members—I think we're up to about 600 e-mail names after two years—and say, 'Ten percent over my cost, you have to buy a case of it, and you've got to come pick it up.' I get some pretty decent discounts sometimes."

"We just recently had '99 Rosenblum single-vineyard Zinfandels. I got six different vineyard designates, and the case was two bottles of each. I think we sold it for, like, \$24 a case. I think we sold 57 of the 60 cases we got." Other wines, less famous but also less expensive, included an Australian Chardonnay originally intended for California Outback Steakhouses (\$40) and '99 Merlot from White Oak that proved to be a \$13 ringer. Once or twice, club members have gotten their shipments ahead of the *Wine Spectator's* positive rating and the wine's subsequent unavailability. "I've got about four or five suppliers with good plates actually out there searching for new wines for the club."

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers (Lil Bodford, Andrew Martin, Max Nash, Eleanor Widmer, Naomi Weiss). Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for reservations.

NORTH COASTAL

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-401-3081. Bored Burgers, lack of lunch, frog legs when available, lack in pepper sauce, and Dover fish in lemon sauce are the staples of this French provincial restaurant. Diners are a la carte. Charming room, but there's lots of fresh food and the beautiful bathroom carries the evening. 5:30 to 9:00 p.m. (except on Wednesdays). Moderate to expensive. —E.W.

CALIFORNIA BISTRO Four Seasons Resort, 7100 Four Seasons Point, Carlsbad, 760-611-8800. On Wednesdays, an all-you-can-eat French bistro is available for \$25 (beverage not included). Half price for kids. It's more California cuisine than French, but there's lots of fresh food and the beautiful bathroom carries the evening. 5:30 to 9:00 p.m. (except on Wednesdays). Moderate to expensive. —E.W.

THE ENCINITAS CAFE 511 South Highway 101, Encinitas, 760-612-0919. This American cafe serves breakfast, lunch, and dinner. The menu includes omelets, burgers, and grills for breakfast, sandwiches and salads for lunch, and American entrées for dinner. Last excellent service. Open daily, three to five. —E.W.

THE FISH MARKET (DEL MAR) 400 La Jolla Village Drive, Del Mar, 760-735-2277. From the moment it opens and during the hours of lunch and dinner, this restaurant is a hub of activity, accompanied by soundproofed bread, potatoes or rice, and chicken or cottage cheese. Fresh to grilled over mesquite, limited sushi menu is available. Fine value, but not a place for the three's, a la carte, conversation, and contemplation. Open daily, lunch and dinner, continuous service. Moderate to expensive. —E.W.

LE FIORINO CUCINA ITALIANA 155 Camino del Mar, Del Mar, 760-735-8878. Le Fiorino offers a stunning, unimpaired view of the ocean, and a menu of Italian-inspired dishes. The grill menu tends to be uneven, but the stuffed trout, angel hair pasta, soups, and salads are always good. Steaks, including lunch and dinner, are available. Another location at Lot 10 on the ferry landing, 619-437-4911. Moderate to expensive. —E.W.

LA ESPIRANTE North Coast Highway 101, Encinitas 760-735-2277. This restaurant is a hub of activity, accompanied by soundproofed bread, potatoes or rice, and chicken or cottage cheese. Fresh to grilled over mesquite, limited sushi menu is available. Fine value, but not a place for the three's, a la carte, conversation, and contemplation. Open daily, lunch and dinner, continuous service. Moderate to expensive. —E.W.

THE FISH MARKET (LA JOLLA) 400 La Jolla Village Drive, La Jolla, 619-437-4911. From the moment it opens and during the hours of lunch and dinner, this restaurant is a hub of activity, accompanied by soundproofed bread, potatoes or rice, and chicken or cottage cheese. Fresh to grilled over mesquite, limited sushi menu is available. Fine value, but not a place for the three's, a la carte, conversation, and contemplation. Open daily, lunch and dinner, continuous service. Moderate to expensive. —E.W.

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Boulevard, turn right on 101, 760-942-1001. Specialties in Mexican dishes; 12 extraordinary soups prepared daily. Seek out this one. Inexpensive. —E.W.

NOBU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this gourmet Japanese restaurant offers 100 sushi items, 20 stunning and unique appetizers, and a long list of entrees. Two dining rooms are available: the livelier bar at the sushi bar. Inexpensive to moderate. Open daily, 5:30 to 11:30 p.m. Reservations advised for dining room, not accepted for sushi bar. Open daily for lunch and dinner. Moderate to expensive. —E.W.

PAMPLEMOUSSE GRILLE 514 Via de la Valle, Del Mar, 760-792-9090. The local favorite French provincial restaurant offers exquisite, creative cooking. Favorites from an offering-changing menu include fresh crab salad with avocado and tomato coulis, white fish served any style, mushroom cap, pacific soup, and tartar sauce. Settee atmosphere with excellent service. Dinner reservations only. Dinner nightly, lunch Wednesday through Friday. Inexpensive. —E.W.

