

THE HUNT FOR THE MORBIDLY OBESE - SEE PAGE 30



Metal Dreams

SLEDD IN THE CANYON OF ENVY



Music: Iron, P.O.D., Limp Bizkit, Limp Bizkit

FEB 1998

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2 San Diego Reader February 19, 1998

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; 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.

Amazed

To the Reader and Abe Opincar in regard to your article about Horizon Christian Fellowship on February 12 ("Sheep and Goats").

I attend Horizon Christian Fellowship on a weekly basis. I am appalled at the negative article you wrote. I go to this church for a spiritual uplifting and to listen to what God has to say to me through the pastor. I am amazed each time I attend this church how the message is taken directly out of the Bible and put into today's perspective. Also every week there are key points emphasized that relate directly to what is going on in my life. I believe this truly is coming from God. All I can say is, "Praise God!" I believe Opincar observed people responding to a loving God in worship. We have enough negativity. All I can do now is pray for you.

Karen Hamilton
Serra Mesa

Yes, Mr. Intellect

Because of an immense deficiency in the quality of contemporary columnists, I rarely utilize my valuable time to respond to mindless newspaper articles. But Mr. Opincar's review of the Horizon Christian Fellowship in his Goats and Cheese column stimulated my neurotransmitters into a frenzy, thereby providing the Reader's thereby with another essential perspective regarding Mr. Opincar's lack of insight ("Sheep and Goats," February 12).

He starts off immediately by ripping the musical guests and the hymns sung by the congregation. What would he have suggested: Pavarotti or Yanni? Maybe the Beastie Boys? Of course, positive suggestions are not the norm in reviews, but rather criticism. We can all find criticism in something, but sometimes we have to utilize our gray matter (that's the stuff in our cranium, for all you sheep and goat followers) in order to find something positive to write about. For instance, supporting our planet's flora by exhal- ing carbon dioxide is one of Mr. Opincar's positive characteristics. I should remind this waste-of-oxygen, or perhaps he never realized, probably the latter, that religion is an invention of mankind, just like politics, intel- lect, and science, to name a few. For example, in science a water molecule (H₂O) con- sists of two hydrogen atoms attached to an oxygen atom. We invented this concept just as we did religion. Both are far from perfect, but what has man ever invented that is perfect? I have never attended the Horizon Christian Fellowship, but I have friends who do at- tend. Should I rip into them because the organization does not play goat music with the lyrics projected on a screen for imbeciles to criticize, or should I commend them for believing in a faith that does not honor drive-by shootings, cop killing, drug smuggling, spouse abuse, or prostitution? Yes, Mr. In- tellect, you've done an excel- lent job of criticizing 7000 San Diegans searching for some- thing better than the current cesspool we frequently read about in our communities' newspapers.

Richard Allen White, RN
Clairemont

Opinions Are Like Sinful Natures

Abe Opincar's column is sub- titled "Places of Worship Re- viewed." Last week ("Sheep and Goats," February 12) he wrote, "There's something heart- breaking about seeing people respond... to such cheesy mu- sic." I believe Opincar ob- served people responding to a loving God in worship. We have enough negativity. All I can do now is pray for you.

Karen Hamilton
Serra Mesa

Don't Forget You-Know-Who

This e-mail is in response to Abe Opincar's recent review of Horizon Christian Fellowship ("Sheep and Goats," February 12). I've been attending Horizon for about ten years. I'm sad to hear Opincar didn't enjoy the Saturday ser- vice he attended. Fortunately his assignment is completed and he can move on to other stories. To forget Horizon is to lose nothing.

If you forget Jesus, how- ever, you've lost everything. Jesus said, "I am the resurrec- tion and the life. He who be- lieves in Me, though he may die, he shall live. I am the way, the truth, and the life. No one comes to the Father except through Me" (John 11:25, 14:6).

Who do you say He is?

Chuck Allers
Clairemont Mesa

What Abe Saw

I spent considerable time pon- dering whether or not to re- spond to the "review" of Hor- izon on page 17.

Reader

SD WEEKLY

FEBRUARY 19, 1998 WWW.SDREADER.COM

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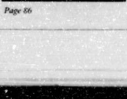
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An archive of City Lights stories can now be searched on the Internet at www.sanreader.com

Wife-beating pol from San Diego Watch out Palm Springs, here comes Michael Schaeffer. The 59-year-old ex-San Diego city councilman (1965-1971) with a long rap sheet as a drunk and wife abuser, has just landed in the desert community from Las Vegas, his last adoptive hometown, and is threatening to run for the late **Sen. Bobo's** congressional seat. Only problem is, Schaeffer hasn't bothered establishing residency in the district — or even the state — so he's going to federal court in order to fight his way onto the ballot. Perennial candidate Schaeffer, who did six days in Los Angeles jail a few years back after a judge concluded he hadn't brought some rental apartments up to code, and who's run unsuccessfully for everything from San Diego city attorney to Nevada congressman to governor of Maryland, claims the U.S. Constitution requires only that he reside in Bobo's old district at the time of next November's election. In 1993, he was convicted of misdemeanor spousal abuse when his new Russian wife accused him of a wife-beating incident at their Point Loma home. When he violated terms of his probation on that conviction, Schaeffer was forced to serve two weeks in jail and was reprimanded by the California bar. If he manages to get on the ballot, Schaeffer faces some tough competition. Bobo's widow Mary has declared for the seat, to be filled by a special election April 7. **Walters** actor **Ralph Waite** ("Goodnight, John Boy") has also jumped into the race.

Politics, San Diego-style Democrat **Lyne Schenk**, the ex-La Jolla congressman who is running for state attorney general, is apparently inspiring some level of fear in at least one of her male opponents. The *San Francisco Chronicle* reports that Senator **Bill Lockyer** is putting out press releases touting his female appointments, to state boards and commissions. A Lockyer aide denies Schenk played any role. "Actually," according to **Sandy Harrison**, the Lockyer PR man who wrote the release, it was just a "shameless desperate plea to the press by a lame-brain lackey for one final puff piece about his boss." Chargers owner and San Diego stadium subsidy beneficiary **Alex Spanos** has just popped \$50,000 into the campaign war chest of New York governor and fellow Greek-American **George Pataki**.

Borderline Was **Ross Perot** right about NAFTA after all? A Chula Vista plastics outfit that was bought last spring by **Tuscora Inc.**, a multinational "foam molding" company, is being shuttered and its jobs moved to a brand-new maquiladora across the border in Tijuana. Eight-year-old Thermofomers Plus, acquired for an undisclosed sum last April, reportedly employed 20 American workers who made bubble wrap for packaging. "We purchased it with the purpose of growing it," Tuscora vice president **Del Godek** was quoted by the *Union Tribune* as saying at the time of the Thermofomers acquisition. Quakom spent more than \$11 million on advertising during the first ten months of 1997, compared with just \$1 million the year before, according to *Competitive Media Reporting*, and the company says it's going to spend even more this year. So reports *Advertising Age*, which notes that both Quakom and a big competitor, Swedish soft phone giant **Krohn**, have purchased stadium naming rights. **Erisson**, which owns the rights to the stadium where the Carolina Panthers play, paid \$25 million for just ten years. Quakom, at most San Diego's already known, paid \$18 million for the life of the former Jack Murphy Stadium.

Mega media So-called "mega churches," one-stop religious destinations designed to pack the pews with thousands of worshippers, have become so big that San Diego's own gay-oriented Metropolitan Community Church is planning to join the crowd. The congregation wants to grow to 2000 or more within ten years, according to a report on the gay mega church phenomenon in last week's *Memphis Commercial Appeal*.

Contributor: Matt Potter

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

Byline photo, above, was mistakenly identified in a caption last week.

Pizza Man's Atrocity Hunt

By Abate Peterson

John Abatecola, owner of Pizza Bella in Old Town, is proud of his pizza and quick to tell you about the time he won a

three-way take-off on a morning TV show for the "best pizza in America." Abatecola believes the essence of a man is in his sword and how much he puts into whatever he produces, even if it's as mundane as a pizza.

But Abatecola's latest passion isn't culinary but literary. He's written and published a historical novel that documents a dark chapter in an otherwise heroic moment in military history: the Allied conquest of the Italian peninsula in World War II. He's not shy about declaring the impact he believes his novel will have. *Pico: The White Paper Act*, he claims, will be "the biggest thing to hit Old Town."

In personal terms, the book is already a success and as much a love story as an exposé of abuses surrounding the Allied liberation of his wife's hometown of Pico, southeast of Rome. After hearing what her family endured during the war, stories echoed by his own family history, Abatecola says, "I had to write it. The truth of the atrocities has to be told."

Until last year, Elena ("Ma bella" to her customers) hadn't been back to Pico since 1948. Her memories fueled her husband's desire to write. "The people in these backcountry towns were the good guys," he says, "and what had happened to them should have happened to bad guys."

When stories of the Italian peninsula's Allied invasion are told, usually the bad guys are Germans. In the spring of 1944, General Mark Clark, commander of the U.S. Fifth Army, was struggling with an experienced German army in the hilly terrain south of Rome. Working alongside the Americans, the French Expeditionary Corps, led by Marshall Juin, unleashed their champion mountain fighters, the Moroccan Goumiers, on weak points in the German line. According to Abatecola, "the brutally inclined Goumiers had the lowest moral values of anyone associated with war in the European theater." Their incentive to fight, he says, was to gain free reign over the Italian civilian population. While the Goumiers were successful in breaking through German lines, Abatecola accuses them of crimes against Pico's civilian population. "They raped women, they raped men, and when they got

through with them, they raped animals." To Abatecola, his wife, and their families, the Goumiers were the embodiment of evil.

Abatecola's story hinges on General Clark's awareness of



John Abatecola

the Moroccans' brutality and his willingness to use their fighting talents to achieve his own glory. Abatecola says Clark felt pressure to break through the German bottleneck before other Allied forces closed in on Rome. At that time, Abatecola says, "the Moroccan Goumiers were the best mountain fighters in the world." In his book he

around Pico.

The Battle of Monte Cassino is remembered as one of the most difficult and costly battles the Allies faced. The decision to bomb the ancient monastery of Monte Cassino has long been regarded as unfortunate and unnecessary. Abatecola says that the only German who entered Monte

Cassino before the bombing was a commander who happened to be a lay member of the Benedictine order that ran the monastery. "He'd go there for Mass, all by himself. There was never a German within 700 or 800 feet of that monastery. The Allies bombed the hell out of it." After the bombing, the Germans found the ruins a useful military position.

While Abatecola's love story goes beyond World War II history, he stands behind its veracity. "It's 80 percent true," he says. "Some of the stuff I wrote happened to me when I was in Korea. And the part about the hero, I had to have him do stuff that a normal soldier could

do." The fact that he's talking about, mostly, it's made up of restaurant grease," explains Zinn, a square-jawed, self-contained man with rimless glasses and close-cropped hair. "It's what McDonald's and Burger King and all the other restaurants use. They cook a few french fries for a while, then that fat that's left over, you can't dump that down the drain. So they'll put it in barrels, and then those barrels are collected by a company that will recycle the fat, filter it and centrifuge it. Then what we call the yellow grease will be sent back out to the feed lots as a feed ingredient."

The fat arrives in liquid form by train car or truck, 50,000 pounds per load. That's enough to keep the fat level in

the consumer's hesitancy to imagine such a diet producing "carcass characteristics a consumer wants," such as lean meat, and is quick to reassure. "We go over to the packing plant and follow the cattle through the slaughter and evaluate the carcasses. We look at fat distribution, take samples and measure composition of fat. There was a little bit of an increase in kidney, pelvic, and heart fat, which is what you'd expect, but it's small. It had very little effect on carcass composition."

Carcass composition is what brought me here: is science working to build the consumer a better steak? Zinn says, telling tales of experiments

Greasy Business

By Matthew Lickona

Fat is plentiful. Fat is cheap. What's more, it's "energy dense," according to

Dr. Richard Zinn, a professor of animal science at the 280-acre University of California at Davis

Desert Research and Extension Center just outside the wasteland-dying patches of green that surround El Centro. This combination makes fat an attractive food supply to feedlot operators, who want to "maintain an acceptable rate of production and also, produce a carcass that has characteristics a consumer wants," while spending as little as possible. Thanks in part to the center's work in researching the effects of supplemental fat on feedlot cattle, "probably 80 percent of the cattle on feed are receiving fat" as part of their diet.

