

SEPTEMBER 1998

AMTRAK ENGINEERS HONK MULTI-TONE WHISTLES - PAGE 86.

All-new
1998 Reader
Football Contest
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SAN DIEGO WEEKLY Reader



Joel Mehta

with Ted Leitner

The Hell

with Tony Gwynn

On one side are two multi-millionaires; five national cable and broadcast conglomerates; a well-entrenched, monopoly daily newspaper and its army of compliant reporters; the mayor and city council and their taxpayer-paid staff; an ex-mayor tainted by political scandal; the chamber of commerce; and a phalanx of political consultants expected to spend as much as it takes — maybe more than \$2 million — to make sure voters approve a new \$400 million plus baseball stadium for San Diego.

"It's good for all of us" is their motto, and political consultant Tom Shepard, who once pled guilty to a charge of money laundering in the political corruption case of his old mentor Roger Hedgecock, is now

leading the charge for taxpayer funding of a downtown pleasure palace, replete with luxury suites and an artificial beach.

On the other side? The opponents are many and varied but have little money and little experience running a political campaign and even less access to the powerful media outlets that mold opinions by virtue of their ability to deny public access to the airwaves. The old "fairness doctrine," under which TV and radio stations were required to provide a modicum of free air time to balance the onslaught of paid advertisements from wealthy Padres owner John

Moore, was thrown out during the Reagan Administration. Now, station managers smirk when asked whether their stations would deign to provide equal

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-9000, ext. 460; address them to Letters to the Editor, Box 85903, San Diego CA 92186-5903; fax them to 619-231-0489; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Named Elaine
I'm concerned about something you said in your article "San Marcos Hides the Ugly Truth," in the August 27 issue. My mother, Dr. Gunderson, is included in your article, and she's inaccurately said to be the person who ran Vince Andrade's campaign. It was not my mother, it was somebody named Elaine. Christina

How About John Entwistle?
Re Jennifer Ball's French horn article ("No One Compares Me to Other Famous French Horn Rock and Rollers," August 27). "No famous French horn rock stars to compare me to?" How about John Entwistle! In addition to being one of rock's premier bassists, Entwistle is also a horn player of no mean skill. Tommy and Quadrophenia are chock-full of French horn licks. It's a wonder that the hours of grueling research (which you no doubt spent preparing your article) didn't turn up this well-known fact. Mark Schimming, Oceanside

I Was Dismayed
As executive director of the Community Resource Center of Encinitas, I was dismayed to read the article published August 27 ("Highlight"). Ms. McNeal portrayed the agency as a whole, the Bread Room program, and members of my dedicated staff in a negatively slanted manner, which does not represent the information shared with her, nor the reality of how CRC functions. Additionally, CRC provides comprehensive social services through two counseling offices, an emergency shelter, and a transitional housing program for battered women and children and operates six thrift stores, which provide revenue for these free and/or low-cost programs. This information, which would be most helpful to people in need, was not included in this biased article.

Based on the slant of the article, an uninformed reader would naturally assume that the sole goal of CRC is to provide food to "bums," with an additional implication being that these individuals are thieves and/or embezzlers, as reflected by her attempt at a literary context, and not offering highly

valuable social services in the North County. Her slanted piece appeared to support the false notion that only wealthy people have a right to choice, i.e., her misquote of a staff member in regards to a request for a specific type of bread. It is my belief that regardless of income level, all of us have a right to choose what we prefer from what is available. Is this not a basic tenet of all that America symbolizes?

I sincerely hope that the Reader will consider visiting the Community Resource Center — Ms. McNeal did not bother to — and learn more about how CRC serves and supports the entire North County community.

Donna Monteggia, LCSW
Executive Director
Community Resource Center

Born Free
This is in regard to Anne Albright's "Kick Stuff" in the August 27 Reader. Beating a rat to death with a bat is offensive and inhumane. Surely if you are a compassionate mother, you can teach your kids to respect all life and find a way to trap the rat and transport it to an area where it can live in the wild. Name withheld

Extremely Happy
I just opened the Reader for August 27 and I was extremely happy to see that "Up All Night," the cartoon by Michael Kupperman, has been restored. I'd really been missing it and feeling guilty that I hadn't written or called to protest, but I'm extremely happy that it's back. I really love that comic. "Up All Night." Steve Terry, La Mesa

A Political Defense For Child Molesters
I'm writing in response to the probably biased article written by Tim Brookes about the "The Memory Syndrome Foundation (MSF)." Apparently Brookes feels she needs another PR boost after the Wenatchee Sex Ring was exposed, over her protestations.

In his article, Brookes gave out a great deal of misinformation about the scientific work on memory, thereby contributing to what is now known as the confabulations of the False Memory Syndrome Foundation (FMSF). The FMSF's entire purpose is to provide a political defense for alleged child molesters, Carol Hopkins, Mark Sauer, and Jim Okerblom of the San Diego Union-Tribune aligned themselves with these characters back in 1992 (Hopkins and Loftus' "recovered memory" of past involvement...), making their agenda quite clear, and it explains why they were misreporting on cases I

Reader

SD WEEKLY

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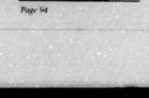
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An archive of City Lights stories can now be searched on the Internet at www.sdradee.com

Fiddling white taxpayers burn Chargers owner Alex Spanos, who bought roughly from the stadium-ticket guarantee financed by San Diego taxpayers, thru a 50th anniversary party for his wife Faye at their controversial new mansion near Stockton last week. Guests included Governor Pete Wilson, a longtime beneficiary of Spanos' political money, and Spanos buddy Bob Hope, along with Phyllis Diller and Barbra Streisand. According to a society page write-up in the San Francisco Chronicle, the multimillion-dollar apartment builder didn't skimp on party favors for his estimated 450 guests. "The Spanoses, who like everything to work smoothly, had 35 parking valets to handle the horse-power. Then guests were transported in golf carts to their home, Villa Angelica, where 16 Walt Tellosoi violinists fiddled away." The paper added that Hope "made his way past the swimming pool filled with roses — you could almost imagine him saying, 'I've heard of putting four roses in water, but 25,000 of 'em' — to find his place at the head table." Dance music was provided by Les Brown and His Band of Renown. For dessert, the paper said, guests chowed down "450 three-tier wedding cakes" and "fabergé eggs that opened to reveal Faye and Alex dancing just as they did to the 'Anniversary Waltz.'" According to the Chronicle, Spanos told laughing guests, "I just moved in three days ago. I need someone to lead me to our bedroom or I'll get lost." The paper said the house has "marble floors and terraces, a chapel, three guest bedrooms and a master bedroom suite with dressing rooms that are bigger than most people's living rooms [and] is set in a grove of shrubs and trees, most of which were brought in full grown." The mansion raised controversy after Native American activists accused construction crews of disturbing ancient burial remains on the site. A plan to name a county highway after Spanos was beaten back by Stockton locals.

Fixed radio Jacor, that national radio station chain controlled by investor Sam Zell out of Chicago, has run out of a citizens group opposing a new stadium for the Denver Broncos. Citizens Opposing the Stadium Tax has complained to the Federal Communications Commission that Jacor, which owns eight stations in the Denver area, is openly engaged in a campaign to shape public opinion and influence an election that would result in substantial profits for itself as well as its political and business allies. A spokesman for Jacor, which airs the Broncos' games, denied that the chain ever threatened to fire radio talk-show hosts for opposing the stadium, as alleged by anti-stadium forces. "Overwhelmingly our hosts are pro-stadium, but that's not because of orders from us," Jacor general manager Lee Larsen told the Denver Post. Stadium opponents claim that Jacor, which controls 11 San Diego stations, is doing the same thing here. — The stock of Rural Metro Corp., the controversial ambulance outfit out of Phoenix that took over San Diego's paramedic service last year, is on the ropes. Poor earnings, the surprise resignation of chief executive officer Warren Rutzand, and a lawsuit by San Diego's own shareholders' litigator Bill Lerach combined to send the shares into the \$6 range, way down from \$37 last October.

Believe it or nuts Most of the conventional wisdom says that a tight housing market in San Diego is driving rents up. But according to a recent report by the San Diego Apartment Owners Association, rents are falling in many areas of the city. For instance, in downtown's 92101 zip code, the association claims that average monthly rents at a studio have gone from \$474 in the spring of '97 to \$424 in the spring of '98 and an average three-bedroom apartment in Golden Hill that went for \$731 in the spring of '97 fell to \$631 in the spring of '98. — An art history grad from San Diego State University has been busted for stealing original Dr. Seuss paintings from a Seattle art gallery where he had been employed. — William Chad Spicknall, 32, was unmasked as a thief after he moved back to San Diego in April and cops discovered the stolen art in his Seattle apartment and the digs of his San Diego girlfriend, according to the *Scottie Times*.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our news desk at 619-235-3000, ext. 446, or fax your tip to 619-235-3096.



Gang clothing and weapons

Rich Gang, Poor Gang

By Bill Manzon

The news is good. Murder down 50 percent. Robbery down 18.2 percent, burglary 13.9 percent — all for the first six months of 1998 (compared with the same period last year). Violent crimes are decreasing for the sixth year in a row, and total crime is continuing an uninterrupted nine-year downward slide. This according to the San Diego Police Department's latest quarterly crime briefing.

So if crime is down in San Diego, how come the number of gangs, and the crimes they commit, is up?



Detention Felix Aguirre

The man to ask is Detective Felix Aguirre, one of SDPD's most experienced gang cops. "When I started working with gangs in 1988," he says, "there were 24 documented gangs. Today in San Diego there are 65." Countywide, the figure is

the astonishing fact, says Aguirre, is that it's not "the economy, stupid." Gangs are becoming just as attractive to rich kids as poor.

"We have gangs everywhere. In Mira Mesa, Rancho Bernardo, Clairemont. We have a Portuguese gang in Point Loma, the Tuna Boys. We have gang members from households where everybody in the house has their own car. We also have them in poor neighborhoods. We have them in single-parent families, we have them in double-parent families. We have them black and white and green and yellow."

After ten years working with gangs, Aguirre concludes that kids run for one thing: to belong. "A kid living in a \$300,000 house in Rancho Bernardo comes home and there's nobody there, so he goes out looking for comfort and companionship, and they band together, and before you know it, they're a gang. That's not unusual at all. It's a word in the child's life, and he looks to fill that gap. A lot of our [gang] kids are horribly intelligent. A student in class, and you'd never know they were gang members. They literally lead a double life."

Aguirre often visits the homes of parents to try to stop a kid's drift into gang life. These have included copsy homes, probation officers' homes, even the home of a judge and his wife.

"We set down to find out what caused the judge's kid to begin to emulate the gang characteristics," he says. "It turned out he was simply looking for an attachment to identity. It was a racially mixed marriage. [The son] latched onto the culture he thought was most prominent [his mom's], and he began to emulate the characteristics con-

sistent with a gang's Hispanic culture."

Aguirre managed to save the kid from crossing the line, but he says many kids can't take that step back. "A kid who is not a gang member but dresses to emulate the gang style, and then goes out and gets an attitude, is likely to get confronted," he says. "And when he gets confronted, he's going to be assaulted, singled out by a bling, breathing gang member saying, 'What's up? Where you from?' And there's no right answer to that. You may or may not get attacked, simply because they don't know you. When they say, 'Where you from?' where do you claim? That's dangerous. It's a time to get out of the area. Because you're being challenged. It's saying, 'What gang are you from?'"

Aguirre says kids begin to play with the issues of gang involvement from as early as 8 years old. "The police don't see them usually till they're about 14. When we contact them, it's because they're already hanging out at gang hangouts. They're hanging out with known gang members, they're committing petty crimes. These gang members tell us, 'I've been looking it for one or two years. I back it up.'"

"Pickin' it?"

"If you say, 'Do you claim 38th Street?' Do you claim Lomita, or any particular gang group?' they say, 'I've been looking it with them for a year.' That means they've been hanging out with that gang for a year."

And don't think the rich kids are any less violent. Economics separates the Bloods from the Crips, Aguirre says. "The Bloods (or Pirras) are a little bit better

emulate the characteristics con-

Cell Phone Visitation

By Jangchup Phelgyal

Olay Mesa is part of a vast sweep of scrub that stretches along the U.S.-Mexico border as far as Texas. Donovan

State Prison is located there, a huge complex of buildings 25 miles southeast of downtown San Diego.

Built to house 2200 men, today 4636 prisoners are held under a bristle of antennae, guard towers, enclosed walls, and barbed wire. The forbidding stillness is like a mountain that kills all sound. Just a mile away stands a medium-security county jail. When compared to the state prison, the George F. Bailey Detention Facility is as benign as an elementary school playground.

I turn in to the parking lot, which is almost full in early afternoon. Men and women are loitering in their cars, windows down and doors open, their faces greasy with the heat, clothing loosened. Children are fatless and cranky. I park and lock the car, whose temperature in an hour later, will be over 120 degrees.

Racing to get out of the sun, I make for a sandstone-colored building, Number 4 (all buildings are numbered), the jail's registration area. Inside, clerks move about behind thick, bullet-proof glass. On my side, the place is jammed. People are talking to clerks in line, or planted on plastic chairs bolted to the floor. They are here to speak to some of the 1600 inmates held inside George F. Bailey. I am



Bailey jail visitors' lobby

"Yes, I can hear you fine." Her voice comes out a little muffled.

"Good. I'm doing an article about families of prisoners." I drop my voice.

The clerk wears dreadlocks, which come as a surprise, and a nametag that I cannot read. While the entire building is air-conditioned, with so much activity in the lobby, the door opening and closing so often, it is much warmer on my side.

The clerk looks comfortable. "I'd like to interview families of men incarcerated here and wondered if I needed to get permission."

"To do what?"

"To talk to them," I say, indicating those moving about the lobby.

"It's better if you speak with my supervisor," says the clerk, and slips off her chair.

"Are you the one from the newspaper?" I whirl around. It's a minute later and a dark-haired man has stepped up behind me. While the entire building is air-conditioned, with so much activity in the lobby, the door opening and closing so often, it is much warmer on my side.

"No, I'm the principal clerk."

"I ask for the spelling of his name." For my article, I say. He suggests we go outside. I follow him past the glass doors. "You have to understand," he says, turning to face me and squinting against the glaring sunlight. "We have more than a couple of dozen clerks."

"Exactly how many?"

"I'd rather not give exact numbers, but our clerks move hundreds of people through the registration process every day." He went on to explain that clerks made sure money and letters were routed, they functioned as a telephone service, answering all outside calls, and when the men were ready to be processed they out.

"And all this is done under conditions of potential hazard."

"I didn't understand."

"For example, none of us, the clerks and myself, are trained in the use of firearms. We don't carry weapons. Suppose one of our names appeared in the papers, and somebody with a grudge tracked their address down? The clerk and their family might be placed in danger."

Okay, I say.

"Could I ask you some questions?"

"Sure, but let's do it in my office."

He leads the way next door. We gain entrance to the build-

ing only after he punches in a code that unlocks the doors. His office is small. He sits on one side of the desk. I am sitting on the other side. "What is like for these families?"

"Many of them find it a hardship to visit. Sometimes they have trouble finding a babysitter and have to bring the kids. Or they have no transportation and have to wait until a friend can drive them out."

"Are you a supervisor?"

"No, I'm the principal clerk."

"Do you think it's a financial hardship?"

"For the families? I'd say, yes it is. When the man is in jail, he's not working and bringing home a paycheck."

"So what happens when they get out? What is the prognosis?"

"You'll have to ask them or the parole people." His tone is not unkind. "My job ends when they leave here."

"Can I talk to some of them, the visitors?"

Talk to who you want, he says, only his clerks will be able to help me. "Visitors must wait 45 minutes between registrations and a San Diego phone number for those seeking a refund for money lost. Good luck, I think."

"It's today a good time?"

Prison visits take place Friday through Monday from 5:30 a.m. to 7:00 p.m. "The earlier you get here, the better," he says. "Tomorrow is Saturday, and it's pretty busy after eight."

Back in the registration area, I decide to line up my interview today, schedule them for later in the week, then visit people in their homes. I notice the alphabetized list of bail bondsmen listed above a pay phone. "All Clean," "Aboba," "Already Det," "Escape Artist." A side door opens and two prisoners appear. The young Mexican has the

sweet look of a choirboy while the tall, middle-aged white man is in need of a shave. Both wear shabby-colored clothes with SAN DIEGO JAIL stenciled in black on their backs. They roll out a cart with a bucket and pail, mops, and cleaning utensils. In a brown uniform, a sheriff straggling keys opens another side door and the three men disappear.

Everyone is preoccupied filling out the registration forms, checking the booklet with the prisoners' names and cell numbers, arranging matters with the clerk, or waiting for their appointed time. I do what the two prisoners and the sheriff did: I disappear.

On one side of the courtyard outside, lined up against the wall, a set of giant vending machines offering Pepsi and Dr. Pepper, candy, and ice cubes. I imagine how much energy these machines suck up to keep the soda cool and the ice cubes from melting. Posted above the machines is a sign: "Vending Machine Refunds" with instructions and a San Diego phone number for those seeking a refund for money lost. Good luck, I think.

Saturday morning, 6:30 a.m. The nighttime sky is only beginning to go gray, but already the parking lot has a dozen vehicles. I turn off my car lights, lock the door, and walk to the registration area. A dozen people appear carefully made up and coiffed. If they have shapely legs, the legs show. Nails are done, toenails painted.

The children have on clean clothes, as if they're going to church. A little Mexican girl, no more than two, wears a pretty

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Rich gang, poor gang

off than Craps. Bloods are from more middle class and upper middle class communities. There's a distinct separation that is irrevocable.

Yet according to a 1994 study by the San Diego Association of Governments (SANDAG), the Bloods are more violent than the Craps.

(Aguirre points out that "Blood" and "Crip" are not as much the names of individual black gangs as "umbrella" names. "People think we have a Crip

gang and a Blood gang. Or Crip and Piru. That's not so. There's the umbrella name, and then various (individual) gangs fall under that umbrella.")

Rich or poor, says Aguirre, they're destined to become involved in violence. "They begin to get involved in robberies and stealing of cars. Organized auto-

thief rings. They get into confrontations. And it escalates from there to stalkings and attempted murders."

In the last three months, Aguirre, who monitors only Hispanic gangs, has seen two especially brutal shootings. "They began in a dispute between members of the same gang from

the Mission Bay area. "At 2300 Grand Avenue," he says, describing it in the present tense, "one gang member is opposed by two other gang members and they put four bullets in his head. The victim does not die. On August 14 the suspects were bound over for attempted murder charges."

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Rich gang, poor gang

The shooting added to 20 other attempted homicides by San Diego gang members so far this year. 23 percent up on the first half of 1997.

On June 10 Aguirre was called to a shooting over at 1100 South 43rd Street at a taco shop. "Two victims who are not gang members are confronted by gang members from that area, a Hispanic gang," he says. "Where are you from? What are you looking at? Why are they mid-dogging me? The two

victims get shot, one with an AK-47 round, the other with a small-caliber handgun. One of our victims almost died." Aguirre later arrested two adults. But cases aren't always so easily solved, he says, because gangs keep their problems to themselves. He won't specify any gangs.

Why? "We try and keep names away from the press in print, because the rival gangs see that and say, 'Well a minute, if they're getting their name in print, let's go out and do something that's going to get us in print.' They'll do anything for publicity, to increase their reputation." But not all want to advertise.

"The thing about black gangs is they're not as much into graffiti as other gangs," says Aguirre. "For example Upside Side; you can go through (their territory) in the area of Emerald Hills, and you won't find a spot of graffiti anywhere. It's a very prominent community with an established gang, but you'd never know it

going through there. Yet as soon as you enter Shellton, you know you're in a gang neighborhood. Because the Hispanic gang are the leaders in the writing of graffiti." Aguirre says he doesn't blame a lot of kids for joining gangs. Especially those with the greatest incentive: children of new immigrants, or of minorities sidelined by mainstream America because of language and cultural barriers.

"Many of our gangs have started up simply because of a protection issue. We can go back to the Filipinos, and then the (other) Asians, and then the Somalis today. Basically they find themselves in school, at social gatherings, where they are being victimized by well-established gang groups. Their simple natural reaction is to band together for protection."

"That's one of the (reasons) that you find a lot of those and die income, upper-middle-income neighborhoods having gang activity because they've banded together to defend themselves from predatory attacks by established gangs. That is one of the ways that our gangs have multiplied. Somalis have definitely banded together, forming the same characteristics because they are being victimized by established gangs in the mid-city area. [They have] a very legitimate concern."

Somali gangs are just at this point emerging. And behind them, a new group, second generation Chaldeans, mostly Christian immigrants from Iraq. "The Chaldeans are an up-and-coming group," says Aguirre. "If Calton is strong, I see the banding together of Chaldean kids in a way characteristic of gangs. I have some personal friends who are Chaldeans. They tell me about their children toying with the gang idea."

The first clue, says Aguirre, is graffiti. "You start to see them in the school books, in notebooks, on calendars, and sometimes in the home under the bed, in the closets, on furniture. Then comes the rebellious attitude, kids wanting to be more and more away from home, starting to try to pull away. The people (the children being) become display very much the same attitude. Specific styles of dress, specific colors."

Recently Aguirre addressed a crowd of Filipinos also led at the number of their kids joining gangs. "One parent said it best," he says. "She told the crowd of Filipino parents, 'It's the right, kids come to us and say, 'Mom, Dad, can we talk?' And we say, 'Here's 20 bucks, go to a movie, we'll talk tomorrow. I'm too tired from work...'"

Despite this month's gathering of more than 100 police, law enforcement, and activists, nobody believes they're going to solve the gang problem anytime soon. "The origin of youth gang development can be attributed to the shift from agrarian to industrial society," says the 1994

SANDAG study. What's new, it concludes, is "the increased use of lethal weapons and corresponding violence unprecedented in the history of this country."

Attraction to the gang life is common to all marginalized groups, the study says. "Over the last century, four themes have remained consistent in the study of gangs: immigration, urbanization, ethnicity, and poverty."

Aguirre doesn't agree. "Generally speaking, most kids begin to outgrow the issues at about 20, 21 years old. They establish responsibility, they have wives, they have families, they begin to realize, 'This isn't for me. And you don't find young females involved in gangs as often after the age of 18, 19 years old. Many gang members tell you point blank, 'My kid will not be a gang member. I'm going to do better so that my kid doesn't have to live through what I did.'"

But Aguirre says for others, the gang's the nearest thing to family and identity that they've known. He has met gang members as old as 40. "Some just don't want to let go. That's why I believe that all these social organizations that say (the answer is) 'Let's get them a job' (are wrong). You can give them a job, but you've still got a gang member. Because (some of) these kids don't want to let go."

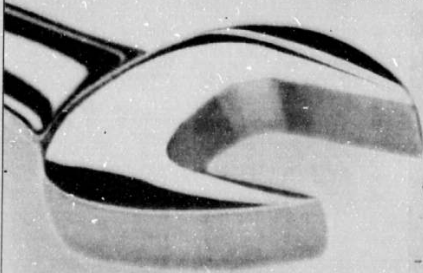
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Visitation

continued from page 3

ruffled dress that is sure to prove too warm in two hours. Men with pompadour and tattoos leave the lobby for a smoke. By now I can identify the old-timers. They know to go to the desk at the right of the door and fill out the visitors card, then wait behind the line where they'll be called by one of the clerks. They will pass the filled-out card, plus ID, through the chute (children over 16 are also required to show ID). Visitors are then put on a schedule to speak with an inmate.

No matter what the hour, even if the telephone line is free, a minimum wait of 45 minutes must pass while the prisoner is pulled from his cell. Usually it is longer, depending on how many visitors are already scheduled to use the phones. The principal clerk said there were ten telephones per housing unit. He said they tried to give visitors an hour, if possible. "But sometimes things happen. Sometimes there are fights between visitors."

Those who are not in line or outside smoking or keeping an eye on their children are sitting quietly. I study a young woman with two children, an older man with his granddaughter, a

woman alone. I think to go over and introduce myself, but something holds me back and I wait. Again and again, the chutes through which visiting cards, letters, IDs, and money are placed clang open and shut. The noise it makes sounds like the crash of a gullskinn.

Your appointment will be for one o'clock," the clerk tells a young black woman, not much older than a teenage. Her T-shirt is tight and her jeans have been ironed to a sheen. The young woman leaves the building. I stand and watch her walk to the parking lot. She finds her car, unlocks the door, sits down, and closes the door behind her. She does not notice that I am looking at her. She has a blank look on her face. She has a five-hour wait. An hour later the parking lot is nearly full. One man is waxing his truck, another changes the oil in his car. Children are eating breakfast or curled up in back seats, sleeping soundly. The fog is lifting, and the sky, no longer gray, is going silver on its way to gold. Behind the prison, the mesa is yellow with early morning.

What I don't know about the young black woman sitting in her car or the woman with the two children or the man waxing his truck is enormous. But this is not the place to find out. Every visitor has undergone hardship to get here. Punishment is not just for the prisoner. They deserve their hour. Mine, I hope, will come later. ■

Have you had a loved one in prison or jail? Are you willing to talk about that experience? Call J.P. at 619-255-3000, ext. 401.

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BY MATTHEW ALICE

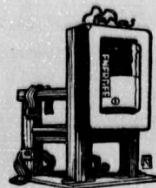


Illustration by Bob Conroy

Dear Matthew,
What exactly does the body go through in the electric chair when the juice is turned on? I have heard that the eyes have to be taped to keep them in. Does the state provide a diaper? How many volts and amps are used? Does it really smell like greasy fried chicken?

—pharris, the Net

The elves were pleased to be able to haul out one of their favorite bedtime stories to help answer this one — Dr. Harold Hillman's "Possible pain experienced by execution by different methods" from the journal *Perception*. He's a prof at a British university and an expert in what happens to you when you're hanged, gassed, stoned, electrocuted, etc., in the name of the state. Of course, he had a tough time gathering any direct data, since his subjects don't have much to say about the experience. But Hillman's assembled other medical and scientific info and reconstructed the probable experience.

We've been zapping people into the hereafter since 1890. People were just beginning to install that newfangled electricity in their homes, and they noticed what seemed like a soft, near death when someone didn't follow the directions on the package. Thomas Edison was pleased at the clever suggestion and said 1000 volts AC should do the job nicely. Tom was a little optimistic, as it turns out, and the few chairs still in use in the U.S. are wired for 6 amps, 2000 to 2500 volts AC. Even so, Hillman considers it the second most miserable form of execution after stoning. When they shoot the juice into the condemned, it goes through the skull electrodes and saline-soaked sponges then looks for the quickest route to the ground. Skin has a relatively high resistance, so the circuit goes through muscles and veins into the brain, eye sockets, sinuses, and eventually out the leg electrodes. Horror stories of shooting flames and smoke billows are not routine. Executions are performed by "technicians" — ordinary feds who've answered a Help Wanted ad and received some training from the state. In electrocution, particularly, the tech has to be careful about the amount of saline in the electrode sponges, electrode placement, and the condition of the chair and wiring. Most problems are blamed on pilot error.

Scientists are still arguing about exactly how the electricity kills. Best guesses? Eventual paralysis of the brain's respiratory centers and heart fibrillation. But if the amperage is too high and the voltage too low, the flesh actually cooks from the heat generated in the circuit. Even well-calibrated chains cause charring and swelling. Yes, electrocution gives off the smell of burning skin and hair. And the body has to cool down before it can be carried away. Ma Alice, always looking for the ultimate get-rich-quick-and-retire-early brainstorm, is now busy trying to rig a chicken to a lamp to see if the concept has practical application in the kitchen. We're not sure what Ma's retiring early from, unless you consider looking for retire-early schemes to be a career.

We might have to tape the eyes on Ma's chicken, since the electrical jolt and tissue searing can cause eyeballs to protrude from their sockets. But the condemned is masked or hooded, not to hold the eyeballs in (at that point, nobody cares), but mainly so the witnesses will not have to see the facial muscle contortions of the dying. Too real, I guess. For the convenience of the living, diapers are provided.

Dear Mr. Alice:

On Pershing Drive, there is a cone-shaped structure of some sort that we drive by on a regular basis. It is on the west side of the street, right near where the road curves around a corner of the west end of the golf course. It looks like it is made out of metal or adobe, with small ledges molded into it and has sticks sticking out of it. I did witness its transformation as we drove by almost daily some time ago. It looked like it was originally a dead Christmas tree that they put a blue plastic tarp over and then piled up hales of hay or something, covering the mud all over that.

— Robbi, Golden Hill

I'm happy to say it's art, Robbi. ART! And we need more of it. Your mystery thing is the most visible element of a three-part installation overseen by local painter and toiler in the thankless world of public art, Cindy Zimmerman. In 1997 the city decided it needed a methane burner at the old Arizona Landfill, which runs through the Morley Field area, roughly from Pershing 1 to Arizona Street. Neighbors weren't thrilled, so they asked for something in return. A piece of public art would be nice, they thought. As it turns out, the methane burner is so well hidden there wasn't much to worry about, but the art idea went forward anyway, an amusement in itself. The adobe cone with branches is a bird perch, a place from which local raptors can hunt. (The blue tarp was only temporary and protective. Not so visible in a canyon was a maze game, a labyrinth of thousands of hay bales, now turned into the ground and sprouting volunteer cherry tomato plants, according to Cindy. A huge adobe toaster has suffered from vandalism, but it will there. Eventually all the pieces, made of local materials by local residents, will return to the earth...intended. Stay alert for an upcoming gallery show at Grossmont College that will include a documented history of "The Great Balboa Park Landfill Exposition of 1997."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85063, San Diego, CA 92186-5063, or fax your questions to 619-231-0489, or e-mail to matmail@aol.com via the Internet.

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By Patrick Daugherty

DO NOT ATTEMPT THIS AT HOME

All right, we're on the Internet. Go to www.sdrreader.com, scroll down the page, find *Sporting Box Football Contest*, click again and you're there.

There, by the way, is our annual NFL football contest, enhanced this year with the addition of colossal prizes, a damn mountain slide of graphical user interfaces, hit files, cgi scripts, data bases, and 153 bells and whistles scraped off the underbelly of CompUSA. Bottom line: you now have an easy way of getting to the betting every week and the contest is free.

The following rules are posted on the site. Of course, no one is going to read them so I'll also place them here. You might as well get it over with now. While you're at it be sure and take your vitamins.

You gotta register. Impossible to keep track of who's doing what, and later on, who gets what, without a way to reach you. You must give us a user name and password. We'd also like one or more of the following: e-mail address, street and city address, telephone number, P.O. Box, sister's last-known recovery center — something.

When you register you'll need to create a user name and password. You know the drill. Always use lower case letters when registering and signing in. Eat plenty of fruits and drink 16 ounces of mineral water every day.

SPORTING BOX

So simple, yes! For example, if you pick nine games all season and win every one, your contest point total is 9. If you play 80 games all season, win 45 and lose 35, your contest point total is 6.5. (45 wins at 1 point each = 45 points; 35 losses at minus 1.1 points each = -38.5 points. Subtract 38.5 from 45, and your point total is 6.5 points.)

Adding and subtracting is fun!

The Sporting Box home page contains a place for your comments and rants. The way it works is: you click the "Compose Your Rant Here" button and author an essay describing your present emotional condition or perhaps a sports opinion. When finished, click "send," and your message is electronically passed onto me. I'll read it and may post the entire message in the Rant Archive box, or portions of it, or nothing. You agree to this if you e-mail me your screed. Others may well reply to your remarks.

This is how babies are made!

I will impose zero censorship unless you're boring or a pathological hate freak. The idea is to encourage a bit of chatter as we attack the NFL betting line. We'll need all the help we can get.

THE VEGAS LINE			
NFL - Week 1 (Home Team in CAPS)			
Favorite	Spread	Underdog	Sunday
SAN FRANCISCO	7 1/2	NY Jets	9
KANSAS CITY	8	Oakland	9
GREEN BAY	9 1/2	Detroit	9
MINNESOTA	3	Tampa Bay	9
NY GIANTS	2 1/2	Washington	9
Pittsburgh	3	BALTIMORE	9
CHICAGO	NL	Jacksonville	9
CAROLINA	4 1/2	Atlanta	9
Seattle	3 1/2	PHILADELPHIA	9
CINCINNATI	1 1/2	Tennessee	9
ST. LOUIS	4	New Orleans	9
DALLAS	5 1/2	Arizona	9
Miami	3 1/2	INDIANAPOLIS	9
SAN DIEGO	1 1/2	Buffalo	9
DENVER	7	New England	9

We will use the point spreads published in the *Reader*. The paper is distributed every Thursday. The Sporting Box site will accept picks from Tuesday at 7:00 p.m. until Saturday at 9:30 a.m., every week. All picks must be made before the start of the game being picked.

In order to be eligible for prizes, winners must have a minimum of six at bats. That is, you must play six weeks during the course of the NFL season including playoffs and the Super Bowl (21 weeks). Doesn't matter which six weeks you play or how many teams you pick during any given week.

The person with the highest number of points and the person with the lowest number of points after Super Bowl Sunday will be the winners. In the remote possibility of ties, winners will be determined by the flip or a coin. Every time you make a pick and win, you get one point. Every time you make a pick and lose, you receive minus 1.1 points. Pushes don't count.

Finally, last call from Nevada Bob. Regulars will recall that Nevada Bob is a professional sports bettor, lives in Vegas.

Regard the word of Bob, 1998 NFL selection: "It's the same old shit. The owners are getting greedier. San Diego fans are in for a disappointment, Ryan Leaf is a rookie, no rookie quarterback has ever succeeded in the NFL. Not Montana or Marino or Aikman. Forget the preseason. Leaf is going to have to learn like everyone else."

Indianapolis will be tough this year. New England will be tough. Cowboys, they're not as good as they've been, that's obvious, but they're still as good as anybody out there. As long as they've got Aikman and Smith, and Irvin, they're tough to beat, but they can be beat. Same with the 49ers. Green Bay is probably the best team on paper, but that doesn't mean anything. Traditionally, if you bet against the last Super Bowl winner for the first few games of the season, you win money. You'll win money because the lines are always out of whack."

Shop early, have fun.

The Sporting Box solicits your comments via the Internet: sporthbox@ix.netcom.com or fax to (800) 732-4244. To check football contest standings: www.sdrreader.com

Mike Graber climbs a granite peak at Inlet, Calif., Eldorado Mountains, Queen Anne Land, Antarctica

Photo: Gordon Wilson



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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Presbyterian USA
Address: 3902 Kernwood Drive, Spring Valley; 619-465-3041
Year founded locally: 1952
Congregation size: 300
Services: Sunday 9:00 a.m., contemporary worship; 10:30 a.m., traditional service. Programs throughout the week, call for details.
Senior pastor: Pastor Randy Yenter
Church school enrollment: 40
Weekly giving: \$5827
Annual budget: \$303,800
Staff: three full-time, five part-time
Diversity: predominantly white
Singles program: no
Dress: very casual to very dressy

"Carol, this is Abe." "Harold and Donna, this is Abe." "Abe, I'd like you to meet Catherine." "Hi, Abe, my name is Mike." One bright-eyed Presbyterian after another marched over and shook my hand and patted my shoulder and introduced him or herself and then introduced me to someone else. I popped up and down from my seat, jack in the box style, smiled, shook hands, and still they kept coming.

Presbyterians are crisp, clean-cut, and friendly, but the folks at Trinity Church seemed even more so because of the outlandish heat. At 8:45 a.m. last Sunday in Spring Valley, the temperature had risen into the mid-80s. I was already drooping. But the men and women at Trinity Church looked tidy, fresh. I watched them carefully; they did not sweat. What is the Presbyterian secret?



Trinity Church Spring Valley

Sermon content: ****
delivery: ****
Liturgy: no liturgy
Music: ****
congregational choir: no choir
Snacks: **
Flowers: **
Architecture: **
Friendliness: ****

Power to satisfy God: (none)
Bausch & Lomb FW or SP Lenses (01): **
Very good: ****
Excellent: ****
Extraordinary: ****

know it from last Sunday's cautious, if heart-felt, clapping. Clapping just isn't a Presbyterian tradition. (Maybe because it makes you sweat!) But the people around me clearly felt the lyrics. Some closed their eyes as they sang. Others, moody women, held their hands upward, charismatic-style. Several couples, moved by the hymns, put their arms around each other while they sang.

The service moves at a brisk pace. No sooner were the hymns over than we were deep into "Prayer and Share." Pastor Yenter scooted around the room with a microphone, handing it to people who had a need or a concern. One woman told us the hospital where she worked was merging with another hospital, and she was worried about a job. A young man announced that he was starting as a student teacher and was concerned about the low professional ratings he was about to endure. An older woman told us that her son-in-law had just been "life-flighted" from Lake Henshaw in Mercy Hospital with emphysema. Another woman requested prayer for "my dad who's been comatose for nine months."

The intimacy created by these prayers requests was genuine. Trinity Church may not have contemporary rock, but it has a firm grasp of the spontaneity and closeness that seem to be the true art of charismatic practice.

Pastor Yenter's sermon centered around the "Great Supper of God," described in Luke 14: 15-24, and our "bliss excuse" for not accepting God's invitation to the event. Pastor Yenter talked a lot about our current "culture of excuses," from a way to weed out of our obligations, even those to God, and explain away our bad behavior. The pastor went on so long about excuses and bad behavior that it became clear he was hinting at certain high-profile misdeeds that's been in the news lately. But then he suggested an intriguing caveat. When the final "Great Supper of the Lord" rolls around, we might very well be surprised who's in attendance. We might very well be surprised by who made the guest list and who didn't. I fear all their Cabinet self-confidence. Presbyterians are never 100 percent they've made the grade. And that is a large part of their charm.

Trinity Church's particular "bliss excuse" is its friendliness. After the service, when everyone milled around sipping punch, a sweet woman named Susan tried to entice me to consider joining the church choir. Another woman welcomed me by the elbow and led me over to several cardboard boxes on the church porch.

"Wouldn't you like some 'delicious tomatoes'?" she asked, handing me a plastic bag. "Some green beans? Some bell peppers?"

A church member had lugged all this from his home garden. I took two large ripe tomatoes. I take them with me. They were delicious.

—Abe Opatow

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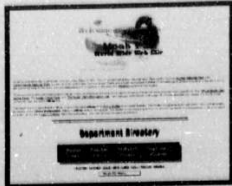
SIGHTSEER

Mayhem
In Moab

A hippie woman told us that the body had been stolen from the morgue, taken to the desert, and buried in a shallow rock grave—"let for the crows," she said. Moab was buzzing; people were talking; the famous eco-writer Edward Abbey had died and, in accordance with his last wish, a friend had scouted his body and bequeathed it to Utah's Canyonlands National Park. "I want my body to help fertilize the growth of a cactus or cliff rose or sagebrush or tree," said his message.

This was March 1989. A dozen friends and I had just arrived in Moab after a 48-hour van ride from Maine. We heard the news about Abbey in town, where we were stocking up for two weeks of camping in the Canyonlands. We were excited; we were young enough to believe that we were part of the conspiracy. We were young enough to believe the story in the first place. In fact, Abbey died at his home "Fort Lathrop" (read it backwards) near Tucson, Arizona; his body was buried in the Cabeza Prieta Desert in southern Arizona. Moab wanted to believe the rumor: the citizens of that sporty town need a few felonies, I suppose, to offset the monstrous influx of RV campers and super-outfitted mountain bikers. For drama, however, they need look no farther than the online blotter of the Moab Police Department (www.zima.com/moab/blotter/blotter.htm), a Web site where fact blurs with the idiom of fiction.

Chief Alan West writes the blotter and maintains the police department's Web site, where an archive of the blotter also can be found. Moab has one of the highest per-capita crime rates in Utah; however, the majority of crimes there are not violent. Each week, West summarizes police activity in Moab in a down-home, whimsical vernacular. By posting the blotter, Chief West responds to the nation's call for community policing, but what keeps visitors returning to the site is Chief West's irreverent take on the town's crimes and, because it's funny rather than



Home page from www.zima.com/moab/

overbearing, it generates sympathy for rather than distrust of the police.

Chief West revisits Moab's crimes with an eye for the unusual and an appreciation for human folly. Reading the Moab blotter is like scanning a catalog of all the stupid things people do for justice, for money, and for love. On July 13, 1996, for instance, Chief West reported, "An officer was dispatched to the high school football field... Someone had painted over the devil above the bleachers. We do know it wasn't some fanatical Christian who was responsible for blotting the mascot. That was determined by the officer that over the devil he wrote 'San Juan #1' had been superimposed."

Five days later, this story appeared in the blotter: "An officer was dispatched to 500 West on a complaint of a prank at 10:40 PM. The (Reporting Party) reported that someone was pulling a purse, or a sandbag, or something across the road. The officer who responded to the area observed a purse in the roadway.

The officer stopped and upon exiting the patrol car, observed that the purse was gone. The officer checked the area and found two young ladies hiding in the weeds... They explained that they were putting the purse in the road, hoping that someone would stop to pick it up. And when they did, they would pull the purse, which was attached to a string... The officer explained the danger of people stopping on a narrow road in the dark and chasing purses. The case was C.B.I. (Clear of Liability).

These blotter stories not only inform Moab's residents how mundane much of police work is, but more importantly, how pointless it is. Many of the complaints received by Chief West's department could have been settled without police intervention. If one were to read the blotter regularly, one might be inclined to negotiate their own solution to a conflict. In his reports, West often portrays the Reporting Party as being as foolish as the perpetrator. In one case, for example, "An officer met with a lady who wished to report the theft of a mirror from a rental vehicle. The lady told the officer that the driver's side mirror had been stolen from the vehicle during the past day. The officer inspected the vehicle and was more than a little curious about what appeared to be blood and hair on the side of the vehicle. To make a long story short, it was finally determined that a dog had bounced out of the bushes, in the Needles district of Canyonlands National Park, right into the side of the vehicle and in the process, took the mirror."

Edward Abbey would have had mixed feelings about aspect of authority, especially of government's claim to moral authority, he might have been referring to the kinds of acts reported in Moab's blotter when he concluded that "there is no force more potent in the modern world than stupidity fueled by greed."

—Justin Wolf

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Donna met her husband at Tracy Union High School in Tracy, California, in 1965. They married in high school. Jimmy Dowell delivered premature while Donna, pregnant with their first child, was nauseous all day, every day, up until the birth. Donna had hemorrhaged within the first trimester and spent 22 days in Tracy Memorial Hospital, then, suffering from extreme toxemia, her blood pressure taken every hour, her extreme discomfort was brought to an end when the baby was born, a seven-month premature. Weighing just 2 pounds, 14 ounces, the infant was

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Crediting her upbeat optimism to her mother, Thompson tells a favorite story about asking her mother to tie her shoes. "She asked what was I going to do when she was no longer around to tie my shoes for me? You have to learn to be independent," she said.

"So she refused to tie your shoes?"

"That's right."

"And that's how you learned to tie your own?"

Thompson's eyes twinkled. "No way! I went to my grandmother and she tied them for me." She allowed for a dramatic pause.

"But I learned an important lesson from that experience," she said. "Being independent does not have to mean tying the shoe yourself. Being independent means getting the shoe tied."

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"I came home from work one afternoon," recounted James Dowell. "Donna was on the couch with the girls. They were all crying, and somewhere in the house, Jimmy was crying too. The poor guy was frustrated. Actually, everybody was."

"We were worn to a frazzle," acknowledged Donna. New tests showed Jimmy was not only retarded but autistic. "People used to say autism happened to a child because the mother was cold and unloving. When I heard that," said Donna, "I told myself, Maybe if you just do a little more..."

For both parents, this was their mantra: Always just a little more, just a little more... Husband and wife split tasks. When he was home, James Dowell was responsible for looking after Jimmy; she saw to their daughters. Because the boy liked to room at night, James Dowell booked out on the couch to keep an eye on his son.

But the strain was growing. Their family physician suggested placing Jimmy, James and Donna drove to the state facility in Porterville. Donna took one look at the massive rooms and the long rows of beds and turned on her heel. "I did not want my child in there."

Back home, Jimmy, at six, was still not toilet trained. Wandering through the house, trailing the threat of another screaming fit, Jimmy began to bite himself, chewing at his arms. Donna's own health began to

deteriorate. Their doctor said they had no choice; they had to give the boy up for placement. Three months later, Jimmy was in the state facility at Porterville. "I failed in the one thing I wanted more than anything in life," said Donna, crumpling the tissue in her hand. "To give up my child."

Donna Dowell sat still in her chair, a twin of her husband's. Her dress, an embroidered pattern of emerald green leaves against a white background, brought out the milky smoothness of her skin. She had gone a little pale with nervous, moaning how the girls blossomed with Jimmy gone, remembering how this made her feel even worse, not only was she unable to save her son, but she could see she'd jeopardized the welfare of her daughters. If Linda Thompson always knew she'd be a teacher, Donna Dowell always imagined herself a mother. Now, burdened by guilt and a sense of failure, she started hearing voices and seeing things that were not there. One day, in the grip of a nervous breakdown, she started crying and could not stop.

Hospitalized and tranquilized, she slowly began to work her way back to the world. It helped knowing Jimmy was on a regular schedule of visits here. But those visits soon proved too disruptive for the boy. Now, so many years later, they see him once a year. Their annual

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"I came home from work one afternoon," recounted James Dowell. "Donna was on the couch with the girls. They were all crying, and somewhere in the house, Jimmy was crying too. The poor guy was frustrated. Actually, everybody was."
"We were worn to a frazzle," acknowledged Donna. New tears showed Jimmy was not only retarded but autistic.

People used to say autism happened to a child because the mother was cold and unloving. When I heard that," said Donna. "I told myself, 'Maybe if you just do a little more.'"