POTATO SHACK CAFE 120 West 1 Street (off South Highway 101), Encinitas, 760-401-1282. This casual place has you'll discover heaven at this breakfast and lunch cafe. You may have American food, French food, baked potatoes, potatoes in various toppings. American fare are all you can eat here. The omelets are also fine and are the best. One breakfast covers an entire plate. Every item is fresh and interesting and it's a great place for children. Lots of fun. Arrive early weekends. Open daily. Inexpensive. —E.W.

SANJUAN JAPANESE RESTAURANT 479 Loma Santa Fe Drive, Loma Santa Fe Plaza, Solana Beach, 858-481-8012. This restaurant boasts "the largest California sushi bar," as well as a menu of over 100 items. The menu is both prepared and presented, the sushi unusually fine. You can easily make a meal from the sushi and appetizers. Nothing is available at the sushi bar or the central dining area, which provides a complete bar. Late evening service. Open daily, three to five. —E.W.

SCALINI 1390 Via de la Valle, Del Mar, 760-735-9014. A hand-drawn dining room offers northern Italian specialties with at least ten pasta dishes. All items on menu, which includes fresh fish and seafood, are tempting and well prepared. Impressive surroundings and excellent service. One of the best Italian restaurants in North County. Open for lunch and dinner, Reservations for weekends. High/moderate (pastas) to very expensive. —E.W.

TOMINO JAPANESE RESTAURANT 67 Encinitas Boulevard, Encinitas, top of hill next to Best Western, 760-401-1047. Good sushi bar, good service, some ocean view. Combination dinner, popular here. Lunch menu, 11:30 to 2:30 p.m. Dinner, 5:30 to 11:30 p.m. Inexpensive to moderate. —E.W.

TRATTORIA POSTANO (CARLEIGH BY THE SEA) 1171 San Juan Capistrano Highway, CarleIGH, 760-512-0111. If you're tired of Italian restaurants, try the restaurant by the sea.

GRINGOS 50% off dinner
Haji Baba 50% off dinner
Hard Rock Cafe Free dessert
Henry's Pub 50% off 2nd entrée
Hob Nob Hill 50% off 2nd entrée
Hollywood Star Grille 50% off 2nd entrée
Horncroft Cruises 50% off dinner or brunch
Il Strano 50% off 2nd entrée
Jama Palace 10% off dinner
Japane Box Bar & Grill 2 for 1 menu item
Juke Joint Cafe Complimentary dessert
Karl Strauss Brewery Restaurants 10% off dinner
Kenny B's Memphis Style BBQ 10% off dinner
Kikyo Sushi 50% off
KIS 20% off dinner

one Original recipe, 16 pasta, wonderful fresh fish, nightly specials, excellent lunch. Very long management. A treasure. Same menu lunch and dinner. Call for hours and directions. Moderate to expensive. —E.W.

ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road), 858-495-9748. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food first-rate. Don't overlook the tangy dishes. Numerous selections are available for vegetarians. All you-can-eat lunch buffet is served daily. Open daily, lunch and dinner. Inexpensive. —E.W.

ANTHONY'S FISH GROTTO Ashoka 50% off lunch or dinner
Atoll at the Catamaran 50% off lunch or dinner
Aunt Emma's Pancakes Free kids' meal
Bahia Cafe Prime rib buffet \$12.95
Beach Grill of Coronado \$1 off breakfast entrée
Big Jim's Bar-B-Q Free pork or chicken sandwich
Black Angus Top sirloin and shrimp \$12.99
Blue Crab \$10 off Sunday brunch for 2
Blumberg's Deli 1/2 off entrée
The Boathouse 2 for 1 lunch or brunch
Bollicine Free dinner entrée
Bombay Exotic Cuisine of India Brian's American Eatery
Brooklyn Village Broken Yolk Cafe \$2 off breakfast or lunch
Buffalo Joe's 2 for 1 dinner
Carnes \$3 off breakfast
Cappi's Coffee House Gourmet meal \$5.95
Casa Machado Margarita Sunday brunch \$7.95
Casa Picante Free dessert
Casa Sanchez Free appetizer
Chateau Orleans 2 for 1 Cajun/Creole entrée
Chiba Japanese Food & Sushi Coast Cafe
Crabby Bob's Seafood Grill \$5 off lunch, \$10 off dinner
Dick's Last Resort D'Lish Xpress 1/2 off dinner
Dublin Square El Callejon
Fargo's Bar-B-Q 50% off entrée
The Field Free dessert
Fifth & Hawthorn Free dessert
Firehouse Beach Cafe 50% off dinner
Forever Found French Gourmet 50% off dinner
Galoka Free dessert with dinner
Ginza Sushi Sushi dinner for two \$14.95
The Good Egg Goody's Steakhouse 20% off entrée
Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15
Grant Grill Q Creek Village Free saganaki
Gringos Haji Baba 50% off dinner
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Henry's Pub 50% off 2nd entrée
Hob Nob Hill 50% off 2nd entrée
Hollywood Star Grille 50% off 2nd entrée
Horncroft Cruises 50% off dinner or brunch
Il Strano 50% off 2nd entrée
Jama Palace 10% off dinner
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Juke Joint Cafe Complimentary dessert
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KIS 20% off dinner