"The fat that we're talking about, mostly, it's made up of restaurant grease," explains Zinn, a square-jawed, self-contained man with rimless glasses and close-cropped hair. "It's what McDonald's and Burger King and all the other restaurants use. They cook a few french fries for a while, then that fat that's left over, you can't dump that down the drain. So they'll put it in barrels, and then those barrels are collected by a company that will recycle the fat, filter it and centrifuge it. Then what we call the yellow grease will be sent back out to the feed lots as a feed ingredient."

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being done at Oklahoma State, wherein cattle are fed "very high levels of vitamin D during the late finishing phase. It increases the absorption of calcium into the meat, and that calcium helps stabilize some of the enzymes that begin to break down the protein and make the meat more tender. They can increase the tenderness maybe 15, 20 percent by that practice." The practice is still experimental because the vitamin D may have a negative effect on "feed efficiency — average daily weight gain." Also experimental is injecting the carcass with calcium after slaughter.

The use of enzymes to tenderize meat is not a new idea, what's new is the timing. "Those meat tenderizers you sometimes see pour out on their steaks are proteolytic, enzymes that begin to break down the tissues. Aging will do the same thing, but we don't age meat too much anymore. There's still some of that going on in fancy restaurants, but...the taste of aged meat is sometimes a little bit unacceptable, because it has that ripier, fruitier flavor. Feeding high levels of vitamin D is kind of like enhanced aging without the side effects of microbial growth and the flavors that it produces...oxidized fat and that type of thing. While your steak is still walking around, it's gearing up to decompose."

Why the emphasis on tenderness, as opposed to flavor? In his Ethics, Aristotle claims that most people, or at least the temperate, derive enjoyment from flavor, but from touch, and it is in view of this that a certain gourmand prayed that his throat grow



Cattle at experimental feedlot facility

longer than that of a crane, thinking that by extended contact he would be pleased." Zinn supports Aristotle's claim. "When you evaluate meat, you evaluate it on four criteria: tenderness, juiciness, flavor, and overall acceptability. Tenderness accounts for

hops the lot, followed by choice, anything between a small amount and an abundant amount, and select, between trace amounts and slight." Zinn laments this system, saying that "marbling is not a good predictor — it's not correlated with tenderness. Marbling en-

hances the juiciness of meat, [and] those fatty carry the seasoning throughout the meat," which improves flavor. But when it comes to tenderness, marbling won't help.

What helps is days on feed, as opposed to days on grass or some other stocker. When grading standards were created in the early 1900s, the predominant breeds of cattle in America were English — Angus, Hereford, and Shorthorn. "In order for marbling to occur," says Zinn, "the animal has to achieve chemical maturity — intramuscular fat deposition is one part of meat grading is based on marbling, the amount of intramuscular fat in the carcass. Prime, the top one or two percent in degree of marbling,"

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Pizza man

continued from page 6

haunted them for a lifetime. Neil Heyman, a professor of history at San Diego State, suggests that claims linking these events to the motivations of leaders like Clark "have to be approached with caution and skepticism. I never heard or read of anything like this before."

But Heyman would agree, along with Abatecola, that General Mark Clark's performance during the war was controversial. "He ended up being a hero, but he came out of the war with a cloud over his reputation." As

for the Italian peasants, "they may not have had it quite as bad as some of the civilians in Eastern Europe," confirms Heyman, "but it was very hard. The history of the war in the Italian peninsula is full of stories of hardships and tragedy."

At Pizza Bella, Abatecola is happy to discuss his novel or tell you the bookstores that carry it. But the conversation will likely drift away from wartime atrocity and toward pizza-making. He wants you to know he is not a man consumed by vengeance; his passion is for life. As the hero in his novel says to his beloved Angelina, "Love is so powerful that it cannot be subdued."

Greasy business

continued from page 5

they reached market weight and age, about 1250 pounds and two years — if they were on feed long enough.

"The degree of marbling was a reflection of the days the animal was on feed. The more marbling within a certain window of age, the longer the animal was on feed during that certain window of age. If you take an animal that was fed on grass, and if that animal doesn't have any marbling by the time it's two years old, then it can't

be graded, because it's too mature. We know that the meat's going to be a little bit tougher."

It wasn't only the marbling graders were after, though that was part of it, since more people liked to eat fat back then. It was the guarantee that the cattle had spent enough time on feed to make them tender. But after a while, the sign got equated with what it signified. People thought: marbling meant good eating, and these days, there's no necessary connection between the two.

For one thing, Angus, Hereford, and Shorthorn aren't the only breeds around anymore, and other breeds might reach

market weight without marbling as much, since they mature more slowly. For another, here in the Southwest, calves are often put on feed as soon as they are weaned, with no time spent on grass or stockers. They spend the same amount of time on feed as grass-fed cattle but reach market weight sooner, meaning less time for fat deposition.

"If you just knew where the meat was grown, if you knew that it had some days [on feed]," wishes Zinn. "All the meat that's produced here in the valley is going to have been on feed almost 240 days, and Holsteins for 280 days. That

makes the meat very tender, but with no marbling." Like mountain-designated wine, region can influence your beef.

Marbling isn't bad. Sometimes, meat retailers who advertise lean meat stop paying so much attention to days on feed, and marbling does protect you against underfed beef. But marbling isn't especially good either, at least not for predicting the degree of pleasure your steak will bring you. Which is what Zinn is after, despite what you may think of Besse chewing a cud of Wonder bread, ancient Wrigley's Spearmint, and fry grease. ■

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Buddhist
Address: 9560 West Lilac Road, Escondido; 760-723-7232
Year founded locally: 1992
Congregation size: 50
Services: Sunday morning worship, 11:00 a.m.; nightly yoga and meditation, 7:00 p.m.
Other classes and services: call for details.
Senior pastor: Venerable Winai Amaro
Church school enrollment: none
Weekly giving: \$923
Annual budget: \$48,000
Staff: six full-time monks
Diversity: Thai, Burmese
Singles program: no
Dress: casual

A friend's mother told me, "I always judge a faith by the food its adherents serve."
An interesting but impractical rule. Some faiths haven't evolved culinary traditions, nor have they distinctive national cuisine. There is no such thing as a Methodist style of cooking, for example. Mormonism, one of the latest growing religions on the planet, has yet to produce anything recognizable as Latter Day Saint cuisine.

But not everyone thinks like my friend's mother. If they did, a great many people would be Thai Buddhists, or they would at least be lining up on Sunday mornings in front of the Sunnataran Meditation Monastery in Escondido.

It may seem shallow. I know, and worldly to talk about food in relation to faith. It probably seems especially shallow and worldly to people who've never eaten at the Sunnataran Meditation Monastery. Not only is the food there some of the finest food I've eaten in my life, it is so profound that it would give anyone from any denomination reason to think long and hard about the relation between eating and God.

Sunday morning service at Sunnataran begins with bowls of rice. Every lay person at the service takes a bowl of rice and a spoon and stands shoulder-to-shoulder along the driveway in front of the monastery and offers a spoonful of rice to the alms bowl of each of the six ordained monks as they file past. It sounds simple, but the act's intimacy—its humility—is impressive face-to-face. Maybe it's the spoon that strikes such a responsive chord, babies, the very sick, the very elderly, the dying, are fed by spoon. Spoon-feeding evokes the inevitability of human frailty and helplessness, and although Sunnataran's saffron-robed monks look healthy and happy, it's impossible to ignore all it means to drop a solitary spoonful of rice into their metal alms bowls.

Once the alms-giving is done, everyone trots into the main sanctuary, where a huge vegetarian potluck banquet has been laid out on the floor. Last Sunday there were at least a dozen main dishes—curries, noodles,

soups, stews, as well as platters of fresh fruit, raw vegetables, spicy Thai salads, and several desserts. The six monks, including Venerable Winai Amaro, the monastery's superior, sit on a raised wooden platform along one side of the long room and everyone, because it is an honor, lines up to take turns serving the monks portions of the many kinds of food. This is a less solemn occasion, for no other reason than that it's difficult to remain dead serious in the presence of so much delicious food. It's not what you'd call a party atmosphere, but most of the 30 or so people present are Thai, and Thais love to eat and are justifiably proud of their cuisine. There's a good-natured rivalry among the women who've brought dishes, and a close eye is kept on whose noodles or curry or tapaca disappears first. No one seems worried about self-denial. You're encouraged to dig in and go back for second, even third and fourth helpings. You'd be crazy not to. It's some of the freshest, tastiest, and healthiest food you'll ever eat in your life. And besides, the Sunday service is not all feasting and laughter. You'll need the energy.



Sunnataran Meditation Monastery Escondido

Sermon	content	delivery
Liturgy
Music
Snacks
Flowers
Architecture
Friendliness
Post to satisfactory
Good
Very good
Excellent
Extraordinary

siomate. In brief, he explained how compassion draws one's attention away from one's own self and desires and leads one toward the state of right action and nonattachment necessary for true liberation. He makes Buddhism's tenets, aspects easy to grasp.

The monastery offers a short biography of Ven. Winai Amaro. A photograph of him as a young man appears on the first page. Because he seems so down to earth and approachable, I asked him if being so hands-on when he was young made it difficult for him to take a vow of celibacy.

He laughed hard.
"Of course, it was difficult. It's difficult for everyone. I knew I couldn't travel and devote my life to teaching Buddhism if I married and had a family. My life would have been constrained. I chose this path because I had no idea what I thought of how I looked. I have no idea what I look like now."

—Abe Opatcar

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In 1571, a 38-year-old French nobleman retired to his property near Bordeaux, to a small study at the top of a tower with a commanding view of the countryside, and there began to write one of the most remarkable books in the world. His name was Michel de Montaigne; the book, his

THE BIG Questions

WHO AM I?



Sigmund Freud
(1856-1939)
Founder of psychoanalysis, would have tried to understand you by listening to your jokes or dreams.



Marcel Proust
(1871-1922)
Automatic French novelist, influenced by the ideas on time and memory put forward by the philosopher Henri Bergson. Loved his mother.



Karl Marx
(1818-1883)
Author of Das Kapital, would have tried to understand you by looking at your bank statements.



Friedrich Nietzsche
(1844-1900)
German writer and philosopher. "Active, successful nature, art, not according to the dictum 'know thyself,' but as if there hovered before them the commandment: will a self and thou shalt become a self."

Essays. The work was remarkable in part because of its subject matter, for Montaigne set out to discover and describe, as no one had done before him, who he actually was.

The subject of his book was himself. "Custom has made speaking of oneself a vice, and obstinately forbids it out of ha. red for the boasting that seems always to accompany it," wrote Montaigne, but countered this by saying that anything he discovered about himself might be of use to others, for "each man contains within him the whole of human nature." To use the modern expression, Montaigne had set out on a quest to "find himself."

Many have followed him since. Finding oneself has become one of the foremost aspirations of thinking people. It is also one of the trickiest, for the self is not an easily locatable object — something that struck Montaigne, who compared the search for the self to a dog trying to catch his tail. "It is a thorny undertaking to follow a movement so wandering as that of our mind, to penetrate the opaque depths of its movement folds, to pick out and immobilize the innumerable flutterings that agitate it." The more Montaigne searched for himself, the more he realized his self was a maddeningly complex, elusive subject.

Part of the reason for this is that we keep changing in time. Who I am today is not who I was yesterday or who I will be tomorrow. A key question for philosophers thinking about personal identity is how a person's self survives in time. Imagine a baby, let's call her Sophie, gurgling endearingly in her pram. Then imagine this same Sophie as an old lady, sitting on a sofa. Common sense would allow for the fact that this was the same "person," but philosophers, typically stringent, look into the basis for this assumption. Why do we assume that this person is the same, when they look and think so differently?

One way of explaining personal identity is to point to the continuity of the body in time. A body may change (Sophie's fingers may grow larger or more brittle in time), but there are still enough connections between Sophie at point x and Sophie at point y for us to be sure that this is one person. But one objection to this physical theory of identity comes from the modern philosopher Bill Hinch, who asks us to consider two trees (see illustration). The tree at moment x is recognizably the same

observation that some parts of the body seem more important to us than others. If I were diagnosed with liver cancer and told I would soon be having a liver transplant, I would greet the news with relative calm compared to the alarm I might feel if I were told that (because of a brain tumor and thanks to certain advances in medical science) I would be having a brain transplant.

Which is a point used by theorists of personal identity like Descartes, who stress the primordial importance of the mind in ensuring our identity. It is not because I have the same body that I am the same person I was yesterday. I could, if it were possible, swap bodies entirely and still be me — so long as my mind had traveled with me.

In his *Meditations on First Philosophy*, Descartes asserted: "There is a great difference between the mind and the body, inasmuch as the body is by its very nature always divisible and the mind utterly indivisible."