For both parents, this was their mantra: Always just a little more, just a little more... Husband and wife split tasks. When he was home, James Dowell was responsible for looking after Jimmy; she saw to their daughters. Because the boy liked to roam at night, James Dowell bunked out on the couch to keep an eye on his son. But the strain was growing. Their family physician suggested placing Jimmy, James and Donna drove to the state facility in Porterville. Donna took one look at the massive rooms and the long rows of beds and turned on her heel. "I did not want my child in there."

Back home, Jimmy, at six, was still not toilet trained. Wandering through the house, trailing the threat of another screaming fit, Jimmy began to bite himself, chewing at his arms. Donna's own health began to

deteriorate. Their doctor said they had no choice; they had to give the boy up for placement. Three months later, Jimmy was in the state facility at Porterville.

"I failed in the one thing I wanted more than anything in life," said Donna, crumpling the tissue in her hand. "I'd given up my child."

Donna Dowell sat still in her chair, a twin of her husband's. Her dress, an emerald-green pattern of emerald green leaves against a white background, brought out the milk's smoothness of her skin. She had gone a little pale with memory, mulling how the girls blossomed with Jimmy gone, removed wrong loss this made her feel even worse: not only was she unable to save her son, but she could see, in jeopardized the welfare of her daughters. If Linda Thompson always knew she'd be a teacher, Donna Dowell always imagined herself a mother. Now, hurried by guilt and a sense of failure, she started hearing voices and seeing things that were not there. One day, in the grip of a nervous breakdown, she started crying and could not stop.

Hospitalized and tranquilized, she slowly began to work her way back to the world. It helped knowing Jimmy was on a regular schedule of visits home. But those visits soon proved too disruptive for the boy. Now, so many years later, they see him once a year. Their annual

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six-hour drive to Porterville ends in Jimmy's room. He does not know them.

"We send him packages," said Donna. "He enjoys music, especially blues. Johnny Mathis is his favorite."

By the time her daughters were moving into middle school, Donna found herself growing restless and bored. Then she came upon a job listing for someone willing to oversee 30 "retarded" adults during their lunch. Clutching the ad in her hand, she waited off the street and into a new life.

Donna worked in a lunch program with severely retarded adults for several years until her husband was transferred to San Diego. Here, she volunteered with Angels Unaware, an organization founded in support of the disabled and developmentally delayed. She later went on to work with the Association of Retarded Citizens (ARC), where she stayed for many years.

"Jimmy's gift to me was a career," said Donna. "And because I was able to contribute something, my feelings of self-worth improved. That's Jimmy's gift too."

While working with the petroleum industry, James Lowell spent his evenings and weekends serving as a volunteer for ARC. (Recently, he received the Frank Labor Award, the highest award given by ARC to its volunteers.) Retired, he now drives a bus for residents of Monte Vista Village, a senior citizen facility in Lennox Grove.

"Yes, Jimmy changed our lives," acknowledged his father.

I was introduced to Donna and James Dowell by Russ and Edna Graff, whose life with their son, Mark, was reported in the second part of this series. While the Graffs waited several years to learn Mark's diagnosis of Prader-Willi syndrome, they were grateful for Donna Dowell and her common-sense advice, which they often found more helpful than what professionals had to offer.

Similarly, it was Billie Giesecke (whose account of life with her daughter, Sheri, was the first in this series) who told me about her colleague, Linda Thompson. Like the Graffs, Billie Giesecke helped to link the series, making a circle.

In writing this series, I learned that legislation sponsored by Pasadena assemblyman Frank Lanterman in 1965 made education, support services, and home care available to those who had once been assigned to state mental institutions. Parents were no longer urged to place their disabled and developmentally delayed children but were helped to "mainstream" them into classes with able-bodied students. Changes were also made in the outside world: Sidewalks were now designed for people in wheelchairs; sound systems were installed at traffic lights so that the visually impaired could cross busy intersections without in-look buses and other modes of public transportation were designed so the

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disabled might travel. In his wheelchair, President Franklin Delano Roosevelt became a poster boy for the disabled. The Porterville wards packed with rows of beds disappeared. Jimmy Dowell now had his own room. Back at the Dowells, it was the end of the interview. I'd packed my things and was at the door when I turned back to Donna. Did she think Jimmy was happy? I asked. I reminded her of what she'd already said, that so much of what she and her husband had done, the many lives they'd touched, had been a gift from their son. Now I wanted to hear that things had turned out well for him too.

She looked at me. "Life is painful for someone who is autistic. At least it is for Jimmy. Not being touched, unable to communicate. This can't be pleasant." I pictured Jimmy Dowell at 45, only a few years younger than Linda Thompson. He stands alone in his room, still not completely toilet trained, listening to his music, bobbing his head up and down as Johnny Mathis croons "When Sunny Gets Blue" or "The Youthful Nerve."

I did not want to leave him there like that. Yet this is where Donna and her husband placed him, just as Billy Giesecke had done with her daughter, Sheri, who was blind, retarded, and rabid with cerebral palsy. I'd met the success stories. Linda Thompson had traveled to Washington with her message of "Yes, you can." Ted Pinock, a charismatic lawyer, was gaining national attention for his work with the disabled. George Aguilar struggled for autonomy that all young men face. Since the piece on Holly Hadcock was written, she'd traveled with her parents to Sacramento to present a Christmas ornament to the governor's wife on behalf of all Californians with developmental disabilities. After her interview, Shirley Johnson, a single mother, Kristal, and left San Diego and her creditors for Texas. Russ and Edna's craft jewelry shop, the time when they could no longer care for a son Mark, were still searching for a group home. Donna Dowell also shared this concern.

"I have to let go and trust that others—in this case, probably the state—will take care of my son after we are gone." I saw a snapshot of Jimmy Dowell taken when he was about six, just long before he was placed. He looked much like his father, except that the thick skin of his eyelids lay over smudged empty sockets, and he looked gaunt and lost. I wanted him safe and happy. But that was not how it was. Things were not that simple. If I thought about it, I could say that this was Jimmy's gift to me.

—*Jane Chapman Pheasant*
Jane Chapman Pheasant received a Stegner Fellowship from Stanford University.

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But, hey, it's not that bad. True, you should acquire curtains one of these days, but white blinds work well for now. Dishes, yeh, really should get a set of those, but the birthday party paper plates aren't that shabby. Still, there is a decorative problem here; something is missing. It's not dishes, curtains, or furniture, although a coffee table would be pleasant. What's bothering you is not the lack of stuff, it's...it's...that's it! You need PLANTS!

Indoor plants! Big, green, leafy things, something to give your base camp that homey feel, that milk-and-cookies ambience, that welcoming impression. This isn't a hotel room, by God! This is your refuge, your citadel, your retreat from a world of scam and hustle.

Now, therefore, as a public service to bachelors, I, armed with the same knowledge of plants as you have, will slog about to San Diego greenhouses to determine precisely what plants you need to make that bachelor home a home in fact. Call it — well, call it one hell of a nice thing to do.

And here we are, standing before the Mission Hills Nursery on the corner of Palmetto Way and P. Stockton in Mission Hills. Inside the front door is Bill Deming, employed plant person. I stride toward her with a manly gait. "Hi, I'm looking for bachelor plants — you know, something I can use as an ash-

tray in a pinch."

Deming offers a genuine smile. "Well, the aglaonema [a 15-inch plant with large, bottle, green leaves clustered tightly together, something you'd see on when camping] is popular. It takes very low water, low light, low maintenance. This is good. Right away we're into low maintenance. "And if I leave town for a month?"

"It would be fine, probably, when you came back."

"If my friends visit and spill whiskey on the plant..."

"They would probably kill it," Deming has a sweet laugh. "Or they would kill part of it. Smoke doesn't bother the plant. Actually, the aglaonema helps clean the air a little bit."

Okay, plant specs are within bachelor range. "How big do they grow?"

"They are very slow; they'll eventually get to be three feet, maybe."

Hmm, I want something big, something that will grow, say, eight feet after two months in solitary confinement. Is this aglaonema a living room, bedroom, or kitchen plant?"

"Anywhere. It will take full light, and it will also live where it's a little darker."

I reach into my back pocket, retrieve a notepad, and scratch, aglaonema, anywhere. "What else do you have?"

Deming walks me to Fern Land, a corner of the store devoted to plants that appear to be jungle cover for pythons, anacondas, and colorful insect-ridden parrots. "Pothos. This is a vine that hangs down. Most people consider it a plant you water it and it comes back."

"Where does it come back from?"

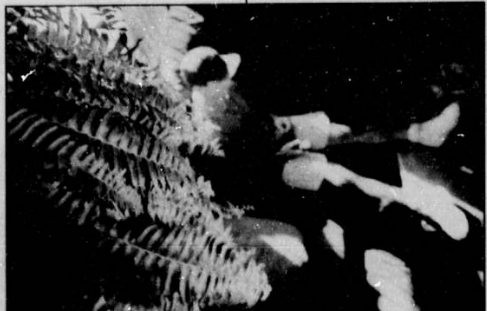
"I don't know." That wonderful smile again. "I don't know that one."

I gaze at the not unpleasant-looking shrub, each three-foot shoot waterfalling from a hanging pot. Not bad. I write, pothos — if dead will yet live. "What else?"

Deming points to a black plastic pot. The pot holds four thin, scaly bare trunks that shoot up three feet and leaf sharp, green blades. "This came from Madagascar, and it's a good floor plant. It's a dracaena. Usually, if someone is going to kill this plant, they're overwatering it. Best to let them be. They don't take much water and they'll take low light."

The plant strikes me as an exceedingly repulsive piece of work. "How about a plant for the patio? Again, something for the bachelor, for his backyard; something to guard the old barbecue pit."

"Let's see." Deming leads me through open doors to the nursery yard. We have stepped into a Kmart parking lot, except this Kmart lot is empty of cars. Instead, I behold row after row after row of parked, black pots. Deming beams. "Here's a boxwood hedge..." — an 18-inch-high hedge with stout trunks and



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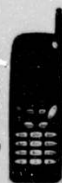
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thick green leaves — "This has been trimmed up, and it will form a hedge. Very hardy, and it's native to the area."
 "Uh-hmm." I study the hedge, picture it in my living room. Might work. The plant has a masculine feel to it. "How long can you leave it alone?"
 "Once it's acclimated, you've got it."
 "Because it's native?"
 "Yeah, it sends roots down, and it pretty much takes care of itself, unless we have a really, really dry summer." My guide moves down the plant assembly line to a low-slung shrub with dark green foliage, tiny leaves, and scores of small, yellow flowers. Very nice.

"These euryops daisies are very hardy also, practically no maintenance."
 "Good, we've found our way home to No Maintenance Land. Pity these are outdoor plants. What about buying a used hot tub, putting it in my living room, and filling it with dirt? Could be a trifle ambitious. My, my... What to do? Out of the corner of my eye I detect a middle-aged male customer slow-stepping past Fern Land. The man wears an expression of utter mystification. I ask Deming, "When people come in here, do they normally know what they want?"
 "They either know what they want or they have no

idea."
 "What do you do with the no-idea people?"
 "Walk them around."

"How about a plant for the patio? Again, something for the bachelor. For his backyard, something to guard the old barbecue pit."

"Can you tell which no-idea person will purchase a plant, take it home, and then kill it?"

Deming understands. "A lot of people keep trying to have plants. They'll admit, 'God, I keep killing this stuff."

The man picks up a green fern, examines it, and sighs heavily. "Out of 50 dead plants, I ask, 'how many die for a real reason like bugs or fungus?'"
 "Probably less than 5 or 10 percent. Plants are actually hard to kill. There are some very flussy ones, but usually it's poor maintenance or forgotten maintenance."
 I open my pad and note, *Must keep at it to kill plants.* "Have you had customers who have been doing this for years? The person comes in every three months, buys \$100 worth of plants, takes them home, and kills them?"
 "And comes back for more? Yeah. A lot of people do that."

A short, round, officious-looking woman holds an envelope stuffed with color photographs. The photos show an assortment of plants set on the street side of a brown tract house. We are inside the hut/office of Pacific Tree Farms in Chula Vista, and the lady is grilling manager Kurt Peacock.
 I make Peacock 32 years old, 175 pounds, 5'10". He's clean-shaven, has black hair, brown-rimmed glasses, and wears a red-checked shirt and blue jeans. His demeanor is self-taught smart — the kind of guy you'd want as a manager.
 The woman drones on.

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Peacock interrupts, "If you want that Australian tree fern, visit Walter Andersen's nursery on Pacific Highway. They have a lot of ferns."

Obvious, the woman shows Peacock yet another photograph, this one of two teenage palm trees. "Are all these guys ferns?"

Peacock studies the picture. "That's a triangle palm, that I do have."

"And how much is it?"

"Depends. The 15-gallon buckets run about \$98; the one on the aisle, in the 24-inch box, the tall one, is 120 bucks."

The woman marches outside to compare plants. I step forward, looking. I believe the phrase is, *like a shiny new penny*.

"Hi, I'm in the market for a bachelor plant, something bullet-proof."

Peacock is deadpan. "I have a few things you can grow indoors, but mostly we have outdoor material."

"What would you recommend for indoors?"

"Something that needs fairly low light and is shade tolerant. We have a thing called a Malabar chestnut that is grown as a house plant. We carry it because it produces an edible nut. It's just glossy green foliage and a funny buttress little trunk. The Asians give it a gift; they call it the Lucky Money Tree. It's been used a lot as an interior plant."

Hmm, Lucky Money Tree. Bangkok. Night. I dither down a narrow alley, opium dens on my left and right. The afternoon's rain glimmers on the street illuminated by the light of a hundred kerosene lamps.

Miss Saigon is waiting for me at our hilltop rendezvous. A confident smile comes to my lips as I recall that at home, safe in its porcelain pot, is my Lucky Money Tree.

Yes, that has a ring. "How often do you need to water the Lucky Money Tree?"

"Depending on the soil mix, probably once a week, ten days."

Not bad. Not perfect, but good. "If I left it alone for a month, would it survive?"

"It would drop all its leaves and get angry at you. You could probably bring it back. Another plant is the Kentia palm. That's a very expensive plant because it's a slow grower. That one over there," Peacock points outside to a graceful eight-foot palm laden with slender, elegant, dark green fronds. "That one is at least 12 or 13 years old. That's the thing they put in the malls, the 16-, 18-, 20-footers, because they'll do well in very low light areas. Now a whole lot of plants will. And let's see, there are a couple more Kentias by my gazebo, and next to them is the big triangle palm." Peacock stops himself. "You want a plant for bachelors?"

"Yeah, for guys living in an apartment condo."

"Who are out too much?"

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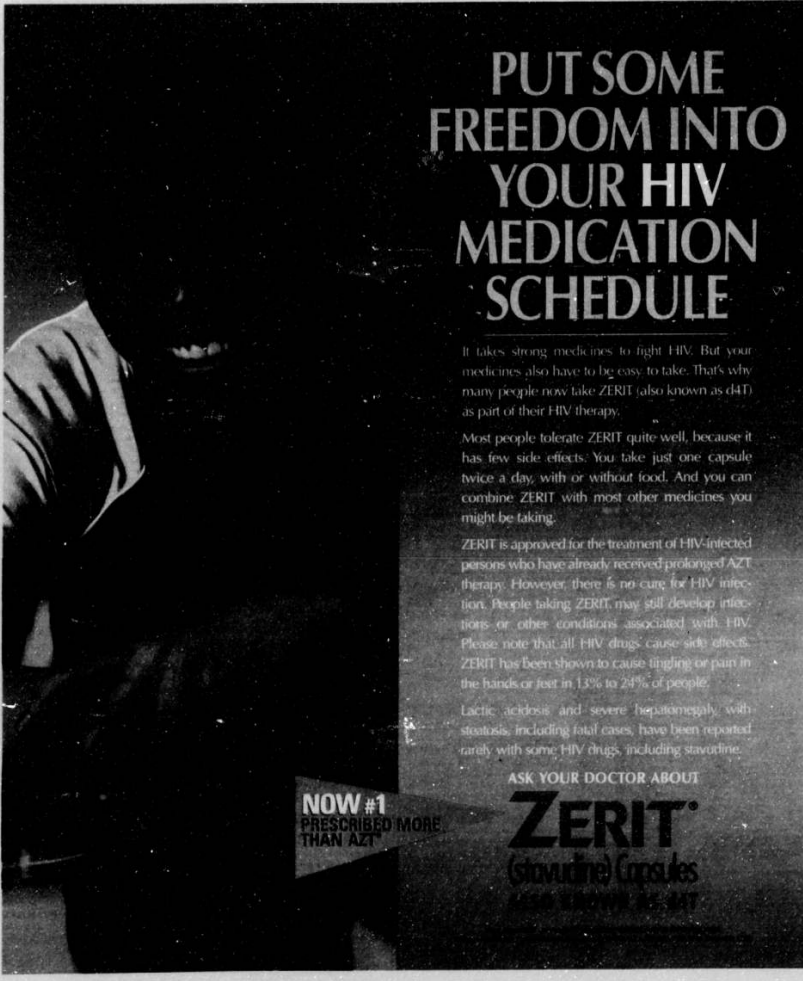
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Women who had to work for hat money, glove money, and rent could give permanent waves, learn to use the comptometer at Dickinson Secretarial School, or type for Miss Deardorf at 1839 Altura Place. In March of 1930, the household at 3968 Alabama sought "a lady to care for children, go home nights." The La Jolla Chocolate Shop needed an experienced waitress, the Bishop's School sought an unencumbered maid with sewing abilities, and a beauty shop on El Cajon Avenue was hiring first-class marcellers and finger-wavers. Elsewhere in the San Diego Union, the Vicaritas Hat and Dress Shop advertised angora wool berets in all eight colors for \$3. Evelyn Woodman probably wouldn't have noticed the ad, being almost 13 and a tomboy, but her mother might have seen the plea to *Come Early Monday* and the larger, more impressive ad for the Marston Company department store, in which the City of Paris advised mannish sharkskin suits as the first spring choice for women. At Marston's, the Smart Companion Blouses in silk crepe or satin (\$6.50 and \$10) had hand-finished jabots and cape collars. Above the hand-finished jabots and \$60 sharkskin suits a woman was supposed to wear \$15 hats in a Wide Variety of Smart Brim Treatments. The hats were called pokes and cloches. Besides ordinary felt and straw, they were made of mysterious, expensive-sounding materials you hardly knew how to pronounce: linen soie, bakuz, and balburral. And of course you had to buy strap slippers or high Cuban heels or three-eyelet oxfords with boulevard heels. Then purses and gloves and stockings. It all added up and up.

Evelyn Woodman's mother had been a widow for a long time by March of 1930. She'd had Evelyn, her only child, in National City on May 30, 1917. Four years later, her husband died, and she was left without a penny. Her sister in St. Louis wrote to say that she couldn't send any money, but she could take them both in, so Mrs. Woodman and her daughter moved east to St. Louis, where Mrs. Woodman's melancholy was finally diagnosed as tuberculosis, and she was sent to a



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farm in the country to rest. It was another death that brought them back to San Diego — this time the death of a child. Another of Mrs. Woodman's sisters lost her baby in San Diego and wrote a letter that said, "I have to have you." Evelyn was nine when they returned, old enough to join the Girl Scouts in 1927. She learned to swim at the YWCA when she was ten. "My mother worked for a steamship line whose office was on a pier down at the foot of Broadway," Evelyn says. She can't recall the exact salary for taking shorthand and writing letters in those days, but she does know that in 1935, when people felt the deepest effects of the Depression, she was married herself and counting pennies. Bread was 5 cents a loaf and ground beef was 15 cents a

that. Though her mother did have store-bought clothes, her mother's two sisters had no money. One had a husband working on North Island and the other was executive secretary to Claus Spreckels. This aunt, Evelyn says, "received some clothes from Mrs. Spreckels, so she really was a fashion plate." Evelyn herself didn't care much about clothes. "I was an athlete," she says. In 1930 when Evelyn was in junior high, anklets came into fashion, "and, oh my goodness, was there a fuss about that," she says. "The parents just didn't approve of that at all. The school counselors didn't. But finally fashion took power over concerns and we got to wear anklets." Five years later, Marston's was selling lace anklets in a Host of Spring

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GO BUY SHOES
WHEN THEY'RE DEPRESSED.

WHEN THEY'RE DEPRESSED.

I USED TO BUY HATS."

pound. "In other words," she says, "I was able to get along on a budget as a housewife on \$20 a week and save money at the same time." Her mother must also have been good at saving money, because "besides being a single head of household of one child, she was able to afford the hats and gloves. I even remember she had a fox fur neck scarf that still hangs in the closet." And her clothes, they were purchased. They were not handmade. Marston's, Evelyn says, was the major department store downtown, and it had the most elegant things. Marston's had been selling dry goods in downtown San Diego since 1878. When George W. Marston opened his new store on Fifth Avenue and F Street in 1881, the sewing silks and White sewing machines and bolts of cloth were lit with gas lamps. It wasn't just the store that took Marston's name, but the entire block.

If, on a March day in the midst of the Depression, Evelyn's mother had stretched out a finger in the Marston's shoe department to touch Cuban heels and strap slippers, she "would have touched 'untan,' 'tropical tan,' and 'nautical blue.'" Had she needed under-fashions, she might have gone upstairs two flights to see, among the rayon bloomers and the step-ins and the slippers, the "unusually pliable" Carter Mouldette. The Mouldette wasn't underwear but a "foundation garment" that fit like a stocking from armpit to thigh and gave you the clean-cut lines you needed for the Bond Street look. Four dollars for

Colors for 28 cents a pair. Until she graduated in 1935, Evelyn wore the prescribed uniform to Hoover High: middie tops and dark skirts in the winter, pastel dresses in the summer. When she went to a special service at Trinity Methodist Episcopal, she may have worn kid leather gloves and a hat, but she isn't sure. What she remembers instead is playing in the city softball league in the early '30s, when her teams were sponsored by Kerrigan Jewelers and Conaling's Bakery. They played home games at Central Playground and the girls wore shorts "down at least to the knee." Conaling's and Kerrigan's bought the team shirts, but the girls furnished their own mitts. "That's the nearest I came to gloves," Evelyn says. A woman I'll call May was born in Hurley, New Mexico, in the same year that Evelyn was born in San Diego: 1917. Hurley was a copper-mining town, and May's father worked in the mill. May's mother was a good seamstress, and she sewed May's clothes because there weren't many stores in Hurley. "The houses were all owned by the company when I lived there," she says, "and it was segregated in that the Hispanic workers lived across the tracks from the white people, and they could actually own their own houses — build a little shack or something there on that side — but we had to live in the company-owned houses." The upper class of Hurley, including the doctor and the superintendent of the mine, lived on a paved street, "but the rest of us just had dirt streets, and if you were not respectful

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and so forth to the important people in town," May says, "your father could lose his job." May says that when she got married, she told her husband that if he ever wanted to go back to Harley to live, she would get a divorce.

May and her husband didn't come to San Diego until after the war, in the decade of the calotte, beret, cartwheel, position, and bonnet. When May and her husband arrived, they moved into temporary government housing in Linda Vista. "Some of the houses were permanent," she says. "They were stucco houses, but the ones I lived in were wooden duplexes, and they were meant to be taken out after the war."

May and her husband had two children by then, and they went to the Baptist church in Linda Vista. "I can remember

going to church," she says, "but I didn't wear a hat or gloves." When the children were older, she started working, but she didn't have to wear a hat or gloves then either. "I never was one who went out much to parties and things," she says.

Those who did go to parties — if they were the right parties — had a chance of posing in their hats and gloves for the photographers of *San Diego Magazine*. In November of 1948, Mrs. George Carter Jessop, "noted for her outstanding blonde good looks," posed in a cocoa gabardine suit and a pillbox hat trimmed with coq feathers. Mrs. Harold Starkey, "one of San Diego's most attractive and vivacious matrons," stared heavenward in a \$4000 silk cape. Mrs. Peter Crabtree, the young surgeon's wife, wore a bronze-feathered hat

and a baby-leopard collar. "Leopard, of course, is high fashion this season."

The hats of Mrs. Peter Crabtree (secretary of the Junior

store, but May shopped at Marston's and at Walker's on Fifth Avenue.

"Walker Scott was a very popular store," she says, "and

IN NORDSTROM'S THE HATS SELL, ACCORDING TO THE SALESGIRLS, AT THE AVERAGE RATE OF SIX PER DAY.

League, vice president of the Camp Fire Girls council) and Mrs. George Carter Jessop (seen frequently at the San Diego Yacht Club) came from El Patio Apparel and Lion's department

I would ride the streetcar downtown. That was when we first came, and the children were small. I've ridden the streetcar, which is something that a lot of people who are here now

never did.

"I guess it was Marston's that I particularly remember. It was a little bit — well, I want to say 'higher class,' but it carried a little bit better grade of dresses than Walker's did, and I think that was the one that used to bring in, in the springtime, beautiful bouquets of flowers. They would decorate the store with lilacs from up in the North County.... It always was real beautiful."

Aline Austin Cole's family came to San Diego from Okla-homa in 1929 because of the Depression. "We were one of those Oklas or whatever you want to call it. We got flooded out, and Mother said that was the end of that."

Aline went to Sherman Elementary, then Roosevelt Junior High, and then San Diego High, known then as "the gray cas-

tle." "My son was born in '37," she says. "I would have graduated in '38."

At the gray castle, the girls wore white middie and black skirts with a black tie. "My mother, now, she always had gloves, and she always thought you should wear a hat when you go shopping or to church or something like that."

Aline, however, didn't have to wear a hat. "They called us the dancing family. Mother and Dad met on an ice rink, so when we came out here, he said, 'Well, we know how to dance on ice. Let's learn how to dance otherwise.'" Aline and her parents and her brothers would dance to swing music at Mission Beach. "Mission Beach had a beautiful ballroom then.... They had dance contests and we all wore evening clothes. Like on a Wednesday night,

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they'd have waltz night."

After Alene became pregnant, she worked for the high school in what was called the youth administration, doing typing and filing. "And then after I had my boy, I went into the restaurant business. That was the most lucrative one you could find." She wore a white uniform in the beginning, and she continued working as a waitress for 25 years.

Alene didn't buy mannish sharkskin suits at Marston's for \$67.50. Her mother made the gowns. Alene wore to the Mission Beach Ballroom and the black-and-white checkered suit in which Alene graduated from high school and a jacket for her brother ("he was the

clotheshorse of the family") into which her mother sewed a lion's department store label. Her mother had access to labels because she worked upstairs in the alterations department of Lion's. "That's how she ruined her eyes," Alene says. "She was blind toward the last."

Like Alene, Nancy Ketcham moved to San Diego the year the stock market crashed. "My family moved here from Imperial Valley in 1929. It was so hot over here that my mother got sick, so we moved over here. I was four."

Mother stayed home then, Nancy says, but her mother and the other women on the block did piecemeal in their free time even if they didn't

like to sew. "They made little scarves and they made little dickers and things to go around the neck." The collars and scarves were then sold to manufacturers in L.A.

Nancy started attending Alice Birney Grade School when she was four, which was too early, she says, and the never did catch up. From there she went to the old Horace Mann Junior High School and then to the gray castle. "San Diego High School was a beautiful school then." Nancy remembers not a uniform but a dress code that required students to wear blue and white and that argon sweaters were very popular. The thicker the argon, the more expensive the sweater,

and "we had a lot of girls who were from pretty wealthy families, and they had, of course, the real thick argon sweaters and argon socks." Nancy says she couldn't have afforded argon, and she couldn't, thank goodness, have worn it anyway — "I was allergic to it."

Summers, Nancy rode her bicycle to Mission Beach, where she surfed and played volleyball. "During the war, my family didn't have a car. My father went in the service and sold the car, and my mother didn't drive, so we always did the streetcar bit."

Like Alene, Nancy danced at the Mission Beach Ballroom, where she remembers listening to Harry James and Duke

Ellington. She danced at a ballroom called Pacific Square on Pacific Boulevard, where one corner was called the "litterbug jungle."

To jitterbug, Nancy wore four-inch heels, a skirt with tights, or, on occasion, a zoot suit. "We'd wear 'em once in a while to some of the crazy dances. We actually had the huge, big legs and a key chain that went down to our knees and huge big shoulders — we looked like I don't know what. We thought it was neat."

In 1943, she says, "Most of the girls wore 'V for Victory' haircuts. The top of the hair had kind of a little cut in it, in a V." Nancy didn't wear hats to school or to USO dances at

the Hotel Del, but when she went to Los Angeles, "it was almost required." If a hat was required, so were gloves. Litterbugging got you out of both, because you couldn't dance in a hat. "I never wore a party person," Nancy says.

Beatrice Watson came to California in 1944, when Nancy Ketcham was jitterbugging and working as a switchboard operator at the El Cortez Hotel. Beatrice was Catholic, and she wore hats to church every Sunday, which meant that she also wore gloves. Her daughter did the same. "It was the thing to do," she says. "You matched your shoes, your gloves, and your hat. You wore the same color all the way through."

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Although Beatrice still has, at age 72, all of her gloves, it was the hats she loved. "I tell you," she says, "if there's any piece of clothing I liked, it was hats. Some people go buy gloves when they're depressed. I used to buy hats."

She owned about ten hats at a time, of all different styles. "It didn't matter as long as it looked nice on me. I wouldn't wear something just because it was in style. If it didn't look good on me, I didn't buy it. I had so many — the brims down, the big brims, small pill-box hats, tams."

Tams were practical because they were easy to pack. "You could just lay them flat and then you could wear them to

church on Sunday."

When Beatrice first came to California, she brought three or four hats in trunks because she was used to wearing hats and gloves even when she went to the movies, "but then right away in California you saw that people didn't do that. And so you just stopped. You'd sometimes carry your gloves, but you just didn't wear them."

Anne Wayman was born in Fallbrook in the midst of the war. It was 1943, and Fallbrook didn't have a real hospital yet or any streetlights. When Anne was very young, her parents went to air-raid watches, and they posted silhouettes of fighter planes on the refrigerator because "we were afraid the

Japanese were going to attack the mainland. "I also remember my folks kept a selection of booze to

SAN FRANCISCO, SHE THINKS, WAS "THE LAST HOLDOUT ON THE WEST COAST FOR HATS AND GLOVES."

entertain people, and they had some White Horse Scotch." The bottle came with a tiny pile of horse on a chain around

its neck, and Anne was permitted to go downstairs into the pantry, open the door to the crawl space where the liquor

was kept, and take the little horse off the White Horse Scotch. The Waymans were an old

Fallbrook family. Anne's grandfather had been the pastor of the Methodist church where Anne's family still went on Sundays and where she always, as a girl, wore a hat. Her father owned a real estate office, and with his father, he helped settle a part of town called Winterwarm. "They essentially dragged people down from L.A. on the train. Wouldn't let them go until they bought."

At the Mission Theater downtown, where it cost 50 cents to see a movie, Anne saw her first film, *Bambi*. "We wore dresses," she says. "Girls always wore dresses. "The earliest fashion memory I've got was when I went to visit my grandmother in

Chico. My folks drove me down here to the airport, to Lindbergh Field when the terminal was on the other side. And I got on a DC-3 through the "back end of it, and I wore a coat, a hat, and gloves. I was probably six or seven," so the year was 1949 or 1950.

When Anne was growing up, she and her mother drove to downtown Oceanside or San Diego to shop. In Oceanside, "there was a store that had an escalator, and then next door was the Dutch Bakery, where you could get the best — and I mean swear to God the best — tuna sandwiches. On white bread, of course."

In fifth grade, Anne's mother took her all the way to

Marston's, which also had an escalator, to pick out the clothes she would wear at Parnell Preparatory school in Yorba Linda. It was the early '50s, and her mother bought her a sweater set, a plaid skirt, and a pair of Ultrastee flats, all the exact same shade of avocado green.

"It was finding the shoes that, in my mind, pulled the whole thing together. You know how you watch your shoes when you walk? I did that a lot with those shoes. The other stuff was fine, but it was the shoes that were the *pin de resistance*."

The next year, Marston's fitted Anne for her first bra, "and the next fashion memory I have is in seventh grade, when we girls were allowed to

wear Capris." Jeans were still out of the question, but once a month, girls could wear Capris (close-fitting pants that stopped at mid-calf) instead of dresses and skirts. "I didn't really think women should wear Capris at school," Anne says. "It felt very bold to me. Very, very bold."

Anne's older cousin, who was in her first year of studies at UCLA, came for a visit the following year. By then it was about 1955. The cousin had the audacity to wear Bermuda shorts in downtown Fallbrook, and although Anne thought her cousin looked great in them, "I just couldn't imagine wearing shorts in public that way."

The next shocking development came when Anne was

a sophomore at Fallbrook High, and there was "a huge brouhaha over spaghetti straps." It all started with the McCann twins — small-breasted, blonde, gorgeous girls who wore spaghetti-strap sundresses to school. "And they were not promiscuous girls at all," Anne says, "but the powers that be decided that spaghetti straps were too risqué." She adds that it was also against the rules to be pregnant on campus. "We protested that, too," Anne says, "by all wearing pillows under our shirts one afternoon. The protest annoyed everyone, but it didn't make a bit of difference."

Anne graduated from high school in 1960. It was about

then that she went with her father to San Francisco for a real estate convention. "San Francisco was the dress-up city," she says. "I don't remember whether we wore a hat and gloves on the plane, but we certainly wore a hat and gloves in San Francisco."

San Francisco, she thinks, was "the last holdout on the West Coast for hats and gloves." The Marston Company, whose military department opened in the spring of 1880, doesn't sell hats downtown anymore. The escalator, the mannequins, the glass counters, the new clothes — all were acquired in 1961 by the largest West Coast department store group of the time, Broadway-

Hale, which promptly opened stores in the suburbs. If you want a hat now — and you wouldn't want one for anything but a wedding, a funeral, a day at the beach, or a very good box seat at the El Miracetrack — you could still ride a streetcar and an escalator to the fashion accessories department in Noodrum, where the hats sell, according to the salesgirls, at the average rate of six per day.

The hats for the spring of 1998 looked like the hats at Marston's in 1935, when straw brims were said in newspaper ads to "know the witchery of a forward flare." In a brown polyester cloche with a brown aster flower (\$125), or the cream-

pled black silk cloche, or a \$200 blocked straw hat like the color and texture of crème brûlée, you could pretend it was 1924, but the illusion would be brief. Beyond the carpet and glass of the fashion accessory department, nobody's wearing a hat, and only those wearing bell bottoms could be said to know the witchery of a forward flare.

— Laura McNeal

Laura Rhoton McNeal is the author — along with her husband, Tom — of a picture book called *The Dog Who Lost His Bob*. Her essays and short stories have appeared in the *Three Penny Review*, the *Georgia Review*, and the *Quarterly*.

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2. When you get there, knock on the landlords' door for the key. You've called them and told them you were coming and that you'll need the key. Be prepared to be tough, though it is not in your nature, especially tonight. But your attorney father told you that you need that key and that you should not return it to the owners until you have cleaned out the apartment. "If they give you trouble," your father said, "you look them level in the eye and say, 'Is it my understanding that you have entered his apartment during his absence?' I learn your lines. Be ready."

3. When you enter your uncle's apartment, do not be overwhelmed. It is 9:00 at night, less than 24 hours after he died, and there is much to be done, but for tonight, concentrate on burial instructions. Do not notice, as you always did when you visited him, how small the space is, how spare. Do not dwell

on the ripped vinyl ottoman, the old black-and-white TV, the dinginess of the room. You helped out when you could; the whole family did. Remind yourself of these facts.

4. Look through the papers on his desk. There are medical bills, receipts from the pharmacy for Pepso-Bismol and various prescriptions. There is a pamphlet from Kaiser Permanente called "Preparing for the Unexpected." Look for anything about burial wishes. He was very orderly; it would not be unlike him. Look in his files under whatever you can think of: B for burial. W for will. F for funeral. Do not be dismayed at the proportion of useless information to useful. There is, for example, a thick file labeled "Bills Outstanding" that contains unpaid bills after unpaid bills, some from as long as 20 years ago. PAST DUE, they say, SECOND REQUEST, FINAL NOTICE, THIS ACCOUNT HAS BEEN ASSIGNED FOR IMMEDIATE COLLECTION, PLEASE REMIT! Some have handwritten notes: "Do you want us to take further action on this? We need a payment NOW!" A pharmacy bill for \$33.19 from 1983 says, "When are you planning to pay this bill?" And there are letters: "We would be happy to enter an order, but a review of our files indicates that a previous order from you

Do not try to hide your distaste for the undertaker, who seems suspicious of you in your flowered dress and denim jacket and suede clogs.

remained unpaid and was canceled for that reason." Demand is being made for immediate payment of \$38.85, and \$9.00 service charge for a total of \$47.85. We can no longer defer to your creditor's trust in you. PAYMENT MUST BE MADE NOW.

5. When you find nothing useful, pack up the papers you think you might go through at home and leave.

6. Once you're home, go to bed. Don't think about him yet. It's too soon.

DAY TWO: MORNING

1. Go to the hospital and find Kate in patient relations. She has called and asked that you come in to authorize an autopsy. Kate has wavy red hair and your daughter's name, which is somehow comforting. She is neatly dressed and her manner is exactly the right combination of business and kindness, for which you are grateful. This is a teaching hospital, she explains gently, so the autopsy can be valuable. It can be valuable to the family as well, as it can help to explain the patient's death. You nod. Perhaps it will answer some questions. All anyone knows is that your uncle had some sort of internal hemorrhaging, then went 'nfo shock' after the paramedics arrived at his apartment. Cardiac arrest followed. Beyond that not much is known, though he was, after all, 85 years old. He just seemed younger, despite a difficult life. The last time you had lunch with him, he missed on taking you to the Y where he worked out. Every-

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one knew him there. It seemed he belonged.

2. Sign the forms Kate has, following your name with "nice" for reconciliation and the left: "TPOCA," as she asks you to. This stands for "Durable Power of Attorney," and that designation — you have the paper that your father drew up for your uncle four months earlier, signed by your uncle — is why the hospital needs your authorization. It is also what gave you the authority, two nights ago, to tell the ER doctor on the phone that your uncle did not want to be placed on any life-support systems. After relaying this message that night, you asked your father if you'd done the right thing. In your mind, you were sure you had, but it was difficult to get the words out. Your father, the attorney, had the agreement in his home files, and it was helpful to see the words in black and white as you confirmed your uncle's wishes. "I do not want my life to be prolonged, and I do not want life-sustaining treatment to be provided or continued if the burdens of the treatment outweigh the expected benefits. I want my agent to consider the relief of suffering and quality as well as the extent of the possible extension of my life in making decisions concerning life-sustaining treatment."

3. Ask Kate about any belongings your uncle may have had with him when he was brought to

the hospital. Explain to her that you haven't been able to find his keys or his wallet or his old pewter ring in his apartment, then wait while she calls the ER, the cardiac unit, and pathology, asking about his belongings. You want to ask her if anyone knows what he was wearing that day, but it somehow doesn't seem proper. And yet, if you knew that, you might have a better idea of what happened to him. It was only three weeks ago that you had lunch with him; he seemed fine then, as he did a week ago — his 85th birthday — when you spoke on the phone. It was only on the day of his death that he sounded ill. But you could use some reassurance. The sick for some time, with no one around, pulls at you.

A pharmacy bill for \$33.19 from 1983 says, "When are you planning to pay this bill?"

4. When Kate comes up empty-handed, take the form she gives you with the paramedics' names and numbers and nod when she suggests you call them and ask them about your uncle's belongings. Don't tell her that you know you won't call them. You would not be able to explain why.

5. When Kate has finished everything, ask her if it's possible to visit the body. Say it carefully; you have been trying to choose the right phrase: "Would it be all right if I viewed the body? I'd like to say good-bye." You have thought this over as you've sat with her, and you are sure it is something you want to do. You should not see your uncle again. She says that's fine, that people do visit, and she calls pathology again. You are relieved that your uncle is in a place called pathology. You had wondered if hospitals had morgues; horrible scenes from old movies do visit, and she calls pathology again. You are relieved that your uncle is in a place called pathology. You had wondered if hospitals had morgues; horrible scenes from old movies do visit, and she calls pathology again. You are relieved that your uncle is in a place called pathology. You had wondered if hospitals had morgues; horrible scenes from old movies do visit, and she calls pathology again.

6. When she asks if you'd like a chaplain to go with you, say yes. Nondenominational, because while you personally would like to have a priest with you, you're not sure if you're doing this for her or for your uncle, and he was Protestant. So nondenominational seems appropriate, a good compromise. Again, the word chaplain makes you feel somewhat relieved, comforted even. Order helps. Kate makes a phone call to pathology and tells you she has a call in for a chaplain. You tell her that if one cannot be found, you will be all right, and you will be. You are oddly calm. She nods and takes you to a lounge and asks you to wait. She says they need about ten minutes "to get ready."

7. Do not think about what "get ready" means. The phrase has ridiculous and inappropriate surprise-party connotations. Read the handout you got at Mass that morning about the rhythms of the liturgical year: "The Spirituality of the Seasons," the series is called, and this week is "The Challenge of Ordinary Times."

8. While you wait for the chaplain and Kate, look through your "Uncle Arnold" file folder. In it you have the Durable Power of Attorney, the address of the funeral home — that's where you're headed next — and your uncle's last will and testament. That's where you're named executrix and sole beneficiary. You also have the paramedics' report that Kate has just given you. It tells you that the paramedics received the call at 19:32 and arrived at your uncle's at 19:43 and arrived at the hospital at 20:35. The nature of

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dequath was SOB — shortness of breath. The report reads: "Weakness, SOB. Arrived to find patient lying on floor of entryway. A weak radial pulse. 0 syncope (patient lay down). A fever. A traumatic, resp. effort slightly labored. Patient seems to feel weak and slightly short of breath. Mild abdominal pain. Speech slightly slurred; lay down as he went to unlock door. Patient was on phone with family; they called 911. Following access to patient we loaded patient into MICU." Under "Treatment," you see that at 19:54 he had no pulse and the paramedics started CPR. That was the cardiac arrest. Try to find something hopeful in this language. Surely he wasn't sick long.

9. When Kate appears with a man you assume to be the chaplain, shake hands with him, and thank her, then walk with him down the hallway to the elevator and wait as he pushes the down button (of course pathology is downstairs — those movies aren't all lies). His name is Roger, and it turns out he is a priest, which he tells you when you ask. This is good. You got a priest without requesting one. He's officially a chaplain. He is perhaps 50, with a mustache, and he wears khaki slacks and a striped shirt, with a blue sweater over his shoulders. You wish he were dressed less casually; you'd like him to be wearing a collar, though you know that is old-fashioned. But order and recognizability seem impor-

tant today. Thank him for walking with you.

10. At the door marked Pathology, walk into the small room when Roger holds the door for you. There, at last, is your uncle. It seems like a very long time has passed since you saw him, though it has been only a few weeks. He looks the same: barrel-chested, strong. Large head, your grandfather's large ears. He is on a gurney, a white sheet over his body, leaving only his head exposed. He is in no way frightening; he mostly looks like himself, for which you are relieved and grateful. Do not concentrate on the neat incisions you notice on his neck and forehead, or on the whiteness of his normally ruddy cheeks. Focus on his white hair, his trademark crew cut. Touch it. Do not flinch at its iciness. Look carefully. His hair has been recently cut; he is clean-shaven. He does, as they say, look peaceful. You wonder for a moment if that's because he truly was peaceful at his death or if they did something to make him look more that way, but don't dwell on this. These are good signs: It does not look as though he was sick for long. Surely he was not sick for long, alone.

Do not feel grief.

Carry Hefty bags of trash to the hallway.

11. You know what to do next — it is one of the few things you have really known in two days: Lean close and kiss his forehead. Do it gently, with affection and respect. Again, do not dwell on the iciness of his skin. You do this — kiss his forehead gently — because it is what he did last year when you took him to visit the body of his dead son. You were the one who drove to his apartment that morning to give him the news, no warning. You were the closest family — geographically and emotionally — and your cousin had called you and told you she was worried about him being told on the phone. Everyone else — your cousin, your mom, your aunt — was too far away. Your uncle and his son were estranged, and the son's family had called your aunt with the news, rather than your uncle. So you drove the hour to his small apartment that morning and knocked on the door unannounced and told him what you knew. "Uncle, Arnold," you said, as quickly as you could, "I have bad news. Michael died." "What?" he said. "Michael?" "Yes," you said. "Michael," he sank into a chair.

When you took him, two days later, to view Michael's body, you and he were the only people there. It was a small chapel in a mortuary. Open casket. The two of you walked inside and you sat in the front pew and watched your uncle, 83 years old, walk forward to pay his respects to his deceased son, 53. Although you and Michael were cousins, you saw him fewer than ten times in your life. He was 15 years older than you. Now, in this place, he looked a bit like James Mason. You watched your uncle lean forward and kiss his son's forehead. You watched him kneel at the casket and pray. And then you left when he said it was time.

So kiss your uncle's forehead now. It is the only thing to do, and you do it effortlessly and with tenderness. And then say the Lord's prayer with the priest and leave. It has all taken less than ten minutes.

DAY TWO: AFTERNOON

1. Drive from the hospital to the funeral home and arrange and pay for a simple cremation with burial at sea. Saavo no surprise when his words roll off your tongue. Your attorney father has coached you, explained the options to you. There is no money for anything more elaborate, and

more importantly, you are certain: this is what your uncle would want — something simple. Do not try to hide your distaste for the undertaker, who seems suspicious of you in your flowered dress and denim jacket and suede clogs. (Can she possibly be grieving in those clothes? He seems to dislike you.)