NORTH INLAND

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ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road), 858-495-9748. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food first-rate. Don't overlook the tangy dishes. Numerous selections are available for vegetarians. All you-can-eat lunch buffet is served daily. Open daily, lunch and dinner. Inexpensive. —E.W.

ANTHONY'S FISH GROTTO Ashoka 50% off lunch or dinner
Atoll at the Catamaran 50% off lunch or dinner
Aunt Emma's Pancakes Free kids' meal
Bahia Cafe Prime rib buffet \$12.95
Beach Grill of Coronado \$1 off breakfast entrée
Big Jim's Bar-B-Q Free pork or chicken sandwich
Black Angus Top sirloin and shrimp \$12.99
Blue Crab \$10 off Sunday brunch for 2
Blumberg's Deli 1/2 off entrée
The Boathouse 2 for 1 lunch or brunch
Bollicine Free dinner entrée
Bombay Exotic Cuisine of India Brian's American Eatery
Brooklyn Village Broken Yolk Cafe \$2 off breakfast or lunch
Buffalo Joe's 2 for 1 dinner
Carnes \$3 off breakfast
Cappi's Coffee House Gourmet meal \$5.95
Casa Machado Margarita Sunday brunch \$7.95
Casa Picante Free dessert
Casa Sanchez Free appetizer
Chateau Orleans 2 for 1 Cajun/Creole entrée
Chiba Japanese Food & Sushi Coast Cafe
Crabby Bob's Seafood Grill \$5 off lunch, \$10 off dinner
Dick's Last Resort D'Lish Xpress 1/2 off dinner
Dublin Square El Callejon
Fargo's Bar-B-Q 50% off entrée
The Field Free dessert
Fifth & Hawthorn Free dessert
Firehouse Beach Cafe 50% off dinner
Forever Found French Gourmet 50% off dinner
Galoka Free dessert with dinner
Ginza Sushi Sushi dinner for two \$14.95
The Good Egg Goody's Steakhouse 20% off entrée
Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15
Grant Grill Q Creek Village Free saganaki
Gringos Haji Baba 50% off dinner
Hard Rock Cafe Free dessert
Henry's Pub 50% off 2nd entrée
Hob Nob Hill 50% off 2nd entrée
Hollywood Star Grille 50% off 2nd entrée
Horncroft Cruises 50% off dinner or brunch
Il Strano 50% off 2nd entrée
Jama Palace 10% off dinner
Japane Box Bar & Grill 2 for 1 menu item
Juke Joint Cafe Complimentary dessert
Karl Strauss Brewery Restaurants 10% off dinner
Kenny B's Memphis Style BBQ 10% off dinner
Kikyo Sushi 50% off
KIS 20% off dinner

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers (Lil Bodford, Andrew Martin, Max Nash, Eleanor Widmer, Naomi Weiss). Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for reservations.

NORTH COASTAL

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-401-3081. Bored Burgers, lack of lunch, frog legs when available, lack in pepper sauce, and Dover fish in lemon sauce are the staples of this French provincial restaurant. Diners are a la carte. Charming room, but there's lots of fresh food and the beautiful bathroom carries the evening. 5:30 to 9:00 p.m. (except on Wednesdays). Moderate to expensive. —E.W.

CALIFORNIA BISTRO Four Seasons Resort, 7100 Four Seasons Point, Carlsbad, 760-611-8800. On Wednesdays, an all-you-can-eat French bistro is available for \$25 (beverage not included). Half price for kids. It's more California cuisine than French, but there's lots of fresh food and the beautiful bathroom carries the evening. 5:30 to 9:00 p.m. (except on Wednesdays). Moderate to expensive. —E.W.

THE ENCINITAS CAFE 511 South Highway 101, Encinitas, 760-612-0919. This American cafe serves breakfast, lunch, and dinner. The menu includes omelets, burgers, and grills for breakfast, sandwiches and salads for lunch, and American entrées for dinner. Last excellent service. Open daily, three to five. —E.W.