Whereas I can lose a finger and still be "myself," there is for Descartes no comparative room for leeway when it comes to my mind. Yet here again, we might object that people involved in car crashes sometimes lose parts of their mental functioning — they forget the name of their spouse, how to operate their computer, or how to water the lawn — and yet we would not say that matter immediately think that they had lost their identity. Some parts of the mind seem more important than others.

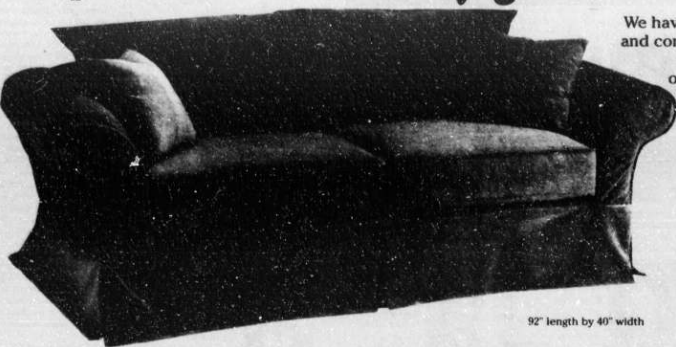
For the English philosopher John Locke, the most important part of the mind is memory. Our memory can ensure a continuous personal identity. John is still the John he was earlier if, and only if, he remembers having done and experienced the same things. In Locke's theory, the mind is like a series of relay runners, handing memories on to different members of the same team. I do not have direct contact with the "me" who was cared by a teacher at the age of eight, but the memory of this, passed on through all my successive selves, ensures that I am still the same person.

Once again, it is easy to criticize the assumption: we only have to think of all the things we don't remember and yet that still belong to us. In Marcel Proust's novel *In Search of Lost Time*, the narrator's chance taste of a madeleine brings back a past that was definitely his past but which had not been within his conscious command — an insight reinforced by Freud, who showed the extent to which a forgotten past may unconsciously be influ-

as the tree at x, but how many bits would it have to lose before it became something else? At a certain moment, enough of the tree would have altered for us to be forced to refer to it as some other object.

A second objection to the physical theory of identity comes from the

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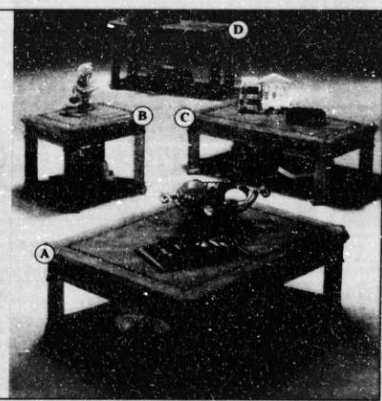


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exercising our behavior.

There can seem something rather solipsistic about the idea of searching "one oneself," as if the self were an impenetrable object waiting to be discovered in solitude.

The philosopher and psychologist William James stressed the extent to which our identity is formed by other people: other people allow us to develop a sense of identity — and the people we feel most comfortable with are those who reflect back to us an adequate portrait of ourselves (as James pointed out, a frequent accusation in an unhappy relationship, is that our identity has been "caricatured"). James's argument was a reiteration of a point Aristotle had made: that friendship is essential to any firm sense of identity. "Without friends, no one would choose to live, even though he might have all other goods."

An issue of contention between philosophers is how free we are to fashion our own identity. Karl Marx argued that a person's identity was solely connected to his or her class position, whereas Nietzsche suggested that we were free to shape our identities as we pleased and could fashion our lives just as an artist might fashion a work of art.

The command to know yourself may be the greatest piece of philosophical advice, but, perhaps fortunately, finding oneself remains a surprisingly slippery task.

— Alan de Botton

Not work. What is justice? Alan de Botton is the author of *How Proust Can Change Your Life* (Pantheon Books). This series on philosophy first appeared in the *London Daily Telegraph*.

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At eight months, Fin has taken a turn for the mysterious. Who can know the ways of Fin in his babyhood? Who can know the source of the straight-faced, emotionless screams that fly from his open maw? Who can say where he goes when he is inexplicably replaced by his evil twin—the crier, the complainer, the baby unsatisfied with the quality of care he is receiving? “I would like my baby back, please,” says Deirdre to the howling limp in her arms, but, scamp that he is, he can be slow in returning. We are left at the mercy of this strange and foreign baby, a baby not mollified by the breast, or chamomile (for teething), or toys, or hugs, or Da’s pen, or any of the things that, *well*, the *carine* Fin.

Who can contemplate him, now that he is an object in motion? His explosion into the automotive world occurred not so long ago, but as with most milestones, it is hard to remember life before it. I can recall without effort his attempts at rolling over, one self-pinned arm keeping him from success. I can picture him sitting in a bouncy seat on our table as we eat dinner, eyeing our food.

over the edge, gazing at the green plastic turtle whose head he so loves to mouth as he sits beneath Mama or Da's showering self, one hand free to slap the surface of the pooling water in accord with his interior rhythm.

Or he explores the realms that before now have been seen only in glimpses—the insides of kitchen cabinets, revealed for a second by Mama, then

still employ the family bed — Fin drifts off to sleep while nursing. In the early days, all he could do upon waking was cry for us to come get him. When he could roll, we boxed him in with pillows, and the cry came. And even after the crawling began, the shock of waking up brought the cries that brought us in time, until...

The main character of William Kennedy's novel

A happier note: mobility makes it easier for me to engage him in play, which is where a father shines. He likes fleeing from Da, crawling at top speed while I crawl above him. He likes attempting to get at something I'm guarding, like my glasses. I crouch over the treasure on all fours, turning to face him as he circles me, cackling. When he lunges, I lower my head and butt him away, sending him sprawling. Undaunted, he charges again. ■

— Matthew Lickona

— *Matthew Lickona*

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Katy was brunette. Polly emerged a redhead. She had more hip than did Katy and a bigger bottom and flatter chest. She was moodier and more loquacious. She had stories. Her mother, for instance, wasn't happy, but how could she be? Here she was, this Midwestern Rita Hayworth redhead, who during World War II at an Iowa USO tea dance meets Marco, a brooding Mafioso's son stationed at a nearby Army base. Days before the B-29 drops the A-bomb on Hiroshima, Polly's mother dumps her husband, Polly's father, for Marco. She runs off to Manhattan, where Marco puts her up in a marble-fronted apartment

THINGS HAPPEN TO POLLY
THAT NEVER HAPPENED TO ME

Polly became like me and not like me. I gave her the long red hair I always wanted and asparagus-green eyes. I gave her freckles. I gave her a family that has little in common with mine. Polly, still in college, out of desperation marries Phil and goes to live in a little valley town in the mountains, which isn't far from what I did. My desperation and Polly's was about not being able to figure what to be when we grew up. Things happen to Polly that never happened to me, some better and some worse.



I wanted Polly to get through her early life quickly, and she did. I wanted, by chapter two's end, to get her married off and settled down so that the bad things that happen could get underway.

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Why I also needed Polly promptly married is that I wanted to show my heroine cooking and family and friends at the table eating. Too few books, fiction or nonfiction, trot their characters or biographical subjects to the stove. In fictional kitchens you get marital argument, bearded Russians haggling about God, nostalgic vignettes about Grandma's baking powder biscuits, you get Dad under the totem pole's single light bulb, trying to figure out how to tell the family he's lost his job. Seated at tables, characters talk and swirl liquor and play footsie. No one passes collard greens or offers the gravy boat. Even biographies of fat people, like poet Theodore Roethlis, never set the subject down for a two-pound Porthouse. A newly landed Martin, handed novels and biographies to read, would think Earthlings live on chicharrón and Jim Beam. Ask yourself, when's the last time in a novel that a chuck roast showed up and demanded that potatoes and yellow onions and carrots keep it company in the orange California roaster? Polly's wedding took two paragraphs. Phil (who has also been named George, Doug, Bill, and once, for ten minutes, Roger) remains almost blank. He, as yet, has no hair, eyes, no hands and feet. He goes to work, at what I have not decided. I know that he grew up in this valley, to which he and Polly return after he graduates from college. I know his parents live down the block. He has begun to hint at disaffections and pleasures. He loves Polly, I know, but I know, too, that he does not love the Polly whom I begin to know. He loves her hair, fair skin, supple voice, her sex, and her laughter. He loves her curled against him in the night. He especially needs her in the night, when he wakes up and worries he'll end up out at the poor farm.

When I got Polly into her new house I was happy. So was she. She was scared, nervous, all that. But happy. She left, officially, alone. Twenty years old and out from her mother's supervision. Women, when Polly married, still wore "housewife" as occupation, and that's what Polly's determined to be. Your own history intervenes when you create fictional worlds. Like Polly, I married young, and like her, too, I had never cleaned a toilet, ironed a man's shirt, scooped groats, fried bacon, or broiled steak, shelled peas, sautéed lima beans, shaken crumbs from a toaster, scribbled shingles where cream gravy cooked on too high a flame, made cream gravy, beached menstrual blood from white sheets. Polly and I didn't know beans; we couldn't make hospital corners on the marital bed and we couldn't fry an egg. Polly and I received the classic wedding gifts—silver, china, pots and pans, sheets and towels. But unlike Polly and Phil, who are given the down payment on a gracious two-story house, my new husband and I moved



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Even though she received an A+ for her paper on *As You Like It* and Rosalind's tongue-in-cheek appraisal of romantic love—"Men have died from time to time, and worms have eaten them, but not for love"—Polly sees no irony in her admiration for women's magazines and soap opera families. Nor does she detect poignancy in her feeling that brand names—Duncan Hines, Betty Crocker, Chore Girl, Bon Ami ("The Household Cleanser that Polishes as it Cleanses"), Aunt

Polly can sit for hours studying "prize-winning hurry-up dinners," "refreshing" salads, and "make-ahead" entrees. She dawdles over corned beef hash with piquant egg sauce, the sauce made "piquant" by dry mustard. She considers fish roll-ups in which cod, haddock, or flounder fillets are rolled around bread crumbs, pimiento, cheese, onion, carrot, and chopped green pepper. The photographs appear as lovely to Polly as any painting. The recipes and "tips" seem as engrossing as *The Great Gatsby*. Polly often looks down at her pink-gold Bulova and notes that it's time for her "morocran," and

Even biographies
poet Theodore Ro-
the subject down
Porterhouse.

Desserts terrify her. Even reading about piecrust befuddles her. So that while Polly drifts in dreams fretted with food preparations, she also daily, sometimes hourly, feels incompetent. She not infrequently

f fat people, like
thke, never set
or a two-pound

her "all thumbs" and a "failure as a wife" makes him wish some days that he was still a bachelor and could live on bologna sandwiches smeared with mustard and lined with dill pickle chips.

Late mornings, when I leave off writing, I still see Polly in her yellow kitchen, rolling piecrust on a floured board. Heat stacks against walls. No breeze lifts the gingham curtains. Perspiration forms above Polly's upper lip. Huckleberry juice spots Polly's beloved apron. She still has not tackled the ironing. She looks out at me from her unfinished life, her eyes ready to pour tears of frustra-

isn't me, and when I quit my novel for the day, I leave behind part of myself. ■

— Judith Moore

Judith Moore has been a recipient of two NEA Fellowships for literature, most recently in 1996. She is coauthor with Sue Coe of *X*, published by Raw Books and Graphics and reissued by New Press, and author of *The Left Coast of Paradise*, Soho Press, which included pieces written initially for the San Diego Reader. Her essay collection, *Never Eat Your Heart Out*, also including pieces first printed in the Reader, was published last year by Farrar, Straus & Giroux.

has been a recipient of a Fulbright Fellowship for literature in 1996. She has worked with Sue Coe of *Raw Books* and *Raw Press*, and is a contributor to *The Left*, *SoHo Press*, and *Raw Press*. Her pieces written in collaboration with Diego Rader, *Never Eat*, *Never Eat*, also including *Never Eat* in the Reader, *Never Eat* by Farrar,

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test, a figure chosen to filter out fat from someone complaining of a spare tire. Could she speak anonymously? I said sure, but wouldn't her story be more powerful if she were willing to name herself, have her photograph taken? In the end she said okay, and we set up a time to talk. But I already suspected what I'd hear when I called later to confirm. I just wasn't sure how she'd blow out.

"I'm sorry," she said, "but I'm

changing careers, and I don't think I can afford to be so high-profile."