2. Say "no" to each option he offers you. In his language, you want a "direct cremation with fibercard container." This will cost \$395, which includes a fibercard box manufactured by the Allied Box Company (color: natural) and transfer of remains to the funeral home. You do not require use of facilities for viewing, additional automotive equipment ("Hearse and driver: \$150; Flower vase: \$45"), casket and urn, or service-related merchandise ("Men's suits: from \$85; Undergarments: \$20; Rosary beads: \$7.50"). You will need only "Scattering of cremated remains at sea, three miles off shore: \$55."

3. Complete the form he hands you: "Cremation Authority and Authority for Release/Disposition." There are boxes to check for your choices under time of cremation and witnessing, disposition/release, cremation and casket/alternative container. Do not concentrate on the fine print. Your attorney father has a saying: "There's never good news in the fine print" — and this

form backs him up. "The human body burns with the casket... Some bone fragments are inconsumable at the incineration temperature." Keep going. Sign where you are asked to, again as IDPOA. It has become your middle name, a new identity.

4. Write the check. Be thankful that it is good. There have been many days when, in addition to everything else, you would have had to figure out where you were going to get the \$457.75. Do not point out to the undertaker that you find it crass that there is sales tax for the cremation container) involved in this transaction. If it were up to you, you would simply round up. People should not be made to think of cents at these times. Be distant. Leave as soon as possible.

5. At your uncle's apartment, work with your mother, his sister, cleaning it out. Do not feel grief. Carry Hefty bags of trash to the hallway. Sort through files. Sort through the fruit crates your

uncle stored in the hallway. Go through the books, a strange collection of the classics (Modern Library editions of Austen, Freud, Keats, Shelley, St. Augustine, Tolstoy), trendy health and diet books, and spiritual works (15 New Testaments, including two in Pitman's Shorthand; 29 books by modern-day mystic Joel Goldsmith, all of them underlined and highlighted; as well as books by Emmet Fox and Mary Baker Eddy, as if he were covering all of his bets). There are also various pamphlets: "How to Boost Your Brain Power to Enrich Your Life"; "How to Say a Few Words — Effectively"; "How to Raise and Train a Thasa Apso"; "The Harry R. Lange Do Sheet System of Personal Efficiency."

When you detect, now and then, that you are on autopilot, take pains to do anything to change that. Do not dwell on the heat, though it is difficult not to when you feel sweat dripping down your chest.

6. When a neighbor knocks at the door and comes in to ask about your uncle, tell her briefly

When she tells you that he borrowed \$2000 several years ago and never repaid it, act slightly surprised, though you are not.

what happened. She is an attractive woman of perhaps 75, gracious and sympathetic, and she seems genuinely sorry to hear of your uncle's death. Thank her. When she tells you that he borrowed \$2000 several years ago and never repaid it, act slightly surprised, though you are not. Your uncle was, after all, a borrower, with a long history of being irresponsible with money. It is one of the reasons he was a black sheep for so long (and his black sheepness was, after all, one of the reasons you were drawn to him). Do not offer to repay this lovely woman; remember, there is no money. This phrase has become a sort of litany for you. Instead, tell her politely that you are the executrix and sole beneficiary of the estate, and that there really is no money in the estate, but that you are terribly sorry about what happened. She asks about insurance. Tell her, again, that it's very doubtful, but offer to take her name and address, just in case. Hope inside that there are not many others like her and that you will not need one of those take-a-number machines that you see in Baskin-Robbins to service every one to whom your uncle was in debt.

7. Sort your uncle's belongings into what you are so tired that you are almost in tears. Then drive home with your mother and pick up your children at their friends' houses. Sleep an exhausted and somehow discouraging sleep.

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DAY THREE

1. In the morning, begin again, minus the hospital and funeral home. With your mother, drive right back to your uncle's apartment. Your job now is to clean it out. The owners have said they would like this done within three days. Be grateful that your mother is with you; you could never do this alone.

2. When you get there, ask the painter working down the street if he would haul the 20 some hefty bags of trash to the dump. While he carries bag after bag to his truck, stay inside the apartment and do not glance his way. Act busy. You filled some of the bags too full and they are about to burst. You regret this now. When he has loaded all of the bags, pay him in cash and act as though you do this every day.

3. Develop a system with your mother. She recommends that the two of you sort things into three piles. Take Home — your uncle's files, anything that might be interesting; Goodwill; Trash. She has already sorted the kitchenware — old pots and pans, a few dishes, mismatched cups and glasses. It's all either Goodwill or Trash, with the

exception of one box of the best stuff, which you will take to a woman who works with Salvadoran refugees.

4. When the Goodwill pile is blocking the door, load as much of it as will fit into your Honda and drive to the Goodwill truck three blocks away. Then go back to your uncle's apartment and do the same for two more loads. Ignore the Goodwill guy's obvious ill will toward you and his disdain for your donations. Your mother has assured you that these things can be sold. Do not ask him for a receipt after the third load. You have your pride, and in your heart of hearts, you are doubtful that this stuff will sell.

5. Continue sorting until dinnertime, then drive home.

6. That night, begin to consider the fate of your uncle's fat bulldog, Gigi. It is a complicated matter. At the moment she is at the Revella kennel, a place your cousin's wife knew about, where newcomers are taken to a room to choose their chew toys on arrival. Gigi is there temporarily, just until you decide what to do with her. Examine your feelings and the facts of the dog issue

carefully. You already have a 90-pound Labrador who intensely dislikes other dogs. You live with your two children in a two-bedroom cottage and are hoping to move to a larger home soon. Gigi loses major points here: It's hard enough to rent a house with two children and one large dog. Two children and a large dog and an overweight bulldog looks pretty grim. Then focus on your son, whose last dog was taken away from him by coldhearted, overzealous, neurotic dog-rescue people. Resolve to talk to son in the morning. In those first few grief-stricken hours, you told him that perhaps you would keep Gigi. He had seemed pleased.

DAYS FOUR, FIVE, AND SIX

1. Return to your uncle's apartment, which now feels like your place of employment. Sort, throw out, drive to Goodwill. Keep the things that you think meant something to your uncle; remember the language of the last will and testament your father prepared for him last summer: "I hereby give, devise and bequeath all of the real, residue and remainder of my estate of every kind

or nature and wherever situated, including property over which I have power of appointment, to my niece." Continue to use the three-pile system — Take Home, Goodwill, Trash — though it is getting trickier. The box way up above the kitchen cabinets, for example, is difficult. In it is everything your uncle possessed about his son, Michael: photographs, cards, a long letter from Michael's mother after his death. Put the box aside.

2. On the last day, when you've cleared out the apartment, return the key to the owners. Give them your phone number in case anything else comes up, though the idea makes you nervous. Thank them for their offer to keep some of the furniture and books.

3. Cancel phone.

4. Cancel Wall Street Journal subscription. That subscription was startling. How could a man who barely had enough money for food — who, at times, would borrow \$5 — afford a subscription to the Wall Street Journal?

5. Try not to snap at your mother.

6. Try not to whine at your boyfriend.

7. Go home.

8. Sleep.

DAY SEVEN

1. Go to the post office downtown to close your uncle's P.O. box. Take the mail that's there — mostly junk. You will also find a receipt from the Gleasons for a donation of \$115 two days before your uncle died. This is the same day that he called your mother telling her that this month he needed the \$100 she gave him every month even more than usual.

2. When you find the bill from the ambulance company, read the list of charges slowly:

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3. Figure out what to do with your uncle's car, a 1988 red Ford Fiesta with 75,000-plus miles on it. It runs horribly. You, a fairly good driver, were nervous driving it around the block. The brakes are about gone, and there's a terrible grinding noise even when the brakes are off. Selling it seems out of the question. Your attorney father suggests donating it; you call Catholic Charities, but they take only cars in decent condition. Your father comes through again: the Jewish Heritage for the Blind. Arrange an appointment for next week, when you will turn over the car.

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The Hell with Ted Leitner The Hell with Tony Gwynn

CONTINUED FROM PAGE 1

coverage. "No, no, no. The answer is no."

Fallen mayor Roger Hodgcock, who copied a plea to avoid a third retrial on the campaign corruption charges against him and went on to become the darling of local right-wing radio, no longer even makes a pretense of fairness. His bosses at iHeart, the national radio-station chain created by venture investor Sam Zell, proudly tell their stockholders that they are out to create lucrative sports-broadcasting monopolies in each of the cities they dominate, and they will freely use their news and talk personalities to do so. Ted Leitner, the affable, workaholic sportscaster who has become a millionaire, also makes no attempt to provide balance to his coverage, and the stations he works for, which are owned by an Illinois millionaire, provide no alternative voices.

And commercials paid for by Moores aren't the only battering rams of the stadium juggernaut. Cox Cable, which enjoys a mighty cable monopoly franchise awarded by the city council, is spending hundreds of thousands of dollars of its own on promoting its Padres coverage, with nary a word from opponents. Cox, too, is expected to reap huge fees from commercials run by Moores, without offering the underfunded citizen opponents any time to rebut.

Thus, without money or establishment clout, the anti-stadium forces are pushing ahead, setting up Web pages and fax lines, griding for battle against the wall of media they know is headed their way. Some belong to a campaign organization called "Stop Proposition C" and are attending meetings and putting out press releases. Others make their plans alone or in small, informal groups, setting up independent Web pages, investigating intriguing financial rumors about the Union-Tribune and some of its more unscrupulous reporters. Some print bumper stickers in their own tiny shops. Others are looking into the role to be played by Monsignor Joe Carroll, a member of the Roman Catholic clergy who frequently endorses political causes supported by donors to the St. Vincent de Paul homeless complex he runs. Others simply rage against the night and hope that someone will hear them. Here is one of their stories:



Joe Melia protesting at Padres rally

Joe Melia, owner of Joe Melia's Graphic Design and Screenprinting, Kettner Boulevard.

MATT POTTER: Have you lived in San Diego a long time?

JOEL MELIA: Yeah, all my life. I'm from Chula Vista originally.

MP: So you grew up here. Where did you go to high school?

JM: Hilltop, Chula Vista.

MP: Did you go to college?

JM: Not really. City College. Took Spanish at night.

MP: How old are you now?

JM: Uh, 40.

MP: How long have you been in this line of work?

JM: Oh, hey. All my working career I've been in graphics in one capacity or another. Everything from offset printing to design, carpeting, screen printing, signage. It's always been some related type of business.

MP: So, how long have you been in this particular business?

JM: About three years.

MP: What is it, what kind of stuff do you do?

JM: I do design and screen printing. Most of it is signage, banners. Like I do all the little Italy banners. I do Old Town, Pacific Beach, College.

MP: Are you married?

JM: Yeah, I got a wife.

MP: Do you have a family?

JM: Yeah, I got a wife.

MP: So what got your attention about this issue? How did you

get involved?

JM: I was pretty excited about the library. I must say, because I use the library, and I've always been sort of put off by the downtown library. All my adult life I've always lived in town here in San Diego, and once they decided to do a central library, I mean, I have to admit, just for my own personal reasons, I thought that's great. I'm all for it. When they started discussing the design and doing this, like, reading room, atrium on the roof, and all this stuff, I'm thinking, man, for someone who uses the library, that's great. I mean, I just can't imagine a better situation. It's centrally located, it's handy for me.

So anyway, I really got into the idea of a library. I thought, well, that's public money well spent as far as I'm concerned. It's hard to argue with that. I think it's hard to argue with. Anyway, then the stadium fiasco happened, and I don't know, there's some loss of political will or whatever. I'm not that, you know, hip to everything that's transpired. But all of a sudden the library is off the radar. Nobody discusses the damn thing. It's as if it never even happened — you know, all these public meetings where everybody looked at different plans and voted on which design they thought was the most appropriate and all this stuff. It's as if it never happened. Then I'm thinking, well, that's too bad; it's because of this loss of political will.

Then all of a sudden, you know, the Padres say, even though they signed off on the changes that took place at Qualcomm — the Padres signed off on that, so apparently that was okay with them at

the time that these so-called improvements took place. All of a sudden it's like, gee, the Padres need a new ballpark. I've been going to games since before Jack Murphy Stadium was built, so I've been basically in my baseball-viewing career. Jack Murphy Stadium has been the venue where I've seen most of the baseball I've ever seen. Seems like a fine place to me. I have no problem with it. But all of a sudden they announce they need this new ballpark, and there's this amazing capacity in the city council to fund this thing and go for it. All of a sudden they're all gang-bros, which I found to be really, you know, after their timorous reaction to the public outrage over the improvements at Qualcomm, you know, all of a sudden they're just these fearless leaders in getting us this ballpark. This thing, costs three times — and it will probably end up costing more — but it's three times what the library would cost, and they're just, like, leading the charge. They're ready to go. At that point I just said, you know, we have a real problem with our values in this city. I mean, San Diego's always been provincial, sort of a backwater in a way. It's almost like a suburb of Los Angeles. It's always had this sort of, like, lesser-than attitude, and thus natives have always had this fear of being a lesser city; so, gee, if you're going to be a big city in America, you have to have all these big sports teams, you know, so I guess

that's what drives this whole thing. I'm convinced it's all this sort of provincial fear of being a second-rate city, which we and San Diego is a second-rate city.

The reason we're a second-rate city is precisely things like this. "We have to have a ballpark just like Baltimore has," and loses money on, by the way. So, anyway, the whole thing just rubbed me raw, so I thought, there's got to be a way to tie the library into this thing and bring the library issue back onto the table, which so far it doesn't seem to be back on the table, but they've made some sort of grudging references to it, but...

MP: So, what did you do? You designed this bumper sticker?

JM: Well, I made a sign and I put it in the window of my shop. I feel like this is the home of the brave and the free, right? So we can express ourselves, supposedly. I put this little sign in the window of my shop that has nothing to do with my business. You know, one of my customers told me, "You know, you're kind of like one of those guys, those Christians that put that little fish sign, that sort of offensive to a lot of people." But I thought, you know, I don't know how else to express myself. What do I do, paint it on my clothing? I don't know.

How does one go about expressing an opinion publicly? I don't own a newspaper, that's my basic problem. Anyway, so I put this sign in the window, and it says, "Stadium? Thanks, got one. A library I could use."



Joe Melia

I started getting. I mean, people started coming in and asking, "Where do I sign up?" and all of this kind of stuff. I'm going, you know, there's no organized opposition to this thing, that's just my sign. Sorry, I wish I could help you. After dozens of people came in asking where they could sign up or whether

I sold bumper stickers or something. I thought, that's it. And then when John Jones came in, the guy who writes columns for the paper, I don't read the local paper, but I've acquired his name. He wrote a little piece, just had a little couple of sentences about me in there, and then it was just an onslaught. People

were coming in and saying, "Damn, where's the bumper stickers, pal?" So I printed bumper stickers, like, it's not something I normally do, but I had to, you know? So I printed up the bumper stickers, and they've been selling like hotcakes.

MP: How many did you print?

JM: I printed about 400 the first run and I'm out of them. So I printed up a couple hundred more, and I'm thinking about sending out for more because it's not my particular forte.

MP: How much are you selling them for?

JM: Oh, vast majority is positive, by far. I've only had a couple of people stop by the shop and say, "No, it's a ballpark, it's not a stadium!" What's the difference? You know, look up "stadium" in the dictionary. But semantically it's not an issue. The vast majority is just people walking in. People are on their way to the bar next door, the waterfront... They'll stop it. Like one guy will stop in to get some bumper stickers and the other guys are kind of razzing him, like, "Oh, don't you want a ballpark, you asshole!" That kind of thing. It's mostly good-natured. A lot of my friends are for the ballpark, for personal reasons usually, because their company buys luxury seats or whatever. But the vast majority of people I've dealt with, on the road, too, with the bumper sticker, people just say, "Right on, man." I would say right now there's a majority of people that are — at least in my anecdotal experience — there's a majority that are not quite thrilled about the whole idea. I'm encouraged by the reaction I've gotten. I think it's pretty interesting. I just fig-

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ured it's a done deal. I'll protest just because I'm some puffed-off guy who has a shop down in Little Italy, but the reaction has just been amazing. It kind of warms my heart, just a little bit. It's kind of weird, but it's been overwhelmingly positive.

The only really negative thing that I happened so far for me is that I took the sign down that said, "Stadium, thanks, got one." I took it down to the big Padres hoopla that they had down there on Saturday, and I stood respectfully outside of the area where they were actually having the event. I held the sign up just to let people know that, hey, not everybody's happy. I wasn't organized. I wasn't associated with anyone. I didn't organize with anybody to go down there. A guy, Christian Michaels, called me and told me the event was happening, so I just showed up, but I didn't meet anybody or anything, so I was kind of down there by myself. It was a little scary. People were incredibly hostile. I thought maybe these were hockey fans; they were pretty pugilistic.

Q: What were they saying?
A: It was mostly invective; it was awfully offensive. Considering, too, that a lot of these people had their kids with them. It was surprising that the reaction was so overblown and so hostile. It was kind of shocking. I was shaken a little bit. I'd have people come up to me and just yell in my face. "You're a fucking asshole. Fuck you! Go fuck yourself!"

OTHER PEOPLE'S MONEY



Fred Schnaubelt

working for Clinton. Everything's for "the kids," right?
Q: So, in other words, you wouldn't mind if the team left town and we didn't have baseball?
A: I would like the team to stay, and it probably would if you could make it legal for municipal governments to subsidize and support professional sports. You know, this kind of deal, I was just reading in *Competitive Enterprise Institute*, these redevelopment projects, where you take and turn over a large block of land to a private developer. They used to call these shady deals, behind-the-scenes deals that were made between government and big campaign contributors. Now they call it a public-private partnership, which is just the modern-day form of mer-

yourself! You're an idiot!" I'd say, "Well, do you know something I don't know? If this is a good deal, well, edit me, please." And it was like, they'd say, "Well, fuck you!" and then leave. It was sort of like a bad trip and being in a Simpsons

cartoon or something. Bad vibes, you know? And I really felt like, well, I'm a baseball fan, too. I have a lot in common with the people who are for it, so I just wanted to let them know that every-day doesn't think it's a good idea. I didn't

cantilism. Mercantilism — in the middle of the 17th Century through the middle of the 18th Century, was a system where the government conferred special privileges and favors on the friends of people in power, whether it was special grants, shipping, or manufacturing. That's what the public-private partnership is, special privileges for select people who normally have benefited the government, or the elected officials, in some form.

Q: I guess the comeback there is, gee, these people are going to build all this shit and provide jobs and new taxes. Isn't that great?
A: When you're using coercion, there are not net benefits. I mean, when people build what the public wants and they can do it voluntarily, yeah, that's great. But for the government to take and allocate money, which it's doing, whatever jobs the government creates it's destroying an unseen job. When the government's involved, where does the money come from? It comes out of other people's pockets, so that money is not available to build things that people truly want, at least by their willingness to either support or non-support when they buy something. You know, the marketplace, they say, dictates what is to be built by its willingness to buy or not buy. You abstain from buying the product or service. Here we're not going to the public or the marketplace, so to speak, we're saying we're going to use force and coercion to build something that they can't get people to support voluntarily with their own money. I don't know how to phrase that exactly so it's, you know, nice and crisp and clear, but basically that's what we're doing, we're saying, well, the public won't support development here, so we're going to force them to support development here. — Matt Potter

want to have a shouting match with people who were fuming at the mouth. But that's kind of how it worked out. It was, frankly, frightening.
Q: What do you intend to do from now on?
A: Well, I hope I don't have to

go to any pro-stadium events. I would like to go to the stadium. I did get a good reaction when I went to a tailgate party with some friends of mine. I put the sign up on one of the guy's cars that was parked right where we were having the tail-

gate party. The reaction was pretty positive, you know, which is understandable considering that most of the people who are going to the game down at Qualcomm are expecting to have a good time.

General admission fans are usually farther away in these bleachers than baseball fans that they are in the old stadiums, which they replaced, you know? The whole deal, apparently, is driven by luxury seating, sky-box seating, because for the owners, the team owners, that's what drives this whole thing. They apparently make beautiful bucks on these things, so they want you and me to construct these things for them so they can rent them for enormous amounts of money. The big argument in San Diego is, "Oh, you're not paying for it, we're not paying for it. It's TOT [transit occupancy tax]. It's just borrow as much as we need. It's a borrow-and-spend attitude."
Q: Well, I guess they just say, we'll just borrow as much as we need. It's a borrow-and-spend attitude.
A: Well, I guess that's acceptable to a lot of people. It's hard to argue if that works in a lot of cases. Sometimes you can just borrow like crazy, and you know, hopefully, if hard economic times set in, the Japanese will be flush and come in and buy up a lot of real estate or something like what happened during the Reagan years. I feel like, you know, if things don't go exactly according to plan — even if they do — I'm not sure they're really counted their beans correctly. I don't trust the accounting that much. I think

at the event, who owns Fat City/Denny's over there. He's a great guy, he's really active. He's trying to get the north Embarcadero going, which I think is a great idea. North Embarcadero is something that I would support. I would support putting money into north Embarcadero. I think it's something that needs to be developed and needs to be, you know, redevelopment needs to happen in Center City East, north Embarcadero, northwest Logan Heights, all over the place. There are lots of places where we could use this money. I'm thinking, "Tom, what are you doing supporting this thing? Your money for north Embarcadero isn't going to be there when you need it, buddy!" Unless they can get the Port District to cover all that stuff.

Q: Well, I guess they just say, we'll just borrow as much as we need. It's a borrow-and-spend attitude.
A: Well, I guess that's acceptable to a lot of people. It's hard to argue if that works in a lot of cases. Sometimes you can just borrow like crazy, and you know, hopefully, if hard economic times set in, the Japanese will be flush and come in and buy up a lot of real estate or something like what happened during the Reagan years. I feel like, you know, if things don't go exactly according to plan — even if they do — I'm not sure they're really counted their beans correctly. I don't trust the accounting that much. I think

there's a lot of emotional, sort of run-amuck emotionalism that's stirred this whole thing toward building the park. I really don't think it's a good idea. Oh, damn! I forgot! Didn't we just approve doubling the size of the Convention Center?

SWATTING AT SHANORI-LA



Robert Brandenburg

Robert Brandenburg, retired Navy employee
Q: What about the promotional effects of a new ballpark, that it gets national attention and more tourists come here if they watch a baseball game on TV?
A: There is no data to support that claim. I've heard the argument, but there's no definitive data to support that claim. It is claimed that if we have a World Series here a Super Bowl here, a major golf tournament, and you have the things here showing the beautiful environs of San Diego and it's seen nationwide, people come here. I think it's true, we should be able to identify increases in tourism directly caused by that national exposure, but that doesn't happen. The tourism industry here is marketed by Con-Vis [the Convention and Visitors Bureau], and they are primarily responsible for the increases in tourism here. They don't get any significant bump from Padres games. People come to San Diego not to watch baseball games, not to watch football games, or other events like that. They come to San Diego because they like the weather, they want to go to the beach, they go to the zoo, whatever. The number of people who come to San Diego to watch a baseball game is probably very, very low. There is no data to support the claim that that kind of exposure does...

Well, before I retired I was with the federal government. I was with the Navy lab out here, and I traveled a lot. No one ever said that to me. I'm not sure when it travels to be a resident of a Major League city. The taxes aren't any less, you get just as much sunshine, there are just as many fun things to do. How would we survive the loss of the Padres? Just fine. There's a little tent I apply to my friends who are rabid Padres fans. I say, "Are you a true Padres fan?" "Yes," they say, "die-in-the-wood, true-blue Padres fan!" I say, "Are you sure you're a Padres fan?" They say, "Well, of course I

They don't present any data!
Q: No. There's no data that shows... The claim is there, but there's no data to show that it's there. There is a simple test of the hardness of the claims that are made. The test is to what extent do the proponents allow to civic pride in tangibles like that. Do we want to make a Major League city? The ballpark is a unifying place where people can go to get together and mutually enjoy the baseball experience. Expressions like that are clues that there's no hard data to support the claim that we need to have a baseball team here. It is nice to have a baseball team here! Sure it is, and I have no objection to keeping the Padres here, but the Padres are a private business, and there is no logical reason why we should be subsidizing the Padres any more than we should be subsidizing any other major business in town. The counter-argument always is, but you're neglecting these crucial intangible benefits, like civic pride. Ask yourself, Matt, when was the last time you traveled to another city, and you told someone that you were from San Diego, and they responded with, "Oh! You're from a Major League city?" Has that ever happened to you?
Q: No.
A: Before I retired I was with the federal government. I was with the Navy lab out here, and I traveled a lot. No one ever said that to me. I'm not sure when it travels to be a resident of a Major League city. The taxes aren't any less, you get just as much sunshine, there are just as many fun things to do. How would we survive the loss of the Padres? Just fine. There's a little tent I apply to my friends who are rabid Padres fans. I say, "Are you a true Padres fan?" "Yes," they say, "die-in-the-wood, true-blue Padres fan!" I say, "Are you sure you're a Padres fan?" They say, "Well, of course I

Wouldn't you be worried if your wife goes out and buys a new Mercedes and before you've even started making payments on the Mercedes, she says, "You know, those new BMWs are so bitchin'! I want me one of those, too, dear."

the team will leave town and there won't be a baseball team in San Diego?
A: I don't think that's going to happen. Where would they go? I talked to this jilted, the one who wrote "Field of Schemes," she's pretty up on this stuff. She said there's about four teams right now using the same city in someplace like North Carolina, someplace like that, they're all using the same city, saying that's where they're going to move. All I can say is I've been going to Pad games since before the stadium was built. If that's the way they're going to treat me just because I don't decide to spend a quarter-billion dollars or a third of a billion on their new facility, well, you know, God, what a way to be treated. I wouldn't think much of them myself. I think we've been fairly supportive. Although I will say I've been to games even when they're having bad years and San Diegoans are fair-weather fans, which is funny because that's actually an argument against the damn project, because if they were in fourth place or even in the bottom of the barrel, in the basement as they say, we wouldn't even be discussing this thing. It's like we bought a good team this year, and we're kicking ass, so to speak, but normally we're not. What's going to happen to this deal when we've got 10,000 people showing up for a game? Oh, by the way, you know Qualcomm, of course, will be sitting there empty. Didn't we

I understand, compared with some other cities, but I've come away from other cities, and people will ask if I had a good time. I say, yeah, oh, I thought I had some money, but...
Q: What about the argument that if they don't build it, then

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MP: It cost about \$10 million. **JM:** Is that how much it was? Ah, Jesus Christ. Where is all this money coming from? I don't get it.

MP: What about the people you saw at the Padres rally. Those weren't like Tom Pat. I presume. They were more like working-class people?

JM: Yeah, a lot of them were working class. Some of them were very successful working class, middle-class people. Several people came up and started to scream at me and told me how convenient it was for them personally that this thing was being built. One guy told me... I said somewhere in the course of the conversation, I asked if he had season tickets. He said indeed he did. I said, well, congratulations. He said his company gives them to him. I said, well, that's great. Most of us don't have that benefit. I don't know, does the Reader buy season tickets for you? I said, "Most of us don't have that luxury. So that's a very convenient for you." He said, "Well, I work hard for that. I work hard to get those season tickets." I said, "Oh, well I guess those of us that don't have season tickets don't work hard enough." I mean, what kind of logic is that? I found that in a lot

continued from page 55

of these people, because a lot of the people I talked to were educated, although they had San Diego State educations, which, don't quote me on this, but San Diego State, let's face it, they produce like business students. The level of education at San Diego State students doesn't impress me much. I've always felt kind of suspicious of its sort of like a National University real

estate. It's not a very impressive school. **MP:** We've got to talk about something I can quote you on. **JM:** Oh, sorry. You can quote me on any of this stuff. I'll weep about it later, but a lot of people are going to be pissed at me! My wife graduated from State. She doesn't like State either, she thinks that State leaves a lot to be desired.

MP: That's correct that's what they're saying. But their implicit argument is that those properties would not be developed if the

ballpark wasn't there. If that is true, then there must be some demonstrable connection between the presence of the ballpark and the use of an office property development. There is no demonstrable relationship. That is to say, if the city wanted to redevelop that area of the city, the city could do that without constructing a ballpark. Let's just talk for a bit about the alternative use of funds. Let us suppose that the city is willing to commit round numbers, \$21 million of TOT money every year. If we're going to do that, what could we do if we spent it on the redevelopment of the East Village instead of building a ballpark? And think about this: If we put that money into redevelopment, not as redevelopment funds, that is, this would come out of the City's General Fund, just like this ballpark is coming out of the General Fund, and we pay for the redevelopment out of TOT funds, now the tax increment flows directly to the city in year one, because we don't have tax-increment funding, we're just funding it out of a different funding stream, you see? So the tax increment would be to the city's benefit right away. I would argue that a \$41.1 million investment in a ballpark would go a long way to major redevelopment of the East Village. We're getting \$41.1 million going into the ballpark, we're getting another \$50 million going into the ancillary development out of CCDC; we could do eight times as much development, or nine times as much, if we took the \$50 million from CCDC and the money going into the ballpark, we could do many times more development. We could put in more residential housing, more retail, more hotels or whatever. So there is no provable relationship that shows the ballpark is an essential key to a development down there. That's not demonstrable. **Matt Potter**

should say "stadia" initiatives, they've been courtwived, because they figure, the team owners figure, it's white suburbanites that live outside of the urban areas. Those are the people that are going to vote for this thing. But in San Diego, for some reason, they decided to go just citywide.

MP: If you feel as strongly about this issue, an I'd on the ballot, and it's a clean shot, one way or the other, why aren't you surprised that people wouldn't turn out to vote for this thing, one way or the other? Vote for or against it?

JM: Right, well, I think it was distinguished for the city council to put it up to a vote, because basically they're sheepish about having blown it so horribly on the Quakom improvements, so-called improvements, and they're sheepish about it and this is a way for them that will assure that it will happen, but they can't be blamed because they can say later, "Hey, we put it up to a vote. Everybody had a chance to decide on that." But it's really disingenuous. It's like all these California initiatives, where they put a proposition on the ballot for some arcane subject—like we have to vote on bilingual education. How in the hell am I going to vote on that? I speak Spanish, but I don't know anything about bilingual education. I'm not some pedagogical theorist. I

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don't know a damned thing about it, and the same thing with the stadium. I think most people are going to feel ill-equipped to make a rational choice on it. How many people know how much TOT money's coming in, and if it's going to be sufficient to not only cover the expansion of the Convention Center, but also cover a library and also cover this ballpark?

MP: What if the voters say, "We don't care about a library. We never use the library because we don't read anymore, we just watch the tube and go to Padres games." What if that was their verdict?

JM: That would depress the hell out of me.

MP: How so.

JM: Obviously, people don't read as much as they used to. The tendency is for people to go home and turn on the tube. If you've seen any TV coverage on this stuff, it's not surprising. Television is basically, you know, they have to sell advertising, so they entertain us and they don't really have an obligation to inform us, and I don't think people should expect that. Somewhat I think in the back of everyone's mind they think that the news does have to inform us, and it doesn't. That's not their job; their job is to sell advertising. They have no obligation to inform.

MP: What specifically has got your attention about the coverage?

JM: Well, the coverage has been pretty friendly toward— you know, it's like, "Whoopee! Let's go, man, yahoo!" You know, who gives a shit about a library? Who goes to libraries? Losers. People who read, they're not people who make money. They're probably right. They're people like myself. I'm not a successful guy, I don't make much money. I still rent, you know, I'm not one of those winners, but I feel like there's a lot to life besides making a lot of money. Reading is one of those things that people generally set out to do if they have the intellectual capacity for it, which most people do. They don't tend to read because it's so much easier to turn on the television. I think a downtown library would encourage people to read, because you could go have a nice atmosphere; you could be a homeless person or someone who is fairly comfortable, and you would be able to check out a few books, go up into the atrium, sit there and pore through them, decide maybe you'd like to read further in this one, maybe put the rest of them back, whatever. Maybe I'm a romantic. But most people read. Most of the books people read have foul-covered covers, which generally means, "Do not read this book because it will cause brain damage." People should read. Television has been sold to people because it's convenient. If reading were more convenient, maybe more people would do it. **Matt Potter**

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LETTERS

continued from page 3

the people of San Diego for years. Hopkins 1991-92 grand jury report was exposed by 1992-93 grand jury as misreporting on cases—and they documented it. In addition, the Wade case was an extremely unusual situation and there is another side to it, which few people are aware of. Her attempts to capitalize on this and make herself out to be the "heroine" are absurd.

For information about Carol Hopkins, the Wenatchee Sex Ring, and corruption in San Diego County see: <http://www.geocities.com/CapitolHill/venatche/6496>. For accurate scientific information about memory and the politics involved with these private-interest groups, I'd recommend the book *Memory, Truama Treatment, and the Law* written by Alan Schellin.

Dr. Cory Hammond, and Dr. Daniel Brown.

For a list of court cases documenting the ritual abuse of children and ritual murders see: http://members.tripod.com/~Curio_5/index.html.

I challenge anyone to read this site and, with a straight face, claim there's no such thing as satanic ritual crime.

Karen Jones
La Jolla

Repressed Memory Damage

The excellent article by Tim Brookes, "The Memory Wars" in the August 20 *Reader*, brings to mind my professional experience with this "phenomenon." As a County Mental Health licensed clinician, I attended a two-day in-service over the years by many qualified investigators. And the emergence of many psychotropic medications which help bring the chemical imbalance back to a more normal state,

thus reducing the effects and symptoms of schizophrenia. He pooh-poohed these away by saying that the investigators were all medical people who were only interested in perpetuating the "medical model."

Many clinicians were equally intimidated if they held to these more credible tests and investigations; they were condemned as being old-fashioned or unwilling dupes.

It is refreshing to finally put an end to the repressed memory angle that was foisted on the psychological sciences. It did much damage because it discredited our profession.

Ray Schwitz, LCSW
Charmont Mesa

A Slip In The Face

It is appalling when I first saw the *Reader's* front page this morning ("The Memory Wars," August 20). My first thought was, "I can't believe their insensitivity." I must admit, the article is well written and accurately portrays the "ambiguity" of recalled memory and the negative social/psychological effects it can have on those victimized by it through our judicial system. But the article also can be

viewed as a slap in the face to those who were involved who will never forget. I can only hope that this article was published with the knowledge and consent of the Akiki family. Please don't prove me wrong!

JTW

CPS Tears Apart Families

Thanks you for a very good article on Carol Hopkins and problems with CPS (Child Protective Services) ("The Memory Wars," August 20). Our family has just started a case against San Diego County CPS, and we need all the help we can get. Please continue letting the people know that this is a real problem and can happen to anyone. CPS does everything it can to tear apart American families. Please be aware of the Parents March to Washington, D.C., on September 23 and inform your reading public of the importance that CPS should be held accountable for their actions when they unnecessarily tear innocent families apart.

James and Darla Williams
Alpine

Land of Gender Bias, where the courts don't hear you.

Jay Bowden
Charmont Mesa

Dede Alpert Disrespects The Truth

We need to look at the candidates that support protecting the innocent from system abuse. It is important to look at what they do by their deed, not their words.

In the James Wade and Dale Akiki false prosecution cases, the San Diego taxpayers paid millions ("The Memory Wars," August 20). At the heart of each of these cases were social workers acting reprehensibly to put innocent men in jail. The social workers had "total immunity." This is consistent with other witch-hunts all over this country.

We need to elect legislators that support the truth and pass bills providing consequences for falsehoods. Alpert's lack of respect for the truth shows in her voting record.

Dede Alpert apparently believes that to protect children ef-

fectly, social workers must be granted the lie-ability to lie, to manufacture false evidence, and to suppress evidence that would clear a party who is accused falsely of a crime against a child. When AB1355 was introduced in the State Assembly to close these "total immunity" loopholes and make social workers accountable for willful misconduct, Alpert opposed it. It is clear by her deeds that she supports abuse of the systems. When AB1355 became law, it was over Alpert's objection. Social workers may be used if they manufacture false evidence or suppress evidence that would vindicate a person falsely accused. In this case, thankfully, what Dede Alpert wanted didn't matter.

We need to elect legislators that support the truth and pass bills providing consequences for falsehoods. Alpert's lack of respect for the truth shows in her voting record.

Lawrence Keltman

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Calendar

Little Hawks of Self-Esteem

Barona Indians' Annual Powwow

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Classical Music Review and Guide page 77

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Pop Music page 86

Movie Review and Guide page 113

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Barona Indians may be Disney's idea of a Native American princess, but Rae Dawn Baronega is the real thing. At 12, Rae Dawn has been doing the most feminine of tribal dances—the knee shawl—for eight years with a group called the Barona Little Hawks. Although Barona kids once had trouble buying gym clothes, Rae Dawn, like the other minors of the tribe, will come into a six-figure, casino-generated trust fund plus a \$5000 per-month dividend when she graduates from high school. And this weekend she'll be Barona's Powwow Princess, an honor bestowed by tribal committee, not parent judges.

First, a history of her chosen dance. Fancy Shawl dancing explains Little Hawk teacher Gary Whitecloud, dates to the 1960s, when two women decided to learn a dance that men had been performing since the turn of the century.

They were laughed at and made fun of," Whitecloud says, "but they kept on and kept on, and through that, their status was derived." Male fancy-dancers recreate the steps of a horse excited by the sounds of Ponca Indian drums, but female fancy-dancers wear a flared skirt, fringed shawl, and ribboned vest to help them suggest the flight of a butterfly.

Rae Dawn learned the dance and its history in the Barona Little Hawks, an intertribal group started over 20 years ago by Joan and Albert "Boxie" Phoenix. For the first ten years, Joan says, the group didn't have enough money for the moccasins, backskin leggings, beaded fans, shawls, dresses, necklaces, hair ties, and concho belts required for traditional Plains dances, so they bought the materials little by little and made their own. In 1987, they started using Title IX money—government funds for Indian education—to pay academic tutors and acquire one or two costumes per year. But it wasn't until the Barona Casino started paying dividends that each dancer could buy his or her own authentic, custom-made regalia, which can run upwards of \$1000.

This is a big change from the days when Joan Phoenix would call around in search of friends who would buy gym shoes for Barona children. Now, she says, all the parents on the reservation can afford to buy gym clothes—can even buy designer clothes—for their children, and prosperity has given Barona students, "something they've never had, which is a load of self-confidence."

"Course, now that we have the children's self-confidence built," Joan says, "it seems like they feel that they don't need as much tutoring—that they don't need to learn as much."

But, she continues, "the tribe has helped tremendously with that because all the children's money is not given to them—their share of per-capita revenue as it comes in is not given to them if they do not graduate at the age of 18. If you graduate, you get whatever savings have gone into your account."

Joan Phoenix and Gary Whitecloud hope that dancing will teach kids that they need more than money to succeed, and that they shouldn't turn to drugs or alcohol.

Fear of the latter, Joan says, "was one of the reasons we tried to keep the Little Hawks going, to work their self-esteem and to let them know...we had things to do that we were proud of, that we wanted to instill in them to carry on and learn well enough to teach their own children when the time came."

The Little Hawks perform at their own schools, Charger and Pacific games, various powwows, and in the casinos, and they have danced in states as far away as Florida and Wisconsin. Gary Whitecloud, a 25-year-old Ojibwa Indian from Oklahoma, hopes dancing and travel will do for his students what it did for him.

"I've tried to introduce these kids to dancing because it was kind of a way out for me back home in Oklahoma. Amongst the tribes there, it was kind of hard, you know. There were real rough times, and through my singing and my dancing I was able to get out and travel the United States and coach different things."

At least three former Little Hawks are in college now—one each at Grossmont, U.C.L.A., and San Diego State, and when asked what she wants to do after graduation, Rae Dawn says, "I plan to go to college and learn to be a teacher." As for the temptation to drink or take drugs, dancing, "takes your mind off that stuff. To make, you have no time for that."

This weekend Rae Dawn Baronega and the rest of the Little Hawks, ages 2 to 18, will lead some 350 dancers onto the Barona Reservation baseball field for the Grand Entry dance competition of the 28th annual powwow. The public is invited, and admission is free.

—Laura McNair

Barona's 28th Annual Powwow
Tribal dancing
Friday, September 4
7:00 to 11:00 p.m.
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Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 3 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) or publication information to: **LOCAL EVENTS EDITOR, P.O. Box 48801, San Diego, CA 92166-3801.** Or fax information to (619) 481-2481.

BAJA

It - Lovers Are Invited to the Tijuana Cultural Center at 8:30 p.m. tonight, Thursday, September 3, when the duo's last and best songs are onstage for Free Live '80. The center at Paseo de los Hermanos and Mina Street in the Zona Rosa. For more information, call (619) 526-8487-42. Admission, \$4.75. **TUAWAD**

The Adult Comedy XXXX may be seen when Art, Linda and other actors perform on Saturday, September 3, at 7 and 9:30 p.m., at the Tijuana Cultural Center (Paseo de los Hermanos and Mina Street, Zona Rosa). For more information, call (619) 526-8484-2742. **TUAWAD**

"Run Through '82" with the "Famous" Hash House Harriers when the group hosts its third annual event on Sunday, September 6. The run starts at 5 p.m. at Margarita Village, located on the Central Commercial Plaza (one block north of the San Ysidro border enters pedestrian tunnels). The route is approximately five miles with several stops. The \$20 fee includes the run, food, post-run entertainment, and more. Runners must be 18 or older. For information, call (619) 566-1000. **TUAWAD**

Toro! Toro! The bullfights begin at the Monumental Bullring by the Sea at 8 p.m. on Sunday, September 6. Call (619) 232-3040 for tickets and details. **PASADIA, TEXAS**

Jangama for Lunch! Take a tour on Wednesday, September 6, promising shopping at the Mercado Artesanal, in Rossmore. Jangama lunch at Diego's in Puerto Navajo, and shopping at El Molino bakery in Tijuana. The \$49 fee includes round-trip bus transportation. For reservations, call (619) 424-7146. **NORTH COUNTY, MISSION VALLEY**

"Alaska" in the new film at the Osmoses Theater in the Tijuana Cultural Center. Screenings are Tuesday through Friday at 3, 5, 7, and 9 p.m., with additional shows on Saturdays and Sundays at 11 a.m. and 1 p.m. **Veriga** shows daily in the theater Tuesday through Friday at 4, 6, 8, and 8 p.m., with additional shows at noon and 2 p.m. on Saturday and Sunday.

OUTDOORS

Intermittent Thunderstorms have disrupted the tropical valley and parts of eastern San Diego County over the past several weeks. This weather pattern, once so frequent, may be late summer, should continue through mid-September. The extra

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Calendar LOCAL EVENTS

rainfall has contributed to the green of certain kinds of vegetation. On the desert floor, for example, the spiky succulents can grow an instant crop of green leaves after a storm, only to drop them two to three weeks later if no further rain arrives. The distribution of green-leaved succulents tells not only where rain has recently fallen, it also indicates where the runoff has collected and remained for enough time to be absorbed by the succulents' root system.

The Full Moon on Saturday, September 5, rises a little before sunset, while Sunday's just-past-full moon rises even more majestically from the eastern horizon at twilight hours. This is a perfect time to take a twilight walk on Harbor Island or Shelter Island, or along the west shore of Mission Bay. September's full moon is often called

the "harvest moon," because its rising time changes only a little for several consecutive days centered around the day of full moon. During harvest moon periods of the past, farmers were able to work several late evenings in a row by the unending light of the full or nearly full moon. Because weather conditions in September of top promise stagnant air and hazy skies, the rising harvest moon often appears pumpkin-like. Its light may be dimmed and filtered while skimming through the atmosphere.

Highest Tide for September (4.6 feet), is predicted for 9:18 p.m. on Saturday, the 5th. The moon's low tides (both a not-very-low minimum and its lowest) will occur on the morning of the 5th and 6th at 1:26 and 4:01 a.m., respectively. Starting in mid-October, strongly negative tides will begin to occur during the afternoon hours, a much more convenient time for exploring tidepools. The low-lying intertidal zone.

Visit Dairy Mart Ponds with Audubon Society birders on Saturday, September 5, from 8 a.m. to noon. To reach the spot, take US-95 to the Dairy Mart Road east turn right (north) on Dairy Mart Road, and proceed about 100 yards to the ponds, most just beyond the lodge. There are no restrooms or water available, no firing water, a field guide, and binoculars. There will be moderate strenuous hiking. For more information on this free event, call 619-280-7710. (SAR 950906)

Wildlife and Plant Walk take place on an ongoing basis at the Blue Sky Ecological Reserve. On Saturday, September 5, the focus is on medicinal plants, while edible plants are on Sunday, September 6. Both outings begin at 9 a.m. Wear comfortable walking shoes and carry water. Free walking shoes and carry water.

Join the Park Beautification Team in Mission Trails Regional Park at 9 a.m. on Saturday, September 5. Wear sturdy shoes, long pants, sunscreen, and bring water to the volunteer center (One Father Lupinus Serra Trail). For information, call 619-498-3275. Free. Beautification takes place on the first Saturday of every month. (MOS090609)

Summer Snorkeling Adventures are being hosted by the local Aquarist-Museum at an ongoing basis. Snorkel with sharks, barracuda, leopard sharks, smoothfin sharks, and guitarfish — during an excursion down Coronado Island on Saturday, September 5, at 10 a.m., starting from the park's Botanical

Building. Free. Call 235-1121 for more information. (MIL090609)

Love Our Lagoon, the Torrey Pines State Reserve staff is leading an effort to revitalize its saltwater marsh. The Peninsula Lagoon, with work parties on the first Saturday of each month, including September 5, from 9:30 a.m. to noon. Meet the group at the North Beach Kiosk with gardening gloves. Free. Call 619-785-2863 for discussion and reservations. (LA 0906)

Succotrer Marsh National Wildlife Refuge is the site for a bird walk hosted by the Clark Viteri Nature Center on Saturday, September 5, at 8 a.m. For information, the required reservations, and directions, call 422-2481. Free. (OGA 0906)

Bird Walk, a docent-led bird walk is planned at the Tierras Viejas National Estuarine Reserve on Sunday, September 6, starting at 9 p.m. at the visitor center (301 Capitan Way). For information and reservations, call 619-573-3613. Free. Bring binoculars and field guides if you have them. (MOS090609)

The Blaine Fleet Mercury stands just above brilliant Venus, both showing low over the coast horizon, at dawn (around 5:30 a.m.) early each week, September 7-12. Venus outshines Mercury by a factor of about 40 during this close encounter, yet Mercury should still be apparent to the naked eye if the early morning sky is cloudless and the air is transparent. Mercury's brightness and twilight-only visibility prevent it from being seen by the naked eye about 80 percent of the time.