THE FISH MARKET (DEL MAR) 400 La Jolla Village Drive, Del Mar, 760-735-2277. From the moment it opens and during the hours of lunch and dinner, this restaurant is a hub of activity, accompanied by soundproofed bread, potatoes or rice, and chicken or cottage cheese. Fresh to grilled over mesquite, limited sushi menu is available. Fine value, but not a place for the three's, a la carte, conversation, and contemplation. Open daily, lunch and dinner, continuous service. Moderate to expensive. —E.W.

LE FIORINO CUCINA ITALIANA 155 Camino del Mar, Del Mar, 760-735-8878. Le Fiorino offers a stunning, unimpaired view of the ocean, and a menu of Italian-inspired dishes. The grill menu tends to be uneven, but the stuffed trout, angel hair pasta, soups, and salads are always good. Steaks, including lunch and dinner, are available. Another location at Lot 10 on the ferry landing, 619-437-4911. Moderate to expensive. —E.W.

LA ESPIRANTE North Coast Highway 101, Encinitas 760-735-2277. This restaurant is a hub of activity, accompanied by soundproofed bread, potatoes or rice, and chicken or cottage cheese. Fresh to grilled over mesquite, limited sushi menu is available. Fine value, but not a place for the three's, a la carte, conversation, and contemplation. Open daily, lunch and dinner, continuous service. Moderate to expensive. —E.W.

THE FISH MARKET (LA JOLLA) 400 La Jolla Village Drive, La Jolla, 619-437-4911. From the moment it opens and during the hours of lunch and dinner, this restaurant is a hub of activity, accompanied by soundproofed bread, potatoes or rice, and chicken or cottage cheese. Fresh to grilled over mesquite, limited sushi menu is available. Fine value, but not a place for the three's, a la carte, conversation, and contemplation. Open daily, lunch and dinner, continuous service. Moderate to expensive. —E.W.

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one Original recipe, 16 pasta, wonderful fresh fish, nightly specials, excellent lunch. Very long management. A treasure. Same menu lunch and dinner. Call for hours and directions. Moderate to expensive. —E.W.

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Forever Found French Gourmet 50% off dinner
Galoka Free dessert with dinner
Ginza Sushi Sushi dinner for two \$14.95
The Good Egg Goody's Steakhouse 2

San Diego Reader August 2, 2001 **12**

San Diego *Riviera* August 2, 2001 11

Little Miss Raincloud

The movie serves as something of a museum of pop-culture collectibles.

The heroine of *Ghost World* is someone a critic could love. Not only a critic, rest assured. Fresh out of high school—or rather, jaded out of high school, and not altogether out, either, inasmuch as she must re-take Art in summer school to seal the deal—she can produce an equalizer for the wheelchair-bound valedictorian ("High school is like the training wheels for the bicycle of real life") and for the hip-hopping black cheerleaders who follow. A tireless crapehanger, a walking crap detector, alienated, aloof, alert, aware, unaccepting, reacting, resisting, judging, Little Miss Raincloud. And yet the movie, directed discreetly if not too fluidly by the erstwhile documentarist Terry Zwigoff (most notably *Crumb*, profiling a real-life outsider, the underground cartoonist R. Crumb), never loses sight of the fact that she is still just a teenager; it never tries to pull her up into a self-worshipping Lara Croft cult figure, much less an all-knowing Susan Sontag arbiter of taste. It will not always

be easy for a girl to know the correct, the cool, attitude to take. Is the band at the post-graduation bash almost so bad that it's good, or is it so bad that it goes way beyond good and back to bad again? And maybe

green hair wasn't, after all, such a bright idea for a summer "do." Those Birches, the sullen daughter in *American Beauty*, does not bring a great deal to the role, and certainly nothing alien to it, but with her moon face and elm-tree torso she seems a reasonable candidate to step into the teen-rebel shoes of Christina Ricci—now that the latter has both grown up and buffed up. Scarlett Johansson, as the heroine's lone ally against the rest of the world, is rather too sweetly and softly feminine, leaving aside her wonderful husky, dusky voice. (Johansson, even though blander and blander in expression, actually comes closer than Birch to her corresponding character in the Daniel Clowes comic book on which the film is based.) The bigger problem with the alliance is that this

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Calendar
MOVIES



Ghost World

friend never gets anywhere near her fair share of attention, never comes into clear focus. On a purely plot level, the problem with the alliance is that this friend knuckles down, or under, and gets a job. In any event, she is soon supplanted by a far more curious ally, a fortynish bachelor and discophile, quiet and retiring, with slumped

shoulders, a bad back, flat hair, no social life, and the face-pulling first name of Seymour (the universally beloved—or am I a touch deluded? —Steve Buscemi, surreptitiously brilliant in the part), whom the two girls had come to know after answering his Personals ad as a practical joke. Our heroine sees something more in him than

merely the butt of the joke. "He's such a clueless dork that he's almost kind of cool." Here again it isn't easy for a girl to be sure. What he plainly has in common with the heroine, more plainly than anything her bosom buddy has in common with her, is an acute awareness and unacceptance of the surrounding world:

once stung, never shy.