Of the 30,000,000 overweight people in America, Marilyn Wann told me, most participate in their own oppression. Maybe this was true of Kim. But who would I criticize her for not wishing to expose herself to insult? Interest in that first ad had spilled onto the letters-to-the-editor page. "What the hell was the point?" Presumably you're

"I'm changing careers. I don't think I can afford to be so high-profile."

planning to do a story about the experiences of very large people in San Diego. All well and good. But why go about it in such a negative way? Would you seek African-Americans' input by asking, 'Are you a fat

Black Sambo?' Would you select stories from the gay community with 'Are you as queer as a three-dollar bill?' The writer, "Name Withheld," went on to say that it was not considered acceptable to

use such insults against ethnic minorities, homosexuals, women, and the disabled. "Apparently it's just fine, though, to make fun of fat people. It always has been."

Another letter-writer, also "Name Withheld," declared themselves a tolerant person by saying "everybody's entitled to their own form of stupidity, but I absolutely don't see you running ads that say, 'Are you a faggot? Are you a wop? Are you a kike?'"

Helen McKenna of Clairemont wrote the next week. She called the first letter-writer an "excuse-maker" and suggested the person get off the "poor-victim" bandwagon.

"Eat right, exercise, and sign your name when you write letters," she concluded. Letter-writers who withhold their names. Telephone leads that come to nothing. Fat was cloaked in secrecy. Maybe Marilyn Wann was right. In choosing

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really accept, emotionally, that fat people cannot help it," Dr. Susan C. Wooley, director of the eating disorders clinic at the University of Cincinnati, added that few people, including those within the medical, scientific, and research communities, fully accept fat people.

While my second ad was running, obesity was making national headlines. Marlene Corrigan, dark haired and unsmiling, was on trial in Con-

tra Costa County for her part in the death of her daughter, Christina. The year before she died, the 13-year-old had stopped attending school because she'd been ridiculed for her size. Christina, with curly hair as dark as her mother's, died at home, lying in her own excrement, her body disfigured by bed sores. At the time of her death, she weighed 680 pounds.

The media circus that tracked the court proceedings distressed

"It medicalizes me," she said. "It takes away my humanity."

Marlene Bodolay of NAAFA. "We're talking about a 13-year-old girl here," she fumed. "We're talking about a little girl who is dead. And what do we hear? Look at using a crane to remove the body from the house,

remarks like *Five Wives*, the movie about the whale. I mean, this girl had no peace in life, and she wasn't getting any in death." Marlene Corrigan was found guilty of child endangerment, but for Bodolay, the issue of

responsibility remained uncertain. (In the course of the trial, Corrigan's lawyer suggested the girl may have suffered from Prader-Willi syndrome, a developmental disability that includes a pattern of constant eating.)

Marlene Wynn said, "None of us should be made to bear the responsibility for the eating behavior of others."

Christina Corrigan was not the only child to die from the consequences of eating. In the recent

pink covered sixth issue of *Fat! So?* Samuel Graham, 12, was reported as having hung himself from the tree in the back yard of his Florida home in August 1997, the night before he was to start middle school. He said he feared more ridicule from his classmates. Three years earlier, Brian Head, 16, a Georgia high school sophomore, was waiting for his economics class to start when his classmates began taunting him. Often the

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The physical and emotional trauma still continues. Mike developed a rare condition known as Heterotopic Ossification (H.O.) where his body arbitrarily turns muscles and tissues around the

amputations into bone. Mike has an excruciating tumor-like growth the size of a cantaloupe wrapped around the remaining six inches of his femur. He has a dozen smaller growths around his shoulder. He had to be treated with radiation to kill the growth of these masses. Now, finally, after waiting all year, Mike will go to Sacramento in early February for the first of a series of operations. He will have the growth in his leg removed so he may start on the road to recovery and prepare for the use of a prosthetic. Unfortunately, the insurance company is giving Mike much difficulty and grief in paying for the full amount of his operation(s). Mike suffers from extreme pain daily and worries about the future. His family has rallied behind him and raised some money through various community fund raisers. Unfortunately, however, a year has passed and the public momentum has run dry. People, friends, even family forget the intensity of Mike's world and reality.

Every four or five years prosthetics need to be replaced... how about finishing school? What about someday having a family, and possibly owning a home? How will it be when he's 55, or 60, or 83 - will he have been able to afford all those years of hundreds of thousands of dollars worth of prosthetics and all those expenses? This is a nightmare. A life-long burden. This just doesn't go away. Not after one year, not ever. Winning the lottery is not quite a safe bet. Right now Mike only has about half the money for prosthetics. For his first set. He is desperately calling out to you - to anyone who has ever considered even sending one dollar to a charity organization. Stand by his cause. Help Mike walk again. Make a difference in his life. Don't think that somebody else will... HELP MIKE.

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butt of jokes, this time he pulled out a gun. "I'm tired of it!" Head said, and shot himself.

"No kid, fat or otherwise, should have to go through that kind of abuse," wrote one man. Recalling his own mistreatment, another reported that his parents sent him to doctors and health clubs and quick weight-loss programs, "but nothing ever worked. I don't really know why I stay fat, but I do know that, as long as I live, if I can

ever stop one person from picking on a fat kid, I will. The damage that is done with each remark is worse than if you walked up and slapped the kid in the face." Robert answered my second ad. He had not grown up a fat kid, he said. He started his weight gain in the Navy.

"On ships, I was bored and there was not a lot to do. The mess was open late, and if you wanted you could go down and have a meal and go back again

Interest in that first ad had spilled onto the letters-to-the-editor page.

a little later and have the same meal again. That's what I did." Robert left the Navy overweight. Now in his 40s, he is over 300 pounds. He takes public trans-

portation and recently was on the bus when a woman brushed against his leg. She cursed him, calling him a fat slob and ordering him to keep his feet out of

the aisle.

"What did you do?" "What could I do? I didn't say anything," Robert, who spends most of his time at home, admitted. "I'm kind of antisocial." He has also been diagnosed as diabetic.

On January 15, a cartoon of an overweight Mayor Susan Golding appeared in this newspaper. The next week, a letter appeared—Name Withheld—commenting that the cartoon

was unprofessional of cartoonist J.D. Crowe. "and I think, in fact, it's libel." In another letter, Wayne Ruffelberger wrote, "It's one thing to make fun of her policies and politics in a cartoon; it's quite another to make her physical appearance the sole subject of a lampoon. That isn't just having fun at her expense—it's mean and vicious." I was no longer the only size bigot. Then Diana called. Her call required the help of a telephone

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relay operator who typed my remarks so that Diana, who is hearing impaired, could read what was sent. She would then type her remarks, which were read to me. The delay in response gave a surreal quality to our exchange, exaggerated by the instruction, whenever we completed a comment, to end with the phrase "Go ahead." (In this way, the operator knew she was free to transmit what had been communicated.)

"I read your ad in the paper and I am answering it for my best friend," wrote Diana. The operator continued to read. "She might be interested in talking with you. Go ahead."

"I would very much like to speak with her," I said, and went

One study found businessmen "sacrificed \$1000 in salary for every pound they are overweight."

on to describe the project. "Could we set up a time to meet?" I asked. "Go ahead."

"Perhaps," said the relay operator, sending my remarks and then reading Diana's. "Go ahead."

"What is convenient for you? Go ahead."

"I am not sure yet. I must talk to my friend. But I have one question. What is in it for my friend? Go ahead."

"You mean money?" We could not pay our interviewees, I told her. Her friend's story would help people learn more about what it means to be fat in our society. "She'd do a lot of good," I said. "Was that not reward in itself? Go ahead."

"I'm not sure. I'll speak with my friend and have her call you. Go ahead."

"I look forward to that. Go ahead."

"Good-bye. Go ahead."

"Good-bye." And we hung up.

Robert later phoned to say he'd decided not to participate in the story. As for Diana, I don't think she had a friend. I believe she was speaking for herself. But since neither she nor her friend called back, I have no way of knowing.

I wrote another ad and held my breath.

Fat?

Wanta talk?

Please call 235-3000, ext. 7486

—Jungchup Phelgat

Jungchup Phelgat, also known as Hawkins Mitchell, is a Buddhist monk. He received a Wallace E. Stegner Creative Writing Fellowship from Stanford.

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There's no free lunch — even for a convention center expansion. If the City funds the expansion and operational costs, millions of dollars will be diverted from public safety, street repairs, park maintenance, library operations, etc.

Join Citizens Against Corporate Welfare.

Years ago San Diego should have ended corporate welfare for the Hiltons, Sheratons, and Marriotts. It's time for these businesses to pay their own way — just like the rest of us. What can you do to end this corporate welfare? Vote No June 2 on the City Council's ordinance authorizing \$210,000,000 in new debt to expand the convention center.

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he first thing Dino DeLuca does when I ask him about his heavy metal/alternative hard rock band Sledd — after making sure that I know the band is in the studio recording a CD and is about to become famous — is to show me crinkled black-and-white photographs of Gene Krupa, the great jazz drummer, playing on what looks like a high school auditorium stage. Then Buddy Rich. Then his own father, Pete DeLuca Sr., playing sax on what looks like the same school stage with Dizzy Gillespie and other jazz greats whose names I recognize. If not their faces.

His father played with Benny Goodman until 1963. Dino says, then quit performing life to live children and become musical director of the Hastings-on-Hudson school system. But he always had a jazz quartet that played in New York City at the Waldorf Astoria (1979-1984) and the Rainbow Room (1977-1980).

Dino puts on his father's recent CD, *Mind Pkg*, very tasteful variations on the Paganini Capriccio in D, as well as a Benny, known for his classical aspirations, and sawing it. "My old man and Stan Getz were really tight. And Mel Lewis. My old man and Mel Lewis swapped houses."

He shows me the photos on the wall of his living room, pictures of him — long dark-brown hair, dark circles under his eyes, the beefy shoulders of his profession — with Jimmy Page, an autographed photo of Kenny Loggins, photos of him with people he identifies as Carmine Appice (who played with Rod Stewart, Jeff Beck, Ozzy Osbourne) and Carmine's brother Vinny (Black Sabbath, et al.). Next to them, a publicity shot with a giant of a man embroidered with tattoos: Tom "Hammer"

Longmeyer, tattoo artist, sometime actor in horror movies, and a Hell's Angel. He did Dino's tattoos, which is remarkable. Most tattoos tend to fill in and get muddy, but this looks light and graceful yet detailed, almost a Leonardo sketch. "You can see the Yamaha fucking wingnuts on the cymbals, man. This is my drum set." Later I notice that in Sledd's publicity photo, Dino is standing half-sideways, looking at the camera over his left shoulder — the one with the tattoos.

That tattoo is almost touching; it could have been a skull with a splitting male emerging from an eye socket, some image from the familiar demology of tattoos, but instead Dino chose something personal, his own drum set, and not the world's largest or most sophisticated drum set, but his own. I found myself thinking of the way he talked about his father.

The last photo is the biggest: the forecourt of a bar called the Mad House (formerly the Trojan Horse), now Eddy's Place, near the corner of University and College Avenue in the College Area. Thirty Harley-Davidsons are parked out front. The marquee in the background includes the name Nemesis — the heavy metal/hard rock band out of which Sledd has emerged.

"That's the party we threw for Hammer

when he came out of jail. I raised money for donations for his legal fund." Nemesis also played at the annual Hell's Angels party back at the end of March 1997, Dino says. "One of the guys in the band thought he saw Peter Fonda there."

Sledd consists of Dino and his brother Pete, who plays keyboards. Doug Johnson, the bass player. Mike Nemesis, the lead guitarist; and Cary Rothman, the singer. Dino ticks the players off on his fingers. Pete's working for a downtown criminal

attorney. "They give him the cases nobody else can handle. Last month he was employee of the month. He has a degree in criminal justice from John Jay College in New York and two years of law school."

"My guitar player, he's like Steve Vai. Frank Zappa's [former] lead guitarist. He can read flyball on toilet paper. He's special project manager for Phoenix Enterprises. He builds displays for Vons and Home Depot stores. He's a master carpenter."

"My singer is a stockbroker. Two years ago he was pumping gas at Union 76. He couldn't get arrested. My cousin got him a job, trained him, now he's making eight or nine grand a month."

"My bass player is the head of San Diego Zoo costume character department." In other words, he's in charge of costumed animals for special events. "Dino is a sales rep for a paper company."

The phone rings. "What's up, bitch?" It's Mike, asking about gold. Dino, Mike, and Cary play whenever they can. "What can I say?" Dino shrugs. "I grew up as a middle-class kid. I'm accustomed to playing golf three times a week."