Sunset Stroll, learn about the local history of the Pechas, Peralta and when San Diego's Boca Vista Park opened. Meet at 8:30 p.m. at the Pechas Peralta area. Free. Call 619-498-3275. (MOS090609)

Thirty-One Dedicated Dancers from the Lower Mainland, Victoria and Vernon, Canada, make up the Tropak Ukrainian Dance Theatre, under the direction of Serhiy Makarov. The group hits the stage at UCSD's Mandeville Auditorium at 7 p.m. on Saturday, September 5. Tickets are \$15. For information, call 619-291-0661. (JA 0906)

Beginners Rehearsed, the San Diego Tappers Square Dance Club is hosting its annual class for beginners starting on Tuesday, September 5, from 8:30 to 9:30 p.m. at Carleton Elementary School (131 Carleton Street). The first three classes are free. Call 760-913-8688 or 760-911-9506 for details. (OAS0906)

The Tune Time, head to Triton Methodist Church on Friday, September 4, for the New England style contra-dance with music by the

the Garden Cabaret from tonight, Thursday, September 3, through Sunday, September 6, at 8:30 p.m. each night.

Admission is \$8, "MaPa Nights in the Garden" on Thursday through the season, when tickets for Museum of Photography, Art, and Science pay \$6. Find the Garden Cabaret at 4040 Goldfish Street. For more information, call 619-291-4271. (MOS090609)

Admission is \$7 at the box office; tickets are also available through Ticketmaster (220-TXSS). For information, call 619-223-5218. Viewers must be at least 18 years old. (LA 0906)

Silence About Slavery is the subject of Marky Alston's film *Fanny Stone*. The film chronicles Alston's efforts to unearth the history of his white slave-owning family and the links to black families sharing his name. See

it when it screens for the Sunday Matinee Series at the San Diego Public Library on Sunday, September 6, at 2 p.m. Following the screening, a discussion will be led by John Johnson, president of the SD Urban League.

The film will be shown in the third-floor auditorium of the library, located at 820 E. Street. Free. 619-236-5800. (DOW0906)

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FILM

The Sinner and the Sinner, in African Queen, Humphrey Bogart and Katharine Hepburn battle the elements, German forces, and each other. John Huston's 1951 flick — which won Bogart the Best Actor Academy Award — will be shown at

the Garden Cabaret from tonight, Thursday, September 3, through Sunday, September 6, at 8:30 p.m. each night.

Admission is \$8, "MaPa Nights in the Garden" on Thursday through the season, when tickets for Museum of Photography, Art, and Science pay \$6. Find the Garden Cabaret at 4040 Goldfish Street. For more information, call 619-291-4271. (MOS090609)

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Calendar LOCAL EVENTS

Chamber Blues: see David Keating's *Face of the High Kings*, a coming-of-age tale set in Dublin in 1977, when it screens for the Film Forum at the San Diego Public Library on Tuesday, September 8 (thumped from its usual Monday spot by the holidays). Find the library at 822 E. Street, 619-236-3800. Free. (DOWNTOWN)

The Conservative and the Underground Meet when CINDY (Camera in Industry) — said to be "the world's oldest established competition for audio-visual communicators" — and *Brainwash* — "the rebel underground San Francisco movie festival" — host a showcase event with winners from both the fall 1998 CINDY's competition and the fourth annual Brainwash Movie Festival. Interested? Head to the Sushi Performance and Visual Art space (in the San Carlos Building, at 220 14th Avenue) on Wednesday, September 9, when CINDY's screenings begin at 4 p.m. and *Brainwash* begins at 8 p.m. Admission is \$6 for either screening. For more information, call 619-235-6666. (DOWNTOWN)

The Screen Is Huge at the Star Theater, found at 402 North Coast Highway, and it's the site for "Huge Thursday," a Halcyon surf film festival. The series begins with Japan's first film, *The Comic Children* (1976), at 8 p.m. next Thursday, September 10. Admission is \$5. Call 760-721-5700 for more information. (OC/OCEANO)

Reuben H. Fleet Space Theater, Third Role: The Science of Fun, is said to "put you in the front seat of some of the wildest rides ever created." Viewers learn the history and science behind the creation of these rides, and the film also details the development of the motion simulator experience. The tallest Himalayan peak, known as Mount Everest to Westerners, has long offered experiences of both triumph and tragedy for human visitors. The Everest film team journeyed to the summit of the mountain in 1996, in the wake of the tragedy in which eight climbers lost their lives during a deadly storm; many of the members of the group helped rescue the surviving climbers. Everest will screen through September. For ticket prices and showtimes, call 619-238-1253. (SOUTH COAST)

LECTURES

Local Watercolorist Lew Achen is the demonstrator when the Foodfalls Art Association meets Thursday, September 3, at 7:30 p.m., in the Ben Hollack Fine Arts Theater, (805) University Avenue, between Allison and Baltimore Drive). For more information, call 619-464-7167. Free. (LA MESA)

Hollywood Film Producer and writer Max Woods will speak for the Sisters in Crime at 7 p.m. tonight, Thursday, September 3, at the Joyce Becht Community Center (3900 Vermont Street). Admission is \$3. 619-283-4172. (MILLCREEK)

He Comes from a Small Village in Galicia, and music theorist Alejandro Keiza was initiated as a *djembe* drummer early in his childhood. Keiza will conduct a series of drum workshops September 4-6 at South Performance and Visual Art (320 11th Avenue). For times and other details, dial 619-294-7036. (DOWNTOWN)

Experience in Baja California will be discussed by Judy Goldstein

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Belleo when she lectures and signs her book, *The Other Side* on Saturday, September 5, at 11 a.m., at the Serra Museum (1277 Presidio Drive). The fee for non-members is \$10. Seating is limited; call 619-232-6203 x118 to RSVP. (PRESIDIO PARK)

A Master Composer will give a brief presentation on composing, with participants through the computer demonstration site, and answer questions during a composing mini-seminar at Quail Botanical Garden on Saturday, September 5, at 11 a.m. Find the gardens at 230 Quail Gardens Drive. Call 760-436-3036. Admission is \$5. (DOWNTOWN)

What Should You Do If You Find an Injured Falcon? Find out when Nancy Conner, president of Sky Walkers Raptor Education, discusses owls, hawks, and falcons for the Zero Garden interpretive program on room on Sunday, September 6. Conner has been rehabilitating raptors for over ten years. Find the gardens just west of the Scripps H. Poin Science Center, next to the Casa de Balboa. For information, call 619-235-1121. Free. (SOUTH COAST)

Sweets for a Sweet New Year. Chily Perez will bake honey cake, apple cakes, and apple tarts for the pro-Bona Hashbush baking demonstration planned at 11 a.m. on Sunday, September 6, at Hank's Indulgencia (964-C Arroyo Drive). For information, call 619-695-9777. Free. (DOWNTOWN)

He Uses Both Standard and Innovative medical techniques to treat terminally ill patients, and on Sunday, September 6, Ravi Devgan, M.D., will present "A Rational Approach to Alternative Medicine" for the Humanities Fellowship. The program begins at 11 a.m., followed by open discussion until approximately 12:30 p.m. For more information, call 619-291-1955 or 619-276-3000. Find the coffeehouse at 1247 Park Boulevard. Free. (DOWNTOWN)

She Uses "An Invasive Gift of animal sense" to help her clients, and on Tuesday, September 8, at 6:30 p.m., Diana Corrovera of Art Animals continues her series on annual animal careers at the Reserve Center for Enhanced Animal Well-Being (380 State Place). This week: "Euros Felinos." The fee is \$8, and advance reservations are required: 760-399-3687. (SOUTH COAST)

"Russian Instability: Opportunity or Threat?" is the subject when UNO political science professor Patrick E. Drinan speaks for the North County Chapter of the World Affairs Council of San Diego at 7:30 p.m. on Tuesday, September 8, at Bernardo Heights Middle School (13000 Paseo Lucido). For more information, call 619-475-1166 or 619-487-4035. Free. (SAN DIEGO)

Learn to Build a Snow-cave and emergency shelters when Adventure 16 hosts clinics on tents and shelters. The first will take place on Tuesday, September 8, at 8:30 Aharaka Canyon Road (619-283-2747), to catch the presentation on Wednesday, September 9, at the A-18 at 143 South Cedron (619-755-1662). Both talks start at 7 p.m. Free. (MOUNTAIN VIEW) (SOUTH COAST)

"Preperpetuating Oppression" is the focus of the ongoing "Dialogues: Racism" series hosted by the Bab's Center — providing an opportunity for "healing racism" — on Wednesday, September 9, at 6:30 p.m. at the Malcolm X Library (5148 Market Street). Call 619-685-5567 or 619-398-9999 for information. Free. (DOWNTOWN)

Trick Talk, with his trusty burro Milton, author and adventurer C. Graham Mackintosh will tell on how and how

IN PERSON

"Los Angeles Times" Columnist Charles Hillinger will sign and discuss his new book, *Charles Hillinger's Channel Islands*, at 7:30 p.m. tonight, Thursday, September 3, at Warwick's Bookstore (7812 Girard Avenue). Call 619-454-0347 for details. Free. (LA JOLLA)

Sides Will Be Splitting when the improv comedy troupe known as the Comedy Codependents appears at the Creativity Centre (4716 32nd Street) at 8 p.m. on Friday, September 4. The suggested donation is \$5. For information, dial 619-280-5177. (DOWNTOWN)

The "Cathedral Place" at the First United Methodist Church of Encinitas (347 South Kalama, at 4th) promises a concert by the Good News Gospel Singers starting at 6 p.m. on

Saturday, September 5. Admission is free. For more information, call 760-445-5100. (SOUTH COAST)

Humor with a Statement. Los Angeles comic Carlos Mencla will headline at 4th and B on Saturday, September 5. Find the club at 345 B; call 619-231-4343 for information. (DOWNTOWN)

Music Free and Easy. The free outdoor concerts are winding down with the end of summer. Franka Laime will be joined by the Benny Hubman

Orchestra to present the final concert hosted by the 24 Juke Concerts by the Sea on Sunday, September 6, from 7 to 8 p.m. The concert may be heard in Scripps Park by the La Jolla Cove, found at the foot of Grand Avenue. Dial 619-645-8113 for more details. (LA JOLLA)

The Sophisticats will perform for the Coronado Promenade Concerts on Sunday, September 6, starting at 6 p.m. in Spreckels Park. 619-437-8788. (DOWNTOWN)

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Calendar LOCAL EVENTS

The Jazz Art Form is the backbone of Jazz News, the 14-year-old magazine now based in San Diego. The second annual Labor Day Jazz News Benefit Celebration will be held from 1 to 5 p.m. on Monday, September 7, at Sushi Performance and Visual Art (in the Renaissance Building, at 529 11th Avenue). Admission is \$8.50, a family rate of \$25 is also offered. For information, call 619-270-7467. (DOWNTOWN)

America's Hottest City? San Diego's "rise to world-class status" is detailed by Tom Blair, editor of San Diego magazine, in his new book, San Diego: World-Class City. Head to Warwick's Bookstore at 7:30 p.m. on Tuesday, September 8, when Blair will sign and discuss his book. Find Warwick's at 7812 Girard Avenue, 619-434-0347. Free. (LA JOLLA)

Swing Sounds are presented when vocalists Betty Kaye joins the Buddy Blue Show for the KSJN Jazz 88 concert on Tuesday, September 8. The concert begins at 8 p.m. in the San Diego City College Theater (located at 14th and C streets). Doors open at 7:45 p.m., and admission is free. The concert will also be broadcast live on the station. 619-234-1962. (DOWNTOWN)

Poetry One Look: There's an open poetry reading planned at Joe Jew's on Tuesday, September 8, starting at 7 p.m. Free. Find Jew's at 4994 Newport Avenue. 619-523-0336. (DOWNTOWN)

Doing the Laundry and Telecommuting! Get the scoop on *The Work-at-Home Business Art* when Sandy Anderson signs and discusses her book at 7:30 p.m. on Wednesday, September 9, at Borders Books and Music (11110 Ranch Camino Drive #104). For more information, call 619-618-1814. Free. (GAMMAL MOUNTAIN)

Tales and Legends of surfers and non-surfers are told in local author Chris Aberson's latest book, *Surfer Stories Volume 2*. Aberson will sign and discuss the book at 2 p.m. next Thursday, September 10, at Emeralds Books and Coffee (1555 Camino del Mar, suite 807). Call 619-755-2707 for details. Free. (OCEAN BEACH)

Would You Like a Beverage? Learn all about flight attendant careers when Betty Root discusses her book *Welcome Aboard* at 7:30 p.m. next Thursday, September 10, at the Barnes and Noble store in Hazard Center. Book has been a flight attendant for over 16 years. Find the store at 7610 Hazard Center Drive, 619-220-0175. Free. (MISSION VALLEY)

Violence and Self-Destruction are said to be the specialty of Elbert Earl "Triple E" Evans, the main character in local author and professor Duell Brenna's third novel, *Too Cool*. Brenna will read from his book at noon next Thursday, September 10, in Commons 206 at CSU San Marcos. The campus is found on Twin Oaks Valley Road. Dial 760-750-4366 for more details. Free. (SAN MARCOS)

Rebop and Modern Jazz may be heard when the Dave Pike Trio performs for the Concert Hour series at Palomar College next Thursday, September 10, at 12:30 p.m., in the Performance Lab (D-101) at 1140 West Mission Road. For more information, call 760-744-1150 x2327. Free. (SAN MARCOS)

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down in *The Big Country*. A sprawling saga of love, familial feuds, and clashing worlds — not to be confused with *Duel* in the Saw. Aired tonight, Thursday, September 3, at 8 p.m. on TNT, Cox Cable Channel 34.

An Acquaintance Once Dismissed
Leaving Las Vegas (Thursday) "Who would anyone want to see that?" It's Friday night, I'm going to the movies. I want to be entertained, not depressed. If you think of movies as art rather than spectacle, you might consider TCM's Ingrid Bergman Festival, Friday this month. The *Vogin Spring*, *Through a Glass Darkly*, *Winter Light*, *The Silence*, and *Monica* air Friday, September 4, at 8 p.m., 10 p.m., midnight, 2 a.m., and 4 a.m., respectively, on TCM, Cox Cable Channel 74.

Archetypes Abounding, Jimmy Stewart, archetype of regular guy-ness, Cary Grant, archetype of suave sophistication, and Katharine Hepburn, who could be an archetype of highbrow haughtiness when she divorces her on-screen ex-wife Deborah bent on ruining ex-wife Hepburn's upcoming wedding. Stewart has his hands. Aired Saturday, September 5, at 8 p.m. on TCM, Cox Cable Channel 74.

Red Tinted! *The Paper* had a big director, Bart Howard, a strong cast (Michael Keaton, Maria Tormey, Robert Duvall, Glenn Close, Randy Quaid), a media setting (New York tabloid newspaper), and the whole high-road-low-road debate, yet still failed to make headlines. Was 1996 too soon? Aired Saturday, September 5, at 9 p.m. on KNSD, Cox Cable Channel 34.

There Are Two Kinds of Men, and only two. And that young man is one kind. He is high-minded. He is pure. He is the kind of man the world pretends to look up to and in fact despises. There's another kind. Not high-minded, not pure, but also... *Chicago* Aired Saturday, September 5, at 10 p.m. on TCM, Cox Cable Channel 74.


Shunning, in 1974, Eric Clapton was nominated for an Oscar for her performance in *Chinatown*. Two years later, she won an Oscar for her work in *Network*. Eight years after that, she played the chief huddle in *Superman*. She was named by seven-time Oscar nominee Peter O'Toole. *Superman* Aired Sunday, September 6, at 8:30 a.m. on TBS, Cox Cable Channel 27.

There It Is, on the KFMF press release, in ominous black and white — the legacy of our woodstock stadium deal with the Chargers. "This game airs only if Charger game sells out in San Diego." Speaking for those who can afford TV, but not tickets, we think it's sad. *Big Day in San Diego* *Chargers* Aired Sunday, September 6, at 11 p.m. on KFMF, Cox Cable Channel 8.

How to Make a Hit Show, start with a soap opera, add the stress and ethical weight of the medical world, and you have *ER*. *ER* Aired Sunday, September 6, at 8 p.m. on TNT, Cox Cable Channel 34.

Put Down That Copy Of What Women Wish Men Knew About Women and Learn up! Sandra Bullock reveals the truth in *Two of Us*. See her comedy about love (if not humor) among thieves. *Cats* like muscles. They like muscles and romantic dinners. *Cats* have been right all along. Aired Sunday, September 6, at 9 p.m. on KNSD, Cox Cable Channel 7.

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Calendar LOCAL EVENTS

Shame on You! For years, Bryant Gambel greeted you every morning on *The Today Show*, a smiling, reassuring presence at the start of the day. But when he tries striving for something more substantial — *Public Eye* with Bryant Gambel — what do you do? Desert him for *Hand Caps!* *Public Eye* with Bryant Gambel airs Wednesday, September 9, at 9 p.m. on KMBL. Go Cable Channel 8.

SPORTS

The Boys of Summer, the San Diego Padres are in Colorado for games against the Rockies September 4-6, at 8:05, 9:05, and 12:05 p.m., respectively.

The Pads return to Qualcomm Stadium for games against the San Francisco Giants Monday through

Wednesday, September 7-9, at 8:05, 7:05, and 7:35 p.m., respectively. The Los Angeles Dodgers head to the Q for a series starting next Thursday, September 10, at 7:05 p.m. For information on games, call 619-580-2801 (INFO). All games are broadcast on KMBL-AM (760) (MISSION VALLEY).

Hot Fun in the Sun (mission), head to Canyon Speedway for competition in the sportsman, street, Grand American modified, pony stock, and American Race Truck categories on Saturday, September 5. The 3/8-mile track is located next to Gillespie Field. The first race starts at 7:00 p.m., with qualifying runs starting at 5:30 p.m.

To reach the track, take I-8 to Highway 67 and take the Bradley exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$7 (east side) and \$8 (west side); \$3 for those 12 or under; free for kids under 12 with an adult. 619-418-8000 (EL CAMINO).

Ramon Hills are graminized when the Bicycle Touring Society rides on Sunday, September 8. The 70-mile

ride starts at 8:45 a.m. at Doyle Park (8175 Regents Road) and includes Scripps Parkway, down Highland, and back on Del Dios. Bring lots of water. Free. Questions? Call 619-428-4111 for answers. (LA BOLA).

Let the Games Begin, the regular season for the San Diego Chargers begins at 1:15 p.m. on Sunday, September 5, with a game against the Buffalo Bills, at Qualcomm Stadium. Do your armchair quarterbacking while watching the game on KMBL Channel 8; games are also broadcast on KMBL, 100.7 FM (MISSION VALLEY).

It's Rough Out There, the annual Occidental Labor Day Rough Water Swim to the end of the Occidental Pier and back to shore runs from 9 to 10 a.m. on Monday, September 7. For information, call 760-966-4585 (OCCIDENTAL).

They're Coming Down the Final Stretch, the Del Mar Thoroughbred Club meet continues through Wednesday, September 9, every day of the week save Tuesday. Post time is 2 p.m. daily except for "The Cur Clock Drifts," and general admis-

sion is \$3. For more information, call 619-755-1141 (5555) (DEL MAR).

Lawn Bowls, the San Diego Lawn Bowling Club is open Tuesday through Sunday, with games starting at 1 p.m., at the Laurel Street entrance. Free viewing. For information, call 619-296-9857 (MIDCOTE PARK).

SPECIAL

Wow! The 20th annual Barnes & Noble Fall Book Sale is at the Barnes & Noble Indian Reservation Bookfield (1000 Walker Canyon Road). Organizers promise Native American dancing, rhythmic drumming, arts and crafts, and foods by Kamezaya, Choctaw, Towa, Sioux, Blackfoot, and Cherokee Indians.

Dancing is on Friday from 7 to 11 p.m. and from 2 p.m. until midnight on Saturday and Sunday. Grand entry starts at 9 p.m. on Friday and at 7 p.m. on Saturday and Sunday. Admission is free. Call 619-443-6612 for details. (MARIETTA).

Psychic Fun, psychic fairs and multi-psychic conferences are planned at Alexandra's BookStore Saturday and Sunday, September 5 and 6, from noon to 6 p.m. each day. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available both days, charging \$20 per reading, and lectures will be given. The shop is now located at 3545 Midway Drive, suite G, 619-298-3422. (SPORTS ARENA).

The Book of Exodus from the Bible will be discussed when the Great Books Reading and Discussion Group meets on Saturday, September 5, from 10 a.m. to 12:30 p.m., at the camp at 2875 Washington Circle (at the south end of Country Club Lane). It's a lovely rural setting. Readings are \$15; free lunch provided with two readings. 760-745-9176. (SUNSHINE).

All Manner of Books will be offered at the North Park Library book sale on Saturday, September 5, from 9 a.m. to 3 p.m. Find the library at 1795 31st Street (at North Park Way). 619-333-3922. (NORTH PARK).

A Labor Day Book Sale is planned at the Old Mission Branch of the Occidental Public Library, from 10 a.m. to 3 p.m. on Saturday, September 5. 760-966-4084. The library is located in the Mission Shopping Center, at the northwest corner of El Camino Real and Mission Avenue. (OCCIDENTAL).

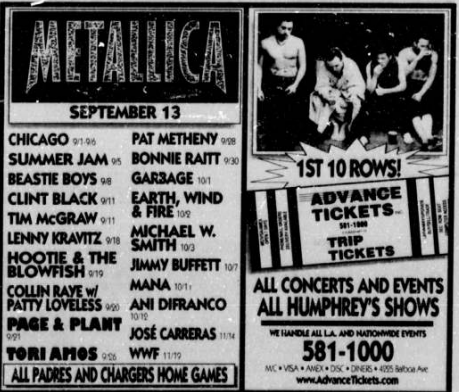
All Hail the Hated Get a behind-the-scenes look at the Palomar Observatory when the Fleet Science Center hosts a tour on Saturday, September 5. Buses depart between 2 and

3 p.m. and return at approximately midday, and no private cars are permitted. Participants — who must be at least eight years of age and are encouraged to bring a sack dinner — will visit the observatory museum, look at the 200" telescope, and weather permitting, view the skies through the 60" telescope. The fee is \$40 for nonmembers. To register, call 238-1253. The tour will repeat again in October. (PALOMAR OBSERVATORY).

Book Sale, the San Carlos branch library plans its monthly book sale from 9:30 a.m. to 3:30 p.m. on Saturday, September 5. Paperbacks and hardbacks of all types will be offered. Call 619-527-3430 for additional information. The library is located at 2765 Jackson Drive. 685-648-0010. (SUNSHINE).

Take the Wheel! Train to Treat to Camp, when the San Diego Rail Road Museum offers a vintage train excursion to Tecate, Mexico, on Sunday, September 5. The train departs the depot at 10 a.m. and returns at 3:30 p.m. in Tecate, visitors have three hours to explore the town, including the Tecate Brewery. The cost is \$65 for adults, \$20 for children requiring a seat. Reservations are required, made by calling 619-595-3000. (CAMPO).

Pick a Pet, many animals will be available for adoption during the FOCAS (Friends of County Animal Shelters) event planned in front of the Home of Pacific Relations Building (across from the Spreckels Organ Pavilion) from 10:30 a.m. to 3:30 p.m. on Sunday, September 6.



METALLICA

SEPTEMBER 13

CHICAGO 9:00	PAT METHENY 9:00
SUMMER JAM 9:05	BONNIE RAITT 9:30
BEASTIE BOYS 9:48	GARAGE 10:1
CLINT BLACK 9:11	EARTH, WIND & FIRE 10:2
TIM MCGRAW 9:11	MICHAEL W. SMITH 10:3
LENNY KRAVITZ 9:18	HOOTIE & THE BLOWFISH 9:19
COLLIN RAYE w/ PATTY LOVELESS 9:05	MANA 10:11
PAGE & PLANT 9:01	ANI DIFRANCO 10:12
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For information, call 619-485-3536 (JUAL DEAL PARK).

The House of Ukraine will present the lawn program at the International Cottages at 2 p.m. on Sunday, September 6. Admission is free; call 619-447-1252 for more details. (JUAL DEAL PARK).

Cannon Firing Drills, demonstrations of crafts and skills from the 1800s. History lectures, entertainment, volunteers in period attire, and authentic food for sale will all be part of San Pasqual History Days taking place from 11 a.m. to 5 p.m. on Sunday, September 6 (and on the first Sunday of each month) at San Pasqual Battlefield State Historic Park. The museum is located at 15808 San Pasqual Valley Road. Call 760-489-0076 for additional details. (SUNSHINE).

The State of Corporate Affairs — and a woman's place in the corporate world — are examined in Kelly Stuart's play *Democracy*. The play has been adapted for radio (after a run with the "Theater Center" theater) and may be heard on KRIS (89.5 FM) at 8 p.m. on Monday, September 7 (and again on September 13).

Wood, Rocks, and Words are among the items utilized in the handcrafted products on display in the Julian Fall Fire Arts and Wood Shows, continuing through Monday, September 7, in the Julian Town Hall (at the corner of Main Street and Highway 79). Artistic objects will range from traditional to unconventional.

Admission is free. For more information, call 760-765-0560 or 760-765-1857. Show hours are 10 a.m. to 3 p.m. daily. (RAMON)

Hispanic Heritage Month is being celebrated at San Diego County Libraries with a variety of programs through September. Call your local branch for details.

FOR KIDS

"The Oppopop Tale" will be told when Ray Turner's Puppets take the stage at the Marie Hickock Puppet Theatre at 10 and 11:30 a.m. on Thursday and Friday, September 3 and 4; and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday, September 5 and 6.

Nanny's Back, head to the story time at Barnes and Noble Bookstore starting at 11 a.m. on Saturday, September 5, when the just-back-from-England Nanny will share children's classics. The store is located at 1040 North El Camino Real. Free. Suitable for preschoolers and kindergartners. Call 760-943-6600 to register. (JONGMAY)

"Hoak" Hear the latest book by Pamela Edwards and Henry Cole and do a genealogy craft during the Saturday story time at Barnes Books and Music at 3 p.m. on Saturday, September 5. Find Barnes at 11100 Rancho Carmel Drive #104, 619-418-1814. Free. (CAMBEL MOUNTAIN)

"Three Fractured Tales" for children of all ages are being presented on Saturdays and Mondays this month by the Faulk Line Players; the program includes *Embezzled's* *Must Weened*, *My Son*, *The Princess and Grandmother's* *House*. See the shows on

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Calendar LOCAL EVENTS

September 5 and 6 at the Fault Line Theatre (1512 34th Avenue, at Spruce). For information, call 419-892-5382. Admission is \$5 for children, free for parents. **MUSIC!**

Celebrate Mexican Independence Day during the "Free-4-All First Sundays" at the Museum of Contemporary Art, Downtown from 2 to 5 p.m. on Sundays, September 5. The band Iruya Productions will perform original songs. Dave Martinez and Lori Berens will lead workshops based on some of Rafael Guerrero's paintings, which focus on history and identity. Admission is free. Find the museum at 3805 Ketter Boulevard. For information, call 619-234-1081. **DOORS 12:00**

Be Was Very Naughty but his senses are delightful, and you can meet Peter Rabbit and his admirers from 11 a.m. to 2 p.m. on Sunday, September 6, at **What Rabbits Children Book** (7750 Grand Avenue). For details, call 818-434-3308. Free. All Ages.

Color It Fun, later to be **Clayton** for the story and craft time. **Clayton** is also available at the center. **Clayton** is also available at the center. **Clayton** is also available at the center. **Clayton** is also available at the center.

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FOR KINGS AND PLANETS

Author Ethan Canin was born in Kent, Ariz. He grew up in 1960. "I went from there briefly to Iowa City, Iowa, in Overland, Ohio, where I lived for about seven years," Canin said. "And then to San Francisco, where I spent most of my childhood. Went to college at Stanford. After that, did various things. Went to graduate school at the University of Iowa. Medical school at Harvard Medical School. I decided with my tail between my legs, to go to med school. I figured I wasn't going to make it as a writer. I had published a couple of stories. The stories took me two years to write. But I made a total of three copies of magazines as pay. It was funny because I got to medical school and wrote a book my first year there."

Canin no longer practices medicine. "Four, five years ago I did a residency in San Francisco but after two years, I still have my license, but I don't practice." One aspect of medical practice that Canin did enjoy, he said, was that "you're present at the moment's importance — at birth, and often at death. And you're a person's life. It's quite something. That part of the profession is like being a writer or a priest."

Canin is also a member of the *San Francisco, Blue River, and the Falaris Trust*. He teaches at the University of Iowa Writers' Workshop.

For Kings and Planets: A Novel, Random House, 1998, 352 pages, \$24. **Time:** Fiction, coming-of-age, tale of two very different young men. **Place:** Manhattan, Missouri, Maine, Cape Cod

Canin, an intelligent and good-hearted driver from a solid Midwestern family, arrives at Columbia University from his home in Missouri. At Columbia, he meets Marshall, a bright and troubled sophisticated New Yorker. Marshall takes Orno in hand. He introduces him to his favorite books, music, bars, friends, his eccentric family, his girlfriend. Orno learns to drink, loses his virginity, does poorly in school, falls apart. Marshall disappears. Mars had things rather rapidly than almost everyone. You turn the pages, but not too fast, because Canin writes such interesting description and smart dialogue that you don't want to skip anything. And because Canin has a gift for shining a warm light on even the most disagreeable of his characters, you have a feeling, as you read, that eventually everything in the world of Canin's story will turn out all right. Which it does.

The creation of character in fiction, I said to Mr. Canin on the morning we talked, seems always at some level also an author's argument with himself about what it is to be human. Canin said that he had been talking with his wife about this business of "character as author's argument with himself." He added, "Many of my characters are formed by the competition between a sort of romantic dreaminess and practicality. A lot of my own character, really."

I said that this "competition" certainly seemed to fuel the relationship between Orno and Marshall. Canin agreed. "I think that a lot of what it is to become a writer, or to make a life out of writing, is not only to nurture your creativity, but also to find enough of your own character, enough parts of your own character, that you can spread and magnify over 40 or 50 years of writing so that you can create more than one character."

I suggested that to keep writing well for 40 or 50 years one would have to keep this argument with one's self alive. "That's the whole trick," said Canin. "To keep it alive in order to write more than one book."

For Kings and Planets sees Orno and Marshall through more than a dozen years. Although I don't want to "give away the plot," I can say that Marshall ends by becoming a writer while Orno enters a more mundane profession —

and for the museum and the National Center for the Arts in Mexico City by artist Sheldon Brown. Through interaction and on-screen collage, children at each site construct character and build a shared virtual environment. A continuing exhibition includes "Sound/Visual B," "Behind the Scenes," "The Book Stop," "Impassioned Theater," "One's Relationship," and "Are We There Yet?" Find the museum at 300 West Island Avenue. Dial 619-233-8789 for admission, desk, reservations.

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READING

density. I asked if perhaps Canin, himself a doctor who has put away doctoring for the writer's life, had not in his newest book come down on the side of Marshall.

"Someone else," Canin said, "just asked me that. I don't know if I come down on either one's side. I certainly don't think I do, but one never knows what one writes, you know. Fiction is always a surprise. Not only what you write but what other people see in it."

The book's first half is set in Manhattan. I said that I thought Canin had done a particularly good job of rendering Manhattan's west side and the Columbia campus, an area where I'd lived for many years as a child. Canin said that he didn't know. I had to look those things up. "The story took place in New York, though I've only lived there maybe a total of about one year. I did teach at Columbia at one point. To tell you the truth, a lot of this I wouldn't have known on my own. I just did the research. I knew all the streets, and that stuff. But a lot of the buildings, I didn't know. I had to look those things up. It's so interesting to me how a little research can permeate something."

"Do you sometimes imagine a reader?" I asked. "No, I don't. For a while I did. In my own progression as a writer, I thought it was an important step to imagine a reader more than sort of writing for yourself. But then after that with a novel at least, it takes so much — I hate to use the word 'outrage,' but it does — courage to sit down every day and work at something the end of which you cannot see. You almost have to have this spirit of concentration that doesn't allow you to see the reader. It's only a question of weakness. If I had more strength I think I could imagine the reader all the time. But I don't. I'm so frightened most of the time that I'm just trying to claw myself out of a hole. I don't find that true with short stories as much. I think you can envision a short story in your mind in a single instant. Someone said about writing a novel, that it is like driving at night in the fog: you can only see as far as your headlights, but you can see the whole way that way."

Writing, Canin said, was for him, often "frightening and traumatic. I'm just scared, really, when I write." I said that when writing, I sometimes imagined my reader, working so hard at the text, and that I found myself stopping and saying, "Okay, right here, I am going to try to give him a reward, to give some pleasure." Perhaps, I suggested, this was a "female way" of going about writing.

"No, I don't think that's necessarily true. It takes a certain skill even to think that. So much of writing is just self-involved. So much bad writing is self-involvement."

I said that it seemed to me important to try to be what I think of as a "good hostess" on the page, to welcome the reader and to help him or her feel at home in one's pages. "Exactly. I figure you cannot tell a reader anything. At least not in fiction. Nobody is smart enough to explain anything to a reader. A reader is just as smart as you are. And the reader is not handicapped by the fact that you've got to show everything with marks on a page. The only thing that's smart about a writer is something that's smart enough for a writer. Something that a reader discovered. I just was writing an essay about writing. I wrote that writing a story is like being in a maze, and a lot of writers make the mistake of thinking they are above the maze. They're showing the reader through it. I think the writer is in the maze too."

Did Canin become fond of his characters? "Tenderness," he said, "doesn't enter into it. I would have someone would be fond of them. That's something basic to character that a good writer can't hide. How one feels in general about people. Either trusting or affection in general will always come out. That's one of the things that voice is, I think. You can't hide that or charge that. I think I basically like people. I'm also cynical and skeptical of things. But for some reason I think I'm basically fond of people. That probably comes out."

— Judith Moore

THE MAN AND THE ECHO

Man: In a cleft that's christened All Under broken stone I built At the bottom of a pit That broad moon has never lit.

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I suggested that to keep writing well for 40 or 50 years one would have to keep this argument with one's self alive.

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Chinese Historical Museum, the museum is located in a building originally built in 1927 for the Chinese Mission, adjacent to the building is an Asian garden, including a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located at 400 Third Avenue 1st Street. 619-338-8888. 10AM-5PM.

Chula Vista Heritage Museum features displays of Chula Vista's past, the opening exhibits include lesson packing case labels, photographs of downtown Chula Vista, doors and apple blocks from the original Star newspaper building, and relics from the Otay-Walch Camp. Find the museum at 502 Third Avenue. For further information, call 619-420-8916. (HOURS 10:30-12:00)

Command Museum of MCRI, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbon and medals and to the Boer Rebellion. The museum is located in Building 26, just inside Gate 4, Hill Street. Highway 619-524-6676. (HOURS 10:00-4:00)

Creation Museum, a museum creating the evolution and creator world views is found at 10406 Woodside Avenue South. For more information, call 619-448-0000. 2:31. (HOURS 10:00-4:00)

George White and Anna Gunn Mansion House, the historic home site on five acres of landscaped grounds with a formal English-Romanian garden. Built for civic leader and department store founder George Matton and his family by San Diego architect William Hebbard and Irving Gill. The Matton house design is in keeping with the early 20th Century American Arts and Crafts style which emphasizes simplicity, function, and natural materials. The museum is located at 1525 Seventh Avenue. 619-398-3122. (HOURS 10:00-4:00)

House of Pacific Relations, International history and culture museum. The museum is open every Sunday from 10 a.m. to 4 p.m. to present the history and traditions of 30 ethnic groups. Select exhibits also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World video are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-1060. (SAN DIEGO HISTORY)

Museum of San Diego History, San Diego. All in a Day's Work, a photographic exhibit takes from the over 2 million images in the San Diego Historical Society's photographic archives continues through Thursday, April 15, 1999, with San Diego's art throughout the past 100 years.

Continuing exhibits include: Taken in the Desert: San Diego's Quest for Water; and "Out of Our Roots: Rans' Seen Treasures of the San Diego Historical Society." The museum is located in the Gas & Bellows building. 619-232-6200. (HOURS 10:00-4:00)

Reuben H. Fleet Science Center, "Brain Games" explores the "how" of concepts such as probability, strategy, physical and mental skills, and math and physics principles, and continues through Sunday, September 6.

Continuing exhibits include "Heartlight," "Steerhorns," and "Signals." The permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as fibers, flashing lights, waveforms, and more. For further information, call 619-238-1233. (HOURS 10:00-4:00)

San Diego Automotive Museum—Sports Car Review, featuring a collection of post-World War II sports cars and grand tourers, can be viewed in the exhibit at the museum through

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Calendar LOCAL EVENTS

Wednesday, September 30. Look for models of vehicles by Cobra, Panther, Porsche, BMW, Mercedes, Lambo, and more.

More than 80 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Starlight Motel 619-231-2886. (BALBOA PARK)

San Diego Maritime Museum, Hon. an Carter's personal model collection, known as "America's Cup in Miniature," is an assembly of America's Cup defense and challenger models dating back to 1851 when the schooner America brought the cup to our shores. The exhibit, on view through the summer months, includes a selection of personal artwork created by Coe reflecting his love for the sea and sailing.

Gifts worn by Rose (played by Kate Winslet) and her mother in the nightgown scene. Items are on display on the Berkeley as part of "Titanic: From Real Life to Hollywood," continuing at the museum through this year. Ten authentic pieces of period clothing, including four from first class, are on hand, along with uniforms worn by officers, stewards, and sailors. Certain original artifacts from the actual Titanic, taken by survivors into hideouts, will also be on display, along with many other period pieces. Valued as special hand-painted replicas from the Titanic's original boarding passes.

The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego Coronado Ferry boats, the

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Got a hot date with your loved one this weekend? If so, then start the evening with a romantic "sunset walk" by the bay, complete with a full-moonrise over the twilight bathed city and its scintillating lights. As the pumpkin-like moon silently launches itself over the east horizon, pause, place your lover in a spoon-like embrace, facing east, make an "O" in the shape of the moon with your lips, and plant a warm, wet kiss on the back of his or her neck.

Only a few spots around town really work well for this scenario. Your special spot should feature a low east horizon, plus a water surface spreading eastward so as to produce glimmers of reflected moonlight. In time these glimmers will multiply into a shimmering "glitter path" across the water surface.

In North County try the nature trail along the north shore of Babineau Lagoon, starting at the end of Gabrielle Lane in Carlsbad. A few minutes' walk east takes you to a point very near the shoreline. At Mission Beach, the place to be is on the Bayside Walk (a sidewalk/bike path) just east of Mission Boulevard. Along San Diego Bay, you can stroll the bayfront sidewalks on Harbor Island or Shelter Island. From Shelter Island in particular, the late summer full moon comes up right over San Diego's downtown skyline. At Coronado, try the new bay-side footpath running from the Old Ferry Landing



Moonrise from Coronado

to Toland's Park. Here's another idea: If the timing is right, catch a ride on one of the ferries or excursion boats that ply the waters of either San Diego Bay or Mission Bay.

When is the right time? On Saturday, September 5, the full moon will appear very low in the eastern sky around 7:05 p.m., a time nearly coincident with sunset. The next evening, Sunday, offers a more dramatic spectacle: at 7:45 p.m., the moon makes its debut in a sky colored deep purple by the advancing twilight. For each of these two evenings there's about a 50:50 chance of

having low clouds over San Diego's coastline. If the coastal overcast spoils the show, try again during early October, when the odds of a cloud-free sky are somewhat better. On Sunday, October 4, the full moon rises near 6:15 p.m., just before sunset. On the next evening, Monday, the moon appears around 6:55 p.m., in deep twilight. The times of the moon's first appearance given here are rough. There may be delays of up to several minutes as a result of tall buildings or other obscuring features along the east horizon.

and Mexican moieties are part of the exhibition, which includes animal and human relics, as well as two life-sized skeletons. See this show through Sunday, May 16, 1999.

Life in Egypt 3500 years ago is depicted in the museum's new "Tim Trex's Discovery Center." "Tim Trex's Ancient Egypt" features a walk-through rendition of a nobleman's home, and requires passage a specific theme each month.

For more information, dial 619-239-2001. (BALBOA PARK)

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrated slide show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 1508 San Pasqual Valley Road, Call 760-238-5300 for additional details. 8:00-6:00 p.m.

Villa Montezuma, built in 1887 for internationally celebrated architect and musician Jose Montez, serves as both a historical house museum and cultural center. Find the museum at 1923 S. Street 2485 Street. Call 619-239-2211 for more information. 10:00-6:00 p.m.

William Heath Davis House Museum, said to be the oldest surviving structure in the new town area of downtown San Diego, is a well-preserved example of a pre-famed lumber "salt box" family home shipped from the East Coast to California by boat around Cape Horn in 1836. Find the museum at 410 Island Avenue (at Fourth Avenue). 619-233-4692. (SUGARMAP QUARTER)

tuna fishing industry, and the military. The museum first consists of the 1860 bank, Star of India, the 1908 San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht Moby. There are also nautical exhibits, ship

carpenters, model building, ships in bottles, woodcarvers, and a complete research library. The museum is located at 136 North Harbor Drive, along the Embarcadero at the corner of North

Harbor Drive and Ash Street. 619-234-9151. 000070706

San Diego Museum of Man, unraveled the mysteries surrounding the age-old art of mammalification in the exhibi-

"Mysteries of the Monkeys." Among the treasures featured in the exhibit are a multitude of mummified bodies and hundreds of related artifacts such as caskets, tents, sacred skulls, and shamanic beads. Egyptian, Peruvian,

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28 San Diego Reader September 1, 1998

Celebrating the Dead Composers Society

I heard an audience member remark that it didn't sound like Schumann.

Another excellent SummerFest concert devoted to standard works, not a touch of "living" composers (and who missed them?). There were living performers, and thereby hang various tales. The Brahms Trio, Opus 114 once again brought together cellist David Finkel and pianist Wu Han with a third musician, in this case clarinetist David Shifrin. SummerFest this year was a Finkel-Wu Han showcase, directed by Finkel and Wu Han, featuring Finkel and Wu Han, programming by Finkel and Wu Han, starring Finkel and Wu Han... They even issued detailed instructions to La Jolla Chamber Music Society patrons who were inviting SummerFest musicians to their homes, with specifications about how the musicians were to be seated and what kind of food they must be fed. Well, this seemingly what the board of the Chamber Music Society wanted when they appointed the husband-and-wife team to replace the abruptly fired Heichiro Ohyama. But speaking from a listener's point of view, I venture the opinion that the musical pairing of these two musicians has not enhanced the effectiveness of the tris they have appeared in together.

REVIEW JONATHAN SAVILLE

The Brahms was a case in point. It is nobody's favorite Brahms chamber work, for in spite of the polish and ripeness of the writing and the loveliness of so many individual moments, it is not easy to fix on its identity — especially compared to the other late Brahms compositions involving the clarinet (the Quintet and the two Sonatas), each of which speaks with an unforgitally individual voice. To establish and communicate a center of meaning that unifies the four movements (something that is done with considerable persuasiveness by David Golub, Colin Carr, and the same David Shifrin on their recording of the Trio, or by Claudio Tanski, Christoph Henkel, and Dieter Klöcker on theirs, or Emanuel Ax, Yo-Yo Ma, and Richard Stoltzman on theirs), the three players must be particularly attuned in their conception of the piece and in their natural mode of expression.

Calendar CLASSICAL MUSIC

Sharwood Auditorium

It was only two-thirds true for the Wu Han-Finkel-Shifrin performance, for while Finkel and Shifrin showed themselves as natural romantics, expansive, nuanced, and spontaneous, Wu Han's style was tighter, narrower, more cerebral, more controlled, always competent and technically assured, but again and again failing to match the sweep and impetus of her colleagues' interpretation. This was by no means a bad performance of the Clarinet Trio. It had many exquisite things in it — above all, Shifrin's heartbreakingly beautiful playing. But in order not to sound like slightly weak, slightly unachieved Brahms (it is not that), the work needs more unanimity of temperament — which this performance could not give it.