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Calendar MOVIES

"I can't relate to ninety-nine percent of humanity." In addition to which, as a mark of his greater depth and maturity, he has an awareness and an unacceptance of himself as well: "Maybe I don't want to meet someone who shares my interests; I hate my interests." And alongside the other weirdos of the neighborhood — her unmarried creepshow father, the dogmatic art teacher who brushes aside her expert caricature of Don Knotts (how did she ever flunk Art?) in preference for another student's found-object "sculpture" of a tampon in a teacup, the shirless fitness freak at the convenience store, the old man who waits every day at a bus stop on a discontinued line, among others — this introverted record collector starts to look pretty okay. Almost. Kind of.

It's true that the movie, on behalf of its two principal actors, takes descending aim at a lot of easy targets (the *Jaws* Fifteen diner, the electric-guitar redneck "blues" band at the local bar, the video-store clerk who goes into his computer in hunt of a customer request for an unknown entity titled *8 1/2* and comes out instead with *9 1/2 Weeks*, the "XXX" bookstore, and so on), but then again, there are so many becoming targets in the world that some of them are bound to be easy. A tireless craphanger can't

be expected to let them pass without a sneer or a snipe. And it's a sizable accomplishment — and compensation — that the movie places so much weight on the importance of taste and temperament in the living of daily life, the forming of relationships, the getting through a day. (What does it say about the average run of movies — or maybe about me — that the two ordained oddballs come across as so lifelike and likable? What's so odd about awareness and unacceptance?) Apart from that accomplishment, the movie serves as something of a museum of pop-culture collectibles: artifacts of camp, posters, bric-a-brac, esoterica and exotica, treasures and trash. Long before you hear any of Seymour's 78s or LPs, you know you are in the presence of a connoisseur during the opening credits, when an archival clip of Asian-Indian hepcats in a dance-party frenzy launches you out of your seat before you can fully settle into it. Be advised, too, to remain in that seat all the way through the closing credits: there's a bonus track tacked on at the end.

And now for the rays of sunshine... Everybody's *Famous*, writers and directed by Dominique Deruddere, is a good-things-happen-to-kidnappers comedy, with a trendy tie-in to the cult of celebrity. How's this for plotting? Begin with a blue-collar Belgian, a blindly (or perhaps clairvoyantly) proud papa who's convinced of the latent talent of his overweight bovine daughter, despite her consistent jabs.

scores of "2" and "3" for her lifelike impressions of Madonna and Vanessa Paradis in karaoke contests — not to mention the father's further belief in his own talents as a melodist, humming into a tape recorder. Proceed to him losing his job on the conveyor belt at a bottling plant, then to him losing sleep in consequence, then to him buying sleeping pills to cope, then to his car breaking down in the middle of nowhere on the way home from the pharmacy. The passing bicyclist and amateur auto mechanic who stops to help happens to be the Britney Spears of Belgium. She asks for something to drink. *Et voilà*. The juxtaposition of thermos and sleeping pills in his sack suggests a plan. The big joke, at least in proportion to any others, is that he doesn't want a ransom; he wants someone to listen to (a) his tape and (b) his daughter. What follows is flimsy corroboration for the popular fantasy that everyone, with proper packaging and promotion, has what it takes to be a star. You might think — if you limit yourself to maybe one foreign film per year — that the importers had to scrape the bottom of the barrel to come up with such a star, when in truth it's more like they had to bore a hole in the bottom of the barrel and slip this one out from under half a ton of worrier ones. Proof positive, if any were needed, that the obsession with celebrity is global.

The *Princess Diaries* relates more or less the same story: from little nobody to big somebody, minus the desire and effort, more like a lottery prize. More exactly like an unexpected inheritance: the throne of Genovia (pear capital of Europe), by suburban bloodline. What a surprise for

a frizzy-haired, four-eyed, fifteen-year-old San Franciscan misfit? The transformation of the Ugly Duckling ("If Brooke Shields married Groucho Marx, their child would have your eyebrows") falls a long way shy of a miracle, and nothing shy of a pitch for the beauty parade. Even before she is defrizzed, defuzzed, and despectacled, the filmmakers have a hard time hiding the physical blessings of Anne Hathaway, and to pair her with Heather Matarazzo as best friends tends to raise her up rather than drag her down. Notwithstanding the trouperish tributes of Hector Elizondo (it's a Garry Marshall film, so there is perforce a part for Hector Elizondo) and a non-singing Julie Andrews (now in the Prof. Henry Higgins role instead of the Eliza Dolittle), this dish of milk-toast is for either very little girls or very old girls only.