Dino remembers seeing Dave Brubeck and his four sons coming to play at his dad's school. A different light comes into his eyes when he talks of his dad or the musicians his dad knew and played with or this Brubeck moment — the father-and-sons combination, playing together, sounding good together. It's a bright light but just a little less brass; it's almost as if Dino can relax and glow with the memory rather than generating the wattage himself.

Defending the faith Terry Balin, former lead singer of the San Diego metal band Circus of Tears and co-owner of the San Diego Recording Studio on Cheapeke Street in Krumm Mesa, is strongly built, though no longer as slim he might have been, and his long dark hair is bleached on top. He gives me a Circus of Tears T-shirt (black, of course, with blood dripping from the letters, the clown's face laughing maniacally) and jokes that it's a kickback. He's an enthusiastic man and talks with broad grins and gestures, reminding me of the clown on the T-shirt. He worked in studios in L.A., he says, "until my alter patus got a little crazy," and then came back to San Diego. Now he speaks as a historian of heavy metal, a defender of the faith.

I had always thought of heavy metal as a bonafide genre emulating the unsocialized fantasies of teenage boys — power chords, leather, the cartoon images of large-breasted warrior women in chains — and a threat to public health and safety a dozen years ago, when I was still a music reviewer. I saw Twisted Sister and White Lion, who were so loud the noise pressed my contact lenses against my eyeballs. Terry is at pains to set me straight.

"Right after punk rock in the '70s came what they called the invasion of heavy metal, and it mostly came from Europe. The inception was probably Black Sabbath [in the early '70s]. What heavy metal tends to have is an aggressive stance on life in general, and that can be aggressive in a positive way or aggressive in a negative way. It tends to be loud. It tends to



Left: Pete playing piano; center: Nemesis, 1991; right: Woody Barber

be fast. Some bands are less fast, but it's almost always loud! It's a hard-core energy. A lot of the heavy metal bands were punk bands, so it's got a lot of elements of punk rock in it, especially Circus of Tears, where part of the band came from a punk rock group. The one thing that sets [heavy metal] apart, musically, is technical proficiency — whether it's a voice, drums, guitar, or bass. Many times it'll have a more classical edge, because technically plays a large part in it.

"It's all the same enduring qualities of music and musicians, back to Bach or Beethoven. Many times these people were outsiders trying to make points that weren't really in vogue at the time."

"Heavy metal in the '80s became like glam rock — makeup, big hair, a lot of stupid stuff. That's not what it ever was. I mean, heavy metal's been around since Black Sabbath and Ozzy Osbourne. It's never gone away. It's just never been mainstream, so sometimes the media points out the mainstream things like Poison as heavy metal. It's never been the case."

"The '90s grunge movement was a movement of people that lived in Seattle. If you've ever lived in Seattle, it rains all the time, so you tend to wear Pendleton jackets, stay at home, drink beer, and do drugs. So the bands look that way — like someone who stays in a lot, whose hair doesn't necessarily get washed all the time. The band members show up in their Pendleton because it's frigid, cold in Seattle, especially in the winter — I happen to have lived there — so a lot of people stay in. This is San Diego. People are out. It's sunny. Every day you might walk down to the 7-Eleven, whatever. So the grunge scene was born out of those closed-band players. But everything gets stale after a while. It's cyclical."

Terry talks about the heavy metal music world as if it were a family.

"We're opening for Exodus, and then we're opening for Flotsam and Jetsam, and then we're the band player from Metal-

lica is with Flotsam and Jetsam, and Kirk Hammett, the guitar player from Metallica, is with Exodus. The guitar player from Megadeth was in Metallica. So it's been kind of a core group in heavy metal for a long time, and to us that's what heavy metal is. It's got a bad rap because it became a plastic, high-heeled, lipstick kind of thing, so we don't have anything to do with that. The days of spandex are long gone and have been gone for years."

The heavy rock bands in San Diego, in Terry's eyes, form their own fraternity. "Cage, Sledd, Trip the Planet, Violent Mood Swings, Circus of Tears — we've all become real good friends. When you have four, five, six groups, together, we get the flies out, we get tickets sold."

In particular he's talking about Rock Carnival '97, a show staged in July by Chairman Records at 4th and B. The poster advertised not only the bands but

Go-Go Dancers
Mr. and Mrs. Rock San Diego Bikini Contest
California Caricatures
Old Town Wild West Leather Shop
Renown Psychics
The special-effects guy did a really good job on a very limited budget. There was, like, a 12-foot-around giant twisted down head in the middle, with 3000 white lights that came up into a canopy — 4th and B's a real big club — so there's this canopy and this spinning down head. The special-effects guy does a lot of Halloween stuff for Budweiser displays, so we had a lot of like, Pirates of the Caribbean. One bar we renamed Dragon's Lair Bar had a big eight-foot dragon that had glowing-red eyes and putting smoke, and then inside there was a scene from Pirates of the Caribbean, the scene where the skeleton's sitting on the treasure chest full of treasure and stuff. Rock Car-

nival almost turned into a Halloween during the summer, actually. We had hair stylists and other people in there and tattoo artists and stuff. It changed the ambience into, like, have fun! That's the other thing that yungie did, it took out the creativity. You can't paint in colors of grey and brown very often! So we brought back some of the bright colors.

"People were milling around, having their hair done, we had Motownworld down there, I guess they had about five motorcycles. We had psychics, they were doing crystal ball readings. There was voodoo dolls for sale. It just went off."

What about the stereotype of the heavy metal rocker as being, well, a little older and less street-smart? A lot of the big-name heavy rock bands are older, Terry says, because it takes 10 to 15 years to get anything happening in the music business. It's a networking thing.

"With Rock Carnival '97, what we were trying to do — and we achieved it — we had a thousand people there, there was no national headliner, just local rock bands — bringing back the fan attitude, where people came and they dressed the way they wanted to, they had fun. Here in San Diego, the club scene's become dull. There's a core of people standing off to the side, there's not much happening. So Rock Carnival '97 was just that — a carnival to bring back some of the fun. It doesn't matter what kind of music, let's have the fun back."

"San Diego's a college town, so there's a big alternative scene, but when you go to the alternative clubs and see some of the bands that the media's in love with, you find that there's all of 12 people in the club on a Friday or Saturday night, and they're not really having a great time. That's what this scene's all about: let's go out, get a little bit wild, and have a great time."

"We've gotten away from the overproduced stuff, back to punk rock, trying to bring back that energy, and now it's coming round to heavy metal, because people get bored with the three-to-four-chord situation. They think, 'Wow, there could be more.' Not that heavy metal ever goes away. It just kind of goes underground. And now it's coming back up in this town."

What about the stereotype of the heavy metal rocker as being, well, a little older and less street-smart? A lot of the big-name heavy rock bands are older, Terry says, because it takes 10 to 15 years to get anything happening in the music business. It's a networking thing.

"My lead guitar player is 16," says Terry. "His name's Anthony McGuinness. We can't get him into bars! When we play, he has to come on the stage, set up his stuff, go out back — and it really pisses him off — and he has to go down and get some beers from a liquor store or something and sit out in the car. My bass player's 18, my drummer, they all went to high school together, the Performing Arts High School in, like, I think it's right near National City. But my guitar player is 16, and he really fails."

"The music thing's going to do what it's going to do. It's a monster unto itself."

Metal Dreams

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San Diego Reader February 19, 1998

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grew up in San Diego County and watched Nemesis both as an audience member and as a musician in other bands.

"San Diego is divided into two," he says authoritatively, "the beach area in the west and East County. On the west you'd have all your original acts, but you wouldn't see more than 100 to 150 people at a gig. If they drove 20 miles east they could catch on a weekday happenin' — and three times the crowd. They could count on 150 chicks and you could, 'Hey! What's goin' on?'"

"Of the nine cover venues in East County, Nemesis got most if not all the following that went to Park Place and the Napa [Inn]. On Friday night we'd always say, 'Let's go see Nemesis.'"

"We were playing the hard-core stuff," Doug adds. "We had the best-looking chicks. We had a big [female] following. We called it the Swallowing

"I mean, heavy metal's been around since Black Sabbath and

Ozzy Osbourne."

Following.

"We were the most musically talented," continues Pete, who is no more afflicted with false modesty than his brother. "We had the best look."

Paul's aerial posture Nemesis toward heavy metal: Spandex and big hair were on the way. "We were from a straight rock format, to a harder-type format," Dino puts in. "Long hair, tattoos."

"I had dyed black hair, I was skinny, pale," Doug says. "I was Mr. Fashion. I had the full L.A. glam fashion thing going on. I even started singing, like, Megadeth," he raises his eyebrows as if astonished at the recollection.

Eye shadow!

Dino snorts indignantly. "We were hairy king, we weren't women."

"Even when we did the heavy metal and the hard rock," Doug says, "we always retained some of the classic rock stuff, and we always did blues."

Well, I suggest, that was true of say, Zeppelin too. These are the magic words. Everyone leans forward and there's a general explosion of Zeppening. "We were like Zeppelin rock 'n' roll hands," Doug says. "Cary was influenced by Paul."

"Well, fuck rules, still," says Cary.

"They rock," Doug says, provoking him.

Sailed Days

I show in over and Cary needs a cigarette, so we go outside to the porch, clear Kean's toys away, and sit around the table in the gathering darkness. Tiffany brings out slices of chocolate cake, which go good reviews. "Killer cake, Tiff," Doug says. Then the guys are eager to get back

to the story.

"Paul was the singer," Doug says wistfully. "Kevin Michael was the guitarist — those were the salad days of Nemesis."

Whether it was Spandex or hair or talent or the times, Nemesis began to get a taste for what every teenage boy dreams of: sex, booze, rock 'n' roll, and popularity.

In a hall of mirrors trick of the ear, a band called Warrant, signed to CBS, heard Nemesis and thought they were hearing themselves.

"We were in Reno in 1992," Dino says, "playing one of 'Warrant's' songs, and these guys walked in and thought their singer was jammin' with us! They were trippin'! They were, like, 'Whoa! So they rock on back to their concert that night at the Lawlor Event Center. Next thing you know, my singer's wife is at a big [female] following. We called it the Swallowing

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seats, and she hears our tape coming through the P.A. system. Our original music. And she was like, my husband's tape! How'd these guys get that?"

Brian Howe from El Cajon's Park Place to their shows at FM Station in L.A. — a club whose owner bore the memorable name of Billy McNary.

The bus trips were pretty wild; they tell me somewhere there's a videotape of couples getting it on in the bus, a friend of Doug's once fell out of the bus in North Hollywood under the impression that he was still in the parking lot of Park Place.

Things were especially wild in Reno, where Nemesis started playing the Del Mar Station in 1989, first two or three times a week, then every few months.

"We used to party our asses off," Doug said. "We'd play until 4:00 in the morning at one club, then go next door to Shen's Tavern and drink until 8:00 in the morning, and then walk up the street to the Time Out and start drinking from 8:00 till midnight, and then go to bed and start the whole thing over the next day. That was a good gig. Six nights a week in a club, six more nights, and then drive home."

"We'd be hanging chicks," says another band member, who now wishes not to be identified. "throwin' them out on the street like..."

Doug raises his eyebrows in mock surprise. "I'm shocked. I don't know what you're talking about."

"These guys I throw them out of the band house. They wouldn't even let them stay overnight. There'd be chicks upstairs, or on the roof, or in their sleepin' on the couches. These guys'd [inaudible word] them and throw 'em upstairs. Get out..."

weeks at a time. And Jimmy Page came in on a Friday and a Saturday night and — this guy is, like, my god. I started playing mandolin because of Jimmy Page, acoustic guitar, electric — you know. So he came in and signed our instruments."

"I don't usually get starstruck..." Pete breaks in, unable to restrain himself.

"I was so nervous," Doug goes on, hardly hearing the interruption, the moment once again vivid.

"I just ran over," Pete says, "and shook his hand and said, 'Jimmy, it's such an honor to be signed to your label.' They invited him to join with them, but he said that he'd 'done something to his hand' and couldn't. When they got up onstage, Doug, who often got stage fright anyway, was shaking so hard he didn't think he could play. They tell me Page sent record people down to San Diego to see the band. There was a rumor that a major label was going to sign them, but in the end, nothing came of it."

Nemesis also took part (briefly) in the annual battle of the bands at Warr in 1991. They won the preliminary round but were disqualified before the final began. "Paul came in and said, 'Hey, San Diego, how the fuck ya doin'?' " Doug says.

"Razz! Disqualified. Before we even played our first note! Every-one chucked."