It was precisely such unanimity of temperament that made the performance of Prokofiev's second Violin Sonata and Fauré's first Piano Quartet so sensational. In both, the pianist was Joseph Kalichstein, who splendidly justified the reputation he has made in his recordings with Jaime Laredo and Sharon Robinson of being one of the finest chamber-music players around. Bigness and richness of sound, vital sharpness of phrasing, ebullient rhythmic energy, and the capacity to listen to his fellow players, to adapt himself to their personalities and approaches, and at the same time to inspire them with his own lofty musicianship — these qualities informed Kalichstein's superb collaboration with violinist Ani Kavafian (in the Prokofiev) and (in the Fauré) with violinist Kyoto Takekawa, violist Toby Hoffman, and cellist Alban Gerhardt. Kavafian's playing of the Prokofiev Sonata made an eloquent case for the diverse stylistic elements that give this wonderful work its special flavor. The Sonata combines — as so often in Prokofiev — Impid lyricism (always sporting the composer's unique melodic colors) with some vivid modernism: Mozart with salsa, so to speak. Kavafian conveyed the lyricism without sentimentality but with a true sense of song, and while



Ani Kavafian

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Calendar CLASSICAL MUSIC
CLASSICAL LISTINGS

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The Spinto Supreme and the Pianist, John Danke (piano) and Dianne Caywood (vocals) will perform for the Escondido Library's First Thursday Concert starting at 7:30 p.m. tonight, Thursday, September 3, in the Terrace Room of the library (239 South Kalmia Street). Free. Dial 760-738-6129 for more information. (ESCONDIDO)

I read the News Today on Bay, the "Classical Mystery Tour" hits the Summer Stage series with "Beethoveniana." Musicians from the original Broadway show will join the San Diego Symphony to present Beethoven's Fourth Symphony in its full form with full orchestra such as "A Day in the Life," "Eleanor Rigby," "Sergeant Pepper's Lonely Hearts Club Band," and many others, along with Edward Elgar's "Pomp and Circumstance." Performances are scheduled September 4, 6, Friday through Sunday, at 7:30 p.m. at the Navy Pier on Harbor Drive, south of Broadway. Free-walks conclude each show.

Designated parking is on Harbor Drive, Broadway, and the lot of the County Administration Building at Broadway and Ash (513). Food and beverages are available, or bring a box lunch, but no chairs, glass containers, or alcohol. Tickets: \$10 to \$40. Call Ticketmaster (619-220-TIX) for single tickets, 619-220-6600 for subscriptions, and 619-235-0804 for additional program information. The program runs through September 12, 2009.

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Calendar ART
ART LISTINGS

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Galleries
"Three Computer-Based Interactive Multimedia Movies that Introduce the Theme of Man's Self-Defeating Relationship to the Natural Environment" make up Richard Baker's exhibit opening in the library at CSU, San Marcos during a reception at 3 p.m. on Friday, September 4. The show continues through Sunday, October 4. The campus is found on Twin Oaks Valley Road. Dial 760-750-4366 for information and viewing hours. (SAN MARCOS)
A "Designer Showcase" is being presented at the Artists Gallery through Saturday, October 3, with signatures by La Jolla interior designers along with the gallery's artwork. You're invited to a reception for the artists from 2 to 4 p.m. on Saturday, September 5. The gallery is located at 2420 Grand Avenue. 619-439-5844. Regular hours are 10 a.m. to 5 p.m. Tuesday through Saturday. (MIAMI BEACH)
Go Ahead, Make Your Outfit, a variety of jewelry and clothing designers are presenting "Accessories and Clothing to Make Your Outfit" at the Many Hands Cooperative Gallery. There's a reception for the artists from noon to 3 p.m. on Saturday, September 6, and continues through this month. The gallery is located at 302 Island Avenue, suite 101. Hours are 11 a.m. to 6 p.m. daily, with hours extended until 9 p.m. on Fridays.
For more information, call 619-557-8303. (GASLAMP DISTRICT)
Large Paintings of Flowers are the hallmark of Nancy Armer, who says, "I like to make my own rules when painting." An exhibit of her work at the Brandon Gallery opens with a reception at 3 p.m. on Sunday, September 6, and continues through this month. The gallery is located at 1075 North Main Street. Regular hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 11 a.m. to 4 p.m. on Sunday. For more information, call 760-733-1330. (IRVINE)
Faculty Exposed! The diverse work of MiraCosta College's art faculty - with ceramics, sculpture, computer art, photography, prints, mixed media, watercolors, and more - is on exhibit in MiraCosta College's Krugla Gallery through Thursday, October 1. The show opens with a reception for the artists from 11 a.m. to 2 p.m. next Thursday, September 10. The gallery is located in the au-

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Calendar ART

ART MUSEUMS

dent center, and the campus is found at One Barvard Drive. Regular gallery hours are Monday through Thursday, 11 a.m. to 2 p.m., with additional viewing from 6 to 7:30 p.m. on Tuesday and Wednesday. For further details, dial 760-795-4657. (00000000)

Miguel International Museum of Folk Art, the "magic reality" of Niki de Saint Phalle's sculpture reflects the visual reality and affirmation of spirit found in Outsider Art throughout her work, no matter how extreme, there is an underlying innocence. Nearly 100 sculptures, paintings, relief, graphic works, and maquettes created during the last 15 years are collected in "Niki de Saint Phalle — Insider/Outsider — World Inspired Art," continuing through Sunday, January 10, 1999. Objects of beauty made for daily use are featured in "A Transcultural

Mosaic — Selections from the Museum's "Feminist Collection," on exhibit through Sunday, November 29. The show is composed of items from the Indonesian Artpilgrimage, including the Philippines, Thailand, Burma, and Papua New Guinea. When he was six, John Darcy Noble traded a puzzle for a china white in the form of a baby article a sign, and thus was born his life-long passion for toys and dolls. He held the boys' credited role of Curator of Dolls and Toys at the Museum of the City of New York, has published books and articles in his area of expertise, and was co-founder of Pollock's Toy Museum in London. Noble, now a resident of Vista, is the

curator for "Dolls — Mirrors of Humanism," featuring more than 200 objects, including an 18th-Century dollhouse, a fairy palace called a Palace for Wednesday, a parade of dolls in vehicles of all kinds, and a number of pieces by famous contemporary artists. The exhibit will be on view through Sunday, October 18. The Minges is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-234-0003. (00000000)

Museum of Contemporary Art, Downtown, the work of Brazilian-born artist Raul Gonsalves is on view through October 23. The show is named for a text by a Spanish explorer of the New World, "Problemas y sucesos maritimos de La Indias problem and Marebus survey of the Indies." The exhibit is a survey of Gonsalves's work since the early '70s, which has been closely tied to the border region, commenting on art and culture in the U.S. and Latin America. The show includes photography, sculpture, and paintings. Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (00000000)

Museum of Contemporary Art, La Jolla, more than 200 works by an international roster of artists, with significant emphasis on "idea boxes" including dada and its American counterpart, fluxus, as well as many provocative artists working today are gathered in "Double Trouble: The Patchen Collection." The exhibition includes work by historical figures including Marcel Duchamp, Man Ray, and Joseph Beuys, as well as contemporary artists such as Isaacs, Anson, Chris Burden, Robert Rauschenberg, Mike Kelley, Charles Ray, Cindy Sherman, and Kiki Smith. See this show through Sunday, September 6. San Diego artist Roman de Solfo has been commissioned to create new works for the indoor and outdoor spaces of the museum. Roman de Solfo: Garden Guardians" is officially open, but throughout the year the artist will create works exploring the museum's location, architecture, and "museum." For example, "Garden Guardians" places viewer-operated fragrance dispensers at strategic locations throughout the Edwards Garden to "highlight the experience" of the seasonal setting. Find the museum at 700 Prospect Street 619-494-3941. (A 000000)

Museum of Photographic Arts, Robert Capa first gained fame documenting the Spanish Civil War (1936-1939) and went on to put a human face on conflicts in Asia, Europe, and the Middle East. The exhibition presents his range of work, as a war photographer, a documentar-

ian, and a humanist — including 160 museum gallery wall prints and 40 vintage prints, with portraits Capa took of luminaries of the day such as Ernest Hemingway, Truman Capote, Ingrid Bergman, William Faulkner, Gary Cooper, Henri Matisse, and Pablo Picasso and Francisco Goya. See this exhibit through Tuesday, September 8. The museum is located in the La Jolla Ballroom, 167 East La Jolla Village Drive. 619-238-7559. (00000000)

Oceanside Museum of Art, local art aficionado Hugh Davies, Leah O'Brien, and Margaret Porter are the jurors for the museum's regional "State of the Art in San Diego County" juried exhibition. The show of paintings, drawings, prints, and sculptures com-

prises through Sunday, September 6. The museum is located at 704 First View Way, 760-721-2387. (00000000)

San Diego Museum of Art, "Old Masters Brought to Light: European Paintings from the National Museum of Art of Rome," are being exhibited through Sunday, November 1. The collection includes Italian, Spanish, German, Flemish, and Dutch works from the 15th through the 17th centuries, including Rembrandt, El Greco, Antonello da Messina, Domenico Veneziano, Francisco de Zurbarán, Christen Borchers, Pieter A. Coninx, and Jan van Hemmen. At this time, master artists embossed in Christian spirituality in their sacred paintings, a religiously shaped European culture during the Renaissance and Baroque eras; pleasure was derived from the beauty of the works, but the purpose was for spiritual direction. Most were commissioned either directly by the Church or by private patrons for use in devotional guidance. The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, the Western Gallery of Contemporary California Art, and the Interactive Multimedia Gallery Explorer (IM-AGE). 619-232-7931. (00000000)

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Calendar
THEATER

Watcher at the Gates of the Mind

Every actor on earth should memorize chapter one.

I wanted to recommend a book to actors. But the more I think about Keith Johnstone's *Impro* is for writers, artists, athletes, teachers — for anyone involved in the creative process, and anyone who, intentionally or not, might thwart it. Sports psychologists talk about being "in the zone," a state of body/mind in which athletes become one with the game. Pro golfers get zoned and drill every shot at the flag; basketball players dream of those times when, if they can get the shot off, it'll go in. No matter the angle, no matter the defensive pressure, it's a metaphysical certainty.

For a six-month period in 1919, John Keats got in the poetry zone and wrote like an immortal. The one constant athletes talk about, and Keats might have as well, is that when they're in the zone, they've managed to "get out of their own way."

Leaving the zone's as unpredictable as entering it. Puts lip out, tell a pitcher he's got a no-hitter going and her whim; you urge a poem along, rather than let it write you. People lose the zone the instant they realize they're in it.

When he was young, Keith Johnstone wanted to be an artist. As he grew up, the world became "grey and dull." He "lost the zone of spontaneity." My interest in art," he writes, "had destroyed any life in the world around me. I'd learned perspective, and about balance, and composition. It was as if I'd learned to relearn everything... The dullness was not an inevitable consequence of age, but of education... In a normal education, everything is designed to suppress spontaneity."

His teachers wanted him to be a winner, to have the right answer, to think rather than respond freely. By age 18 he had writer's block: "I accepted the idea that my intelligence was the most important path of me. I tried to be clever in everything I did... In writing, for example, I wrote and rewrote and lost all my fluency."

"I realize that inspiration isn't intellectual, that you don't have to be perfect. In the end I was reluctant to attempt anything for fear of failure, and

my first thoughts never seemed good enough." *Impro* is about improvisation. To say that, however, is like saying Dante's *Inferno* is about an unpleasant excursion. For decades, as associate artistic director of England's Royal Court Theatre, Johnstone studied creativity, inspiration, and spontaneity. *Impro* summarizes his findings.

An implicit question in his work is, who is the you that gets in your way? One answer: it's a being terrified of "mad thoughts." These are thoughts others find unacceptable. We train ourselves not to talk about them but go to art galleries and theaters to see them. "At all points where we would say 'No' in life, we want to see actors yield and say 'Yes.'" The German dramatist Friedrich von Schiller named this being "the watcher at the gates of the mind." It rejects the imperfect and the "mad" and never allows creative impulses the chance to incubate. All his life, Schiller fought this watcher, which wanted to correct phrases and edit paragraphs before they were done.

Johnstone says personality is another function of the watcher—being it's "a public relations department for the real mind, which remains unknown." It's your surface you, conscious of how you appear to others. It expands a great deal of energy on how you seem and blocks genuine impulses, not to mention "mad thoughts." "When you're worried about what other people might think, the personality is always present. In life-or-death situations, something else takes over." Johnstone even includes "sanity" as part of one's appearance. "Sanity is actually a pretense; a way we learn to behave. We keep this pretense up because we don't want to be rejected by other people. Sanity has nothing directly to do with the way you think. It's a matter of presenting yourself as safe."

For the last 200 years, one of the dominant theories claims that art is self-expression. The feelings of the artist matter most, or as Mick Jagger says, "It's the singer, not the song." Johnstone's anti-

expressive theory harkens back to the ancient Greeks and beyond: the artist is a medium through which something else speaks. The poet, in Shakespeare's phrase, goes into a "fine frenzy"—a trance—and abandons the mental controls that lead to artistic block.

Whether you buy this idea or not, consider you hear few complaints about writer's block before 1800, when art-as-expression began to hold sway. Johnstone summarizes: "The stages I try to take students through involve the realization 1.) that we struggle against our imaginations, especially when we try to be imaginative; 2.) that we are not responsible for the content of our imaginations; and 3.) that we are not, as we are taught to think, our personalities, but that the imagination is our true self."

Although *Impro* may sound a little delphic, the author's down-to-earth tone and numerous suggestions are quite practical. Every actor on earth should memorize chapter one, on "Status." Local theater, in particular, could make a forward catapult with this material. Status details the moment-by-moment fluctuations of rank between two people. Like a seesaw they shift up or down. Is one higher? Do they switch—the aggressor becoming the victim? How quickly do they change, then change back?

A good play is one which ingeniously displays and reverses the status between characters. Many writers of great talent have failed to write successful plays (Blake, Keats, Tennyson, among others) because of a failure to understand that drama is not primarily a literary art... A great play is a virtuoso display of status transactions.

Impro's other three chapters — on Spontaneity, Narrative Skills, and Masks — are just as useful. Johnstone crams each chapter with exercises to help people get into the moment, into the "zone," where unconscious allows things to happen freely and where the participant refuses to commit the greatest sin of the



Impro: Improvisation and the Theatre, by Keith Johnstone, a Routledge Theatre Arts Book, New York, 1981 (reprinted 1992).

creative process: trying to control the future. *Impro* is a tour de force. Johnstone even applies his theory to how audiences can best respond to a play. Same rules apply: let go, even the watcher from the gates, put your intellect on hold. "When King Lear really gets going — the mad King, the man pre-reading to be mad, the fool paid to be mad, and the whole mass of contradictory associations — what can the spectator sensibly do but be swept away on the flood and experience the play, instead of trying to think what it means."

MISSING — A FAMILY'S DESPERATE SEARCH

Our son Jeffrey Rod Scooby, who was living in the Pacific Beach area in San Diego, disappeared in January 1997. We last spoke to him the week of January 6, 1997. He said he was helping some friends build a vacation home near the beach in Cabo San Lucas, Mexico. Jeffrey was going back and forth from Mexico to San Diego a few months prior to his disappearance.

Jeffrey was 28 years old at the time of his disappearance. He is 5'10", 170-180 lbs., with a muscular build. He has brown hair and brown eyes. He has tattoos of large skulls and roses on both upper arms and a large tiger on his back.

Jeffrey was in bars in the Pacific and Mission Beach areas as well as downtown San Diego (Tattoos and the Pourhouse). He attended Mesa College part-time and wanted to become a writer.

We have a \$5000 reward for any information leading to him. No questions asked. The information will be held in the strictest confidence. A friend of Jeffrey's, Chris Daniels, may have important information about his disappearance but we cannot locate him and think he may be living in Portland, Oregon. Jeffrey has many friends in San Diego. Someone knows something about this situation. We would appreciate any help. We are desperate!



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THEATER LISTINGS

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

Annie Sprinkle's Herstory of Porn, Red to Real
6 p.m. PENS STUDIO hosts Annie Sprinkle's solo performance and film diary that traces "her 25-year evolution through the Sexual Revolution." Emilio Cabeza directed. 6 p.m. PENS STUDIO, THROUGH SEPTEMBER 6. THROUGH THURSDAY SATURDAY AT 8:00 P.M. SUNDAY AT 1:00 P.M. ALSO SATURDAY AT 10:00 P.M.

Beau Jest
Lamb's Players is re-staging its crowd-pleaser for the second time. Sarah Goldman's "beau," Chris, is a scientist. Feeding her Jewish parents will show. Sarah Rose Bels, Schindler from the Heaven Sent Agency to play her boyfriend, Dr. David Sterling, a family doctor. It sounds simple. But Bob, an aspiring actor, finds himself in the Act's Nightmare. He must play the doctor without a script, figuring out his role as he goes along. James Sherman's comedy has a deus ex machina. John Alden "qualifies the most of the substitute Sarah, who begins to fall for Bob and learns that standing up for oneself doesn't facilitate stepping on someone else. The play is light summer fare, but Lamb's director Ken's Minsk stages it for all it's worth. She keeps the pace lively and frames the jokes for best effect. The cast, especially the originals (Cynthia Carter, Mike Buckley, Steve Gallion, Trina Kaplan), take it from there. (Note: Lamb's Players added an extension for this popular show.)
Watch any.

Camelot
Starlight's normal sets, like the production itself, are fine, if you don't look too closely. The sets are gorgeous — tall castle towers, a gigantic tree for Arthur's entrance — but what's that snow doing on the ground during the "holy month of May"? Same with the show: full-on Camelot is a splendid Cooneyverse. Few Starlight performers have ever understood that stage (and the need to include the back row) as well as Jacobs, who makes Cooneyverse dirt here and there like a genie in a bottle, desperate to escape. Jacobs' voice is crystal clear. Joseph McNally and Mark Loewen give Arthur and Lancelot decent voices, but their roles could use more grounding and grit. McNally, in particular, plays Arthur as "Wart." Arthur the boy, sleep into middle age. For the tragedy to work, a grown-up Arthur's the better choice. David Christman's Meowled is over the top evil, which makes him silly. Although the choreography looks off the rack, the choral work is solid, and Palmer Jolie's orchestra's sharp. The big picture, in other words, is okay. But the drama, the tragic tale of Camelot — two ill-fated relationships among three people that sea-

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The first steam locomotive whistle came into being as the result of an accident. The Stockton and Darlington, the first passenger railroad in England, originally employed a man on horseback to precede its train and warn people of its approach.

LOCALS
 PAT SHERMAN

Soon, however, trains were running 15 and more miles an hour, and horses could not keep up with them. Consequently, the mounted escort was discharged. Accidents and near-accidents occurred, but no action was taken until 1828, when a train collided with a farmer's wagon, which contained 50 pounds of butter and 80 dozen eggs. That started something.

I'm reading a 1945 issue of *Train* magazine — an article on train whistles by L.C. O'Hearn — while I'm standing in an old warehouse at the Santa Fe depot downtown that houses the Railway Museum Library.

Now that trains run up to speeds of 330 mph (France's TGV — le Train a Grande Vitesse) and 277 mph (the Japanese bullet train), today's railroads undergo losses far greater than your standard 15 mph dairy collision. Powered by diesel fuel instead of coal, modern trains no longer sing the virtues of the steam whistle. Instead the toot of a train today is more often the blurt of an air horn. Whether letting off steam or blowing air, the distant cry of the locomotive has become embedded in American culture as a symbol of our own melancholy human trajectories, a metaphor for loss, fate, the existential, and the transcendental. Although train travel has taken a notable dive in popularity since the earlier half of the century, it is rare to encounter someone grown maudlin over the roar of a DC-10 or the honk of a Greyhound bus.

By the time my eyes come to rest on a dusty film reel canister entitled *Train Wrecks*, I hear a message come over the loudspeaker. "This is the last call for northbound Amtrak train 583B, the San Diego, with service to Solana Beach, Occochee, San Juan Capistrano, Santa Ana, Anaheim, Fullerton, and Los Angeles Union Station. Visitors and baggage helpers are not permitted to board the train. Have a pleasant trip, and thank you for traveling Amtrak."

Scooting through the breeze — a very

lobby and library/baggage buildings, I trek into a run, rushing down the concrete platform in the direction of the engine car. I was supposed to meet Amtrak engineer Lawrence Wu (not his real name) in the archway between the two buildings about 30 minutes ago. By the time

I reach the head of the train, short of breath, the engine is running. "Hop on up," Lawrence calls down as I grab the greasy handrails

of the ladder and climb up into the engine cab. Lawrence sits on the right side of the cab, ensconced in controls, buttons, and levers. Three containers of food are lined up on the top of the control panel in front of him; pretzels, veggies, and pasta salad. "I'm a minute and a half late," he says, handing me a paper towel to wipe my hands. Over the blare of the horns, Lawrence offers me a pair of earplugs, which I refuse; then he gives the horn another short blast.

I first met Lawrence Wu at an event in Balboa Park for Operation Lifesaver, a nonprofit organization started in 1972 with the purpose of reducing fatalities at train track crossings and rights-of-way. Our meeting is a dire note on which to start my exploration of railway aesthetics, but it would be foolish to forget the reason engineers honk their horns in the first place.

As Lawrence and I head north on the San Diego line (currently celebrating 60 years of travel between L.A. and San Diego), a passage from another train magazine runs through my mind. "The assistant had finished his coffee. He stepped out on a platform with me just as we came to a corpse on the middle track. A man had been cut in two," from "A Boomer's Diary," *Railroad Magazine*, December 1942.

Before the train approaches the first grade crossing, Lawrence pulls back the handle of the five-chime air horn, giving it a series of blasts. "It's two longs, a short, and a long for the grade crossing," he says. "If it looks like an individual is in danger of being struck, I change my pattern to a bunch of short blasts — something that'll pick up his ears."

Amtrak has multiple-tone whistles. Freight trains have a flat sound whistle. The whistle on the cab car end of the California equipment is a very low flat blast. [Amtrak refers to its equip-

ment that runs in California as its 'California equipment.' A cab car is also commonly referred to as a coach, and it contains both seating for passengers and a cab from which the train can be operated. Amtrak's California cab cars are named after California mountains (baggage cars are named after bays, food service cars after valleys). There is no tone change [to the Amtrak whistle] at all... It's a bastion. Whereas the older Amtrak engines, like the one we're riding, have a whistle that is regulated by a valve and a handle. So you can hit it softly, just crack it a little bit, or you can pull [the valve] back full open, and can get a full orchestra sound. The newer equipment... it's a horn, [that's] electronically actuated. There's an air valve connection to that...

We had radios, all the signals were done by the sound of the whistle. When I was first hired out on the railroad in '76, we had to know all the different sounds for calling a flagman back from an eastward direction or westward direction... "You know, I'm well past 74," says Gobel. "I can remember when there was nothing but steam locomotives on railroads, and you could hear the different railroad whistles as the trains came by... We have [a steam engine whistle] at the museum that's off of a Santa Fe railroad locomotive. It's called a chime whistle. It has six different chambers of different lengths that produce a chord instead of a single tone... Some of the earliest were single-tone whistles, commonly referred to as 'hooters,' because they're only got one note... [Our whistle is] on a pipe that extends about five feet above the roof. If we had it under the roof, it'd blast your ears off."

George Thomas of the Model Railroad Museum in Balboa Park says, "I used to be a railroad engineer with Southern Pacific for 14 years. As far as the horns go, there is a difference in sound... I'm kind of prejudiced when I say... Southern Pacific and Santa Fe have the nicest sound. I spoke with Chuck Gobel of the Antique Gas and Steam Museum in Vista. One of our

"Has anyone ever tried to carry a tune on the horn?" I ask. "Oh yeah, some guys try to. I do that too occasionally... Like *dee-dee-dee-dee-dee*, but some guys try to do Christmas tunes around Christmas. I've heard of that."

As we approach the Washington intersection, I see a few people meandering across the tracks. Lawrence gives the whistle lever a few good tugs. "It's 55-mile-an-hour territory till we get to Old Town..." As we approach the Old Town station, Lawrence points to a speedometer that says we're currently running at 60 miles per hour. "There's a speed limit!" I ask.

"Oh yeah, I've got to know where all the speed [limits] are all the time. I know the speeds on the railroad tracks better than I do driving from my home to the grocery store..."

A couple of weeks prior to my ride with Lawrence, I spoke with Chuck Gobel of the Antique Gas and Steam Museum in Vista.



PHOTO BY GUY LAWRENCE

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VH-1 Rock Across America Stage
Chap Driek
BoDeans
Beth Orton
The Turtles
Jazz Cabaret
The Yellowjackets
Warren Hill
Alison Brown Quartet

In Utral and the Tigan Love Orchestra
Nova Meno
Salsal! Salsal!
Willie Cohen
Johnny Balanzo and Conjunto Amistad
Ricardo Lemvo and Makina Loca
Jimmy Bosch
Blues Tent
Eto James and the Roots Band
Eric Burdon's I Band
Billy Thompson and Friends
Angela Strehli

Louisiana Heritage Stage
The Wild Magnolias
Rockin' Dupile Jr. and the Zydeco Twisters
Mama Digidown's Brass Jun'um
Bob Malone

JUMP 'N' LIVE CLUB
Susana Baca
Henri Dikongne
Tish Hinojosa
Zombie A Go-Go*
Salsa Steel
Conga Line
The Ghostly Ones
The Phantom Suffers with Davie Allan
Los Stratjackets

Joe Louis Walker and the Bosstarkers
Sample and the Louisiana Sumpstots
Horton Grand Theatre*
"Elys Presley", Eric Burdon, and Cheap Trick
And don't miss...
Salsa Steel
Conga Line
Belly Dancers
Vegas Showgirls and Go Go Dancers

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SUNDAY 1pm-7pm

VH-1 Rock Across America Stage
Edwin McCain
Third World
Dishwalla
Fool's Progress
Festival Stage
John Lee Hooker
The Spinners
Dr. Didj
Bookman Ekpeyans
Mardi Gras Stage
Save Ferris
They Might Be Giants

Home Grown
The Surfers featuring Kelly Slater, Rob Machado, and Peter King
Flogging Molly
Jazz Cabaret
Bonny James
The Arthur Blythe Quintet
The Jazz Crusaders
Brian Auger and Oblivion Express
Yavaz
Louisiana Heritage Stage
Beau Joque and the Zydeco H Rollers
Steve Riley and the Mamou Playboys
Mama Digidown's Brass Junction
The Wild Magnolias
Gospel Tent
Karr Carr Singers
Linda Vista Choir
First Communion
Southern District Choir
Madu Boys Choir
Joy

SUNDAY Sept 13 • All Ages

Holy Essence Quartet
Horton Grand Theatre*
Dr. Didj
Leon Parker
Karik Sehadri
Kids Quarter
Joanie Barlets
Fern Street Circus
Wise Fool Puppets
Fat Pussum Mississippi
Juke Caravan*
Isahl Adkins
T Model Ford
Robert Cage
Elmo Williams and Heretah Early
African Village
Prince Eyangos
Abalayo
Eance Group
African Children's Choir
Harare
Spoken Groove
Drum Academy
Bookman Ekpeyans
And don't miss...
Rites of Passage
Tall Spirits
Circus of Cycles
Ater Sprague

SUNDAY 1pm-7pm

VH-1 Rock Across America Stage
The Wine & Garlic Festival
Via Caliente
Marti Cas
Calkentan
Black-buff
Family Orkas
Bella Italia
VIP JAZZ LOUNGE
Price includes one admission with unlimited access to the VIP Jazz Lounge • Executive reserved seating with a prime view of the jazz stage • VIP catering with a special jazz menu from Blue Point Catering • Wait service to your table • Exclusive Restroom facilities

SUNDAY 1pm-7pm

Street Scene-Sidewalk Art Show
The Dragon House
African Village
Processions Street Happenings
Pitha Dot Club
Street Scene-Sidewalk Art Show
The Dragon House
African Village
Processions Street Happenings
Pitha Dot Club

SUNDAY KIDS SCENE

presented by Target
Circus Workshops Parades Art Entertainment

TICKET INFORMATION

FRIDAY, SEPT 11 5pm-Midnight (21 & Up)
SATURDAY, SEPT 12 4pm-Midnight (21 & Up)
SUNDAY, SEPT 13 1pm-7pm (All Ages)

TICKET PRICES
Fri or Sat: \$27 Advance • \$30 Day of Show
Fri & Sat Pkg: \$50 Advance
Sunday Only: \$15 Advance • \$20 Day of Show
1-12 - \$5 • 2 & under FREE

V.I.P. PACKAGE includes our admission and unlimited access to hosted VIP comfort zone.
Fri or Sat: \$50 Advance • \$55 Day of Show
Sunday: \$40 Advance • \$45 Day of Show

Pick up a treatsheet number at any Target store for free children's admission.
A paying adult must accompany all children under 12.
Get advance tickets & 2 day packages at the Street Scene Box Office until Sept 10: 161 5th Ave., Ste. 200, Corner of 5th & J St. in the Gaslamp Quarter.
BOX OFFICE HOURS: Thurs & Fri, Sept 1 & 2, 9am-6pm; Sat & Sun, Sept 5 & 6, 11am-6pm; Closed Labor Day; open Thurs - Thurs, Sept 8, 10, 9am-9pm.

Advance tickets are also available through all TicketMaster locations.
Orders postmarked after September 1 will be held at will-call.
No mail orders will be accepted postmarked after September 8.

No Street Scene Re-Entry Information **619/350-3333**

TICKET ORDER FORM

Make check payable to Street Scene 361 5th Ave., Ste. 200, San Diego, CA 92101 • Include self-addressed stamped envelope. Orders postmarked after September 1 will be held at WILL CALL.

FRI	SAT	SUN	Total
Sept 11	Sept 12	Sept 13	
\$27	\$27	\$20	\$74
Friday VIP	Saturday VIP	Sunday VIP	
\$50	\$50	\$40	\$140
FRI/SAT Pkg	Sept 11 & 12	Sept 13 (age 13 and over)	
\$50	\$50	\$15	\$115
SUN	Sept 13 (age 13 and over)	Sunday VIP	
\$40	\$40	\$5	\$85
up 1-12 & Under FREE	\$5		

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Open Air Theatre
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1998 SEASON

Jose Luis Rodriguez
VENING WITH
SATURDAY SEPTEMBER 19

Tori Amos
THE DEVLINS
SATURDAY SEPTEMBER 26

BONNIE RAITT
OLU-DARA
WEDNESDAY SEPTEMBER 30

EARTH, WIND & FIRE
FRIDAY OCTOBER 2

JOE COCKER
THURSDAY SEPTEMBER 24

ANI DIFRANCO
MONDAY OCTOBER 12

Tickets are also available at the Cox Arena & SDSU Aztec Center Box Offices.

RATDOG
FEATURING BOB WEIR & ROB WASSERMAN
STRANGEFOLK
4:15 PM THIS WEDNESDAY SEPTEMBER 9
This show available in 40 & 8 box office. 21+ with ID

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Calendar
MUSIC SCENE

club members said it sounds like they've taken a bird and stuffed it into the end of the horn."

Lee Boydson, a Coaster engineer, gave me an exclusive on

"One of our club members said it sounds like they've taken a bird and stuffed it into the end of the horn."

the Coaster horn. "The Coaster uses a five flute Nathan Airchime... which is a registered trademark. It meets the FRA [Federal Railroad Administration] standards, which is a minimal of 95 [decibels], it has to fall between 95 and 115 decibels at 100 feet — specifications called out in the FRA manual.... The engineer pushes a button and air flows through the main reservoir to the Airchime. There is no control as far as different tones or whatever... electronic ally controlled...."

Lawrence and I are roughly seven or eight minutes past the Old Town station. Our next street crossing isn't until Sorrento Valley, requiring less horn. The train begins to pick up speed.

"Is there a recorder box on the train?"

"Down on the nose there's a black box that records all the data: speed, air brakes, also whether you're using the horn, how much power you're using."

"No in case there's an accident, they can look at that?"

"Well, it's an accident, it would mean that it was possibly human error. What we have out here when we hit people on the tracks or in the grade crossing, those are incidents. Those are all preventable.... On grade crossing incidents, they don't normally use the black box...."

"You were telling me about an incident up towards Irvine? What happened there?"

"That was a very intentional act [on the driver's part] when I struck him. Witnesses said he went through the grade crossing. As the gate came down, he made a U-turn and came back around the gate and got up on the grade crossing. In fact, I have pictures here.... Lawrence pulls a stack of pictures from his bag and hands them to me. The remains of a white Dodge Caravan are mangled to the charred front end of a train. "It caught on fire after we stopped."

"Do you carry a camera?"

"I didn't used to carry one, but I put a disposable one back in my grip bag."

"Does that help for insurance purposes?"

"No. It's strictly personal."

"What are some of the worst accidents in the San Diego area that you've seen?"

"My first one was... coming back to [the San Diego] depot one night. A guy kind of turned around at Cape Street, and [his car] got high-centered on the ballast [that holds the ties and the tracks in place]. Luckily we were going slow enough to where I strag a the car, and it just dragged it along a little ways. I was stopped within a half-engine length into him."

"The guy took off when he saw that his car wouldn't move and that the train was approaching. Lawrence speculated that the man had probably been drinking, or that he was going to claim to his insurance that his car had been stolen. Another time was right out of Old Town for me. At Tecolote Road, a gentleman stepped out of the bushes underneath the overpass and committed an intentional act."

"He committed suicide?"

"Well, there was no note, but it seemed like that...."

"That's got to be hard psychologically, because you're the one who sees this happen."

"In a way it is, but in another way, I know there's not much I can do. All I can do is stop the train.... I've seen some incidences where people made some careless moves, [and] I've felt bad for that — also if there's a child involved."

"If there's someone in a car, can you see them as you're approaching, see the look on their faces?"

"Sometimes. The first incident I had, back in '87, was up in Spokane [Washington]. That was my first hit after operating trains for ten years.... The girl made an intentional act. After she stopped at the grade crossing with only the lights and bells, she motored ahead, and our Amtrak engine struck her right dead in the center of the driver's door. I remember her blonde hair, blue eyes, and white sweater. Got to see that, and you never forget."

"When something happens and you have an incident, does Amtrak provide any kind of psychological counseling?"

"Yeah, we have a good mental health program; we get professional counseling. We also have an in-house employee-peer support program...."

"We've passed Sorrento Valley and are now heading past the Torrey Pines hill into Del Mar. Lawrence mentions that he will use the echo of an overpass to amplify his horn volume. "Last week I came around that curve, blowing the whistle, and a lady with her little boy and a Bougie board just cleared the tracks to my right. A little boy — that really would've pissed me off if it was him!" He had a Bougie board hanging from his hand, dragging it. It just cleared the tracks

COASTERS
BAR & GRILL

DOORS OPEN 8 PM MOST SHOWS

Thursday, September 3 **CLUB DV8** (18+)

Friday, September 4 **COMMON SENSE SOULCRACKER**

W/STUN LOUNGE
Saturday, September 5 **SATURDAY NIGHT FEVER**
BACK ROOM: DJ RYAN SOMERS
THE HOTTEST 70s DANCE & DISCO

Salsa Sundays 3-8 PM
with special guest • Free salsa dance lessons 9-9:30

Sunday, September 6 **POLYESTER & THE FUNKY LOVE BOMB**

OCEANFRONT OUTDOOR DINING FROM OUR ROOF TOP DECK SUNSET VIEWS AND GOOD BREWS

80SS presents
Tuesdays, September 8 **PIVOT • IMPOSSIBLE FIVE • G-13** with DJ MORENO

Rockin' Johnny White Showcases
Wednesdays, September 9 **THE DROPSIES • HONEY BUCKET CHANNEL 44 • SHOT OUT HOOPS**

Rockin' Best!
Thursdays, September 11 **COASTERS**

Thursdays, September 16 **TRAVEL AGENTS**

Thursdays, September 21 **SLAMM SHOWCASE**

Fridays, September 18 **CLUB DV8**

Sundays, September 20 **LESS THAN JAKE** 22 AGES

Wednesdays, September 23 **B-SIDE PLAYERS** with special guests

Thursdays, September 24 **SPRUNG MONKEY**

Fridays, September 25 **COMMON SENSE • COORDINATE MONEY**

Saturdays, September 26 **SPRUNG MONKEY**

Early show 7:30 pm
Sundays, September 27 **PETER & THE TEST TUBE BABIES**

Wednesdays, September 30 **HARVEY DANGER**

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17th ANNUAL

Adams Avenue Street Fair

SATURDAY
September 26, 1998
10AM-10PM

SUNDAY
September 27, 1998
10AM-7PM

LOCATION
Under the "Normal Heights" sign on Adams Avenue, between Bancroft & 35th St. in San Diego.

San Francisco Mime Troupe

New Theatre Stage featuring San Francisco Mime Troupe & Fern Street Circus



California's Largest FREE MUSIC EVENT

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- Pancake Breakfast
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Jack Costanzo & His Afro Cuban Band
Big Jay McNeely & The Johnny Band
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Robert Lowery & Virgil Thrasher

Candy Kane • Powerhud • Buddy Blue • B.J. Sharp • Peggy Watson
Gregory Page • Sam Necochea & the Western Playboys
Greg Gibbs & the Blues Operators • Marta Santos
Skid Roper & the Shadowcasters • Commanche Moon
Joel Ray & Eagle Pass • Lisa Haley & the Zydecats

Hera's Olive • Wooden Angel • Pincushion • The Mejanos
Gypsy Soul • The Best of Simple • Mariachi Juvenil Mexicanismo
Ed Cormier • Maloise • Eva's Lyric • Dick Smiley Band • Busride
Con Alma • West Coast Pin-ups • The Deacons • The Inspector
Beyond Blue • Lady Star & The Satellites • Stagger • Len Rainey
Change • Grupo Vaqueros del Oeste y Norteno • Blonde Bruce
The Rudies • Aqua Dulce • Bad Breakers • Jose Sinatra • Sul Tasto
Christina Veronica & Latin Blues • Dan Connor • Billy Watson
Night Voice • Fred Gerlach • Jim Wood • Laura Preble • Pieces
Joe Rathburn • Sean Rolfe • Ron Horvitz • Night Orchestra
Sam Langley • Andy Gallaher • Gregory Page Band • Tomcat
Chuck Perrin • Jim Earp • Ted Staak • Pins & Needles • Quino

General Information (619) 282-7329

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Presented by Adams Ave. Business Association, Normal Heights Community Association and the City of San Diego Special Promotions Fund & Commission for Arts & Culture. Music programmed by Lou Curtis, Folk Arts Rare Records.

4th & B
345 "B" St., Downtown SD • 231-4343
Box office open 7 days a week from 10 am-5 pm • 21 & older

thurs sept 3
RAT
SPECIAL GUESTS
VOODOO & BLEED

fri sept 4
MAINSTREAM COMEDY
with Todd, Joel Lindsey & Todd Parker

sat sept 5
The Bard Boy of Comedy
CARLOS MENCIA

sun sept 6
All-Star Comedy Jam with
ANNIE MCKNIGHT, RATTY LEWIS & LONI LOVE

wed sept 6
RATDOG
Presented by Bill Silva Presents

sat sept 12
SALSA DANCE PARTY!
After Street Scene • Organiza La Concorde
Plus a late-night all-star Salsa Jam session
with out-of-town special guests: **DJs Rican**
(L.A. & Congo Rooms) & **Alex "El Heavy"** (S.D. own)
Doors open 10 pm. Party after-hours till 4 am!

sat sept 19
From "THE MAGIC HOUR"
Comedian **TOMMY DAVIDSON**
Only 23 for limited time only

sun sept 20
ADULT GOSPEL CELEBRATION
PHILIP'S PROGRESSIVE BAPTIST CHURCH
and **THE MIGHTY MEN OF GOD**
12:30-3 pm • Complimentary appetizer buffet

sun sept 20
REVEREND HORTON HEAT
Special guest: **REO SPEEDDEALER**

wed sept 23
JUDAS PRIEST

sat sept 26
Millie Jackson

mon sept 28
PAT METHENY TRIO
with **BRIAN BLADE** and **LARRY GRENAIDER**

fri oct 2
KEIKO MATSUI
Special guest: **ERIC MARIENTHAL**

wed oct 7
ON SALE TOMORROW, FRI. 9/4
CINDERELLA
Special guest: **HAIR OF THE DOG**

fri oct 7
ON SALE TOMORROW, FRI. 9/4
JON B. Plus Guests

sat oct 17
JAGUARES

wed oct 21
ON SALE TOMORROW, FRI. 9/4
JON SPENCER BLUES EXPLOSION

thurs oct 22
GREGORY ISAACS

Calendar
MUSIC SCENE

when I cae around that curve. It was close enough, it could've gotten stuck on the rail, and he'd have been fighting with it. Then we'd have come along and pulled him in. Was I upset

"You know, it's life or death, and it could be yours."

about that little deal."

I ask Robidoux about some yellow warning signs that I've been seeing along the tracks since we left the Santa Fe station. "They've been around since the Coaster went into service. Most of the signs—Robidoux stops in and sentences and gives three loud blasts of the whistle as two surfers with boards tucked beneath their arms saunter across the tracks, a mere 50 yards in front of us.

"There you go," I observe. "I don't know if he ever got them, but I had to sort of write up my statement saying he was suing Amtrak for a new pair of shoes. You know, he was lucky to be alive."

"One woman was crossing the tracks when there used to be a parking lot. She's crossing the tracks in front of a freight train, it wasn't even an Amtrak train, but she thought it was her train, so she's gonna beat the train across the tracks. Well, she tripped and knocked herself out. Well, the man and the woman who were waiting for the Amtrak train went to pull her off the tracks. In doing so, the woman [who was helping] was just a fraction of an inch too close to the train when the train pulled in... [She] got hit by something that protruded from the train... So you can attempt to help someone and die in the process. You know, it's life or death, and it could be yours... The two people on duty that day really had a hard time. The one woman had to pretty much hold the lady's brains in while they waited for the ambulance. You know, me just imagining it makes me sick."

The Coaster rolls into the station at 5:19. A man bounces his young son in his arms, disconcertingly at ease. As the flat horn sounds, I'm less conscious of its aesthetic nuances, instead, I gaze at the yellow line I stand behind, the only thing separating me from premature train death. As I take a seat on the upper level of the immaculate train car, I pull the crumpled copy of "A Boomer's" from my pocket and read another passage.

"On March 10, 1960, we found a dead man on the rails. He'd been killed in the night... What do you do when you find a dead body? Go through the pockets..."

...He actually did it where others threaten to. You know, they all stand around pushing and shoving each other, kidding, and then they usually get off in time, but this guy just flat out stood in front of a train in front of a platform full of people and did it....

Then there was one other time that a guy almost got it. ...He got off the train at the last

minute, and it was moving, and he had luggage in both hands. He took one step, fell, and then started to roll towards the train. I was there, but I didn't know whether to reach or not to reach, 'cause I didn't want to go with him. And, sure enough, he got within a couple inches of the train and then got up, and shook himself off...and then he turned around and sued Amtrak for a pair of shoes and a pair of pants."

"He actually got the shoes and pants out of Amtrak?"

"I don't know if he ever got them, but I had to sort of write up my statement saying he was suing Amtrak for a new pair of shoes. You know, he was lucky to be alive."

"One woman was crossing the tracks when there used to be a parking lot. She's crossing the tracks in front of a freight train, it wasn't even an Amtrak train, but she thought it was her train, so she's gonna beat the train across the tracks. Well, she tripped and knocked herself out. Well, the man and the woman who were waiting for the Amtrak train went to pull her off the tracks. In doing so, the woman [who was helping] was just a fraction of an inch too close to the train when the train pulled in... [She] got hit by something that protruded from the train... So you can attempt to help someone and die in the process. You know, it's life or death, and it could be yours... The two people on duty that day really had a hard time. The one woman had to pretty much hold the lady's brains in while they waited for the ambulance. You know, me just imagining it makes me sick."

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860 Garnet Ave, Pacific Beach. Info 2pb.party

CAMEL
YOUR GUIDE TO URBAN NIGHTLIFE

OCEAN BEACH
G Lounge
2728 Bacon St. 222-8131
Thursday, 9/4, Chinese Fire Drill and Civilized Animals, Friday, 9/5, DJs Greyboy & Ratty grooves and hip hop, Saturday, 9/6, **Blacktop**, 9/6, Slyed, Iron Mike and Small Wonder, Sunday, 9/7, Overstand with DJ Carlos Culture, Monday, 9/7, Lindy then Bassline Continuum with Planet Ape and Chakra Dancers, Tuesday, 9/8, **Sure Shot**, for the love of hip hop, Wednesday, 9/9, SRH, Vegas and Scholar present **DAEA**, 21 & over.

Jewel Box
669 14th St. 534-8480
Check out this award-winning bar and grill just outside of the Gaslamp. Happy Hour daily, from 11am to 7pm, with \$1.75 beers and domestic wine. Free pool every Monday, and every other day from 11am to 4pm... and the bar food is half-price from 4 to 7pm. Good times are to be had as the legend of the Jewel continues... 21 and over.

Erin at G Lounge with live top five:
1. "Ineptivity"
2. Inactivity
3. Not having met the right one
4. Fear
5. The size of the box

Papa Jack's
502 Fourth Ave. (Corner of Island) 694-7272
Thursday, 9/3, funky grooves of High Vibe Galactic Friday, 9/4, It's Ujde's Bitch, Polka Dot on Saturday, 9/5, features Fast Freddie A. & the Swing Machine, Tuesday, 9/6, is for Bassline, Paper's Jazz Sapper Club, on Wednesday, features Fuzzy the Serenias - \$25 gets you entrance, dinner, tax and tip \$1 and over.

The Pourhouse
524 N. St. 233-9909
So real, so happy, so historic, so so so no required! Check the calendar for great live music every night of the week! Dance floor, two bars, mezzanine... On Thursday, 9/3, GD Prods. brings you Call Box, which means one night AD.

MIDTOWN
The Aero Club
540 14th St. 597-9228
We have 18 cool bars to drink your way here at "San Diego's best neighborhood bar." Two cool bars and a rooftop location will keep you entertained between plays. Monday through Friday, start your evening of night with \$10.00 drinks 4 to 7pm. No cover, no cash, 200 points and what over.