Greenfingers whips up still more of that can-do spirit. Its story — "inspired by actual events" — tells of a select group of long-term convicts who take up gardening at a place called English Penitentiary, and take it all the way to the annual Hampton Court Palace Flower Show. Life-affirming, strong-arming underdog stuff, equally self-headed and self-headed, as cutesy-woody and cozy-wooz as *Waking Ned Devine* and *Saving Grace* (though writer-director Joel Herberman is American). Clive Owen exhibits a fine poker face, but surely his work in *Croupier* merited a better reward. If not for the high standard set this week by *Ghost World*, and for the lip-curling example set by its protagonist (looking more like an outsider with every passing minute), I might be disposed to let this, and the preceding

two, slide by with total apathy. Instead — inspired by fictional events — I have no trouble mustering up some genuine hostility.

Finally, and very separately, *Planet of the Apes*. A word or two is probably required, although the movie itself was probably not. The "unique personal vision" of Tim Burton comes down here to the burgeoning field of science-fiction graphics: a new illustrated edition of an old familiar classic. (Rather dark and murky illustrations, too, with a forest-primal feel to deepen the timeless mysticism of it all.) By now, Burton's fondness for recycled material — *Sleepy Hollow*, *Batman* and sequel, the grade-Z re-creations in *Ed Wood*, the copied *Caligula* sets for *Beetlejuice* — has begun to tarnish the uniqueness of that vision. Sure, the ape makeup, to say nothing of the beely battle armor, is an improvement over the 1968 screen treatment, but so what? (Myth doesn't demand verisimilitude.) Mark Wahlberg, meanwhile, whose notion of heavy enrobing consists of breathing through an open mouth, is the farthest thing from an improvement on Charlton Heston. (The latter, content these days to be a joke, has an unbelieved cameo in a monkey mask, reprising the certain lines of the original.) The moral sententiousness, even in the absence of Rod Serling on the screenwriting team, seems somehow remains an unrelaxed point of view directed by a three-time Oscar winner, looking like the wild haired Ben Gunn of *Treasure Island*, is editing the pro-

ject in Kubrickian secrecy inside the Unabomber's transplanted Montana cabin; and where the head of the studio must wait to see the final cut with the national press corps at the market, Julia Roberts, just to open a can of Whiskies in the overall atmosphere of fishiness, plays the part of Catherine Zeta-Jones's wallflower sister (sneering a fat suit in flashback for substantiation), though that doesn't cut down on her long list of sex and tantrums. Both actresses could sue the cameramen for their shallow compositions. John Casca, invader as he's supposed to be in recovery from a mental breakdown, has shaky grounds for indignation. And Christopher Walken, as the anomic director, would probably be flattered. Billy Crystal, as the ungrateful publicist (a *Landau* to be sure), works very hard and handily on the assembly line of gimmick jokes. The sheer volume of jokes would be reduced, however, by roughly a third if Crystal and his co-writer Peter Tolan were deprived of the penis. (Perhaps Tolan's given name shaped his destiny.) Joe Roth, a former studio chief himself at Fox and Disney, returning after a decade as the director's chair to lengthen his brief and understated list of credits (*Street of Gold*, *Revenge of the Nerds 2*, *Copland*), should certainly know his subjects from top to bottom. But discerning and disinformation can become a habit. Hank Azaria, Stanley Tucci, Alan Arkin, 2001.

● *AMERICAN SWEETHEARTS*: An alternative universe in Hollywood where a married pair of superstars — it will not be helpful to cite Cruise and Kidman, Burton and Taylor, Bogart and Bacall — have appeared together in nine consecutive box office busts (the samples we see of their work are on a par with the standard big-screen sendups of TV soap operas), where the female half has met with a disapproving public, and two straight flops since their breakup, where two years after the split there somehow remains an unrelaxed point of view directed by a three-time Oscar winner, looking like the wild haired Ben Gunn of *Treasure Island*, is editing the pro-

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PLAZA 18, POWAY 10, RANCHO DEL REY 16; SHERWOOD 9; TOWN SQUARE 14.

The Anniversary Party — Altman-esque ensemble piece co-written and co-directed by Jennifer Jason Leigh and Alan Cumming, who, in addition, play a newly retired Hollywood couple, a fading star (Leigh looking more like her father, Ye Moore, with each passing year) and a sexually ambivalent British novelist and novice film director. Real-life mates Kevin Kline and Phoebe Cates, fictionalized as a recent Oscar recipient for Best Actor and a retired actress turned housewife (as opposed, in reality, to long ago for Supporting Actor and merely semi-retired), show up at the party with their two real children in tow. Jane Adams, looking as if she's in Day 54 of a hunger strike ("I've been taking pills to get my weight down since the baby"), makes a big splash as a total neophyte. — so big a one