At the time, Nemesis was chartering buses and taking as many as 100 people from El Cajon's Park Place to their shows at FM Station in L.A. — a club whose owner bore the memorable name of Billy McNary.

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lent: everyone in the audience knows the words, or at least a few crucial words and the general shape, rhythm, and tenor of the song, and in any case they are there for the familiar, for the triggering of an expected reflex.

With originals, the relationship is different. The band has to create verbal and musical structures that are familiar yet different. The whole package has to work — and if anyone knew what that meant, there would be no such thing as failure in the music business. But original music, like publishing, like TV and film, misses more than it hits. Energy and ambition are essential but, if ill-rewarded, are quick to explode. No wonder it's the low-over-

head, low-ambition musicians that survive, the guys setting up their keyboard in the corner of the lounge, or my wife taking her flute along to weddings. Okay, money, an easy life — they may not have the chicks and the bikers flocking after them, but it's still music, right? Or maybe it's just a business by then. Mick Jagger, great songwriter and arch-cynic, was once asked why the Rolling Stones had stayed together for all these years when every other band of their generation had broken up. "Money," said the Mick. Michael Jagger, Inc., who once studied at the London School of Economics. "You've got to be in it for the money."

Wild, Wild Life
If they look pretty ordinary on screen, it's partly because of the videographer, who at best is distant and static, and at worst has

I'd forgotten for more than a decade, a kind of parable, I suppose. Back in 1984, when I was a music writer in Vermont, a local heavy metal band sent me

thing of a rocker, asked if she could come along.

The party was as forced as any staged event full of strangers around a large video screen. The video, when it was finally screened amid great fanfare, featured a leopard.

Word had already gotten around that the leopard (which was supposed to be at the party but was nowhere to be seen) was a trained animal from Albany, New York — so trained, in fact, that if you looked at the video carefully you could see that instead of spinning and snarling at the camera or the band (in their black leather and leopard-skin spandex), the leopard lay there looking regal and rather bored. Eventually the guitarist got

to prodding it with his guitar and it bared its teeth. The camera rushed to close up.

The video was pronounced to be wicked decent and other 1984 Vermont adjectives of approval, but the band was almost secondary: everyone wanted to meet the leopard.

Finally the animal strode in — thinking who-knows-what in this dark club with a disco ball in the middle — and by chance went straight over to Gail. She hung in there, gamely doing the good-kitty stuff and making nervous jokes while his handler reacted in bored toughness tones that this was an 8-year-old female that had been

trained for 7 years, no danger, etc.

Suddenly, the leopard — still thinking who-knows-what in the middle of this video party — stood up on its hind legs and put its front paws on Gail's shoulders. Everyone, especially the band, froze. The leopard looked calmly over Gail's head as if she were a piece of landscape in this Nantagyle jungle, a scenic overlook. Gail, trapped in her chair, tried to

suppress panic. The handler, saying, "She's just a bit excited," tried to coax the cat down. The band glibbed, reluctant to enter in this unheated three-minute drama.

The leopard didn't seem excited to me. She ignored all the fuss and stood around, watching her four-foot tail. At one point the tail touched my shoulder and nearly knocked me off my chair. It was as thick and strong as a man's arm.

Abruptly, the cat decided to step down and allowed herself to be led away. Gail and I left soon afterwards. The party seemed to have gone a bit flat.

Canyon of Envy
Dino throws in another video: New Year's Eve '95, Pete being an utter wild man, mouth hanging open, humming away. Playing covers, they now look very tight, their parts meshing, the melody lines clear. Big crowd in

New Year's Eve party hats. At some parties, they say as if they can hardly believe it themselves, they'd have to be escorted to the stage by security.

Doug spots someone he knows, the drummer from another band. "That's —," he says, suddenly struck by a number thought. "He's dead, man." A few weeks back, the guy hanged himself.

Now Dino is spilling the old Neneis publicity photos

on the coffee table. Doug is beautiful, almost feminine; at the time, men were toying with beauty in a way that now seems unshakable, the only exception being singer Paul McClelland, who looks only like Alice Cooper. I asked if the band had even done the biting-the-heads-off-five-chickens-onstage bit, and they grin and shake their heads.

Dino is 32, Doug 33, Pete 34, Mike 29, Cary 31. How have they all survived so long — 15

years and more — in the music biz? Most people go into rock music because they think it beats working, and they never recover from that seductive but horribly false premise. "We told ourselves a long time ago," Doug says, "that if it ever became work, we didn't want to do it. Well, it became work, and we still wanted to do it."

They may not spend quite as much energy as they used to, but it's more focused, they say,

Dino boxed at Gleason's Gym in

New York, right by Madison Square

Garden. "I could pound."

a habit of wandering away from the stage and shooting at the floor. Who knows what they'd look like with a three-camera crew, close-ups, some 132.

This reminds me of a story a press release and an invitation to a club where they were throwing a release party for their video. My then-wife Gail, who had fantasies about bikes and leather and in her own way was some-

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Curtis OM! I advertised in Phone Matches for about a year, talked to lots of women over the phone, and met quite a few. I think I must have dated everyone in North America. It kept me so busy I didn't have time to answer other people's ads. But on this particular week, something made me say, "You better start reaching yourself."

Shelly OM! It wasn't a good week for me either. I had this bright requirement — I'm on two tall — so a lot of people I had to cross off right away. I never did see Curtis. And by the time I heard from him, I had already called back a few guys and set up some meetings.

Curtis: Shelly and I talked on the phone four or five times and each conversation lasted four or five hours. By the time we met, a lot of the "fine date" conversation was out of the way.

Shelly: We went to Sequoy Village and sat on a bench and talked. Then all of a sudden, it was 1:20 a.m. Curtis says he "knew" right away.
Curtis: I'm a connector, so I can already

people's "issues" rather quickly. I was looking for someone who knew who she was and what she wanted in life.
Shelly: I also knew it was going to be something good, but I wasn't going to jump the gun and say, "This is it."

Curtis: We got engaged after eight months of dating. We took a sunset cruise on the Honda Mar and I asked Shelly to marry me on the bow of the boat. Meanwhile, our friends were going around the boat telling the other passengers and passing out newsletters. When we came back inside they all applauded.

Shelly: Then we spent the next year planning the wedding. It was small, formal and intimate.

Curtis: Our honeymoon was on St. Lucia in the Caribbean. No phones, no faxes, no computers.
Shelly: I used to be a person who liked to go to bars and party with a guy. I used to jump the gun and say, "This is it."

Curtis: When you're in your twenties, dating is not much trouble. But when you have a career and a house and everything, it takes a lot of energy. And then, to find the right person is like finding a needle in the hay, and eventually, you can find the best.

Shelly: I don't think that advertising for someone is considered a "bad" thing



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more productive. Dingo gives his inspirational drive to succeed speech. Cary speaks about hearing a Rush song for the first time and becoming one of those people who can't imagine doing anything except music—the you're got to be hungry there. Above all, there's the sense of progress. "We've always seemed to move ahead, find better contacts, even if it's infinitesimal increments," Dingo says. "I would have quit years ago if we'd just sat there and stagnated. We always had the original thing at heart, and it's always gotten better."

Sledder is in a curious position, midway between nothing and something. Looking back, especially to the heyday of Nemesis, they know objectively that they were in some sense rock stars, yet at the same time the novelty of all that has faded. Just as their fans look up to them in what the band guys see as misplaced awe, they have exactly the same open-mouthed reverence for their own rock star heroes.

"The kids who work for me at the zoo," Dingo says, "they're, 'My God! You're doing this!' They might be into punk, they might be into reggae, or whatever, they might be panhandlers. And it's like, 'I hate to burst your bubble here, guys, but it's no big deal.' People are, like, 'You're doing this, you're doing that,' and I'm like, 'No, beggie. We've been doing this for 11 fucking years.'"

Dingo: "Like, we're doing this Slaughter and L.A. Com concert. And we're used to it."

So what is the difference between Sledder and Jimmy Page? "He's got scale, and I don't," Dingo laughs. "But the difference—plow. I don't know. Maybe it's a question of how you handle fame. I think we're pretty well-balanced people. We've been through it all—especially if we get the big number now, if we hit the big fame now. We've been through so much shit."

How will they know when they're made? What will they have made, in fact?

Dingo quotes Victor Hugo: "Popularity is the very crumb of greatness." Meaning, I take it, that just being popular as Nemesis doesn't amount to much. But then he thinks again. One of his great uncles or his grandfathers, according to family lore, tried to make a career of music but gave it up. "We do better than him," Dingo says. The rewards, for him, seem very simple. "We had a lot of fun. It was like Disneyland for a long time. I met a ton of people, and I actually made some good friends out of it."

Dingo dreams of the platinum album, picking his own tour. "If you've got the money, you can give up your day job and make the music you want to write." The right percentage points and cut of the album, adds Dingo. "But I don't think we're in it so much for the money as to be successful," says Dingo, back to his theme, his inspirational speech, "and then you're not really out and have that one be successful."

When I ask Mike the same question later, his hopes are not real, even modest. "I just would like recognition for being good at something rather than just average. Plus the financial considerations: I live in apartments when I grew up. We never had anything. It would be nice to have something for my family and my children above that norm. And then music's like art: after you die, you hope to leave something a recording that people would appreciate for a long time, leaving a mark instead of just going to work every day. You die and everyone mourns your death, but that's it—there's nothing to look at again."

Do they imagine they'll still be playing music with their kids in 10 or 15 years time, whatever happens to their live career? They look back for a moment, perhaps that idea's too far away. "Sure, I

guess," Dingo says. "Unless I'm offered some ambassadorship to some country."

In their minds, they're still on the wrong side of the divide, the canyon of envy: no matter how cocky Dingo and Pre are, no matter how many tickets the band sells, they're still over here with the unknowns while on the far side, the other guys, who in many respects are just like them, are lying in beach chairs sipping drinks under umbrellas printed with Van Halen or Alice in Chains—like movie stars' names on the backs of canvas chairs. It must be impossible in this business to be content, to do a Sinead O'Connor and not want what

front of the stage, and the birth-dry girl runs forward over it until she's resting on her stomach, then flips her short dress up to moon the audience, flashing the electric-blue knickerdoodle of her underwear. Outrage, Dingo and Doug can barely stand up from laughing and laugh again now, they probably think she's wasted or stupid, but driving home I find myself wondering about her and asking myself, who was exploiting whom? Wasn't she just getting in on the act? What was she doing, exactly, that the band or the go-go dancers at 4th and B weren't? Apart from being paid, of course.

Woody started out playing in local bands at the age of 11 and now at 35 has been doing engineering and recording for 17 years. Four years ago he started his own label, now he has 13 local bands signed and his own Web site.

"I'm trying to revive the whole metal scene in San Diego," he says. He sees San Diego bands as having settled for "a really half-assed," which has been greeted with enthusiasm by a younger crowd: he's catering for a slightly older, more discriminating group of CD and tape buyers who want a professional-sounding product.

His modus operandi, he explains, is to record CD or tapes, get them to the European underground metal magazines (with names such as *Metalhammer*, *Metal Force*, and *Pri*) to generate some press, get the recordings to his distributors in Germany and the Netherlands (where heavy metal is bigger news than in the U.S.), and then try to sell tours. The San Diego band

Psychotic Waltz, who are good friends with the Sledder bunch, was recently in Europe for a month. Belgium, the Netherlands, Italy, France, Germany (mind you, that doesn't necessarily translate as well as it might: "Around here," Dingo says, "they can't get their shoes shined"). Psychotic Waltz isn't signed to Chainsaw, but Woody did the engineering. With Sledder, however, he is not only engineering their CD but paying for most of the studio time, doing their bookings, and acting as sound engineer at some of their gigs. This is an unusually hands-on partnership, he clearly sees as a future with the band. "The melody and the harmony of their music is really cool. Not alternative, not metal, but heavy."

Woody has in mind a Southwestern U.S. tour, then Japan or Europe, probably Japan. The Europeans, Woody says, are more into a straight-ahead thrash-metal style. Sledder fits more into a Japanese market, which embraces more diversity in its heavy rock music.

For now they're doing pre-mixes; they hope the CD will be ready by early March. "Hey, tough guy!" Cary calls Woody. Actually, he calls everyone that. His voice comes from somewhere deeper: it's the voice of a man 40 pounds heavier, opening out of his vocal chords and mushrooming into audio space. They're working on a song called "It's a Lie." Cary wrote the lyrics, which deal with hypocrisy in high places.

You said you'd die for your country. Coming straight from the Chul Room.