DOWNTOWN
Cafe Sevilla
555 Fourth Ave. 233-5979
Seven nights a week! Lines down the street! If you haven't been a part of the Sevilla craze, I suggest you move out of town or get here fast! There's the "200less" bar, featuring Southern California's finest Spanish appetizers! Tuesdays and Thursdays take advantage of free salsa lessons with the band to follow. Mondays and Wednesdays feature Spanish rock!

Blindmelons
21st & Broadway 441-7234

UPTOWN
The Alibi
1403 University Ave. 295-0881
Come here out of the city's oldest neighborhood saloon! Monday through Friday, from 11am to 2am, enjoy live Beat music with DJ and DJ Wendy O'Rourke, featuring the finest lounge, swing and jazz. And don't miss the rock band, **Revolutions!**

The Shack
881 La Jolla Village Dr. 441-3282
973-9249
Tonight, 9/3, pure with the pussy Tonia! 9/4, DJ at K&K Club of the Calamarian Friday, 9/4, is Studio 64 at Club Montage and DJ's Don Sabido, 9/5, it's The Dollhouse with DJ's Jimenez and Derek Vins, Saturday, 9/6, in PB. Tuesday, 9/8, is Psydonic at Schooners, featuring DJ Scott Martin. And JWEA is at G Lounge on Wednesday, 9/9, with Circa, Penn, Juice and Demom.

PACIFIC BEACH
Schooners Bar and Grill/Club 959
959 Hornum St. 272-2780
Finally, an upscale nightclub with a casual atmosphere at the beach. **The Dollhouse** on Saturdays will fill your body with the thumping music from the DJs of Vegas and SRH. **Psydonic Tuesdays** bring hard hitting bands and DJ Scott Martin presented by SRH. And Wednesdays exist for **Swing & Martini**. Well, don't they?? 21 and over.

The Kensington Club
4079 Alhamb Ave. 284-2848
Mixing cocktails and vinyl. **Neon Beat Mondays** feature live jazz, break, hip hop and funk rock spun by tubular creativity DJ's. **Rock On!** **Friday Cocktails in Kensington** in Wednesday, with DJ Wendy O'Rourke, featuring the finest lounge, swing and jazz. And don't miss the rock band, **Revolutions!**

Winstons West
1010 La Jolla Village Dr. 222-8132
2023 Hancock St. 294-9991
Labor Day weekend heats up the crowds all weekend long Thursday, 9/3, Wet & Wild, Contest Friday, 9/4, Saturday, 9/5, Montreal Black & Blue, Official Kick-Off Party Sunday, 9/6, The Top Annual Bash. Afternoons all weekend!

THE FILTER
4970 Voltaire 222-8895
Saturday, 9/5, \$8 pints of Black Star Lager, plus the live music of Slightly Stoopid! The local beach hangout, one of the best in the area. Burger, fries and 16 oz. Bud for \$4.50. Mondays, it's 904 wings till 6:30pm. And 15 pitchers of select beers beginning at 7pm. 21+.

THE LAMPLIGHTER
817 W. La Jolla Village Dr. 598-3824

THE CLUB MONTAGE
881 La Jolla Village Dr. 441-3282

THE CLUB TIVOLI BAR
502 14th Ave. 342-2024

THE CLUB STICK
4970 Voltaire 222-8895
Saturday, 9/5, \$8 pints of Black Star Lager, plus the live music of Slightly Stoopid! The local beach hangout, one of the best in the area. Burger, fries and 16 oz. Bud for \$4.50. Mondays, it's 904 wings till 6:30pm. And 15 pitchers of select beers beginning at 7pm. 21+.

THE CLUB STICK
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Calendar
MUSIC SCENE

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blurt
THE INSIDE TRACK

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Program director Mike Halloran and his staff were told they are welcome to reapply with the ever-expanding Jacor conglomerate, but there were no job offers.

"It's really too bad," said Star 100's general manager Tracy Johnson. "They sounded great, but when you only have a 1.5 [market share percentage], you're not serving many listeners. It's just not commercially acceptable."

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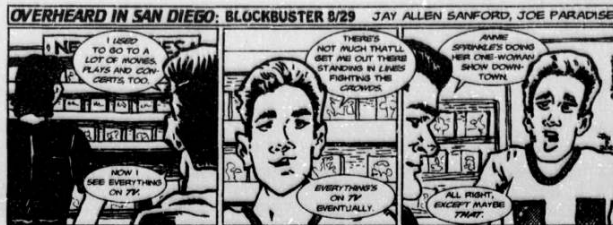
Fuzzy the Jazzman

at Papa Jack's Supper Club

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"I wake-up call" to cell phone users everywhere is being sent by writer/publisher Gary Hostwit and technomusician Spaceworm, both San Diego residents.

A July 27 New York Times article reports that for the past five years, the Spaceworm, a 29-year-old technomusic artist, has been using equipment to scan and record cell phone conversations from all over the country. The Spaceworm told the Times that he "learned the tricks of the scanning trade from his cousin, an insurance adjuster.... There's a big underground community that listens in on phones." Soon these recordings made it into his DJ Spaceworm act and onto his CDs. According to the Times article, this may have legal ramifications for violating wiretap laws, but given the strength of the First Amendment, Mark Rotenberg, director of the Electronic Privacy Information Center, told the Times, "the likelihood of prosecution [of the publisher of this illegally obtained information] is not high."



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Lite. Rather than have country songs, metal songs, funk, rap, ska, reggae, or whatever, Waxing Pathetic deposits all these styles into each song. Despite this, Pop Your Figs scores high in the "make-good-sounding-songs department.... Harmonies are on, melodies are pleasing, and leads are crisp. I typically they are good for a chuckle. She said our love was no bigger than a flea / But don't you know flea are very hard to kill. I did grimace during the cliched "secret song," which doesn't come on until a full

seven minutes after the supposed end of the disc, a memorable aftertaste of the band's mediocrity. A parody of the Beatles' "Rain," the song would be a clever rendition had WP placed it in an accessible slot. Worse yet are the obligatory end-of-song session outtakes that follow. You know, those moments in the studio retained in order to show how spontaneous and amusing the band is. These are then followed by silly answering machine messages: "It's 5:30 and I have to talk to

you guys about things. I guess I'll tell you now... um, geez how do I say it... I eat Frosted Flakes. It's not that they're great. Oh, and I wear women's underwear.... And I take my daily vitamins daily." Now that's eclectic.

Contributors: Kristen Collier, Ed Decker, Ken Collier, Robert Nutting

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transmitter. For the first time it will be run by a real radio company." Jacor San Diego general manager Mike Glickenhauz would not divulge specific plans except to say a new format would be in place in two weeks. But insiders say the strategy is to move Magic

blurt
THE INSIDE TRACK



DAVID STEVENS OF THE CASCADES

the top ten in 1963. "I was the youngest member of the band," Stevens says. A native San Diegoan, Stevens left the Cascades in October 1964. "I was just dissatisfied about getting a full share of the credits for the harmonies and all that stuff. I did the dub work. I did the groundwork. I was getting a lot of credit for that stuff." Stevens spent five years with the Cascades before personal and financial troubles led to his living on the streets, from January 1995 to April 1997, part of that time in San Diego.

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no job offers. "It's the nature of the beast of radio," said Ongotti. "You never want to give it your heart because you know that sooner or later it's gonna be ripped out from you." Ongotti hosted a two-hour Tuesday night reggae show with Charger kicker David Binn. Other specialty shows carried by 92.5 included Kenny Weisberg's *Music Without Boundaries*, as well as shows dedicated to local artists and new music. Halperin's playlist included songs by Louis Prima, Jeff Buckley, Tori Amos, and

"Ding dong, the witch is dead," said one former employee. "That station has had a black cloud over it for as long as anyone can remember. The ownership never had a grasp on what it takes to be successful. It went from being run by a family [Kaloyan's], who had no business running a radio station, to a restaurant guy [Homestead Buffet principal Dennis Scott] who knew more about his meat loaf than his



P-51 BARTON WITH FORMER 92.5 PERSONALITIES

pushes the envelope because 92.5, 91X and Xtra Sports 690 are officially Mexican stations, even though they are directed at listeners and advertisers in the U.S. Plus, Glickenhauz says, it was a subsidiary of Jacor called

Clysters that formed the ten-year agreement with Kaloyan. "This used to be a fairly fun business, but now everyone's looking over their back," said one employee at a competing station. "It's mind-boggling that Jacor can have that many stations in one city. I'm going to challenge our owner to go after them. Jacor had to sell one of its stations in Cincinnati because it had too much market share in that city."

A challenging Jacor may be a city. Last Thursday the nationally distributed *Inside Radio* newsletter said Jacor principal Sam Zell was going to sell his entire 220-station chain to either CBS, Chancellor, or Clear Channel. "Jacor will not be in San Diego 60 days from now," said one local radio exec. —K.L.

A "wake-up call" to cell phone users everywhere is being sent by writer/publisher Gary Hustwit and technomusician Spacewurm, both San Diego residents. A July 27 New York Times article reports that for the

past five years, the Spacewurm, a 29-year-old technomusic artist, has been using equipment to scan and record cell phone conversations from all over the country. The Spacewurm told the *Times* that he "learned the tricks of the scanning trade from his cousin, an insurance adjuster... There's a big underground community that listens in to phones." Soon these recordings made it into his DJ Spacewurm act and onto his CDs. According to the *Times* article, this may have legal ramifications for violating wiretap laws, but "given the strength of the First Amendment," Mark Rotenberg, director of the Electronic Privacy Information Center, told the *Times*, "the likelihood of prosecution [of the publisher of this illegally obtained information] is not high."

Gary Hustwit (who is the now-defunct San Diego Independent Music Seminar) is most recently the Incommunicado Press publisher, whose 1998 catalogue includes actor/poet Michael Madsen and

OVERHEARD IN SAN DIEGO: BLOCKBUSTER 8/29 JAY ALLEN SANFORD, JOE PARADISE



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2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes usually do not have recordings.)



Cathie Ryan (4327) with Gerry O'Garra: Holy Holy (original). Wednesday, September 22, 7:30 p.m., 2083 Sunset (Mm. Beaudoin). Open Show. 619-429-2366.

The Redwood Band (4256) and **Paul Daniels**: Harp's Concert by the Bay. Wednesday, September 23, 8 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

John Price (4233) and **B. Winkler**: September 22, 8 p.m., 3418 Street, downtown. 619-220-8497 or 619-233-4343.

Mr. Public: Beaudoin Hall. Wednesday, September 23, 9 p.m., 2050 Campus. 619-429-8497.

Elbert Smith and David Holt: by Back. Thursday, September 24, 11:30 Barnes Avenue, Bay Park. 619-220-8497 or 619-233-4343.

Spring Monkey (5133): Tunes for and God. Thursday, September 24, 3:05 Ocean Front Mall, Mission Beach. 619-481-1780.

John Hunt (4847): Humphrey's Concert by the Bay, Thursday, September 24, 8

p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

Joe Coker (4649): Open Air Theatre. Thursday, September 24, 8 p.m., 5262 Campus, College Ave. 619-220-8497.

Royal Blues: Cobak, Thursday, September 24, 8:30 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

The Bandwagons (7232): Holy by Sound. Thursday, September 24, 9 p.m., 143 South Lake Avenue, Santee Beach. 619-481-8140.

Judy Collier (4664) and **Tom Bink**: (4852) Humphrey's Concert by the Bay, Friday, September 25, 7:30 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

David Lill (7141), **the Bandwagons**, **Paul Hunter**, and **the Octobans**: Cobak, Friday, September 25, 8 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

"The CD Release Party" with **Average Joe (7198)**: The Live, Friday, September 25, 9 p.m., 5202 Hope Street, Bay Park. 619-452-0542.

"Adrian Avenue Street Fair" with **Blackwell Jerald**: Beaudoin Hall, 619-429-2366, 2083 Sunset, Bay Park. 619-452-0542.

Big Sandy and His Fly-Rite Boys (7342) and **the West Coast Flyers**: Cobak, Saturday, September 26, 8:30 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

The Hillbillies: Beaudoin Hall, West Coast Flyers, and the **Sloppers**: (5083) The Live, Saturday, September 26, 9 p.m., 5202 Hope Street, Bay Park. 619-452-0542.

"Adrian Avenue Street Fair" with **Blackwell Jerald**: Beaudoin Hall, 619-429-2366, 2083 Sunset, Bay Park. 619-452-0542.

Gregory and Girls Against Boys: (4842) Amn, Thursday, October 7, 7 p.m., UCS Campus, La Jolla. 619-220-8497.

Alto-Cahn All-Stars (4843): California Center for the Arts, Thursday, October 7, 8 p.m., 340 North Escondido Boulevard, Escondido. 800-988-4753.

Carolee Rade (7453): Cobak, Thursday, October 7, 8:30 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

Katie Malina (4747) and **the Marauders (4322)**: 4th and I Friday, October 2, 8 p.m., 343 S Street.

the Sea Street Circus, and the **San Francisco Music Troupe**: Alamo Mission (Mm. San. 25th and Broadway), Saturday, September 26, 10 a.m., Normal Heights. 619-282-7329.

Misdrains (4232): Humphrey's Concert by the Bay, Saturday, September 27, 8 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

Swam Warner: Luggs, Feet and Coffee Company, Sunday, September 27, 8 p.m., 4390 Park Boulevard, University Heights. 760-942-0275.

The Pat McElroy Trio (4846): 4th and I, Sunday, September 28, 8 p.m., 343 S Street, downtown. 619-233-4343 or 619-233-8497.

Christopher Cross (4847), **Andrieux**, and **Stephen King (4143)**: Humphrey's Concert by the Bay, Wednesday, September 23, 7:30 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

Bonnie Raitt and **the Dave (Open at Theatre)**: Wednesday, September 30, 8 p.m., 5202 Campus, College Ave. 619-220-8497.

The New Chick of Carstairs and the Sea's Chalk Boys (7879): Cobak, Wednesday, September 30, 8:30 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

Patty Larkin (4847): Holy by Sound, Thursday, October 6, 143 South Lake Avenue, Santee Beach. 619-481-8140.

Madeline, Bud (492), and **the Lil' Weeper**: Cobak, Tuesday, October 6, 8:30 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

The Waters (7232): Holy by Sound, Tuesday, October 6, 143 South Lake Avenue, Santee Beach. 619-481-8140.

241 Santee Island Drive, Santee Island: 619-220-8497 or 619-233-1010.

The Cherry Pops (4843): (7281) Repeat, to the Pointers, and the **Tom's Misadventures**: Cobak, Friday, October 9, 8 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

Digital Underground (3763): Holy by Sound, Saturday, October 10, 143 South Lake Avenue, Santee Beach. 619-481-8140.

The Dave Saxophone Quartet: (487) Hearing Larry Cole, Joe Rade, Bruce Steier, and Steve Adams: Steve Steier Open, Saturday, October 10, 8 p.m., 201 Santee Street, Bonita's Hill. 619-295-2301.

Joanman: 619-231-4343 or 619-220-8497.

Angelique Baker: Mizuki's Auditorium, Friday, October 7, 8 p.m., UCS Campus, La Jolla. 619-220-8497.

Tower of Power (7191) and **Average White Band (4351)**: Humphrey's Concert by the Bay, Friday, October 7, 7:30 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

Leah Wood and The (4501): Open Air Theatre, Friday, October 7, 8 p.m., 5202 Campus, College Ave. 619-220-8497.

David Zepherus: Holy by Sound, Saturday, October 8, 143 South Lake Avenue, Santee Beach. 619-481-8140.

Small Potatoes: Luggs and Coffee Company, Friday, October 9, 143 South Lake Avenue, Santee Beach. 619-481-8140.

Red Piazza and the Mighty Tapes (4942): Holy by Sound, Friday, October 9, 143 South Lake Avenue, Santee Beach. 619-481-8140.

The Babes Collected By Band (6672): Humphrey's Concert by the Bay, Friday, October 9, 7:30 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

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Joanman: 619-231-4343 or 619-220-8497.

Angelique Baker: Mizuki's Auditorium, Friday, October 7, 8 p.m., UCS Campus, La Jolla. 619-220-8497.

Tower of Power (7191) and **Average White Band (4351)**: Humphrey's Concert by the Bay, Friday, October 7, 7:30 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

Leah Wood and The (4501): Open Air Theatre, Friday, October 7, 8 p.m., 5202 Campus, College Ave. 619-220-8497.

David Zepherus: Holy by Sound, Saturday, October 8, 143 South Lake Avenue, Santee Beach. 619-481-8140.

Small Potatoes: Luggs and Coffee Company, Friday, October 9, 143 South Lake Avenue, Santee Beach. 619-481-8140.

Red Piazza and the Mighty Tapes (4942): Holy by Sound, Friday, October 9, 143 South Lake Avenue, Santee Beach. 619-481-8140.

The Babes Collected By Band (6672): Humphrey's Concert by the Bay, Friday, October 9, 7:30 p.m., 2241 Santee Island Drive, Santee Island. 619-220-8497 or 619-233-1010.

The Cherry Pops (4843): (7281) Repeat, to the Pointers, and the **Tom's Misadventures**: Cobak, Friday, October 9, 8 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

Jack, Mike the Man On, and Tom's Misadventures: Cobak, Friday, October 9, 8 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

Digital Underground (3763): Holy by Sound, Saturday, October 10, 143 South Lake Avenue, Santee Beach. 619-481-8140.

The Dave Saxophone Quartet: (487) Hearing Larry Cole, Joe Rade, Bruce Steier, and Steve Adams: Steve Steier Open, Saturday, October 10, 8 p.m., 201 Santee Street, Bonita's Hill. 619-295-2301.

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Ad 99 France / 1843 Open to Theatre Sunday, October 12, 8 p.m., 2501 Campus, Colton Ave. 619-232-8497.

Dash Rip Rock / 2783 Colton, Tuesday, October 13, 8:30 p.m., 2501 Campus Blvd., Colton. 619-232-4355.

Al DiMeola / 6813 Holly Ho Town, Wednesday, October 14, 14:30 South Colton Avenue, Solana Beach. 619-481-8140.

Southwest Culture on the Stage / 2813 Holly Ho Town, Thursday, October 15, 14:30 South Colton Avenue, Solana Beach. 619-481-8140.

Acme Swing Co. and Big Time Operator / 4322 Colton, Thursday, October 15, 8:30 p.m., 2501 Campus Blvd., Colton. 619-232-4355.

Wade Devoe and Holly Ho Town / 5000 Sunday, October 11, 14:30 South Colton Avenue, Solana Beach. 619-481-8140.

Andy Irvine / 6233 Holly Ho Town, Thursday, October 11, 7:30 p.m., 2083 Sunset Cliff Blvd., Redwood. 619-489-2744.

Bison / 3181 Cape Angeleno, Sunday, October 11, 7:30 p.m., 7050 Day Valley Road, Chula Vista. 619-220-8497.

John Berry / 7922 East County Performing Arts Center, Sunday, October 11, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277.

Scam and J. Church / 6084 Sunday, October 11, 8:30 p.m., 2901 Camino Redwood, Redwood. 619-232-4355.

John Hammond / 9241 Bonker T, 10:30 p.m., 2901 Camino Redwood, Redwood. 619-232-4355.

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Rodriguez, September 9, 4th and 8th

Gregory Isaacs and the Calabash Band / 7189 4th and 8th, Thursday, October 22, 8:30 p.m., 210 East Main Street, San Diego. 619-232-4355.

Mary Chapin Carpenter / 7935 East County Performing Arts Center, Thursday, October 22, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277.

Quarterly 7/19 with Street Light, Dan Fierich, Jeff Goodwin, and John Fosse, Spina Street Forum, Saturday, October 24, 8 p.m., 301 Spina Street, Bonker T. 619-232-4355.

Andrew York / 9086 1st County Performing Arts Center, Sunday, November 1, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277.

Yankee Doodle / 8010 Spina Street Forum, Wednesday, November 4, 7 p.m., 301 Spina Street, Bonker T. 619-232-4355.

The Baritone Quartet / 9833 California Center Arts Hall, Wednesday, November 4, 8 p.m., 340 North Escondido Blvd., Escondido. 800-988-4253.

"Cashal's Tenth Annual Halloween Party" with Rockers from the Crypt / 7883 The Garage / 5021 N. 3rd Street, San Diego, Thursday, November 4, 8 p.m., 5021 N. 3rd Street, San Diego. 619-232-4355.

Don Cray / 5011 San Diego United Methodist Church, Saturday, November 7, 7:30 p.m., 1701 Lake Highway, Lakeside. 619-451-4030.

Janetis White and the Reverend Loveboat / 6071 with Jeff Goodwin, Greg O'Connell, and Andrew Spence, Spina Street Forum, Saturday, November 7, 8 p.m., 301 Spina Street, Bonker T. 619-232-4355.

The Four Freshmen / 8072 East County Performing Arts Center, Sunday, November 8, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277.

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Andrew York / 9086 1st County Performing Arts Center, Sunday, November 1, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277.

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The Baritone Quartet / 9833 California Center Arts Hall, Wednesday, November 4, 8 p.m., 340 North Escondido Blvd., Escondido. 800-988-4253.

The Bad Date Quartet with Frey Henry, Kim Edmond, and John James / 5000 Spina Street Forum, Saturday, November 14, 8 p.m., 301 Spina Street, Bonker T. 619-232-4355.

Lee B. and the People Center for the Performing Arts / 8011 Saturday, November 21, 15:45 Escondido Blvd., Escondido. 619-440-2277.

Silo and the Spina Street Forum / 5000 Spina Street Forum, Saturday, November 21, 8 p.m., 301 Spina Street, Bonker T. 619-232-4355.

The Bad Date Quartet / 5000 Spina Street Forum, Saturday, November 21, 8 p.m., 301 Spina Street, Bonker T. 619-232-4355.

Don Cray / 5011 San Diego United Methodist Church, Saturday, November 21, 7:30 p.m., 1701 Lake Highway, Lakeside. 619-451-4030.

Janetis White and the Reverend Loveboat / 6071 with Jeff Goodwin, Greg O'Connell, and Andrew Spence, Spina Street Forum, Saturday, November 21, 8 p.m., 301 Spina Street, Bonker T. 619-232-4355.

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Backlash DJ Mike Ocean, SoCal, Dooz and Ben, Fridays, 3815 SoCal Street, North Park 619-297-4545.

Base Time Contemporary Mondays, 10 p.m. CLounge, 2228 Bacon Street, Ocean Beach. Live performance by **Planet Ape** and **Chakra Dance Explorations**, 619-222-8131.

Blavipop DJ Mike, Ivan Akke, Small Wonder, and Style, Saturday, September 5, 5 CLounge, 2228 Bacon Street, Ocean Beach, 619-222-8131.

Boys' Night Out Tuesdays, The Flame, 3700 Park Roadstead, Hillcrest, 619-293-4163.

Bravo Sugar Fridays, The Brass Rail, 1706 Fifth Avenue, Hillcrest, 619-298-2233.

Club Beach Sundays, Seville, 555 Fourth Avenue, downtown, 619-233-9979.

Club DVB Thursday, September 3, Cameo Bar and Grill, 3103 Ocean Front Walk, Mission Beach, 619-499-6621.

Club Xite DJ Bryan Pollard, Curt Dodge, and special guest, live performance by **House**, industrial and gothic. Respecting in September, www.khls.com or 619-483-7350.

Club Xite DJ Raps, Jay Jimenez, and guests. Hip-hop and house. Wednesday, The Madras, 733 Fifth Avenue, downtown, 619-537-0146.

Club Gasoline DJ Roy J and guests. Breakbeat, house, and trance. Thursday, 2901 Nimble Boulevard (inside Harbor Nights), Point Loma, 619-482-7483.

Club Hedonism DJ Tom Bishop and Mike Ocean rotating weekly. House, techno, and groove. Thursday, 1051 University Avenue, Hillcrest, 619-497-6588.

Club Thrasher DJ Mark Thrasher. Fridays and Saturdays, Club 66, 301 Fifth Avenue, downtown, 619-234-4166.

Come Dance With Me! DJ Rick Cruz. Salsa and merengue. Sundays, One Madras, 733 Fifth Avenue, downtown, 619-537-4146.

Flame Madness DJ Dave K. House and tribal. Sundays, 1051 University Avenue, Hillcrest, 619-497-4388.

Flame Zimmers (The Room). Industrial, gothic, EDM, and synth pop. The first Saturday of every month, September 3 live performance by **Hard Dayz** and **Krookian Death Circle**. This will be the final night of **Flame Zimmers**, 2901 Nimble Boulevard (inside Harbor Nights), Point Loma, www.khls.com or 619-483-7350.

The Dollhouse DJ David King and guests, Saturdays, Schotters, 959 Highland, Pacific Beach, 619-973-8269.

The Dragon Lounge Fridays, Rais Brewing Company, 206 Sixth Avenue (back entrance), downtown, 619-833-8671.

Go-Go Fridays DJ Dave K. House and tribal. Fridays, 1051 University Avenue, Hillcrest, 619-497-4388.

Hip Hop DJ Tuffin. Hip-hop. Thursdays, The Flame, 3700 Park Roadstead, Hillcrest, 619-293-4163.

Hot 'n' Heavy DJ Gate. Bill pop, indie, and 70s. Wednesdays, September 9, live performance by **House** from San Francisco. September 16 live performance by **Shredhouse**. September 23 live performance by **Los Angeles band Fluorescence**, 9:30 p.m., 4223 9th Street, North Park (inside the Empire Club), 619-575-6221.

THE NOTE
By Gina Arnold

Cleveland's **Bone Thugs-N-Harmony** are the youthful heirs of gangsta rap's inventors—their namesake group. They were signed to his own label in 1993, as well as Tupac Shakur, who is featured posthumously on Bone's mammoth new LP *The Art of War*, which was four years in the making. Bone Thugs-N-Harmony's 1995 LP, *E. 1999 Eternal* was a smash hit, winning a Grammy for the song "This Crossroads," but the group's raps about glucks, drugs, and life on the street seem counterproductive to what's currently hip in rap music. When it began, of course, gangsta rap had described the lives



BONE THUGS-N-HARMONY

Hot Tea Sundays DJ David and Tony. House and tribal. Sundays, 1051 University Avenue, Hillcrest, 619-497-4388.

House Night DJ Tuffin. House. Saturdays, The Flame, 3700 Park Roadstead, Hillcrest, 619-293-4163.

100% Old DJ Lou and Maurice. House, disco, funk, and techno. Saturdays, The Madras, 733 Fifth Avenue, downtown, 619-537-0146.

The Pentagon Thursdays, DJ Fred and Steve. Breakbeat, Fridays, DJ Fred and Steve. Breakbeat, Saturdays, DJ Fred and Steve. Breakbeat, Sundays, DJ Fred and Steve. Breakbeat, 700-729-4131.

Ki Ka DJ Dennis. Merry, and Jazzy. Thursdays, The Catamaran, 3099 Mission Boulevard, Mission Beach, 619-418-9058.

Klubb Retros DJ Bryan Pollard. Culture, Brazilian, and guests. 70s and 80s dance music. Saturdays and fourth Saturdays of each month, 2901 Nimble

Boulevard (inside Harbor Nights), Point Loma, www.khls.com or 619-483-7350.

Niche Lattes Thursdays, The Brass Rail, 619-298-2233.

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CROCE'S HAITI BAR: THU/ GHEN Caribbean, FR & SAT/ Texas SUN/ Latin-Pop. MON/ GLEN Fisher-con. Tues/ STEP Meyer's Quarter WED/ Steve Cambiano, QUINN

CROCE'S TOP HAT THU/ The Mountain Mauldins

BUZZ BACON & THE FORBIDDEN PIGS SAT/ Mike Reilly Band

SUN/ Tom Cooney, MON/Sheila TULES/The Boomies, WED/Steve Cooney

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BLADE & ROLLER-SKATING ENTERTAINMENT
NOW EVERY TUESDAY & WEDNESDAY NIGHT 7:30-11 PM

LEARN TO SKATE CLINIC ONLY \$4.00

Adults Only, Conventional Quad & Blade. Every Wednesday 6:30-7:15 pm or Adult Skate Clinic & Skate Party or Adult Session ONLY \$6* (No skates or skates only, skates included) * \$1 • Skate Rental \$2.00 • In-line Rental \$3.00 (see our website)

DOUBLE DOLLAR WEEKENDS

The second and fourth weekend of every month

FRIDAY & SATURDAY EVENINGS ONLY

1st Session: 6:30 pm - Adm. \$2
2nd Session: 8:30 pm - Adm. \$2
Both Sessions 6:30-11 pm
Adm. \$4

Due to popular demand, our 6-wheeled skates have been extended our hours. Come join the fun!

2 for 1

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WHEREHOUSE

LOCAL H *MACK UP THE CATS*

For their third release, this Chicago power-duo delivers a concept album that chronicles the flight of a kid from a small middle-of-nowhere town to the big city, while their full, fierce sound is, as always, explosive.

CALL *MACK UP THE CATS*

Features: All The Kids Are Right

\$13⁹⁹ CD
\$8⁹⁹ CASS

Sale ends Monday, September 14th, 481122

San Diego Audio September 1, 1998

Calendar
MUSIC SCENE

Katello's Puck Sports Bar and Grill, 1275 Powers Road, Poway, 619-738-7286. Friday and Saturday. Romantic classic rock.

The Kraken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday and Saturday, the Whiteknives, rock. Friday, *Raydio*, rock.

L'Anghelo Del Mar Resort and Spa, 1540 Camino Del Mar, Del Mar, 619-793-5460. Thursday through Sunday, *Bob Seger and the Silvertones*, blues, pop/Top 40, piano.

La Costa Resort and Spa, [aka Del Mar Road], Carlsbad, 760-438-9111. Friday and Saturday, *Madon*, pop.

Meadow Cafe, 1453 San Elmo Avenue, Carlsbad, 760-943-7923. Friday, 7:30 pm to 10:30 pm, the *Chickens* Group, acoustic. Saturday, 10 am to 1 pm, *Gerard* *Blonde*, acoustic. Sunday, 10 am to 1 pm, *Mad*, rock. Tuesdays, 7 pm, open mike.

Molly Mal's Sports Bar, 1270 Main Street, Ramona, 760-789-8884. Friday and Saturday, *Mad* *Surf*, classic rock. Sunday, 10 am to 1 pm, *Mad*, rock.

Norwood Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, 9 pm to 2 am, *Slightly Stoopid*, alternative. Friday, 10 pm to 2 am, the *Chickens* Group, acoustic. Saturday, 10 pm to 2 am, *Hip-Hop*, U.D., relate party, rock. Sunday, 9 pm to 11 pm, *Sober Dancers*, Latin rock.

Monday, 7:30 pm to 10 pm, *Tam* and *Moore*, swing and ballroom. *Under My Daddy* on the *Money* *Shakes*, acoustic. Wednesday, the *1974 Experience*, live, acoustic.

North Canyon Sports Dome, Kennedy Civic Center, Little Bit of Country, 600 West St., Mission Road, San Marcos, 760-764-1810. Thursday, call club for no-cost, Saturday, the *Rockin' R*.

Founders, 125 West Grand Avenue, Escondido, 760-239-1288. Thursday, *Los Coys*, rockabilly. Friday, *McPherson* *Straus*, *Los Coys* and *McPherson* *Straus*, rockabilly. Saturday, *Dinah* *Penney*, *Stevens*, *Spinyah*, and *Thelma* *Houston*. *Bay Restaurant*, 512 First Street, Encinitas, 760-438-5001. Thursday, *George* *Stroumboulis*, acoustic.

Nite Lady Day Dancers, 1474 Gulf Club Drive, Bonnell, 760-758-3762. Thursday, 6:30 pm and Saturday, 7:30 pm, *Red* *Crab*, big band. Friday, 7:30 pm, *the Working Cowboy Band*, country.

The Sandbar Cafe, 1879 Carlsbad Boulevard, Carlsbad, 760-779-8761. Thursday, 3 *Bad Boys*, reggae. Friday, *Jeff* *Moore* and *the Whiteknives*, blues. Saturday, *Jody* and *Compagnie*, Sunday, *Gene* *Pool*, rock. Tuesday, the *Latin Brothers*, acoustic. Wednesday, *Jeff* *Ray* and *Eagle* *Fun*, country.

Saddle, 3000 Via de la Valle, Del Mar, 619-239-9944. Thursday through Saturday, 7 pm to 11 pm, *John* *Sandwell*, contemporary blues and originals.

Sue's 'N' Saddle, 123 West Plaza Street (Loma Santa Fe and Highway 101), Solana Beach, 619-755-9474. Music starts at 6 pm Friday, *Santa Fe* and *Falduke*, reggae. Saturday, *Blue* *Blush*, rock and blues. Sunday, *Empire* *Rock*, rock, alternative. Wednesday, the *Trailer Train Trio*, rock.

Terraviva Grill, inside the Sheraton Grande Torres Pines Hotel, 10550 North Torrey Pines Road, Del Mar, 619-450-8577. Friday, *Santa Fe*, rock. Saturday, the *Little Big Band*, jazz.

Beaches
Atomic Trading Company, 1030 Garnet Avenue, Pacific Beach, 619-224-8822. Sunday, 6 pm, *Earl* *Cory*.

The Barrelfoot Bar and Grill, the San Diego Princess Resort, 1404 West 170th, Friday, *Common* *Scene*, reggae, and *Sandwich*, alternative. Saturday, 5 pm to 8 pm, *Fun* *Parade*, Sunday, 5 pm to 8 pm, *Fun* *Parade*, Sunday, 5 pm to 8 pm, *Fun* *Parade*, Sunday, 5 pm to 8 pm, *Fun* *Parade*.

NOTE
By William Crain

I was a senior in high school when the *Beastie Boys'* debut album, *Licensed to Ill*, came out, and I didn't understand why everyone I knew liked it. I was shocked when budding young feminists I knew would dance to rags with lyrics like "Girls / To do the laundry / Girls / To do the dishes" (not to mention that rhyme about the Whiffle ball bat). And it was a mystery to me why people who were too sophisticated for heavy metal nonetheless cheered Slayer guitarist Kerry King's nauseating solos in "Fight for Your Right (to Party)." It was as if my smart friends were dabbling at being morons. And it wasn't that I did not appreciate the skill of the (so-called) I was, in fact, a Rancocas fan. I just thought the *Beasties* were a sick, obnoxious joke, soon to be mercifully forgotten. I was wrong. Though the *Beasties*



BEASTIE BOYS

Rancid and *Anders* *Dub* *Foundation* open. (To hear a sample of the *Beastie Boys*, call 619-233-9797, wait for the prompt, then punch in ext. 4193.)

Beastie Boys, Cox Arena, Tuesday, September 8, 7:30 p.m. 619-220-8487, \$24.95.

Billid Melons, 710 Garnet Avenue, Pacific Beach, 619-483-7844. Thursday, *Sandwich*, alternative. Friday, *Superstardust* and *Polynesian*, alternative. Saturday, 4 pm to 7 pm, *Ray*, rock. 9 pm, the *Wig*, *Monday*, *Orchestra*, and jazz. Sunday, *Rockin' Monday*, big band, rock. Tuesday, *Martha's* *Kitchen* and *Blue* *Vivienne*, Wednesday, the *JA* *Brotherhood*, blues, and *Bar* *Ride*.

Yankee Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 619-498-1700. Friday, *Common* *Scene*, reggae, and *Sandwich*, alternative. Saturday, 5 pm to 8 pm, *Fun* *Parade*, Sunday, 5 pm to 8 pm, *Fun* *Parade*.

Hillier's Green, 2760 Shelter Island Drive, Point Loma, 619-222-2216. Friday and Saturday, 7 pm to 9 pm, *So* *Fast*, rock and blues.

The Catamaran Resort Hotel, 3999 Mission Boulevard, Mission Beach, 619-486-1881. The *Catamaran* *Bar*, Thursday, *Smile*, straight and jazz. Friday, the *Heroes*, rock. Saturday, *Rockin' Sunday*, *Saltation* and *Melting* *Process*, Wednesday, *Fish* and *the Red* *Horn*, swing, blues.

Henry's Tavern, 8650 Mission Boulevard, Pacific Beach, 619-883-8847. All performers are 9 pm to 1 am. Thursday, the *Bad* *Boys*, blues rock. Friday, *Puddle* *8* and the *Sung* *Machine*, Saturday, the *O'Brien* *Brothers*, Irish folk.

Hilton Hotel, 1175 East Mission Bay Drive, Mission Bay, 619-276-4015. *Funkin' Bar* and *Grill*, Friday and Saturday, 8:30 pm to midnight, *Coat* *Like*, pop. Sunday, 10 am to 2 pm, *Beachside*, contemporary.

The Hyatt Islandia, 1441 Quivira Road, Mission Bay, 619-224-1234. *Saltin' Linnig*, Friday and Saturday, 8 pm to 11 pm, *Mc* *Kael* *Bohler*, rock.

Jeri Joe's Colonnade, 1995 Newport Avenue, Ocean Beach, 619-323-0356. All performers start at 9 pm. Thursday, the *Fiddle* *Hicks*, Friday, the *Mc* *Staines*, rock. Saturday, the *Larry* *Mitchell* *Band*, rock. Sunday, *Patrick* *Dewine* and *Ten*

Nightlife and Dancing on San Diego Bay at *Humphreys* BY THE BAY

WINNER OF THE UNION-TRIBUNE READERS' POLL FOR "BEST LIVE MUSIC CLUB"

THURSDAY, SEPTEMBER 3 • 9 PM
Humphreys' House Band
Quiet Storm
R&B Dance

FRIDAY, SEPTEMBER 4 • 9:30 PM
4-Way Street
Celebrating Herb Lubiano and Herb Fisher on guitar this Friday. Come on telephone. Classic rock

SATURDAY, SEPTEMBER 5 • 9:30 PM
Groove Therapy
The Funk, Disco, R&B, and Soul

SUNDAY, SEPTEMBER 6 • 7 PM
Hollis Gentry's Neon
Hot Jazz, Swingtime

EVERY MONDAY • 5-9 PM
Monday Night Football Food & Drink Specials!
9 PM CLOSE
Hospitality Industry Night
No cover with just \$10.
Dancing on DJ Thresher
\$1.75 one, well & drinks all night!

WEDNESDAY, SEPTEMBER 7 • 9 PM
Dancing with DJ Thresher
No Cover

THURSDAY, SEPTEMBER 8 • 9 PM
Bill Magee Blues Band
with guest

FRIDAY, SEPTEMBER 9 • 9 PM
Bill Magee Blues Band
with guest

UPCOMING 7pm, Sept. 10 **Quiet Storm**
Fri, Sept. 11 **Billy Bacon & The Forbidden Pigs**
Sat. Sept. 12 **Rockin' Sun**, Sept. 13 **McKael & The New Band**

HAPPY HOUR: MONDAY-FRIDAY 1:30-2:30 PM
WEEK ENDS SPECIALS 1:30-4:30 PM
BRISK SPECIALS 4:30-7:30 PM

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Get a chance to win a 1999 Harley-Davidson Sportster
Proceeds to benefit Muscular Dystrophy Association
2 Jack Daniels • 2 Pils • 800 & Lites • Tons of Greenways

Friday, September 7
The Best Happy Hour Party 4-9 pm
4th Annual Fun 'n' Dishes • 17 hours • 100 items • 100 items • 100 items

High Energy Latin & Swing
ZOOT SUIT REVUE
2 Microbrews • 3 Martinis

Tuesday, September 8 • Jazz & Maroon with GEORGE FARRIS GROUP • 2 Martinis

GO BAREFOOTIN'!

6 pm ANGRY INCH (Inside)
8 pm PRIVATE DOMAIN (Outside)
9 pm SOBAMTHIN (Inside)
10 pm FOOD STROMAN (Outside)
11 pm BANANA REPUBLICANS (Inside)

Kick Off the Football Season at MUSICFEST '98
SUNDAY, SEPT. 6
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Calendar MUSIC SCENE

Sugar Coffee, Monday, Wesley's open mike, Tuesday, Poetry Out Loud, Wednesday, Off Handz...

Rock Bottom, 990 Via La Jolla Drive, La Jolla, 619-450-9277, Thursday and Saturday, live music, call club for information...

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San Diego, 1155 Garnet Avenue, Pacific Beach, 619-273-9734, Thursday, Villanova Junction Friday, Doublet alternative Saturday, Scene Sunday, Chris's open mike...

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LA LO CURIA presents A+N+M+A+L. From Argentina - Produced by Max Cavallera with special guests TERROR SALEN.

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ELLIOTT SMITH - QUASI. 1515 Early Tessler 1015 Jack Loggins/James Lewis. 619/220-TIXS.

SOMA LIVE. FRIDAY, SEPT 3. FAT CHANCE. JUST BECAUSE UNCLE STEELSKIN - GUY REXLEY - THE TERMS.

SATURDAY, SEPT 5. THE VANDALS. FIP. AGENT 81. SECOND CLASS.

FRIDAY, SEPT 11. SUICIDAL TENDENCIES. PLUS GUEST: BORN AGAIN.

SATURDAY, SEPT 12. ONE WAY. THE EXCREMENTS MODEL CITY • STOUT OUTFIT • PLUS GUEST: JAY & THE BROTHERS.

FRIDAY, SEPT 18. 0-SPOT. FOM • BUCKFAST SUPERFEE TAX INCLUDED. SHOPPING CART ASSASSINS.

SATURDAY, SEPT 19. KILL ME KATE. 82 DOORS LIGHTS & KILLIANS • 51 SHOTS THE REV. MOOSE • DJ VAMP • DJ SPANDEX.

FRIDAY, OCT 2. FEAR FACTORY. SPIN BUNK. PLUS GUESTS: METALICA - FRODO.

239-SOMA. 5305 METRO ST. ALL AGES. TICKETS: 619/220-TIXS.

Belly Up. 103 South Cedros Avenue, San Juan Capistrano. Thursday, Sept. 3, 8 pm. Friday, Sept. 4, 9:15 pm.

LARRY FITZELL BAND. Moon Beach Showcase. The Mar Dells, 5:30-8 pm.

DAVE WAREHAM and BANG! and guest SOULGRABER. The Bestard Sons of Johnny Cash, 8 pm.

LABOR DAY SWINGSET. FORDDEN POPS. THE SLEEPWALKERS. WEST COAST P.M.'s. ATOMIC BOMBHELL.

MON, SEPT. 7, 9 pm. D&H EXPERIENCE. NEIGHBORHOOD WATCH. SONG REBETZ • IN SECOND PRESBY. FLAT OUT LIPS.

WED, SEPT 9, 8:30 pm. GOVERNMENT GROWN and guest CONVOY. The best live band in America.

THUR, SEPT 10, 8 pm. VENICE and guest THE ROOMMATES. The best live band in America.

FRIDAY, SEPT 18, 9:15 pm. PRAXIS with BILL LASWELL. BUCKEYHEAD and BRAIN from Primus. New CD Hologram of Bear.

UPCOMING. Common Sense, Sept. 11 • Chief Brown, Sept. 16. Community Party, Sept. 19 • The Muffinheads, Sept. 20. The Muffinheads, Sept. 21 • The Muffinheads, Sept. 22.

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1. Press the 4-digit extension above the category that interests you. For example, 4002 for alternative rock.

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 an audio.)



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After Image: Bob's Chocky

Asid Down: The Band

Blueberry: Billy Up Town

The Jo Bitch Society: Back By Back

Black Heart Press: The Cobain

Blowup: The 6 Lounge

Backstreet Superstar: The Cow Bar

Call Bars: The Pushover

Countdown: Back By Back

Countdown: Cow Bar and Gill

The QPQ Store: The Cobain

The Checked Out Orchestra: The Cobain

Cydr's Ride: Papa Jack's in the Gaslamp

Creeping Guard: Back By Back

Doug: Schotten Bar and Gill

Deadhead: The House

Death Penalty: Founder's

The Horse Peeper: Buffalo Joe's

Deadhead: The Cow Bar

The Drapery: Cow Bar and Gill

Elvis: Schotten Bar and Gill

Spiggle: Founder's

Fuckin' Future: The Cow Bar

Flood All: The Pushover

FOH: The Band

Formale: The Cobain

A-Frame: Schotten Bar and Gill

G18: Cow Bar and Gill

The 6 Lounge: Back By Back

Goldfish: The Cobain

The Good Old: The Cow Bar

Government Service: Billy Up Town

Greenway: The Band

Grow: The Band

Have Dogs: Herio High

Heads and the Helvetic: The Cow Bar

Heavy Rock: The Band

Hot Monkey Love: Dick's Last Resort

The Impossible Five: Cow Bar and Gill

Impassioned: The Pushover

Inside Straight: The Catman

Iron: The Cow Bar

Jazz: The Cow Bar

Just Party: Back By Back

Jump Up World: The Cobain

Kavitation Death Cycle: Herio High

Michael Heart: Back By Back

Melancholy: The Cobain

Monochrome: The Cobain

Mr. J's: The Cobain

The Obscure: The Cobain

Ohhh: The Cow Bar

On My Wings: West Cafe

309... No Koff: The Cobain

218... Debbie: Schotten Bar and Gill

Gregory Page: The Old Sud

Paul: Cow Bar and Gill

Polymers: Dick Heide

Polyester and the Family

Lava Bands: Cow Bar and Gill

Play It and Die

Overtones: The Cow Bar

Recess: Cow Bar and Gill

Red Heart: The Cobain

Salvage: Back By Back

Shant Mantra: The Cow Bar

and Gill

Shoot Out Heads: Cow Bar and Gill

357... Slightly Scraped: Herio High

FOH: The Band

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Raywell: The Broken, Blood

Heart

Big Mike: Women's West, Blood

Melons

Max Mink: Lul & Lull

Blas: Stagger: Cow Bar

Doogham: Cow Bar and Gill

The Little River Band: Vegas

Come and Tuf Club

Danny Lopez and the Blue

Melons: Eric's Place

Los Vegas: Founder's

The Lucky Stars: To Let's

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The Lucky Staff: Patrick's

Eric's Place

The Madmen: Cow Bar and Gill

The Electric Waste Band: Winner's Beer

Ember: O'Connell's Pub and

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Rainie Lane and the Texas

Tenderloin: Frank's

Steve Lomax: O'Connell's

Eric's Place

Legion: Back By Back

Liquid Blue: Del Don Country

Shots

The Little River Band: Vegas

Come and Tuf Club

Danny Lopez and the Blue

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Los Vegas: Founder's

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Nightclub

Slight Return: Golden's, O'Connell's

Pub and Gill

Sally: Herio High

Spur: To Let's

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Steady Deuce: Eric's Place

Streetfront: To Let's

The Southern Tide: Founder's

Swingline: Eric's Place

Tan Sugar: Cow Bar and Gill

Three Bad Jacks: To Let's

(Page 5)

The Trailer Trash Trio: Let's

Nightclub

T.T. Washburn and

Who's on the Couch: To Let's

Nightclub

Whiskey Low: The Cobain

The Whidolators: The Broken

Heart

Wine: To Let's

Yield: To Let's

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Calendar
MOVIES

Nicholson has neither the vitality nor the nerve to play it that way. He pumps it up instead with the stuffy, tragic, grandiose air of an overwrought adaptation of Thomas Hardy, a pretension that deflates in a hurry at the Happily-Ever-After ending; too tidy, too easy, too lazy, and too obnoxious. One cold night with the window left open gets rid of the vegetable as an obstacle. One session of sob's at her bedside is capitulation enough.