that even when she's off screen you wonder why you're not still getting wet. The next-door neighbors (Dennis O'Hare and Miss Badiel), with whom the anniversary couple have been engaged in a running feud over their dogs (O'Hare and Annick, as themselves), are included on the guest list. Parker Posey is there as well, along with John C. Reilly, a radiant Jennifer Beals, a waxy Cornelia Farrow — and during the slow spots you can catch on such pertinent questions as why Beals has not had more of a career and why Phoebe has had so much of a one. This exercise in Hollywood self-absorption, with a built-in alibi for displays of phobias and theatricality, is entertaining more for its random pulchre offhand observations than for its inescapable climb toward emotional flareups, psychological revelations, personal tragedies, stage fireworks. Through it all, the one constant is the scummy, ashen, face-powdery veneer of the digital video

image. 2001.

● **★ FLOWER HILL 4; HILLCREST CINEMAS, THROCKMORTON 6-21.**

Atlantic: The Lost Empire — Imitation Jules Verne adventure yarn, spun from the Disney animation factory, about a pre-WWI expedition in search of the legendary sunken city. Sketchily drawn (in a deliberately retro style) and sweetly paced, but slowed down eventually by moral, mystical, political, anthropological grandiosity. With the voices of Michael J. Fox, James Garner, Cree Summer, and Leonard Nimoy; directed by Gary Trousdale and Kirk Wise. 2001.

● **GROSSMONT TROLLEY: HORTON PLAZA 14; POWAY 10; RANCHO DEL REY 16.**

Baby Boy — Writer-director John Singleton now grabs the young African-American man by the shirtfront, and gives him a good

“★★★★★”

Glenn Kenny, PREMIERE
Andrew Johnston, US WEEKLY
Bob Strauss, LA DAILY NEWS
Gene Seymour, PREMIERE

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Peter Travers, ROLLING STONE

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Glenn Kenny, PREMIERE

“STANDS OUT LIKE THE TAJ MAHAL.”
Richard Corliss, TIME MAGAZINE

GHOST WORLD

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— NEW YORK TIMES, THURSDAY PAPER

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MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and unimpaired by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

A.I. — Steven Spielberg's futuristic tale (a project taken over from the late Stanley Kubrick) of the first robot programmed to love. Not, let's be clear, one of those old-but-technological advances on the poor shop inflatable love-doll, equipped with "sexuality simulation" and such. But rather a "mecha-child" (short for mechanical child), placed in the home of a young couple whose only flesh-and-blood child lies in a coma on life support. Once we get past the husband's gaucherie of bringing home the boy-toy as a surprise gift ("I just accept that there is no substitute for your own child"), the questions, the issues, the possibilities sprout like mushrooms. These, even if not actually articulated in the script, are nevertheless legitimately aroused by it. For one, there's the matter of a novel approach to the Peter Pan theme (the child had taken the literal approach in *Hedwig*), the boy who will never grow up. Then, as a natural extension of that, there's the matter of risk-free parenting, with the child arrested at the cutest and most adorable stage of development (i.e., Helen of Omelette), no long-range rearing required, no awkward-age rebellion down the line, a devout edict of almost canine dependability — in short, a sort of *Beethoven Kid*. Then there's the matter, as a further extension, of isolating and highlighting the selfish element in parenthood, the possible element, the elemental element, the needy-greedy element. And then there's the matter of love as a commodity, a thing that can, after all (or

SAN DIEGO READER'S Calendar MOVIES

directed by Garry Marshall.
9 CARMEL MOUNTAIN, CHULA VISTA 10, CIN
 FRANK 6, DEL MAR HIGHLANDS 8, ENCINITAS 8,
 FASHION VALLEY 18, PALM PROMENADE 24, PARKWAY
 PLAZA 14, LA JOLLA 12, MISSION MARKETPLACE 13, MISSION VALLEY 20, OCEAN
 SIDE 16, PALM PROMENADE 24, PARKWAY
 PLAZA 14, FOWAY 10, RAMONA TERRACE, RANCHO
 DEL REY 16, SWEETWATER 9, TOWN SQUARE 14,
 TOWN SQUARE 14, FROM 8/31

Break Hour 2 — Jackie Chan and Chris
 Tucker re-team as cop partners, directed
 by Brett Ratner.
9 CARMEL MOUNTAIN, CHULA VISTA 10, CIN
 FRANK 6, DEL MAR HIGHLANDS 8, ENCINITAS 8,
 FASHION VALLEY 18, PALM PROMENADE 24, PARKWAY
 PLAZA 14, LA JOLLA 12, MISSION MARKETPLACE 13,
 MISSION VALLEY 20, OCEAN SIDE 16, PALM PROMENADE 24,
 PARKWAY PLAZA 14, FOWAY 10, RAMONA TERRACE, RANCHO
 DEL REY 16, SWEETWATER 9, TOWN SQUARE 14,
 TOWN SQUARE 14, FROM 8/31