Oh, it's a lie. Woody's doubling the vocal—that is, recording the same thing twice to make the sound better—phrase by phrase, then adding the harmonies and doubling those. Each successful take adds five seconds to the song. Woody rolls the tape back, feeds Cary what's already been recorded, and then at the instant Cary draws breath to add the new phrase, Woody punches the record button and the new phrase goes in.

had signed with EMI and entered the UK charts at number one.

Closet Cases What Dingo calls "our studio in El Cajon" turns out to be a jambo garage, perhaps 9 by 25 feet, in one of those storage-rental places: a hundred bucks or so a month, built in security, parking six feet away, and no neighbors to bother. It's a brilliant solution to the need for cheap rehearsal space, but it has another, nonofficial cut: in that space, surrounded by Shetstock dividers and cement floor, the music is deafening. The drum kit alone sends shock waves through the bones of the skull: when Cary plugs in his Mike, leads and feedback screech out of the speakers, and everyone wins

in agony. Otherwise, the guys only notice the volume when they step outside. "Jesus Christ, man, that's loud!" In the middle of it all, they act as if they're in a chamber orchestra.

No sign of Pete, who is out serving a subpoena. Dingo and I, discussing archaology (his father's hobby: the family went to sites all over the world), go around the corner to a supermarket in search of earplugs. Dingo has insomnia, for which he's now taking an herbal remedy to improve the blood flow to the area. He's summed the whole band doesn't have ear trouble. We discuss loudness in rock music. I bring up Grand Funk Railroad, who were supposed to send people home with bleeding ears. He talks about a note-

rious Who concert that was so loud the entire audience suffered hearing damage. The Southern rock band Moby Hatcher once asked 4th and B's Bahrkahl to provide 132 decibels. Bahrkahl told me he delivered. Decibels rise geometrically: every 10 db increase represents a doubling in volume. 132 db is louder than a jet on takeoff. "That's mutes up your sound guy," Dingo is a connoisseur of earplugs. As we roam the store, he can't find his favorite brand but points out the ones the gun clubs use. He settles on a brand that comes with a carrying case he can slip in his pocket and take onstage. He offers me a couple, which I accept. Then I realize the journalistic predicament of not wanting to go deaf but wanting to hear what the band says between numbers. I settle on the absurd solution of sticking an earplug in my left ear and turning it out one toward the band while they're playing, then the right ear when they stop playing and start talking. I look like a nodding-dog toy on the dashboard.

They warm up by improvising. Mike, Dingo and Doug fall in together as if this is something they'd rehearsed for months. Dingo and Doug sound at times like John Bonham and John Paul Jones. Cary sings with a cigarette or a bottle of mineral water in one hand, addressing an imaginary audience beyond the wall two or three feet in front of his face.

Mike is offering Cary advice again. "You can make more melodic lines. You could try a Dorian minor there." Mike is practicing scales, for heaven's sake, sitting on a backstage office chair with one canteen bent so it wobbles slightly. Mike isn't the best guitarist in San Diego, he'll do until the other guy shows up. He's been playing since he was 5. At 7, he played in church in front of a couple of hundred people. At the age of 14, in 1981, he took up electric guitar after hearing Ozzy Osbourne's guitarist Randy Rhoads. "His sound, his sense of melody and fire. His passion. When I heard his solo, the hair on the back of my neck stood

up. I was obsessed with him for a long time, and I guess Jimmy Page, too, as far as songwriting, if not playing lead."

The word "obsessed" is well chosen. "I was doing a lot of drugs. I was heavily into speed. I played 20 hours straight. I'd play until the skin was falling off my fingers. From when I was 15 until when I was 19, I'd play six hours a day, minimum. I went into rehab the night before my 19th birthday, got involved with NSA. I fell in love for the first time two years, from when I was 19 until I was 20 and a half."

"Then we broke up and I was all tore up, and I got even more

He had been playing electric guitar with a band called Vamp and supported himself by doing facilities maintenance, "you know, jack-of-all-trades crap."

you have not got; the canyon floor is littered with the corpses of those who tried the leap on their bikes and failed and those who made it across but fell back, crumpled and burned. (Some close to their hearts, John Bonham and Keith Moon, are dead. One alumnus of Nemesis is in jail because of drugs.) Their failure is no more a deterrent than a caution statistic to a smoker. Everyone's in training for the jump. Just don't distract them. One last stage. It's a girl's birthday; her friend and she go up to the stage, and her friend tells Cary, says something back to her. Maybe they're going to play "Happy Birthday," I think, or the Beatles' "Birthday." But I'm naive. A rail runs across the

One More Hand The following evening at 6:30, Cary is singing in the studio, headphones on his ears, a cigarette in one hand. In the control room, Mike Femenella is listening intently. Dingo is enthusing about this and that, and Woody Barber—starchy, his gray hair bushy—is punching buttons and rolling two-inch tape back and forth with speed and fluency. "I need one more hand," he says laconically, "and then I could drink beer while I do this."

The San Diego Recording studio is a hole-in-the-wall operation. It's dark and orderly, in fact, for a studio owned by a guy whose primary interest is in heavy metal and whose label is called Chainsaw Records.

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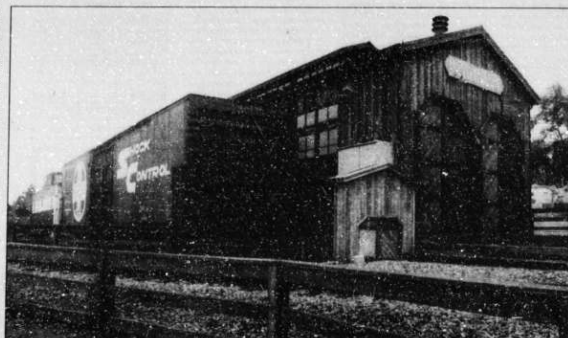
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Calendar

A Proper Suburb at Last

Walkabout in Old Poway



Train barn

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When Mexican governor Juan Alvarado gave Romario Aguilar a valley in 1839, he called it "Paguay." The name of the valley, which lay east of Los Peñasquitos and 20 miles north of San Diego, had at least 21 spellings, including "Pau-wi," "Pauai," and "Paguay." The postmaster general of 1870 chose "Poway," simplifying phone orders for future residents, who might otherwise have lost their minds spelling "Pauai" for the J. Crew catalog.

During the years between Aguilar's gift and the first post office, settlement was slow. Aguilar didn't raise cattle, he didn't plant trees, and he didn't build anything, so he failed to meet the terms of his grant. The first adobe went up in 1859, when an Irish immigrant named Philip Croodwaite started running cattle there. He eventually ran just about everything else, becoming the county treasurer, sheriff, school commissioner, county clerk, and recorder.

By the 1880s, Poway's 800 residents were keeping bees, growing peaches, and hoping for a railroad station. On the strength of that hope, an English firm submitted a plan for a subdivision called Piedmont, where each set of homes would face a small

park. The parks were to have English names like Chatham Court and St. Alban's Court. The bookkeepers' wives would stroll along Edgemoor and Rydal Avenues. But the train tracks never came, ambitious settlers moved on, and Poway continued to be known for its peaches.

In those years, developers relied on the geological survey map of 1854-1879, where Poway was still "Paguay" and the hills to the southwest were dubbed "Unsurveyable worthless brushy Mountains," the hills to the northwest were "Unsurveyable worthless rocky Mountains," and a region south of the stage coach station was simply "Rugged brushy worthless."

Those who remained may or may not have agreed. Hila and Levi Fickas ranched, Archie Flint sold watermelons, and Perley Kent built the Terrace Hotel. The International Order of Good Templars erected Templars Hall, which proved useful for temperance meetings. Saturday night dances, and Sunday School. Hired women picked bugs out of table grapes bound for Los Angeles. Reverend Elsworth Smith preached on Sundays in 1916.

By the time Colonel Porter settled in Poway in 1948, residents didn't need a train anymore; they drove themselves to San Diego. But trains were now a means of remembering the old west, and Colonel Porter wanted a train. He

bought a 1907 steam engine called *Old Castankeros* and a half mile of track for his 4.75-acre estate. In the 1960s, residents could celebrate the Fourth of July by riding the Poway Village & Rattlesnake Creek Railroad.

After Porter's death, the city bought the railroad and the estate. It bought historic buildings, including the old Templars Hall, and erected there on the site. It bought an 1894 Los Angeles trolley and built a train barn, a gazebo, and a blacksmith shop.

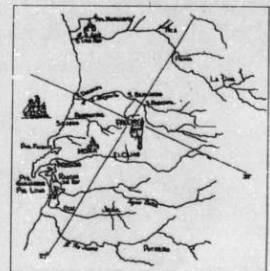
In 1993, the city of Poway was 13 years old and home to almost 50,000 people. City planners knew better than to call any part of their land worthless and unsurveyable. Instead, they called 2850 acres — 70 percent of city land — "public open space" and a "natural buffer." They planned a 75-mile

network of trails for horses, joggers, bikers, and pedestrians, and at the busy intersection of Midland and Twin Peaks, you can push a special button for horse crossing. A century after the failed plan for English courts and avenues, Poway is a proper suburb at last, with subdivisions called Belle Fleur, Monterey, Sabre Springs, and Hillsborough.

This Sunday afternoon, Walkabout guide Ben McKinney will lead a tour of Poway that starts under the water tower in Old Poway Community Park. The walk starts at 2:15, but if you come early, you can ride the yellow trolley around the park and tour the Nelson house. (The trolley leaves every 15 minutes from 11:00 a.m. to 2:00 p.m., and the Nelson house is open during the same hours.) The one-and-a-quarter-hour walk will take you along residential streets, a newly fenced bridge path, and to the Poway rodeo grounds. Walkers will get a good view of the Poway valley and country kitch mailboxes. — Midland Road postal carriers stuff mail into a fish, a tractor, an Appaloosa, a rooster, and more. Bring money for a snack at the Hamburger Factory afterwards.

— Laura McNeil

Walkabout in Old Poway
Sunday, February 22
2:15 p.m.
Old Poway Community Park
14134 Midland Road
Poway
Info: 619-513-1176
Free
Heavy rain cancels



Poway (Paguay) early 1800s

Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for inclusion in the calendar. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS EDITOR, P.O. Box 6380, San Diego CA 92166-5803. Or fax information to 619-881-1401.

BAJA

Mardi Gras is being celebrated all over Ensenada hosts music, parades, food, and entertainment from Thursday, February 19, through Tuesday, February 24. For information, call 011-52-61-79-28-88. It's more of the same in San Felipe, with festivities from today, Thursday, February 19, through Tuesday, February 24. Dial 011-52-65-55-49-11 for details on these events.

All kinds of vehicles will be participating in the Laguna Salada Off-Road Race running from Friday, February 20, through Sunday, February 22. For routes and other information, call 011-52-65-52-58-28.

Palmer José Luis Cuevas is the subject of *Wildlife Horrors* book #3 *Stadige Pomerodors*, which the author will discuss at 7 p.m. on Friday, February 20, at the Tijuana Cultural Center. The reading is in conjunction with an exhibit of paintings by Cuevas at the center opening on Friday, February 20, at 8 p.m.

Find the center at Paseo de las Héroas and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42.

Hill Mountain in Mexico, there's a 216 mile planned in Mexico on Sunday, February 22. The run begins at 8 a.m. at CETYS Universidad, Caliente, Cuernavaca. For details, dial 011-52-65-47-37-12.

"Vertigo" shows daily in the theater at the Tijuana Cultural Center at 3, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. Special Effects scenes daily at 4, 6, and 8 p.m. daily, with additional showings at noon and 2 p.m. on Saturday and Sunday. For information, call 011-52-61-79-28-88.

The center is located at Paseo de las Héroas and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

OUTDOORS

Ceanothus, or wild blue, begins its annual blooming cycle this month. A blue-flowered variety already paints the north and east slopes of Cowles Mountain. By month's end, virtually every chaparral-covered canyon and hillside on the coastal strip may exhibit blue- or white-flowered specimens. The peak of the ceanothus bloom will work its way eastward, reaching Ramona and Alpine by March, and the Palomar, Cuyamaca, and Laguna Mountains by April or May.

Normally Elusive Species—such as common goldeneye, surf scoter, brant geese, little blue heron, red-breasted merganser, and several species of herons—during the Audubon Society outing in the South Bay on Saturday, February 21, from 8 a.m. to noon. Meet the trip leader at the corner of 16th Street and Boulevard Avenue in Imperial Beach. No restroom or water; bring a scope, and expect considerable hiking of a moderately strenuous nature. For additional information, call 360-7710.