Gilda D'Alò, which translates from the Rom language as something like *Crazy Stranger*, is the latest from Tony Gatlif, one of the rowdiest of worth of foreign filmmakers who currently has a free pass to this country (reversible without notice) for anything he might do, at least as long as he keeps on doing things about gypsies or until we get tired of him doing things about gypsies. His fictional work, a good bit more tiring than the peripatetic musical documentary that brought him to our attention, *Latcho Drom*. This

one, a little less idle than *Monfils*, tells of an extrovert Frenchman who treks to Romania for musical purposes, in search of a legendary folk singer named Nora Luca. The quest and the movie soon stagnate in an enclave of gypsies with a Them-and-Ua outlook on the world outside. The dwellings, the costumes, the music, the marriage rituals, and above all, the conversational shouting and howling are convincingly exotic. There is an interesting demonstration of how to steal electricity from the wires strung overhead (gypsy ingenuity), and of how to put together a functional phonograph from scratch (French sophistication). Mostly, Gatlif is mesmerized by faces, and the time passes slowly. We come to think of the actors as real people, and perhaps come to expect less from them in the way of entertainment. The general lack of momentum fails to prepare us for the climactic lurch into racial violence. Nora Luca remains unfound. The movie's opening at the Hillcrest has been put back until a week from Friday.

Why *Do Jackals Fall in Love*... why does the title have no question mark? — puts director Gregory Nava back on the musical biography shelf

and permits him to sling more mud than in *Selena*. There, he was under the watchful eye of the protagonist's survivors. And so here, the messy squabble over the estate of doo-wop pioneer Frankie Lymon — touched off, it would seem, by Diana Ross's cover version of the title tune two decades after his death — is just the ticket to set Nava free from his scripping deference. The squabbles are three ex-wives, or alleged ex-wives, whose conflicting stories stray once or twice into *Rashomon* territory, and they afford ample acting opportunities for Halle Berry and Vinca A. Fox, if not so ample for a grim and proper Lela Rochon. (The presiding judge in the case affords only the skimpiest opportunity for the capable Pamela Reed.) Fox gains a slight edge, perhaps, in her greater willingness to portray the age difference between the present tense and the flashbacks. Larena Tate is too old to be the doozy, in her greater willingness to portray the age difference between the present tense and the flashbacks.

And there could hardly be a more fitting summary of the current state of cinema in America than to note that the total box office take of the Stillman film, from its Memorial Day premiere to its soon-theater disappearance, does not come up to even half of the opening weekend figures of *44*. The latter figure, \$6.6 million (est.), is by Hollywood standards a pitiful pittance.

I gotta be somebody storyline, the dull-witted dialogue look at the police-race scene, and search in vain for anything to hold up to Stillman's perfectly timed punchline, and hilarious fulfillment of one character's long-held dream: "Book this clown!"; no spark, no personality, no vision, no angle, no strategy, no Chloë Sevigny. *The Last Days of Disco* rides.

MOVIE LISTINGS

All reviews are by Dan Snierson. Photos are credited to the film and attributed to the book. *Direct* means see for more information.

The African Queen — An abnormally hardy, scorching, aphid. Forget and a movie to be hanged by. High-toned, open to drive and pure and utterly cool. All their delight until the supposed narrowness of the Congo wilderness of the First World War, and out of each other's company. James Agnew's script seems somewhat trampled on, as though it were regarded as no more than a functional performing platform for the two leading stars. Directed by John Huston. (1951)

★★★★★ (AUGUST 5, 1991)

Amarcord — Another in the brilliant line of semi-autobiographical excursions, episodic and variably nostalgic from episodic to rock. Back once in the hometown of his youth. In the absence of recollections, there is a streak of humor on the part of his hands. It is possible that this was declared in the same sort of icon that Fellini fled in *Tulio*, and set the familiar Fellini grotesques are meticulously noted down here, and the famous episode is shut away in a closet. If something doesn't appeal to Fellini's playful side, it no longer appeals to him at all. There is an ample supply of silliness, of the director's carefully cultivated obsessions, and of flawless, limpid, controlled color images (once again, a salute to the wondrous Giuseppe Rotunno). What is lacking is any modulation or momentum from one scene to the following; each one builds to an abrupt fade-out that's like a wonderdrug gap, or sigh, and then the next one starts all over again, building. (1973)

★★★★ (AUG. 5 AND 7)

Armageddon — Just two months after Earth was threatened by giant comets in *Deep Impact*, it's just threatened again by giant meteoroid. Two men in time: You distant in time. The total focus of our attention here, our watching of our hopes and our prayers and our desire to identify with winners, heroes, and Bruce Willis (for the stranger) or Ben Affleck, is a blue-collar, fire-spurred, rowdy, sense-making group of deep-core duffers, familiarly called "roughnecks," easily distinguishable from the stiff-necked, by-the-book, pompous U.S. astronaut, part-Davey Down, part-MASH unit, part-Armal Hammer fraternity ("I talk about the Wrong Stuff," someone sniffs, though the boys are nonetheless flattered with a slow-motion group portrait filmed in motion: "The Right Stuff" walking shoulder to shoulder toward the camera in full spandex regalia), and scolders to say though it is said numerous times anyway, they are the Best in the World at What They Do. If one of them, in the course of planting a bomb in the core of the meteoroid, begins to suffer the symptoms of "space dementia" — sitting outside the nuke like Slim Pickens in *The Towering Inferno* — it will be no cause for concern, merely an excuse to escalate the comedy material be-

hind such pedestrian quips as "This place is like Dr. Seuss's worst nightmare." Every now and again the mood will shift to instant Sentiment or Instant Inspiration, but the effect is rather as if the action were periodically being interrupted by a commercial which was only a few things shallowly, secondhandedly, or not at all, could change minds so swiftly. And director Michael Bay, an alumna (no surprise) of television ads and music videos, looks to be just such a man. His hyperkinetic camera — circling, stalking, charging, button-embedding — is hopeless in matters of clarity, emphasis, nuance, crescendo. (No mission is more foredoomed than the quest for that asymptotic pipe dream, the monospaced thrill.) But, like that merry band of oil duffers he is so delighted to humiliate, he's the world's best at what he does, his fun, empty, loud, bluster, blabbery embarrassment. Steve Buscemi, Peter Onorati, Billy Bob Thornton, Liv Ullmann. (1998)

● CASSEL MOUNTAIN, CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; PASHION 10; LY 18; CAROLAN 16; GROSSMONT CENTER; LA KALA 12; MISSION VALLEY 20; OCEANVIEW 8; PLAZA BONITA; TOWN SQUARE 14; LA GRANDVIEW 6

The Avengers — Lavishly refurbished TV zone, and an especially elite one at that.



The Avengers

the supercilious British super spies of the late 1960s. Legitimate spies of '07. Anything goes a dead ringer for Mrs. Peel, an invisible man, a supervillain in command of the world's weather, anything but a spark of life, a lightness of step, a sense of purpose. With Ralph Fiennes, Uma Thurman, Sean Connery, Jim Broadbent, Fiona Shaw directed by Jeremiah Cheekov. (1998)

● CASSEL MOUNTAIN, GROSSMONT CENTER

GROVE 9; HAZARD CENTER 7; OCEANVIEW 8; SAUTE VILLAGE 8; SPORTS ARENA 6; SHERBORN 10; TOWN SQUARE 14; LA NORTHON PLAZA 14; UNIVERSITY TOWNE CENTER; VALLEY DRIVE 16; WILSON PLAZA

Basketball — A couple of infantile nitwits, the co-creators of TV's *South Park*, Trey Parker and Matt Stone, a couple of infantile nitwits invent a disneyway hybrid of

baseball and basketball — but mostly basketball — and it blossoms into a throwback professional sport, restructuring the true "spirit of athletic competition." The joke writers work overtime, and the viewer immediately senses and shares their fatigue. Yamin Blech, Robert Vaughn, Jenny McCarthy, Ernest Borgnine; directed by David Zucker. (1998)

● FASHION VALLEY 18; SHARON

The Best Men — An arranged marriage disarranged, due in large part to the electrical charge between the sulloes bride and the scowling best man, just returned to his Italian hometown from America, with advanced ideas on social equality. Nicely detailed as to customs and period (the last day of the 19th Century), but still acted in the principal parts, monotonously phoned-topped under a sooty yellow buildup, and completely predictable. Ines Sastre, Diego Abatantuono, Dario Castelli; directed by Pupi Avati. (1997)

● LA KALA VILLAGE

The Big Lebowski — There are actually two *Lebowitz*, a big one and a little one, a multimillionaire philanthropist and a lazy, laid-back bowler, both christened Jeffrey, and when the latter — who prefers to be addressed by "The Dude" — is mistaken for the other by a pair of dim-bulb thugs, he is

pulled into an apparent kidnapping plot of rapidly deepening complexity: "a lot of ins, a lot of outs, a lot of what-have-yous." The Coen brothers, writer-director Joel and writer-producer Ethan, are here having fun with, among other things, complexity per se. Fun with the very idea of complexity. Fun with the concrete and mountainous evidence of complexity. And one of the richest sources of fun, played off in the sharpest contrast to complexity, is the glibly naive spectrum of stupidity on exhibit: the dope-addled but grossly rational Dude (Jeff Bridges), the big lug who is always absolutely sure he is right in spite of the fact that he has never been right yet (John Goodman), the woolgatherer who falls for him in the lowest of conversations (Steve Buscemi), the several times of fired "muscle" (all brown, no brains), one team of which are self-styled nihilists, the triumph bumbo, the adored jester who afterwards forgets his correct homework ("Use a dictionary," "Spelling" in the abandoned car. The complexity is no illusion. It is right there in front of us in flight rising and multiplying itself. It is usually illuminated the stupidity. And at the same time it forms the philosophical foundation for a broad and accepting, if a bit of wit, freestyle view of humankind. The Coens — who better? who else? — are able to make wonderful sport of deadbeats and hom-

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Calendar MOVIES

heads from the high ground of diligence and ingenuity. They never play "down" to the audience. They demand effort and intelligence, and they reward those by the truckload: lively characterizations, flavorful dialogue, dense atmospheres, clever and convoluted plotting, rich and well-developed themes, abundant allusions, "in" jokes, grace notes, and bit herrings, each element treated with the others in common purpose. Julianne Moore, David Huddleston, Sam Elliott, Peter Stormare, Ben Gazzara, John Turturro, Jaimie Dale Loomer. 1996.
★★★★★ (EN, 9/8)

Silly's Hollywood Korean Kiss — "A Tommy O'Heaver Trifle," wittily self-described. Good-looking, colorful, bright romantic comedy about the last of a nonseasonal photographer for his newly discovered straight model — Pygmalion, if you will, and his Gayleena. The gas runs out before the end, even with long stretches of low-speed coasting. Sean P. Hayes, a new, midlife fishy face, is the engagingly eager yet unaggressive suitor. With Brad Rowe, Meredith Scott Lynn, Paul Bartel. 1998.
★★ (ILLUSTRATED)

Dance with Me — Romance between Latin dance partners Yanesla L. Williams and Chayanne, directed by Randa Haines. (CAMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; EL CAJON R. FASHION VALLEY 18; GROSSMONT TROLLEY; GROVE 9; MISSION VALLEY 20; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA GLASSBORO 6; UA HORTON PLAZA 14; UNIVERSITY TOWN CENTRE; WEGAND PLAZA)

La Dolce Vita — Federico Fellini's diagnosis of what ails the modern world. It is not a short list. It is, rather, a long-winded hodgepodge that sooner or later touches on nearly everyone's favorite vice. At least one of the subjects covered — the Roman paparazzi — is pinned down definitively. For Thomas. 1998.
★★★ (EL CAJON R. FASHION VALLEY 18; MISSION VALLEY 20; SOUTH BAY DRIVE IN)

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A sharply observed film with a fine sense of humor, Wanderland manages the impressive feat of believing wholeheartedly in the power of love without checking its mind at the door.

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Next Stop Wonderland advertisement featuring a woman's face and showtimes for various theaters like Camel Mountain and Mission Valley.

Stephen Dorff, Kris Kristofferson, N'Busu Wright. Directed by Stephen Norrington. 1998.
(CAMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; GASLAMP 15; GROSSMONT CENTER; GROVE 9; HAZARD CENTER 7; LA JOLLA 12; OCEANSIDE 8; SANTE FE DRIVE IN; SANTE FE VILLAGE 9; SOUTH BAY DRIVE IN; SPORTS ARENA 6; SWEETWATER 9; TOWN SQUARE 14; VALLEY DRIVE IN; WEGAND PLAZA)

Buffalo '66 — An emotionally imprisoned ex-con, who took a phony fall to square his account with a bookie, now wants to even the score with the Buffalo Bills placekicker. Scott Wood, who missed the Super Bowl-winning field goal (The real-life former Bills kicker, Scott Norwood, could not be altogether pleased with this plotline.) Vincent Gallo, who plays the lead role, has some frivolous fun in his first directing effort, with split screen images, the artificial lighting effects, off-balance compositions and odd croppings. But the mannered repetition of dialogue may nearly double the running time, and more than double the viewer's impatience. Christina Ricci, Ben Gazzara, Angelica Huston, Mickey Rourke, Ian Michael Vincent. 1998.
★★★★★ (EN, 9/8)



Next Stop Wonderland

romantic comedy about the last of a nonseasonal photographer for his newly discovered straight model — Pygmalion, if you will, and his Gayleena. The gas runs out before the end, even with long stretches of low-speed coasting. Sean P. Hayes, a new, midlife fishy face, is the engagingly eager yet unaggressive suitor. With Brad Rowe, Meredith Scott Lynn, Paul Bartel. 1998.
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★★★ (EL CAJON R. FASHION VALLEY 18; MISSION VALLEY 20; SOUTH BAY DRIVE IN)

the rest, this vulgar, energetic, and often over-extended movie is a handy amimation of the moral lessons of the Jet Set Age. With Marcello Mastroianni, Anouk Aimée, and Anita Ekberg. 1960.
★★★★★ (EN, 9/8 AND 7)

Dr. Dolittle — Eddie Murphy talks to the animals. More courtesy, and to commoner animals, than Rex Harrison talked. And they were courtesy in return. Why do they call me a guinea pig, anyway? I'm not Italian, and I'm not pink. And so less hairy, in just more than half the time. With Kristin Wilson, Oliver Platt, Dave Davis, and the voices of Chris Rock, Norm Macdonald, Albert Brooks, Ellen DeGeneres, among others, directed by Betty Thomas. 1998.
★★ (EL CAJON R. FASHION VALLEY 18; MISSION VALLEY 20; SOUTH BAY DRIVE IN)

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★★★ (EL CAJON R. FASHION VALLEY 18; MISSION VALLEY 20; SOUTH BAY DRIVE IN)

W — Fellini's ever intriguing interweave of fantasy and reality, having to do with the

dains on a fictional movie director's creativity. Parades, vampires, angels, ghosts, and grotesque drift weightlessly through the hero's real and imaginary life, moving as if on floats or on tarts. — this remarkable new groove for Fellini turned into his perennial rut, Marcello Mastroianni, Anouk Aimée, Claudia Cardinale, and Sandra Milo. 1963.
★★★★★ (EN, 9/4 AND 5)

Ever After — Director Andy Tennan's application for membership in the Peter Pan Club. It purports to be the True Story of Cinderella, as told to the Brothers Grimm after publication of their own faithful account, to "set the record straight." The teller the impertuous Jeanne Moreau proclaims herself a direct descendant, with the legacy of a glass slipper to prove it, of the folklore heroine, whose real name is revealed to have been Danielle. A Frenchwoman, most out of the early 18th Century. The "biographical" approach to the story

initially means some boring background information (how the subject came to have a stepmother and two stepbrothers, how the lost her father), but it soon enough makes way for the imposition of modern attitudes and modern ideas into an era when period setting ("That brocade," the heroine reminds herself before her gossamer-winged entrance at the masked ball), to go along with the intricately modern actress, Drew Barrymore, and her corner-of-the-mouth manner of speech, her transparent and dislocated lower-class British accent, her overall Baby Doll demeanor. The aged Leonardo da Vinci, lagging around the rolled-up canvas of his freshly painted Mona Lisa, is a major player in the events, but only because "Michelangelo was trapped under a ceiling in Rome" (more or less chronologically accurate), and his scientific asumen, taking the place of the Fairy Godmother's magic, comes in handy in freeing the heroine from a padlocked collar on the night of the ball. The wicked stepmother (Anjelica Huston) is permitted some soft feelings for her second husband, and Prince Charming (Dougray Scott), Prince Henry to those closest to him, is saddled with some politically incorrect feelings as regards the servant classes (nothing that a well-read headstrong Renaissance feminist can't cure him of, and before the end, he is overlooking a stick-figure simplicity of the tale. It only strains the metaphor. 1998.

W — Fellini's ever intriguing interweave of fantasy and reality, having to do with the

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Ever After advertisement featuring a man and a woman, with showtimes for various theaters like Camel Mountain and Mission Valley.

translation of the Scandinavian (for the local, the Scandinavian). Even a Japanese American resident comes off sounding like the spawn of John Ford's stock Swede, John Quallen, and sure enough, like an echo out of Monument Valley, somebody actually says "Yer darn tootin'!" Is this portrait not, however, perhaps just a little bit narrow? (Surely everyone in Minnesota can't talk like that!) Is it not, even, a little bit unkind? Well, the same questions could be asked of, let's say, King Lear or (Minnesota's own) Sinclair Lewis, two of the scrupulous chroniclers of American speech and manners with whom the Coon can jolly and comfortably be grouped. Aard the more than just functional narrative — the allegedly "true story" of a Minneapolis car salesman who hires two mercenaries to kidnap his wife as a money-making scheme, ransom to be paid by his wealthy and thrifty father-in-law — a rich in thematic implications: the universal vices of the car dealer (a dealer by profession and by nature) set against the Minnesota virtues of a seven-month pregnant small-town police chief. "There's more to life than a little money, ya know. Doncha know that?" With William H. Macy, Frances McDormand, Steve Buscemi, Peter Stormare. Have. Present. 1996.
★★★★★ (EN, 9/8)

44 — Reviewed this issue, with Ryan Reynolds, Mike Myers, Salma Hayek, and New Line's Campbell, written and directed by Mark Christopher.

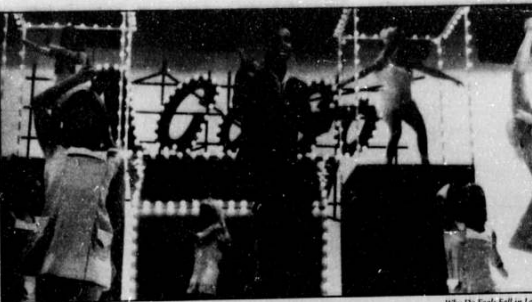
Hope Floats — A dithering application of show genre in an effort to bill up the mammoth screen image of Sandra Bullock. But no sort of later can come through the layers of dumb cinematography. The opening sequence, in which the heroine gets stranded in a Rick Lake-like talk show with the news of her husband's and her best friend's mutual infidelity, while the couple's sabbatic little girl looks on from the live audience, is so poorly conceived, written, played, and timed that you would assume it

with Adam Arkin, Josh Hartnett, Michelle Williams, Li Ged J., directed by Steve Miner. 1998.
(CINEMA 6; EL CAJON R. FASHION VALLEY 18; MISSION VALLEY 20; TOWN AND COUNTRY; UA HORTON PLAZA 14)

Gene with the Wind — The most beloved movie ever made from a book by Margaret Mitchell, covering the life of the Old South from ante-bellum days to post-bellum days. Both of a Nation it is not, a Southern belle flirts with their beaux, a proper lady tumbles down a flight of stairs, Atlanta burns, a wounded war hero limps back to the plantation, etc. To be sure, an apt remark from the rape lips of Scuderi (T'Hara, "Fiddle-dee-dee" With Vivien Leigh, Clark Gable, Leslie Howard, Olivia De Havilland, and Thomas Mita ball, directed by Victor Fleming. 1939.
★★★ (GASLAMP 15)

The Gossamer — Heavily politicized Gothic romance about an undercover Jew in the employ of upper-crust Scots. The intrepid heroine breaches the inner sanctum of the lord of the castle, shows him the unadorned way to preserve his power, and photographs, and even gets a one-century jump on Playboy magazine with a full-frontal pin up of the chap. A handsome, in handsome surroundings on the life of Slay, but obvious and overrated in its dramatic agenda. And show, sure, very slow. And the piano-wire peculiarity of Missine Driver is a constant strain. With Tom Wilkinson and Harriet Walterly written and directed by Sandra Kibrik. 1998.
★★ (HILLCREST CINEMAS; LA JOLLA VILLAGE)

Halloween: Twenty Years Later — Seventh entry in the holiday horror series, although the third had nothing to do with the intermittent killing spree of Michael Myers. The whole idea of a resurrection is so tiresome beforehand that the thing could easily be ignored if not for some idiotic scene over the return of Jamie Lee Curtis. (Absent since number two.) But hasn't she been through enough already? Haven't she earned the chance to show whether she can play an ordinary human being with ordinary problems? The scene in which she returns down the town to her utterly bereaved son suggest the very well could. The same in which she passes up an opportunity to screw by in order to face the monster, one-on-one, axe-apart knife, suggests she is resigned to being Queen of the Armchair.



Why Do Fools Fall in Love

with a dream scene if it were not referred to repeatedly by outsiders. On the rebound, our heroine bounces all the way back to the Texas small town where she was Queen of the Corn three years in succession, and after rolling through an anthology of country clichés of slow motion, a shower of fireworks, and a hono-up-de-honour courtship from a down-home handyman with hidden talents as an architect (ladies choice), she has every right to reclaim her crown. With Mar Whitman, Cera Kowalski, Harry Connick, Jr., directed by Foxus Whitaker. 1998.
(VOLUME)

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(VOLUME)

choruses of full-throated cheerleading, from the Terry McMillan novel. Angela Bassett, who starred also in the screen adaptation of the author's Waiting for Estelle, looks strong enough to have endured something more than the phony break-away obstacles thrown in her path as a Type A investment counselor and single mom who smugs a Jamaica boy-toy exactly half her age on a Caribbean lark, a would-be, but wiped-out, African-American All That Heaven Allows. With Tye Diggs and Whoopi Goldberg, directed by Kevin Rodney Sullivan. 1998.

44 — Reviewed this issue, with Ryan Reynolds, Mike Myers, Salma Hayek, and New Line's Campbell, written and directed by Mark Christopher.

Hope Floats — A dithering application of show genre in an effort to bill up the mammoth screen image of Sandra Bullock. But no sort of later can come through the layers of dumb cinematography. The opening sequence, in which the heroine gets stranded in a Rick Lake-like talk show with the news of her husband's and her best friend's mutual infidelity, while the couple's sabbatic little girl looks on from the live audience, is so poorly conceived, written, played, and timed that you would assume it

with a dream scene if it were not referred to repeatedly by outsiders. On the rebound, our heroine bounces all the way back to the Texas small town where she was Queen of the Corn three years in succession, and after rolling through an anthology of country clichés of slow motion, a shower of fireworks, and a hono-up-de-honour courtship from a down-home handyman with hidden talents as an architect (ladies choice), she has every right to reclaim her crown. With Mar Whitman, Cera Kowalski, Harry Connick, Jr., directed by Foxus Whitaker. 1998.
(VOLUME)

any Langlo — With rain and wind rapping at the windows of a tacky hotel off the Florida tip, a heavyweight and hammy cast runs through a succession of stazy formations in John Huston's postwar messageme-dramata, dripping with tropical glamour and gloom. Edward G. Robinson is the big bully, and Humphrey Bogart, Lauren Bacall, Lionel Barrymore, and Claire Trevor take turns at bat. 1948.
★★ (EN, 9/4 AND 10)

Knock Off — Jean-Claude van Damme versus the Russian Mafia in Hong Kong, with Bob Schneider and Lela Rokson, directed by Tsui Hark. (CAMEL MOUNTAIN CINEMA STAR 10; CINEMA STAR 13; GASLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; OCEANSIDE 8; PLAZA BONITA; SANTE FE VILLAGE 9; SOUTH BAY DRIVE IN; SPORTS ARENA 6; TOWN SQUARE 14; UNIVERSITY TOWN CENTRE; FROM 9/4)

Lethal Weapon 4 — An rising above cgs citations, any improvement over the past two sequels, is not because new recruit Chris Rock has upped the level of comedy, which was already on overkill, but rather because Hong Kong action star Jet Li has upped the level of melodrama. His stare-down of Mel Gibson on their initial encounter reminds us of the formidable opposition put up by Gary Busey in the first, and the one really serious, entry in the series. Unhappily, even as Li perseveres in playing it straight, the melodrama degenerates into martial-arts dance routines in which the Kick-Ass are only too willing to follow the Aa Kicker's lead. And we lose all respect for the villain when he leaves his duct-taped adversaries alive in a burning house where they can be rescued in the nick of time by a lot with a toy axssaw. And the

Advertisement for the movie Firelight, featuring Alan Arkin, Maresa Tomei, and Natasha Lyonne. Includes showtimes for various theaters like Camel Mountain and Mission Valley.

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Calendar
MOVIES

freeway chase — long before our heroes' vehicle leaves the pavement, crumles into a glass office building, plows through an obstacle course of drafting tables, crashes out the other side of the building, and lands neatly back on the road in uninterrupted hot pursuit — reaches a height of idiosyncrasy unsurpassed in prior installments. The ultimate pinnacle: Gibson's stand double-clambering out onto the hood of the car at top speed and crawling into the back window of the towed mobile home in less than 10 seconds to gain access to the bad guy's car maintaining perfect pace this whole while in lane one. It's a measure of the decline in contemporary action films that the viewers are expected to not react too much for the heaves at the stunt man. It's a measure of the decline in the viewing audience that they agree to do so. **Danny Glover, Rene Russo, Ice Cube; directed by Richard Donner.**

1998
● **FASHION VALLEY 18: GROSSMOUNT CENTER. LA JOLLA 13. MISSON VALLEY 20. SERRA VALLEY 8. SWEETWATER 9. TOWN AND COUNTRY. LA HORTON PLAZA 14.**

Maddeline — Lord of Pabulum laddled up from the series of children's books by Ludwig Bemmelms. About twelve orphan girls in Paris, especially the listless of them (the name rhymes with "ran or shone"), and their vigilant Miss Clavel ("Something's not right"). It raises serious questions for the fans of Frances McDormand. What kind of career lies ahead for this unglamorous Oscar winner if the Coen brothers make a movie only every couple of years and can't always create a role for Joëlle's wild? And does Joel actually sit through the likes of *Maddeline* in the interests of domestic harmony? Or is this simply something to enable Pedro Coen to sit his mother on screen before he is ready for an "R" rating? **Hatty Jones, Nigel Hawthorne; directed by Jayson Scherer; May 1998.**

The Month of Enzo — The difference of the letter — "Z" rather than "S" — makes rather than makes the difference between a remake and a sequel. In the cumbersome

quarter-hour prelude, the original *Zorro* (Anthony Hopkins) — and what's the use of a mask when you're the only man in Old California who speaks with a Welsh accent? — sees his wife shot dead, his baby daughter abducted and adopted by his arch enemy, and himself locked away in a crowded dungeon for the next twenty years. When he eventually escapes, with his release as swift as ever, he passes along everything he knows, plus his mask, to the youngest brother of Joaquin Murietta — a legend in his own right, and to historical fact still very much alive after the date of his demise here. The prelude (the narcissistic Antonio Banderas' *Zorro*), he addresses his watery reflection, "you look better than ever." In a lushon hand-to-hand in no time at all, it's crossing swords with the best of them, bucking every swash in sight, and dancing a hot tango with the refined daughter of his mentor, although he still takes time, too, for a harmless comic prat fall when convenient. The tedium never lets up, and the improbabilities mount. With **Catherine Zeta Jones, Stuart Wilson, Matt Lecker; directed by Martin Campbell.**

● **CINEMA STAR GALAXY. CINEMA STAR 10. EL CAJON 8. FASHION VALLEY 14. LA JOLLA 12. GROSSMOUNT CENTER. LA JOLLA 12. MISSON VALLEY 20. OCCASION 9. ADA NOVATA. SOUTH BAY DRIVE IN. TOWN SQUARE 14. LA MISSON DODO. LA GLASSHOUSE 6. WEGAND PLAZA 10.**

Midair — The legend of a Chinese loach-boat, who conceals her sex in order to take her father's place in the Imperial army permits the Disney animation team to pick their ridicule of masculine toughness and toughness right where they lack it in *Harold*, and to press inward with it. This of course could be a perfectly legitimate aim of attack if the filmmakers did not attempt to have it both ways. It is not enough for them to chip away at the traditional John Ford icon, Howard Hawks in ideal of men among men; they have to insist at the same time, or a slightly later time, that a woman can do anything a man can do, with the possible exception of getting, just because it would be so much more fun and exhilarating and stupider that way. (Maybe they have picked up a little post *Hercules*, just after the same studio's iconic GI Joe.) When push comes to shove, it does, the heroines manage to wipe out the yellow-eyed, gray-skinned Hun single-handedly ("You ain't Huns, you ain't"). **Handy Com-**



Wondrously Accused

rades-in-arms come in handy only for the mop-up operation when, under the command of the hell-breaking heroine, they are obliged to cross-dress as conscripts. A general camp sensibility again prevails: a bawdy riff on the voice by Harvey Fierstein (see here), and the obligatory comical animal subplot — a miniature dragon with a can-do spirit — talks in an anachronistic, honeyey patois courtesy of Eddie Murphy. "Jump back! I'm pretty hot, huh?" and "Let's go kick some Hunny buns!" With the voices of Ming Na Wen and Miguel Ferrer; directed by Barry Cook and Tony Bancroft; 1998.

● **FASHION VALLEY 18. LA HORTON PLAZA 14. VOGUE.**

The Negotiator — The title character is a Chicago cop (Samuel L. Jackson), renowned for his diplomacy in hostage situations, who is forced by unimaginative scripscribing to do an about-face and take a few hostages of his own in order to clear himself of his partner's murder. The problem for director J. Gary Gray is how to deliver his expected, the demanded, the required fireworks (majority rules) even in a static standoff and even though we know

Next Step Wonderland — The forces of Fate. Being their music in showy fashion, prevent Mr. and Ms. Right-for-Each-Other from crossing paths until just before the final curtain. Both paths are rocky, the more so because the aptly named scene seems unable to commit to a position, a composition, an angle, anything. Any something-out-of-frayed nerves, any mellowing-out-of-mood, could be traced to the bona fide hit parade in the background. 1957.

Nights of Cabiria — Fellini's tearjerker inspiration of an Emme Leonardo novel falls completely in line with the post-Get Shorty view of the author as a fashion plate of the hip, the flip, the cool, the edgy. The result is a cop-and-robber game that sacrifices logic and suspense for shtager and swagger. In the process, Soderbergh has been reduced from a distinctive independent filmmaking voice to a Hollywood yes-man. The cast — once you get past the star of the show, George Clooney, a male, self-assured and self-placed he can hardly hold still — is diverse and diverting: Jennifer Lopez, Dennis Farina, Ving Rhames, Don Cheadle, Steve Zahn, Albert Brooks, Nancy Allen, Catherine Keener, and an unsharred cameo, Michael Keener, and Samuel L. Jackson. There are certainly some laughs, most comically from Zahn as a spaghetti spread hoodlum. "If I wasn't afraid of getting stuck, you would have talked me into this!" The laughs, however, are never numerous enough to large compensate for the amount of effort that went into getting them. 1998.

● **PG-13.**

One of Eight — Steven Soderbergh's inspiration of an Emme Leonardo novel falls completely in line with the post-Get Shorty view of the author as a fashion plate of the hip, the flip, the cool, the edgy. The result is a cop-and-robber game that sacrifices logic and suspense for shtager and swagger. In the process, Soderbergh has been reduced from a distinctive independent filmmaking voice to a Hollywood yes-man. The cast — once you get past the star of the show, George Clooney, a male, self-assured and self-placed he can hardly hold still — is diverse and diverting: Jennifer Lopez, Dennis Farina, Ving Rhames, Don Cheadle, Steve Zahn, Albert Brooks, Nancy Allen, Catherine Keener, and an unsharred cameo, Michael Keener, and Samuel L. Jackson. There are certainly some laughs, most comically from Zahn as a spaghetti spread hoodlum. "If I wasn't afraid of getting stuck, you would have talked me into this!" The laughs, however, are never numerous enough to large compensate for the amount of effort that went into getting them. 1998.

● **PG-13.**
The Parent Trap — Because the memory of the 1961 version starring Hayley Mills had already been sullied with three made-for-television sequels, we cannot very well pretend that the memory of it has now been sullied by Nancy Meyer's remake. The memory of the 1961 version was not exactly of polished gold anyway. The essential situation — separated at birth twins, with no prior knowledge of each other's existence,

met accidentally at summer camp at age eleven, and set about conspiring to reunite their parents — continues to boggle the mind. The unexplained reasons ("It's all a bit hairy to me") why the parents of the twins decided in the first place to break up, dividing their identical children evenly between them, must be so powerful that the parents would have pledged never for any purpose to get in touch again, and yet not so powerful that the two of them won't immediately start to meet at the mere sight of one another. The father's current fiancée must be so frosty and off-putting that we need not concern ourselves with her feelings when the get dumped, but at the same time so frosty and off-putting that we cannot begin to fathom what the father ever saw in her. Meanwhile, his loyal housekeeper and being nanny to his daughter for the past eleven years is so pleasing in manner and appearance (Lisa Ann Wasieleski) who sticks every scene to which she is admitted that only a special code as rigid as the one in *Jaw* Austin's world could account for the complete absence of any obvious inclination on the part of Master and/or Servant. Fittingly, the wife is destined to make a proper match with the butler in the end of the British ex-lady Lindley Lohan, Dennis Quaid, Natasha Richardson. 1998.

● **CINEMA MOUNTAIN. CINEMA STAR GALAXY. CINEMA STAR 6. CINEMA STAR 15. EL CAJON 8. GALLUP 15. GROVE 9. LA JOLLA 12. MISSON VALLEY 20. OCCASION 9. SANTEE VILLAGE 8. SWEETWATER 9. TOWN SQUARE 14. LA ESCORPION 10. LA GLASSHOUSE 6. WEGAND PLAZA 10.**

PI — Micro-budget independent film in high contrast grain black-and-white. It might intrigue a certain yearning for the bygone days when black-and-white was no more pre-requisite than a 2 1/2 in preference to a Caké Evin in those days. However, this particular image would have been deemed acceptable only for the duration of a dream sequence or an "experimental" short. (Oh, nowadays, a music video or TV commercial.) The film also might inspire a yearning for a plot premise that would lose its reality to the publicity tag of "scientific fiction." (Use of a computer will not solve this.) The actual plotline — the unadmittable quest of a pill-popping, mood-blending paranoid reduce to locate the numerical pattern of the world around him, and the intense interest in this quest taken by a Wall Street firm and a sect of Jewish cabalists — makes Franz Kafka seem

by comparison as stumpy as Mickey Spillane. With Sean Galtie, Mark Margolis, Ben Shenkman; written and directed by Darren Aronofsky; 1998.

● **HILLCREST.**
Return to Paradise — Moral crisis. Three American party hearties are on holiday in Malaysia. Two have together, and leave the third holding the bag (or to speak of "good cheap boob," and facing a death sentence unless the other agree to come back and serve prison time (three years if both remain, six years if only one). And round and round we go, in search of conscience and courage, no, yes, if that, maybe, no, yes, here. ("— Ah, uh, under-illuminated color too, or there. We, with the grim monolith Phoenix. It's... French film force *Marque*. With Vince Vaughn, Anne Heche, Jonathan Phoenix, David Conrad, Jack Pinerelli, Smith; directed by Joseph Ruben. 1998.

● **CINEMA STAR 6. CINEMA STAR 15. FASHION VALLEY 18. GALLUP 15. LA JOLLA 12. MISSON VALLEY 20.**

Saving Private Ryan — Steven Spielberg's blood-and-guts war movie is its best when it is most conventional and at its worst when trying for more (Spielberg in a nutshell), and it is very often very conventional. Whether or not the filmmaker has achieved his flag-waving, trumpet-blowing goal of honoring the survivors and the fallen of Omaha Beach, he has at least honored a Hollywood genre that had dwindled down close to extinction, and had evolved (wherever a stranger would wander along) almost exclusively into the anti-war movie. In his striving for "more," he has certainly supplied plenty of ammunition (not to speak) to the pacifist, but he does not venture so far as to attempt to muddy the reputation of the Last Good War. The essence of this irreducibly long movie (complete with at least a minute) is a clear-cut and small-scale mission, about an implausible and impractical one: to locate and safe-guard a lone paratrooper who is the last surviving of four brothers in the Normandy invasion. Given that the war is over, and the rescue operation is the overriding cause, anyway, of reasserting the conventional Hollywood team of soldiers and their self-revelations around the campfire and on the march. And what matters even more, on the strictly visual level, are the tactical details of the operation, the obstacles en-

countered and overcome along the way, the topography of the battlefields, as well as the peaceful fields in between, the plainly laid-out plans of engagement and the unpredictable deviations from them. All of this is rooted firmly in the cinematic bore of the Second World War, and treated here respectfully and knowledgeably and competently. But Spielberg, on a one-man mission to push our faces deeper than ever before into the meat grinder of war, water, "more." He wants, in the schizophranic scene of carnage, to be all things to all people, chattering back and forth between (or spinning simultaneously) a narrowed rational and an arid lyricism. Even without the irreconcilable clash between these, there would be something a little unevenly about Spielberg and his crew mimicking the handpicks and kangaroo in the work of the front-line documentarists of WWII — the hand-held jerkin and intermission — as if these authentic cinematic heroes had been developing a deliberate "style" rather than doing the job of the soldier and most professional job they could, under enemy fire, with their lives on the line. Spielberg, working here under no such duress, has a very different kind of nerve. Tom Hanks, Tom Sizemore, Edward Burns, Matt Damon. 1998.

● **CINEMA MOUNTAIN. CINEMA STAR GALAXY. CINEMA STAR 6. CINEMA STAR 15. EL CAJON 8. GALLUP 15. GROVE 9. LA JOLLA 12. MISSON VALLEY 20. OCCASION 9. SANTEE VILLAGE 8. SWEETWATER 9. TOWN SQUARE 14. LA ESCORPION 10. LA GLASSHOUSE 6. WEGAND PLAZA 10.**

Shame of Beverly Hills — A comedy of family shame, rooted in the personal expertise of filmmaker Tamara Jenkins, and accordingly set in 1976. The premise is full of potential, even if some of that potential is down the lower road of a weekly TV sitcom. A single dad, old enough to regularly mistake for his children's granddad, drag his nomadic family from one seedy two-story apartment complex (called a "doughnut," he learns) to another but always within the Beverly Hills zip code, to ensure his children's proper education. (Curiously, we never go near the school itself.) For one halcyon stretch, when they are putting up a pill-popping prepubescent and receiving a monthly stipend from her father, they settle into a table building — The *Cambes* of Beverly Hills — and a fully furnished apart-

ment with "plink" carpeting. The plays are documented in brutal detail, and the incidents often have a ring of truth (the "racked" daughter commanded to wear a bra with her halter top, or caught without a tampo on a guest in another home; "Blood! Blood on my necktiepin!"), and the sense of humor undeniably slips easily into a sense of pathos. Most of the time, the filmmaker stays a safe middle course, though the gets good comic mileage out of a subtitled accent language and a battery-powered dildo. Among the uniformly broad performances (Alan Arkin, Maria Tondel, David Krumholtz, Kevin Corrigan, Jessica Walter), that of Natasha Lyonne stands out but not apart: a hyper-sensitive observer who does not hold herself aloof from her observation. Under the unended shock of hair, and above the cantilevered chest, the face has just the right look of perpetual startlement. 1998.

● **GROSSMOUNT TROLLEY. LA JOLLA PLAZA 14. MISSON VALLEY 20. LA HORTON PLAZA 14.**

Small Soldiers — Just to get our categories straight: this is not a fantasy about toys coming to life in the manner of *March of the Clones*, but a fantasy about what, of course, as the computer animation may prod you to think, *Toy Story*. It is a piece of science fiction on the time-honored theme of machines, more specifically robots, rounding on their human masters after the fashion of *Westworld*, *Runaway*, *Blade Runner*. The rob toys just happen to be very small ones, toys in fact, mechanical toys, "smart" toys in precisely the same sense as the "smart" bombs of the Gulf War, fitted with military-surplus munitions chips and lifetime lithium batteries. The science part of it is fast-talking unconcerning as well as boring, and the escalation of hostilities between a new line of GI Joe-type action figures and their custom-designed space-alien enemies (an illogical match to begin with) depends upon an unbelievable array of obnoxiousness on the part of the human by-

standers. Still, the ideas are not all bad. To apply animatronic puppetry and computer-generated imagery to literal toys is a good way to contain and to minimize the credits of such special effects. They are no doubt better contained in the humanoid command than in the free-form aliens, but the constant level-headed, dulcet-toned wisdom of Frank Langella as the voice of Archer, Finnuary of the Geogromites, is every bit as funny as the constant jabbering machismo of Tommy Lee Jones as the voice of Mai. Chip Hazard. The satirical comments on the American cult of violence is light but solid (the no-war-torn children's store is also a no-profit store), and the underdeveloped Ann Magnussen is given something entertaining to do with a tennis racket during the *Night of the Living Dead* climactic siege; and the Jerry Goldsmith music is stirring; and the "adult" allusions to Patton (also scored by Goldsmith, by the way), *Apocalypse Now*, *Brave of Newer*, *Titanic*, et al., are more negligible than annoying; and it is nice to see that director Joe Dante still observes his personal tradition of giving a bit to Dick Miller — a tradition not really as old as that of the rebellion robot, but any tradition whatsoever in this anarchic era increases in value. With Gregory Smith, Kirsten Dunst, Kevin Dunn. 1998.

● **CINEMA STAR 6. CINEMA STAR 15. EL CAJON 8. FASHION VALLEY 18. LA JOLLA 12. MISSON VALLEY 20. LA ESCORPION 10. LA HORTON PLAZA 14.**

Smoke Signals — Pops, talky, literary road movie, with frequent breaks for *Rushmore*, about two budding buddies from an Idaho Indian reservation who trek to Arizona to pick up the ashes of one of their fathers. It boasts of being the first Native American independent production, but it can boast of no lot else. With Evan Adams, Adam Beach, Irene Bedard, and Gary Farmer; adapted from his own novel by Sherman Alexie; directed by Chris Eyre.

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The Parent Trap — Because the memory of the 1961 version starring Hayley Mills had already been sullied with three made-for-television sequels, we cannot very well pretend that the memory of it has now been sullied by Nancy Meyer's remake. The memory of the 1961 version was not exactly of polished gold anyway. The essential situation — separated at birth twins, with no prior knowledge of each other's existence,

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The Hotel Tower Is Our Great Protector

Breakfast is great, but I'm going to suggest they add a lunch special: Pigeon Pie.

Didn't sleep well on that stupid hard-rock bed we just got. Carla looks like she's in seventh heaven. Me, I stare at dawn's early light. Sweating the heat. Sweating the bills. Can feel this Lord Jim yearning coming on again. To beat out. To sign aboard some ship and sail away. Start over. Far and free. Saltwater stinging my cheek. Feeding that heave of the ocean's mighty bosoms beneath your feet. Waiting for the splat of a flying fish on the deck beside you.