Scary Movie 2 — Further spooks on the
 horror genre, with Shawn Wayans and
 Marlon Wayans, directed by Kenneth Lyons.
9 CARMEL MOUNTAIN, CHULA VISTA 10, CIN
 FRANK 6, DEL MAR HIGHLANDS 8, ENCINITAS 8,
 FASHION VALLEY 18, PALM PROMENADE 24, PARKWAY
 PLAZA 14, LA JOLLA 12, MISSION MARKETPLACE 13,
 MISSION VALLEY 20, OCEAN SIDE 16, PALM PROMENADE 24,
 PARKWAY PLAZA 14, FOWAY 10, RAMONA TERRACE, RANCHO
 DEL REY 16, SWEETWATER 9, TOWN SQUARE 14,
 TOWN SQUARE 14, FROM 8/31

Planet of the Apes — The first of a new
 series, directed by Tim Burton.
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The Score — The score is excellent — the
 music score, that is, by Howard Shore,
 bluesy, subtle, anxious, ominous,
 nearly good enough to convince you that
 you are watching a legitimate suspense
 film — yet the movie on the whole is more
 a job than a big time caper. The hat, the
 book, would be the big time caper, Robert
 De Niro, Edward Norton, Marlon Brando,
 Angela Bassett. Confidence builders, for
 sure. The second two, on closer inspection,
 can be summarily dismissed. Bassett is no
 more than The Girl, an untested flight
 attendant who elicits intermittently in the
 apartment of a Montreal jazz club propri-
 etor and out of town safecracker, but who
 for the duration of the movie stays mostly
 in flight. Brando, as a foppish fence dressed
 for the tropics, admittedly commands the
 well-worn accolade of Can't Take Your
 Eyes Off Him When He's On Screen, but
 that's because, primarily, he takes up so
 much of the screen even in long shot, and
 secondarily because of our morbid fascina-
 tion in searching for the slithering sex ob-
 ject of One Dead Jack inside the body of a
 whale. And in any case, he's not on screen
 for long. That leaves us, for most of the
 way, with De Niro and Norton, and a hy-
 per-natural head plot whose main virtue is
 avoidance of excess. Comedy and fantasy
 director Frank Oz (*In and Out*, *The Indian*
 in the Hat), etc., is concerned more to
 change his pace than to his top efforts.
 (2001)

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Scary Movie 2 — A misleading title, except
 perhaps in tone, for a British caper picture
 that perches on or near the same edge
 as Guy Ritchie's *Snatch* and *Lock, Stock,*
 and *Two Smoking Barrels*. A gagster's gagster
 film. The big difference, however, between
 Jonathan Glazer's debut film and either of
 Ritchie's is — highly subjective criterion —
 that when it comes to being funny it actually
 succeeds. Not at all the time. Not the heart-
 shaped smile ring blown by the horns, a
 "definitely retired" denizen of the London
 underworld now living the life of Riley on
 the Costa del Sol, to his adored and over-
 shipped wife, "Dirty Deed," the former
 porn star. Not the Valentine card image of
 them floating above the lights of the city, in
 a horizontal embrace. But regularly. Indi-
 cally. Ungreedy. The extended enter-
 prise of the movie, really the bulk of the
 movie, is the sharply written (when you can
 decipher the dialect) power between this
 contented shill and the former confidante
 who comes to take him out of retirement
 and won't take for an answer. More spec-
 ularly, the centerpiece of the movie is Ben
 Kingsley. Yes, there's eventually a caper,
 almost an afterthought, and not the most
 watertight — we might say — of
 criminal sagas. It's quite wonderful
 how we can tell before his arrival, just from
 the throat-clutching effect of the name,
 "Tom Logan" on the speakers and banners,
 that we're in for something without know-
 ing what. It's even more wonderful how
 that something turns out to be so much
 more, and different, than we ever could
 have guessed. Devilish in demeanor (tutting,
 gasping and shoving), but bedeviled
 himself before the surface witnesses the frog.

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ARNY HEY ARNY
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Sun Diego Reader August 1, 2001

Photograph from the San Diego History Center.

"Boy, I look serious. I must have been about 14," laughs McArthur, a Mission Hills resident in his 90th year. McArthur played tennis competitively while at San Diego High and for a couple years after, eventually ranking 7th in the U.S. as a junior (18 and under).

"Back in the old days, we didn't have tennis pros; they came along when I was in my 20s. I had to go to work." McArthur took care of his family's 350 lemon trees in Lemon Grove during the '30s. When he was earning \$85 a month, McArthur decided he could afford to get married. The newspaper announcement read: "Miss Upton to Wed Tennis Star."

—by Robert Mizrachi

—by Robert Mizrahi

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
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