"Will you stop twitching," mumbles Carla. "Go take a walk."
So, okay. I do. It turns into more than a walk. Now here I am hopping of the trolley at the Santa Fe depot, walking down Ash Street. Why Ash street? Because, my heavens, this is where you get that great Star of India deckside view, her sails set and flapping behind the palm trees. The only other thing in sight is the tall black funnel of yester o'clock Berkeley, the Frisco ferry, and then the horizon. You'd swear you were walking up to a Caribbean paradise in, say, 1898. Even the 115 bus sitting there at the end of its route doesn't look out of place.
Then you notice the Holiday Inn. Then you notice the Elephant and Castle, its café-pub. Hey, how about breakfast with a view! On its terrace, facing the sails!

Inside, the early-morning tourists crowd milk about, getting ready to check out or show down on breakfast. I pick up a menu. Uh-oh. We're looking at \$10 before we sneeze.
"Why don't you try the South Tower," says a waitress.
A hundred yards south, another terrace set-up, opposite the cruise ship terminal. Not quite Elephant and Castle. The umbrellas are white, the tables are concrete with laid-in blue-green tiles, and I can see, even from the start, the people eating breakfast outside are in defense mode against a small army of pigeons.
The good news is, at this time of day the outside terrace is in the shade. Sun's behind us glaring out onto the bay. The hotel tower is our Great Protector.

If there was a cruise ship in, we'd be in the front gallery, right beneath the monster. As it is, all I can see is a single tiny jet ski zooming around the waters beneath S Street Pier.
Most of the people eating look like tourists. A honeymoon couple, a group of elderly folk in Bermuda shorts looking at maps. Inside, there's a big mural of the bay and ships. I check the menu. All right! Now we're talking. Today's special, two eggs, "Bey Potatoes" and toast, \$2.99. Two biscuits and gravy, \$2.99. With sausage, \$3.99. Pancakes and sausage, blueberries, \$4.84. "The Market Breakfast" (two pancakes, two eggs, two bacon, and two sausage patties), \$4.99.

Couple of women in a booth chewing toast, reading papers. CNN drones away on the TV. The day's first chickens are just getting going on the rotisserie. They look white and raw. But I see they're being to be part of the "All-You-Can-Eat market buffet lunch. Select from golden brown rotisserie chickens, "on-boned" meat loaf, and they come with "fresh sautéed vegetables, homemade mashed potatoes with gravy," \$5.95 until 2:00 p.m., \$7.95 as dinner.

Huh! All you can eat. Maybe I came at the wrong time. Oh, well. I enjoy the breakfast special. Eggs, potato, laid toast. Grab a coffee (bottomless cup of Starbucks "Sorrento" blend, \$1.60) and take it all outside.
The elderly folks are wondering if they'll live through a sweltering day at the Wild Animal Park. The honeymooners just yawn and look at each other. But everybody somehow looks fresh in the early morning light. I start into my eggs—I had them poached, and they did them right: nice and gooey in the middle. I lay them on the toast and start in, trying to ignore the problems.

Problems like plastic knives and forks and plates and a paper coffee cup (I have this thing about nice, solid china) and ketchup in plastic rip bags that won't rip, and pigeons—hey, I'm a bird lover, but as this father says to his little girl as he swipes at 'em, "Darlin', pigeons ain't birds."
I have to keep my elbows flapping to stop them landing on my table. I swear, if Carla were here, she'd have throttled their necks by now. Suddenly, I get too violent and the whole flock takes off, beating down their germs into all our food. Yuck. Everybody cowers.
Breakfast is great, but I'm going to suggest they add a lunch special to their menu: Pigeon Pie.

However, I do get a free refill of coffee, and would you believe! There's a ferry across the road about to take off. I sprint over, pay two bucks for a ticket, and just make it aboard the Silvergate. It's going to Coronado. I sit in the stern, nursing the coffee. The scree below starts rumbbling. I lean over the rail. Green waters swirling. Escape! Almost Lord Jim. When I get to Coronado, I hit a pay phone.
"Carla! Come to lunch! A rotisserie. Yes. On the Embrocadero. Uh, bring your umbrella. No, it's not for the sun."

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RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Waldner and represents a selective listing of recommended San Diego County and Tri-county dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a mid-range entrée. Low: below \$10; moderate: \$10 to \$15; expensive: more than \$15. Please call restaurants in advance for opening hours, reservations, and other specific information.

NORTH COASTAL

BELLFLEUR WINERY & RESTAURANT 5610 Paseo del Norte, Carlsbad, 760-663-1919. The restaurant serves California cuisine at fair and reasonable prices. Wine tasting bar and separate dining area in the winery for large parties. Night or night, but a good spot for wine lovers. Open daily, lunch and dinner. Moderate to expensive.

CALIFORNIA BISTRO 760-663-1919. Open 7 days a week. 1400 Four Seasons Plaza, San Marcos, 760-663-1919. Friday night there's an all-you-can-eat seafood buffet in the more casual dining room of the hotel. The cost is \$29.50 until July 3 when it's \$32.50. Reservations must be made well in advance. Complimentary valet service to your credit card. Gorgeous setting and better than most seafood buffets in the area. Moderate to expensive.

EL CALLEJON 145 South Highway 101, Escondido, 760-834-2793. If you're wanting for a romantic, low-key, laid-back "Mexican restaurant, then this should be right up your alley (the name means "alley"). Recommended are grilled cod, grilled shrimp, chicken breast in several preparations, and marabou beef in chapele sauce with potatoes and vegetables. Full vegetarian menu with 20 items. Everything Central Mexican with high ingredients, delicate preparations. Outside patio is for loaves. Open daily. Same menu lunch and dinner. Low.

THE FISH MARKET 640 Via de la Valle, Del Mar, 619-255-2277. From the moment it opens until closing, there's sizzling a-bull. The reason: lots of fresh food, on the run service, and a choice of 15 to 20 fresh fish items, accompanied by low-though bread, potatoes or rice and a selection of cottage cheese. Fish is grilled over mesquite. Limited sushi menu available. Fine value, but not a place for the three C's: calories, conversation, and compensation. Open daily, lunch and dinner. Continuum service. Moderate to expensive.

LA BONNE BOULÈRE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-436-3061. Bonafide knockdown, rack of lamb, 300+ items on rotation. Much more than a buffet service, and Diner style in format. Better sauce are the staples of this French provincial restaurant. Open daily 11 a.m. to 11 p.m. Dinner Tuesday through Sunday. Moderate to expensive.

NOBU JAPANESE RESTAURANT 315 La Jolla Village Way, San Diego, 619-735-0113. The menu at the gourmet Japanese restaurant offers 100 sushi items, 20 steaming and sizzling appetizers, and a long list of entrees, including an eight-course kaisei and fish dinners. Two dining rooms are available. One is in the sushi bar. Especially on the weekends, arrive early to avoid waiting for a table. Open daily for lunch and dinner. Friday and Saturday, open to 11:00 p.m. Moderate to expensive.

PAMPELONCE GUILLET 514 Via de la Valle, Del Mar, 619-792-9090. We are privileged to have this extraordinary restaurant in our midst. The food is exquisite—try mushrooms truffled, crab cakes, lamb skewers. Every grilled item is a treat. Outstanding lunch menu. Open daily. Expensive modern to expensive.

SCALINI 3760 Via de la Valle, Del Mar, 619-359-9944. A handsomely dining room offers southern Italian specialties with at least one pasta dishes. All occasions menu, which includes fresh fish and seafood, in an elegant and well-appointed, imposing surroundings and excellent service. One of the best Italian restaurants in North County. Open for dinner nights. High moderate to expensive.

TRATTORIA POSitano 2171 San Elios Avenue, Carlsbad by the Sea, 760-832-0111. If you're tired of Italian restaurants, you'll be revitalized by this one. Original recipe, 16 pastas, wonderful fresh fish, nightly specials, excellent lamb. Very loving management. A restaurant. Same menu lunch and dinner. Call for hours and directions. Moderate to expensive.

WHEN IN ROME 1168 South Highway 101, Escondido, 760-844-1771. This elegant restaurant offers three dining areas and a menu with outstanding appetizers and pasta dishes. There are many unusual preparations of chicken, fish, and more. Gorgeous presentation, loving service. A winner. Open for lunch and dinner. Low to expensive.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11666 Avenida Pico (off Bernardo Center Drive), Rancho Bernardo, 619-451-2070. One of the best features of this handsome

branch of Anthony's is that it accepts reservations. This reflects you of waiting around until your name is called. The dining room also tends to be less frantic than the downtown branches. Good fish and chops, seafood salads, broiled fish. Fast service. Open Daily for Lunch and Dinner. Low to expensive.

ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road), 619-995-9749. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food first-rate. Don't overlook the sandwich dishes. Ten vegetable platters and six rice dishes are available for vegetarians. An all-you-

can-eat lunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner. Low.

BOLESA VIETNAMESE CUISINE RESTAURANT 2133 Main Mesa Boulevard, Suite 118, 619-499-3663. Try this fine Vietnamese café run by an energetic woman named Trang. Over 130 items, more over \$7.50. Especially juicy weekend. Open daily for breakfast, lunch, and dinner. Same menu, continuum service. Low.

CHIEU ANH VIETNAMESE CUISINE 16789 Bernardo Center Drive, Suite 105, Rancho Bernardo, 619-485-1231. Gourmet Vietnamese food is available here. Menu offers 60 items, many with French influences. Good beef and chicken strips, fresh fish with lemon grass, tangy and sour soup, egg rolls, and other signature beef. Chieu Anh enhances the selection of fine dining rooms in Rancho Bernardo. Closed Monday. Open for lunch Tuesday through Friday; dinner Tuesday through Sunday. Low.

FREE MENUS-BY-FAX

Call 619-235-9797 • Night or Day • 7 Days a Week
At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three restaurant menus. Denotes restaurants that deliver.

DOWNTOWN	
★ Star of India Indian	2102
Scilla Spanish	2107
Buffalo Joe's American	2108
Bandar Fine Persian Cuisine	2112
Tio Leo's Mexican	2115
★ Sadaf Persian Cuisine	2120
Papa Jack's Continental	2122
Sammy's California Woodfired Pizza	2127
Windrock Bar & Grill American	2141

UPTOWN & NORTH PARK	
Santillo's Italian	2175
DeLuca's Italian	2176
Vesuvio Gourmet Italian	2177
Big City Bagel Bagel & Stuff	2181
Casa Sanchez Mexican	2181
Vesuvio Pizza Italian	2187
Granger's & Ethiopian Cafe Ethiopian/American	2190
★ Star of India Indian	2191
Loco Wraps	2200
★ Bombay Exotic Cuisine of India	2207

NORTH COUNTY COASTAL	
★ Passage to India Indian	2700
Roma Mia Italian	2706
★ Jack's Solera Beach Italian	2708
Greek Village	2709
Tio Leo's Mexican	2719
Sandbar Cafe American	2720
Loco Wraps	2721
China Cafe	2724
Stuff Pizza Pizza & Brewing Co.	2725
Koko Puffs Seafood & Steak	2726
Roasting Plant Cafe Italian	2727
Sammy's California Woodfired Pizza	2733
Mikko Japanese	2744
★ Star of India Indian	2751
25 East E. American	2755
Gueto Trattoria Italiana	2757

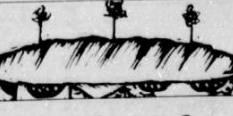


MIRA MESA, SCRIPPS RANCH & TIERRASANTA

Beijing Chinese Restaurant	2628
Tio Leo's Mexican	2630
Restaurant Europa German	2632

CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD

★ Chinese Garden	2580
14th Aero Squadron American	2582
Hungry Jack American	2583
★ Angelo's Italian Restaurant	2584
The Good Egg American	2585
The Handquarter Steak & Seafood	2587
Hippo's Curry Japanese	2588
★ Khevor Fun Afghan	2560
Thai Orchid	2569



EAST COUNTY & STATE COLLEGE

Fargo's BBQ & Catering Service	2850
BBQ & Restaurant Cuisine	2851
Red Sea Restaurant Ethiopian	2852
Casa Blanca Mexican	2856
Tio Leo's Mexican	2859
Pizza Nova Italian	2860

BRACHES & POINT LOMA

Chicago Grill American	2326
FB Sushi Club Japanese	2327
Broken Yolk American	2330
Terrific Pacific Seafood & Charming	2331
Chateau Orleans Cajun	2333
Shanghai Chinese	2335
Pope Vallarta's Mexican	2336
★ Kobe Sushi Japanese	2344
Canes Bar & Grill American	2347
Moonjiggies American	2349
Kaskade Restaurant American & Seafood	2352
Frederick Beach Cafe American	2359
Tony's on the Bay American	2365
Pizza Nova Italian	2367

MIDWAY, OLD TOWN & MISSION VALLEY

★ Mandarin Plaza Chinese	2251
Berta's Latin American	2258
El Agave Mexican Newmarket	2259
Shanghai Mandarin	2280
★ Giza Sushi Japanese	2282



LA JOLLA

The French Pastry Shop Restaurant & Bakery	2400
★ Star of India Indian	2401
So Cas Mexican	2402
Moonjiggies American	2403
★ Sadaf Persian Cuisine	2407
★ Sweet Leo's Sushiers Barberei	2408
Shanghai Chinese	2411
Marrakech Moroccan	2412
Forever Foodz	2416
Shabu Shabu Jimsang Japanese	2420
Kiva Grill California Cuisine	2424
Sheby's Seafood & Steak	2425
Roxkton Villa Continental	2430
Sammy's California Woodfired Pizza	2432

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

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EL CALLEJON 1530 Jamacha Rd. (Jamacha at C Street) 444-7713
http://www.sdpk.com/casasanchez

Calendar RESTAURANTS

some of the best meals in North County. All-you-can-eat buffet brunch Sunday. Open nightly for dinner. Expensive.

PIZZERIA TRATTORIA 162 South Rancho Santa Fe Road (exit Encinitas Boulevard, turn east to Rancho Santa Fe Road), 760-344-9006. The multi-national Italian restaurant offers one of the most romantic patios in existence. It also provides more food than any one person can finish. The 14 first course,

14 pasta and rice, 10 fish dishes, and 10 meat and chicken dishes will give you plenty of choices. Select dinners made on premises. If you live for vast amounts of food, Pizzeria is for you. Lunch, Monday through Saturday; dinner nightly. Low to expensive.

THE FRENCH MARKET GRILLE 15717 Bernardo Heights Parkway at Formosa Road, Right Shopping Center, Rancho Bernardo, 619-485-8055. Don't miss this small but chic French restaurant. The chef, originally from Paris, produces superb nouvelle cuisine. Menu change monthly, but when available be sure to order lamb shanks and coq au vin. Breakfast served Sunday;

brunch and dinner served daily. Expensive. (Call for directions to the restaurant.)

RESTAURANT EUROPA 9379 Mira Mesa Boulevard, 619-493-3232. If you love German food or would like to try it, listen to this restaurant. Meat balls with potato salad, pork steak with red cabbage and noodles, rolled beef with potato and German beer and food specials (a two-foot Weiner) to late hours. Closed Monday. Lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Moderate.

VALENTINO'S 11828 Rancho Bernardo Road, New Mesquite Rancho Bernardo, 619-451-3200. Located in a shopping

center that will remind you of Beverly Hills, Valentino's has a lovely interior, good salads and jumbo, and fine entrees which include chicken Veracruz and homemade carnemela. A separate room holds a pizza. Lunch, Monday through Friday; dinner, nightly. Moderate.

LA JOLLA

ALFONSO'S DE LA JOLLA 1251 Prospect Street, 619-454-1233. Both the patio and the dining room are lively, crowded, noisy and festive. The house specialty is carne asada, and the Quesadilla Mercader (shrimp over a quesadilla) is outstanding. Extensive menu

offers combination plates, chila rellenas, ayote, and flautas. Very crowded on weekends. Open daily for dinner. Lunch Fridays through Sunday. Low to moderate.

ASPEN MILLS BAKERY AND CAFE 1044 Wall Street Suite F, 619-551-5550. Formerly Woodley, Aspen Mills has the same menu as additional items. If you are an early riser, you can eat here as early as 6:00 a.m. Breakfast only. Open daily, 6:00 a.m. to 8:00 p.m.

GEORGE'S AT THE COVE 1250 Prospect Street, 619-454-4244. The always excellent George's, with its first-rate fish and meat menu, boasts three dining levels on its ocean-view site. The first level is the fine dining room, with full menu and gourmet snacks and dinners. Above is the Café, and on top is the Terrace, which is romantic on holiday nights. The Café and Terrace offer identical menus. Light meals for lunch, expensive menu for dinner. All three rooms are open daily for lunch and dinner. Five Star Diner, with its fine cocktails and price of \$38, is one of the best bargains in the city for gourmet food. Call for exact hours. Expensive. George's gymnasium, low to expensive, other rooms.

LA TERRAZZA 8088 Grand Avenue, 619-456-9726. This pleasant Italian eatery provides a loving and festive atmosphere. The pasta are delightful and so are the salads. The restaurant specializes in homemade gnocchi and ravioli. Special dishes available with advance notice. A good place for casual dining. Some rooms lunch and dinner. Open daily, nightly specials. Open daily for lunch and dinner. Low to moderate.

MANHATTAN OF LA JOLLA 7706 Jay Avenue, Empress Hotel, 619-584-1444. If you're searching for a restaurant that provides a sense of gentry as well as good New York-style Italian food, then try Manhattan of La Jolla. Of the many restaurants in a care, this one of the best are of lamb, asparagus, and "Saffron Mediterranean." Carnefoni is the best in San Diego. Very New York atmosphere. Lunch, Monday through Friday; dinner, nightly. Expensive.

MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Street, 619-454-0771. The room has been re-decorated at a cost of \$1.2 million. It's dazzling. However, the twice dinner costs \$18.50 and dinner entrees range in price from \$18.00 for potato dumplings to \$28.00 — almost as snug as the Sky Room. The pasta Valencia is a winner at \$17.50. Beautiful setting and food — if you are allowed in. Open daily, breakfast, lunch, dinner. Dinner, expensive.

OCEAN KITCHEN 5523 La Jolla Village Drive, 619-479-9993. The dishes at this Mandarin and Cantonese restaurant center on MSG, and are there starting in the appetizers. Very lively cooking with many unique recipes. The dinner menu is available from opening to closing. Lunchbo specials can be had from 11:30 a.m. to 3:00 p.m. Monday through Saturday. This remains one of our best natural Chinese food restaurants. Open daily. Lunch, Monday through Saturday. Dinner nightly. Low to moderate.

P.F. CHANG'S CHINA BISTRO 4540 La Jolla Village Drive, 619-458-9007. The decor and ambience carry the weight here. Chinese food is only average. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to closing. Low to moderate.

PIZZO 828 Prospect Street, La Jolla, 619-533-3232. Except for the small dining space (one table inside, five outside) this Mexican café offers delightful authentic well-prepared gourmet cooking. Twenty-one menu plus 18 kinds of tacos, all excellent. Patio seating/terrace only. Nothing is Americanized. Don't miss this one. Closed Monday, lunch and dinner, Tuesday through Sunday. Low to low moderate.

ROMA BEACH CAFE 5737 La Jolla Boulevard, 619-476-1477. The new menu offers 10 innovative items of country style, light cooking. All pastas, soups, and breads are prepared on the premises with no hint of commercialism. Salads are organic. Don't miss regional language and in the summer, stir-fry (vegetables). Lunch and dinner, Monday through Saturday. Closed Sunday. Low to moderate.

SHABU SHABU JIN SANG 7015 Fay Avenue, 619-435-4345. Shabu shabu is a style of Japanese cuisine in which the ingredients are cooked in boiling water and then dipped into sauce. The fix and become a soup, which you drink.

This gorgeous restaurant offers an excellent selection of shabu shabu entrees, electric cookers, patient servers, and an exotic appetizer list. Food is low cost/low fat. Portions small, but authentic. Closed Sunday. Open lunch and dinner, Monday through Saturday. Expensive.

SU CASH RESTAURANT 6736 La Jolla Boulevard, 619-454-0369. Su Casa has returned to regional Mexican cooking. Homemade corn tamales stuffed with pork and shrimp, deluxe fish tacos, shrimp fajitas, and carnitas. All homemade. Items are prepared without lard. Appealing decor and outdoor patio. Open daily, lunch and dinner. Lunch, low. Dinner, low to moderate.

CLAIREMONT & KEARNY MESA

ANDRES PASTO RESTAURANT 1235 Morena Boulevard, Bay Park, 619-275-4114. This low-priced Cuban café provides authentic specialties, of which the best are absconded beef in sauce, roast pork with yuca and moron, chicken and rice, and top artichos. Cuban style. Select the soup-over the salad, and if entrees are served with black beans, be sure to pour them over the main course instead of eating them separately. Swift service, unpretentious but clean premises. Excellent Cuban sandwiches (roast pork and baked ham served morning, beef) are available for lunch and dinner. Only Cuban sandwiches and Puerto Rican pasties (prepared Fridays) in the city. Extensive line of Latin groceries next door at 1249 Morena Boulevard. Open for lunch, Tuesday through Sunday; dinner, Monday through Saturday. Reservations suggested. Low to low moderate.

BISTRO YANG 4705-G Clairemont Drive, Clairemont Town Square,

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Prime Rib Buffet served every Tuesday night for only \$7.99 4 p.m. - 11 p.m.

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"Numero Uno..."

Mexican Restaurant
Eleanor Widmer, San Diego Reader

Mexican Restaurant
David Nelson, San Diego Magazine

el agave Leguminaria

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AMIGOS 2420 San Diego Avenue...
Open daily, lunch and dinner. To 11:00 p.m. Friday and Saturday. Moderate.

MIDWAY, OLD TOWN & MISSION VALLEY
AMIGOS 2420 San Diego Avenue...
Open daily, lunch and dinner. To 11:00 p.m. Friday and Saturday. Moderate.

can contrast, from Argentina and Brazil to Peru...
Open daily, lunch and dinner. To 11:00 p.m. Friday and Saturday. Moderate.

can contrast, from Argentina and Brazil to Peru...
Open daily, lunch and dinner. To 11:00 p.m. Friday and Saturday. Moderate.

to avoid a long wait. Noisy and crowded...
Open daily, lunch and dinner. To 11:00 p.m. Friday and Saturday. Moderate.

to avoid a long wait. Noisy and crowded...
Open daily, lunch and dinner. To 11:00 p.m. Friday and Saturday. Moderate.

CENTRAL SAN DIEGO
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Barona Casino's International Buffet Offers a World of Food and Fun.
Italian 'Pasta Lovers' Buffet
Wednesday, September 9, 1998
Lunch: 10:00 a.m. - 4:00 p.m. • Dinner: 6:00 p.m. - 11:00 p.m. \$4.99
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Bandar prepares the finest Persian food in the city.
REVIEW ELEANOR WIDMER
The eggplant horani is also a delight...
Hours: Open daily, continuous service 11:30 a.m. to midnight.

Barona Casino's International Buffet Offers a World of Food and Fun.
Italian 'Pasta Lovers' Buffet
Wednesday, September 9, 1998
Lunch: 10:00 a.m. - 4:00 p.m. • Dinner: 6:00 p.m. - 11:00 p.m. \$4.99

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PIZZA NOW
WOOD-FIRED PIZZAS
LASAGNA PORTOFINO
792 GRAND AVENUE PACIFIC BEACH 619-272-1999

Where the Natives Go!
CALIFORNIA WOODFIRE PIZZA
When You're Traveling!
FREE Messy Sundae for Two with the purchase of two entrees

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For a truly unique, fun night out, try something old that's something new... FONDUE!

Forever Fondue

A FONDUE RESTAURANT

2-FOR-1 DINNER

(The \$14 lunch price)

1295 Progress Street, Suite 201 • 11:30am - 4:30pm • (619) 551-4509

Calendar RESTAURANTS

vegetables and desert. Dinner ranges nightly. There are two dining rooms with the atmosphere of a casual neighborhood restaurant — nothing fancy, but good value for the money. **Monday** Open Tuesday through Sunday. Breakfast, lunch, and dinner. Breakfast items available until 3:00 pm. Moderate.

MIXX 5471 Fifth Avenue, 619-299-6499. This "casual without boundaries" offers specialties from Italy, the U.S., Indonesia, and the Pacific Rim. Although the cooking is original, the food is prepared in such a way that you can still taste the ingredients. Wonderful, with spirited atmosphere, large portions, excellent prices. Open nightly for dinner. Low to upper moderate.

DOWNTOWN

ANTHONY'S FISH GROTTO 150 North Harbor Drive at Ash Street, 619-232-5103. For its fresh seafood, fish and chips, and fried fish specialties, Anthony's still goes to the head of the class for stability of product, good staff, portions, timeliness of preparation, and low cost. Open daily, lunch through dinner. Reservations not accepted. Low to expensive.

ATRENS MARKET 101 West F Street, 619-234-9955. This is the best Greek restaurant in San Diego. It's a kid before or after a cultural event. Lend your Greek appetizers, soups, dips, fish, and lamb dishes are first rate and so are the desserts. It's a treat for late night dining. Open for lunch Monday through Friday, dinner nightly, to 11:00 pm. Friday and Saturday, separate dining rooms for parties. Moderate to expensive.

BANDAR PINE PERSIAN CUISINE 823 Fourth Avenue, Golding Quarter, 619-238-0101. The best Persian food in the city is prepared here. It's aromatic, low fat and a blessing to the sight as well as the palate. Try stuffed grape leaves, roasted legumes, barbecued like megen, lamb or chicken. Order all three kinds of fresh-oven-baked, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Low to moderate.

BAVOIAN GRILL 329 Market Street, 619-696-8747. You'll find the best Cook and Coo food here, prepared in authentic style. The menu of fresh-crusted, lambiche, with shell crab, duck, trout, and many other revealing goods. Sunday champagne brunch, food price of \$12.95, beginning 10 a.m. Monday night, complete dinners for \$13.95. Open for lunch, daily, 11:30 a.m. to 3:00 p.m.; brunch, Sunday, dinner nightly, moderate.

DAKOTA GRILL AND SPIRITS 911 Fifth Avenue, 619-234-5534. If you enjoy hearty and firm, restaurant chicken, or roast piggy, you'll have a good day here. You can dine upstairs and look down on Fifth Avenue, or you can dine at street level. A simple but highly satisfying menu consists of apied tamale soup, salad, and appetizer, and choice of one of four entrees, dessert, and beverage. Upscale eating area preferable. Excellent service. Closed Monday, lunch, Monday through Friday, dinner, Monday through Saturday, and brunch on the weekends. Expensive.

KENNY'S STEAK HOUSE 350 Fourth Avenue, 619-237-8771. Best beef here remains the signature soup, mixed. League with a cross, the nightly fresh-baked bread, and jack of lamb. Monday through Thursday, food price per seat \$21.95 includes soup, salad, and appetizer, and choice of one of four entrees, dessert, and beverage. Upscale eating area preferable. Excellent service. Closed Monday, lunch, Monday through Friday, dinner, Monday through Saturday, and brunch on the weekends. Expensive.

SOUTH BAY & CORONADO

ANTHONY'S CHULA VISTA 215 West Bay Boulevard, Chula Vista, 619-425-6206. The only Anthony's to serve candlelight dinners nightly in the cocktail lounge. Regular Anthony's menu plus fresh fish market. Open daily, lunch and dinner. No reservations. Low to expensive.

TRATTORIA PORTOBELLO 715 Fourth Avenue (at G), Gaslamp Quarter, 619-222-4460. The owners of Panino operate this restaurant with its light menu and wide variety of dishes. You can make a meal from appetizers. The pasta are the best here. Open daily, lunch and dinner. Expensive.

MIXER A's 2550 Fifth Avenue, 619-299-1377. The view of the bay and the city are as dazzling as ever. The cadre of waiters and the lively dining room have remained constant through the years. If you've dined here recently and enjoy the food, so much the better. But if you have never dined at Mixer A's, be aware that the food preparation is average. Fish, chicken, steak, and beef Wellington are featured. Lunch, Monday through Friday, dinner nightly. Expensive.

Come Skinny Dipping!

The water's warm and we're right across from La Jolla Cove!

Skinny Dip Salad: Grilled shrimp and chicken, fresh veggies and gazpacho salsa

Skinny Dip Chicken: Grilled chicken breast, herbed potatoes and steamed veggies

Brockton Villa Restaurant
1275 Coast Blvd., La Jolla • (619) 454-7373
Open Mon. 8am-5pm • Tues.-Sun. 10am-9pm
Wine and Microbrewery Beer

Shabu-Shabu: a unique Japanese dining experience

The newest trend in fine dining has finally arrived in San Diego.

"A novel dining experience that is as aesthetic as well as good for you."

Thomas Williams

JIN SANG
EXPERIENCED GRILLMASTER

7813 La Verne Parkway
San Diego, CA 92121-1517

Evening dinner, from 5:00 to 8:45 p.m. every night, includes soup or salad and rice for \$12.95. The Sunday all-day brunch from 8:15 to 1:00 p.m. is a highly-crowded. Open for dinner nightly, brunch Sunday. Island, moderate, menu, expensive.

ISLAND PASTA 1202 Orange Avenue, Coronado, 619-425-4345. Casual atmosphere and fine pizza, pasta dishes, and daily specials at low cost. Same menu lunch and dinner. Remember this cafe if you're visiting Coronado. Arrive early to avoid wait. Open daily, lunch and dinner. Low.

L'ESCAL Coronado Island Marriott Resort, 2000 Second Street, Coronado, 619-522-3039. This is the casual dining room that faces the pool at this first-rate hotel. Menus are constantly changing, so call to discover what type of cuisine is available. All-you-can-eat Sunday brunch is available. Early bird dinner, serve 5:00 to 8:00 p.m., is \$15.00. The dinner includes salad, entree, dessert, and tea or coffee. On Sunday night the cost for dinner for two is \$30.00 and includes soup/salad, entree, dessert, and wine. Open daily, breakfast, lunch, and dinner. Moderate to expensive.

PRIMAVERA RESTAURANT 532 Orange Avenue, Coronado, 619-435-0434. This excellent northern Italian restaurant is surely one of the best in Coronado. Features fine pasta, seafood, chicken, meats (roast dishes), and a variety of meat dishes. Outstanding entrees include salmon, calamari and clam with spaghetti, grilled lamb chops, or any of the nightly specials. Lovership wine list. Handmade sitting, first-rate service. Lunch Monday through Friday. Open nightly for dinner. Moderate to expensive.

COME ENJOY OUR PRIME RIB BUFFET EXTRAVAGANZA!

Saturday night is Prime Rib Night at the Bahia Cafe. Feast on our tender Roast Prime Rib of Beef carved to your order, a colorful salad bar, slow-baked potatoes and garden-fresh vegetables.

Available 5:30-9:00 pm

\$1.95

CALL FOR RESERVATIONS
539-7635

At the Bahia Hotel • 998 W. Mission Bay Drive

ALL-U-CAN-EAT CRAB FEAST \$13.95

Shrimp crab legs, whole Astoria salmon and catfish. 30-minute limit. No sharing. No consumption. Dinner only. Write requesting form.

2 for \$20

Choose any dinner entrée from menu. Exclude: 1. Bone, catch and baby back ribs. No cocktails. Dinner only.

LIVE JAZZ & MARTINI

BUFFALO JOE'S
AMERICAN RESTAURANT & BAR

#10 Bombay

EXOTIC CUISINE OF INDIA
The Ultimate Indian Restaurant

Thank You for Voting Us #1 Indian Restaurant
SAN DIEGO MAGAZINE READERS POLL

"San Diego's #1 Indian Restaurant"

Bombay takes Indian cuisine to a new level!

ALL YOU CAN EAT

Lunch Buffet Special **\$7.95** Monday Dinner Buffet **\$9.98**

3975 Fifth Ave. • 619-298-3155 • www.bombayrestaurant.com

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Lunch Buffet Special **\$7.95** Monday Dinner Buffet **\$9.98**

3975 Fifth Ave. • 619-298-3155 • www.bombayrestaurant.com

STAR OF INDIA

Authentic Indian Cuisine

Mild • Medium • Hot • Large vegetarian menu

Buy One Entrée, Get the Second at **50% Off**

Not valid with any other offer. Expires 01/17/98.

LA JOLLA 3800 Pacific St. (at Grand) 459-3355

CARMEL VALLEY 3000 Valley Center Dr. (at Pacific Center) 792-1111

SAN DIEGO 4217 S. (at Mission) 544-9891

www.healthystar.com

TIJUANA

The prices for all Tijuana numbers is 011-52-06. From the United States use the prefix 011-52-06 when calling Tijuana; when calling in Tijuana use only the restaurant's six digit number.

CARLA ESPERCEL 18 Avenida Revolución, between Calle 3 and Calle 4, 83-66-54-9330. This fish and seafood restaurant offers a gorgeous dining room, an extensive menu with English translations, and fresh fish and seafood items which include abalone, squid, crab, clams, shrimp, and lobster. The atmosphere and service are lovely, but the fish may be too dry. The style of cuisine will appeal to those who prefer simple preparations. The price of the main course includes an appetizer (fried fish), coffee, salad, seafood soup, and Mexican rolls. Open daily, 10:00 a.m. to 11:00 p.m., same menu for lunch and dinner, continuous service. Moderate.

LA FONDA ROBERTO'S La Sierra Motel, Old Road to Ensenada, Avenida Comandante, 2090, 86-40-1. Luscious regional specialties are found here. Beef tenderloin in sesame seed sauce, spicy shredded pork with arbolito sauce, two preparations of chicken, a half dozen of fish that swims the superior, and nuggets. Portions are small, so two people may order three entrees. Take one entree, two sides, and a drink. Open Tuesday through Sunday, 12:00 noon to 10:00 p.m. Low to moderate.

LA CARNES 16471 Paseo de las Arroyos, Zona Río, 84-84-22-36, or 84-89-83. This fish and seafood restaurant offers a gorgeous dining room, an extensive menu with English translations, and fresh fish and seafood items which include abalone, squid, crab, clams, shrimp, and lobster. The atmosphere and service are lovely, but the fish may be too dry. The style of cuisine will appeal to those who prefer simple preparations. The price of the main course includes an appetizer (fried fish), coffee, salad, seafood soup, and Mexican rolls. Open daily, 10:00 a.m. to 11:00 p.m., same menu for lunch and dinner, continuous service. Moderate.

SURF & TURF

Lobster Tail and choice of King Crab Leg or Filet Mignon

\$18.95

Complete dinner
Not valid with any other offer.

6737 La Jolla Blvd. • Reservations call (619) 456-6660 • Open until 9:30 pm

FREE DINNER*

Choose from: halibut, fresh swordfish, salmon, mahi-mahi, the mignon or New York steak

*Buy any fresh fish or steak dinner and receive the second complimentary Up to \$4 With this coupon. Expires 9/16/98. Not valid with any other offer.

Shelby's
Restaurant

FOOTBALL FANS WANTED

College football alumni clubs and fanatics: If you're looking for a sports bar to watch your favorite college or pro team, then we're looking for you. Open Saturday and Sunday at 9am. Serving breakfast, showing football.

TWO-FOR-ONE BURGER

Two 1/2 dinner and receive the 2nd dinner at 24¢. Diner • 23 hours on top • Pool table • Shuffleboard • Big screens, monitors, satellite and more • A San Diego tradition since 1968 • Open daily • For formal group information, contact Ron Lang or Tony Lombardi.

The HUNGRY STICK
4644 Clairemont Mesa Boulevard • 619-772-1412

Edible Art

Dinner for Two **\$12.95**

Includes Miso Soup, House Salad, and Rice.

Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.)

GINZA-SUSHI

JAPANESE CUISINE & SUSHI BAR

7510 Hazard Center Dr. • 619-297-8282
(Above Warehouse Records, inside Shanghai)

Expires 9/16/98, with this ad.

Edible Art

ALL YOU-CAN-EAT AND DRINK 11 AM-3 PM

Sunday Champagne Sashimi Buffet **\$10.95** \$15.95

Marina Village restaurant • 3958 Trawlers • 619-451-2343

\$10 Off Buffet

With this ad • Adults only • Hazard Center location

Dinner for Two **\$12.95**

Includes Miso Soup, House Salad, and Rice.

Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.)

SHANGHAI

MANDARIN CUISINE & SUSHI BAR

7770 Regency Rd. • 619-452-6888 (La Jolla Colony)
3943 Quivira Way • 619-228-6230 (Marina Village)

Berta's

FOOD WITH FLAIR

LATIN AMERICAN RESTAURANT

Sendings orders from Peru, Cuba, Argentina, Brazil, Bolivia, Colombia, Venezuela & other Latin American countries.

A sample of our menu:

- Yupay, Brazilian Seafood Especial: A variety of seafood with tomatoes, capers, sprigs, coconut and chile sauce. Served with rice and green salad.
- Guatemalan Shrimp: Shrimp sautéed in a spicy salsa made with habanero, jalapeno, green onion and garlic. Served with rice and green salad.

Fridays: Harp by Miguel Lopez
3958 Trawlers • Old Town • 619-451-2343

MONDAY NIGHT FOOTBALL MADNESS

Be there to watch the Broncos vs. Patriots
Mon, September 7, 7pm, and every Monday following

MONDAY NIGHT SPECIALS INCLUDE:

- T-bone Steak Dinner: accompanied with grilled onions, baked potato and salad. 11:30pm - 2:30am.
- Domestic Drafts: \$1.75
- Armchair Quarterback Competition
- Hennessey's Club Crew
- Raffle to Win Charger Tickets

4450 MONTE BELVO, IN PACIFIC BEACH • (619) 431-8817

1/2 OFF ANY ORDER!

(Beverages not included)

FRESH • HEALTHY • DELICIOUS

WE GRILL WITH ASSURITE WOOD FOR FLAVOR & HEALTH!

Choose any item on the menu!

Tacos, burritos, quesadillas, and many specialties!

Pepe's
Wallarta's
fresh cook grill

488-PEPE (7373)
726 Ventura Place
Mission Beach

Check us out on IMVista by fax and www.sdbweb.com

2 for 1 Dinner

Monday, Tuesday & Wednesday 4-8 pm

Happy hour 4-7:30 p.m. Mon.-Thu. 11-10 p.m. Friday 11-10 p.m. Saturday 4-8 p.m. Closed Sunday

1/2-Price Entrée

4:30 pm

Buy 1 dinner and receive the 2nd dinner at 50% off. Valid only on dinner. Expires 9/16/98. Dinner only.

Angelo's
ITALIAN RESTAURANT & BAR

3199 Clearmont Mesa Blvd. (619) 298-2233

Edible Art

Dinner for Two **\$12.95**

Includes Miso Soup, House Salad, and Rice.

Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.)

GINZA-SUSHI

JAPANESE CUISINE & SUSHI BAR

7510 Hazard Center Dr. • 619-297-8282
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- Armchair Quarterback Competition
- Hennessey's Club Crew
- Raffle to Win Charger Tickets

4450 MONTE BELVO, IN PACIFIC BEACH • (619) 431-8817

2 for 1

(Excludes alcohol)

Lunch Menu Only 11:30 am-4 pm Daily

2 for 1 on entrees or regular price and receive a 2nd entree of equal or lesser value. 2 for 1 on drinks over 50% off. One per table. Not valid on any other offer. Expires 9/16/98. Open every day.

25% OFF YOUR ENTIRE CHECK

(Alcoholic beverages excluded)

Valid up to 6 people. 7 days a week. 1 check per table. Not valid with any other offer. No void checks. Other expires September 16, 1998.

6738 LA JOLLA BLVD. (619) 456-6660 • AMPLÉ PARKING

2 for 1

(Excludes alcohol)

Lunch Menu Only 11:30 am-4 pm Daily

2 for 1 on entrees or regular price and receive a 2nd entree of equal or lesser value. 2 for 1 on drinks over 50% off. One per table. Not valid on any other offer. Expires 9/16/98. Open every day.

25% OFF YOUR ENTIRE CHECK

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Valid up to 6 people. 7 days a week. 1 check per table. Not valid with any other offer. No void checks. Other expires September 16, 1998.

6738 LA JOLLA BLVD. (619) 456-6660 • AMPLÉ PARKING

HELP WANTED

NOTICE TO READERS: Advertisements published in this section are accepted on the basis of cash payment in advance. All classified ads are subject to our standard advertising rates. Any other paid positions. Any person who publishes an advertisement in this section is deemed to warrant that the information contained therein is true and accurate and that the advertiser is not in violation of any applicable laws or regulations. We assume no responsibility for the content of any advertisement. We assume no responsibility for the return of any unsolicited resumes or materials. We assume no responsibility for the return of any unsolicited resumes or materials. We assume no responsibility for the return of any unsolicited resumes or materials.

ACCOUNTING/CONTROLLER: Enthusiastic, self-motivated, knowledgeable, detail oriented, highly organized, 8 years experience in accounting of retail industry. Excellent salary. **Benito, Rosaura Anderson** Plus & Mail, **Benito R. 7811 Colton Street, San Diego 92111. Fax 619-695-5551. E-mail: benito@comcast.net**

ACCOUNTING/CONTROLLER: Seeking experienced sales professional with total computer, finance & mortgage banking and advertising experience. Fax resume: **Cheryl Wells, 619-420-0885, San Diego, CA 92108-3502.**

ACCOUNTING/CONTROLLER: Seeking experienced sales professional with total computer, finance & mortgage banking and advertising experience. Fax resume: **Cheryl Wells, 619-420-0885, San Diego, CA 92108-3502.**

ADMINISTRATIVE ASSISTANT: Excellent opportunity for a highly motivated individual with 5+ years experience in administrative support. Excellent salary and benefits. **John Smith, 619-420-0885, San Diego, CA 92108-3502.**

NOW ON THE INTERNET! www.sdreader.com

CLASSIFIED ADS

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BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 235-8200, 9am-5pm, Monday through Friday, and until 6pm Tuesday.

PLEASE NOTE: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early placement discounts. Ads may be placed by phone using a credit card (619) 235-8200 or in person (1703 India Street, Downtown). Hours are 9am-5pm, Monday through Friday, and until 6pm Tuesday.

FREE ADS BY MAIL

ONE FREE CLASSIFIED ad per week is available to private parties and non-profit organizations that do not charge for their services. The ad must be typed on a 3x5 card or on a postcard, and is limited to 25 or fewer words. Additional words cost 60¢ each. The ad must be mailed and must arrive at our PO Box by 2am Monday. Mail to: Reader Free Classifieds, PO Box 85803, San Diego, CA 92186-5803. We cannot accept free ads at the office or by phone. The Reader Services request to edit or refuse any classified ad due to inappropriate content, space considerations, etc.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their ads as late as 6pm Monday for only \$6. (You do not qualify for the \$6 rate if you are advertising a service, a rental, lessons, or any for-profit enterprise. See instructions for business ads above.) Other rules apply to Roommates and Matches. Ads are limited to 25 words and run in both the San Diego and North County editions of the Reader. You may pay with cash, check, or credit card; multiple ads may be purchased.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Fill out the form below before calling; then be ready to dictate the information into the system when requested. Call (619) 233-9797, ext. 8055. 24-Hour Fax: (619) 233-7907. Deadline: 6pm Monday

BY FAX: Simply complete this form, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at (619) 233-9707. Payment must be made using either Visa, Discover, or MasterCard.

IN PERSON: To place an ad with cash or check, fill out the form below, and then bring it to our office at 1703 India Street (at Date), Downtown. Ads may be purchased until 6pm Monday.

REALLY, REALLY LATE! Ads: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday, after either coming to the address above, or by calling (619) 235-8200 between 9am and 5pm Tuesday. The cost for these late-ads is \$16 for 25 words. Additional words cost 60¢ each.

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be edited. Refer to the Table of Contents to determine its classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

NAME	DAYTIME PHONE	EXP. DATE
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The Reader will be responsible for failure to run an ad or for errors in an ad except in the event of the cost of the ad.

BOOKKEEPER: Full-time office manager/controlling person needed for retail retail store. Must have 5+ years experience. Excellent salary. **John Smith, 619-420-0885, San Diego, CA 92108-3502.**

DRIVERS WANTED: Full-time or part-time drivers for delivery. Must have clean driving record. Call (619) 233-9707.

DRIVERS: Seeking experienced drivers for delivery. Must have clean driving record. Call (619) 233-9707.

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FINANCIAL CONSULTANTS: Seeking experienced financial consultants for investment management and consulting services. **John Smith, 619-420-0885, San Diego, CA 92108-3502.**

FINANCIAL PLANNER'S Assistant: Seeking experienced financial planner's assistant for investment management and consulting services. **John Smith, 619-420-0885, San Diego, CA 92108-3502.**

FINANCIAL PLANNER'S Assistant: Seeking experienced financial planner's assistant for investment management and consulting services. **John Smith, 619-420-0885, San Diego, CA 92108-3502.**

GENERAL MANAGER: Seeking experienced general manager for retail store. **John Smith, 619-420-0885, San Diego, CA 92108-3502.**

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Need extra cash? Alpha Plasma Center will pay you up to \$150 per month. It's safe, easy and you'll be helping others.

alpha PLASMA CENTERS NATIONAL CITY 1700 Huron Ave. 619-444-6664

SDSU AREA 607 University Ave. 619-750-5500

Don't miss this offer! Help save lives!

FREE MAMMOTH MOUNTAIN LIFT TICKETS

Looking for a lifestyle change? Don't let another winter pass you by. Come work at California's premier winter resort. Mammoth and June Mountains are looking for enthusiastic and motivated people to make the '98-'99 season happen! Plan your interview now for any of our currently available positions:

- Lift Operators • Food Service
- Rental & Sport Shops • Day Care
- Shuttle Bus Drivers • Ski School
- Hotel Operations

For an interview or more information, call: 800-473-1160 or 760-934-0654. www.mammothlift.com

An Experience of a Lifetime

New job openings at the Reader!

Classified Sales Rep
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