Wildlife and Plant Walks continue on an ongoing basis at the Blue Sky Ecological Reserve. On Saturday, February 21, there's a children's guided nature walk; and find out "What's Out There?" on Sunday, February 22. Both walks begin at 9 a.m. Wear comfortable walking shoes and carry water. For further information, call 486-7238. Find the reserve on Lapu Lapu Road, one-half mile north of Lake Poway Road, in Poway.

Wild Life: Lines the Trail on a walk passing through a pristine environment of heavy chaparral to the San Vicente Reservoir overlook that will be explored by the Canyoneros on Saturday, February 21. The walk through Chukis Park in Lakeside runs from 10 a.m. to 1 p.m.; reach the trailhead by taking Highway 67 in Lakeside to Mapleview Street, to Ashwood Street, Turn left (north) and follow Ashwood which becomes Wildcat Canyon Road to 12620 Wildcat Canyon Road (about 2.5 miles past Naples Park). Look for the sign at the entrance to the park, and meet in the parking lot. For additional details, dial 233-3821-44.

Several Rare Ducks—including a tufted duck, seen only once before in this country—were seen in early February at the Famosa Slough. A variety of migrating ducks, shorebirds, and their salt marsh habitat may be seen during a bird walk hosted by the Friends of Famosa Slough on Saturday, February 21, at 10 a.m. Meet at the intersection of Famosa Boulevard and West Pointe Loma Boulevard in the Loma Portolá/Casa Beach area. Experienced and beginning bird-walkers are welcome on this easy walk; bring binoculars if you have them. Free. Call 234-4391 for information.

What Do Kite Afficionados Do When There Is No Wind? Why, they break out the boomerangs, bubble wands, Yo-Yos, and other non-wind toys, which will be highlighted when the San Diego Kite Club meets at 1 p.m. on Saturday, February 21, near the lake path south of the San Diego Hilton Beach and Tennis Center (1775 East Mission Bay Drive, Mission Bay). Assuming there's wind, kites will also be flown; those interested may learn to fly single-line kites or multi-line sport kites with instruction by club members. Free. 275-6027.

Wild Goose Chase, birders will travel to the Salton Sea to observe over 60 species of birds—during three kinds of goose, sandhill crane, burrowing owl, great-tailed grackle, Abert's towhee, and white pelican—with leaders from the San Diego Natural History Museum from 7 a.m. to 2 p.m. on Saturday, February 21. The fee is \$45 for nonmembers. To register, call 232-3211 x200.

Tree Walk, Offshoot Tours offers its monthly howling guided tour highlighting various Balboa Park trees on Saturday, February 21, at 10 a.m., starting from the Park's Botanical Building. Free. Dial 235-1121 for additional details.

Hike to the Narrows, a hike proposed for a possible dam to reduce Sorrento Valley flooding, when prominent John Northrop leads an outing in Los Peñasquitos Canyon Preserve from 1 to 3 p.m. on Saturday, February 21.

Join the others in front of the Cantina Mountain Biking Shop, 4200 Sorrento Valley Boulevard half mile east of the intersection with Vista Sorrento, in Sorrento Valley. The outing is free; call 484-3219 for more information. Wear sturdy shoes, rain coat.

All Aspects of Park Life will be examined when Lee and Joan lead an educational, easy 3.8-mile hike on the Pecos/Piedra interpretive trail in San Diego River Valley Park on Sunday, February 22, from 8 to 11 a.m. Free. Dial 235-5440-45, for information, directions, and the required reservations.

"Secrets of the Sand" will be divulged when instructors from the Birch Aquarium Museum lead a class on the beach near Scripps on Sunday, February 22, from noon to 2 p.m. Participants will conduct simple experiments and learn a variety of surveying and collecting techniques without damaging or destroying the natural environment, and look for sand crabs, bean crabs, worms, beach hoppers, brittle stars, and sea anemones. The fee is \$10 for adults, \$5 for children (8-13). For more information and the required reservations, call 534-7336.

Yucca Attains Greater Brilliance this weekend, blazing at magnitude 4.6 in the southeast at dusk. Only recently has Yucca "switched sides" in the sky. Nearly all of last year, Venus followed the sun's setting arc on the west side of the sky. Now (and

for several months to come) is preceded the rising sun. On the morning of Monday, February 23, the waning crescent moon lies near Venus, a compelling sight for early-risers and commuters heading east around 5:30 a.m.

Johnny's Lament takes perfect for exploring local topobios, occur on a string of afternoons next week. Tuesday, February 24, 12:30-2:00 p.m. at 214 p.m. Wednesday, February 25, 12:30-2:00 p.m. at 2:30 p.m. Thursday, February 26, 12:30-2:00 p.m. at 3:26 p.m. and Friday, February 27, 11:00-1:00 p.m. at 4:03 p.m.

The Moon's Shadow barely nicks San Diego around 8:45 a.m. next Tuesday, February 28. This is the occasion of a total solar eclipse, visible "in entirety" along a path stretching across the eastern Pacific Ocean, northeastern South America, and the Caribbean. Observers here will see a partial eclipse, with only about two percent of the sun's disk covered by the moon. You can view the partial eclipse indirectly (and safely) by letting the sun's light pass through a pinhole peep show or a sheet of aluminum foil. Project that light onto a piece of white paper. You'll see a small, white disk (the sun's projected image) with a tiny "bite" taken out of it.

Harpy Eagle has been dumped two inches of rain in Anzalagoranga Desert State Park last October, and now Borrego Springs is having the earliest and best wilderness bloom in a decade. People sand veranda and white dove prairie are in evidence along the roadways of the park, probably lasting until April. For additional details, dial 760-767-4084, 760-767-5311, or 800-555-5524.

7:45 p.m., and all dances throughout the evening are taught. Find the church at 800 Thorne Street in North Park. Admission is \$5, 283-8550.

"Love and Murder" is an all-new program of dance featuring world premieres by John Maholich and guest choreographer Katia Wachter (from Germany). The program includes *Love and Murder*, *Stitchwork*, *Song and Dance*, and *The Landing*. Shows continue at 8 p.m. Friday, February 20, through Sunday, February 22, at Sushi Performance and Visual Art.

Find Sushi in the Rincón Carrión Building, at 1201 10th Avenue, downtown. Tickets are \$4 general. For tickets and information, call 235-2266.

Slip Into a Purple World when Proxima Dance Company presents a "dance installation" at 5:30 p.m. on Friday, February 20, at the Ignace Street Forum. The company's most recent work, *Ready Slip Into Another World*, "explores the realm of color and its effects on our thoughts and feelings." The ensemble will be accompanied by Karen Elaine on viola. Tickets are \$10. Find the forum at 301 Spruce Street, in Hillcrest. For more information, call 279-8959.

Tango Time, the University City Village Community Center hosts the El Mundo del Tango dance ensemble at 6 p.m. on Sunday, February 21. Find

the center at 6243 Kanker Street, University City, call 502-9938 for information. Admission is a \$5 donation. For details, dial 760-741-1130 x5504. Palomar College, 1140 West Mission Road, San Marcos.

A Dance Party is planned at Evolve Dance Theatre on Saturday, February 21, hosted by the Strictly Fusion Dance Studio. A DJ will play swing, Latin, and salsa partner music from 8:30 to 11 p.m., with an introductory class from 7:30 to 8:30 p.m. Admission is \$7 for the class and party, or \$5 for the party alone. Evolve Dance Theatre, 644 Seventh Avenue, downtown. Call 271-1855 to RSVP.

Beginning Square Dance classes are being offered by the Single Spinners Square Dance Club on Tuesday, February 24, at 7:15 p.m., at Our Savior's Lutheran Church (1601 Ohio Street, North Park). Singles, couples, and youths (14+) are welcome. The fee is \$2 per person. For more information, call 665-9205. Open enrollment continues on March 3 and 10.

Explore the Ancient Art of belly dancing when Luis leads classes from 6:15 to 7:30 p.m. on Thursdays at Dancing Unlimited (1450 30th Street, Normal Heights). The fee is \$30 for four classes, or \$4 per class. 299-1129.

She Currently Resides in Amsterdam, Holland, but next Thursday, February 26, acclaimed jazz dancer Patrice'Chen will conduct two master jazz workshops at Palomar College.

Classes will be offered for beginning and intermediate students, and the fee is \$8 per workshop. For registration and details, dial 760-741-1130 x5504. Palomar College, 1140 West Mission Road, San Marcos.

FILM

Culture Clash, *Love and Death on Long Island*—starring John Hurt and Jason Priestly, among others—is a 1997 film from Great Britain and Canada by Richard Kwietniowski screening for the San Diego Film Festival at UCSD tonight, Thursday, February 19. Everyone has something to hide in the noir police thriller *La Convicción*, showing next Tuesday, February 20. It's another film from Canada (1987).

Both films begin at 8 p.m., in Mandelbrot Auditorium. Admission is \$6 general, or pay \$6 for a series pass. Call 534-0467 or 534-0467 for more information.

Parking permits are required on the UCSD campus, cost \$3 in the evening, and may be purchased at the Gilman Drive and Northside Drive information pavilions at the north and south entrances to the campus.

Arbitrary Terror and the Mimes of Occult Powers are employed by the anonymous anti-robe of Gumbel the

Tyrant to tyrannize a once-prosperous trading city in the 1995 film from Mali by Cheick Oumar Sissako. After revealing just how monstrous he is, Gumbel begins an insatiable descent into madness and death. See the film, in Barbara and Paul with English subtitles, when it screens for the Film Forum series at the San Diego Public Library (820 E. Street, downtown) on Monday, February 21, at 6 p.m. Free. 236-3800.

Film Producer and Director Tom Iosif documents his companion's death from AIDS in *Silverlake Life* as well as the deterioration of his own health. Iosif died recently, at the age of 43, after working as a film writer, producer, and teacher since the 1970s. See *Silverlake* when it's shown at 8 p.m. on Monday, February 23, in room 102 of the Academic Hall at CSU-San Marcos. A discussion of AIDS, death, filmmaking, and more will be led by faculty members Don Barrett and Kristine Dickman following the screening.

Admission is free. The campus is bound on Twin Oaks Valley Road, in San Marcos. Dial 760-750-4366 for more details.

Stories of the Revolutionaries, abolitionists, poets, and politicians of Puerto Rico are presented in the film *Puerto Rico*, screening for the Ventura Latina Film series at SDSU at 7:30 p.m. on Tuesday, February 24.

For ticket prices and showtimes, call 238-1233. The theater is found in Balboa Park.

See the film in Hepler Hall 130 (doors open at 7 p.m.). Free. Call 584-1103 for more information. In Spanish and English with English subtitles.

Reuben H. Fleet Space Theater, the BLAT film *Alaska Spirit of the Wild* showcases the harshness of life and death in this place of natural extremes, where life struggles to triumph against fierce challenges and conditions.

The history and science of flight is explored in the film *The Magic of Flight*. The film focuses on the innate case birds have taking wing and mankind's efforts to imitate this ability and includes a visit to a U.S. Navy Blue Angels air show.

For ticket prices and showtimes, call 238-1233. The theater is found in Balboa Park.

LECTURES
"The Role of Women in Religion" will be examined by an interdisciplinary panel of speakers at 7:30 p.m. tonight, Thursday, February 19, in Sala Hall 102 at UCSD. Free. For information, call 678-0215.

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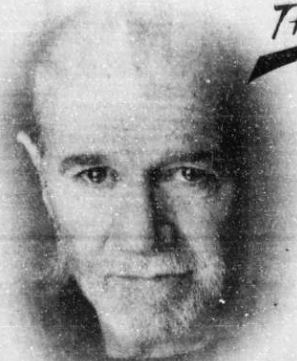
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March 10

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March 24
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Pastels and Acrylics will be focus

Pastels and Acrylics will be focus when Cheryl "Mitch" Mitchell lead workshops for the El Cajon Art Association on Monday and Tuesday February 23 and 24, from 9 a.m. to 3 p.m. each day, at the Works of Art Gallery (780 Jamacha Road, El Cajon). The fee is \$30 for non-members. To register, call 588-8875.

"Nature and Morality: Environmentalist Assumptions" will be discussed by David Lowenthal, a history and geography scholar at University College, London, at 3:30 p.m. on Monday, February 23, in the Galbraith Conference Room of the humanities and social science building on UCSD's Muir College campus. Free. For details, dial 534-1997.

A Curatorial Walk-Through of the new "Viva Cachat" exhibit at the San Diego Museum of Man in Balboa Park will be provided by Grace Johnson, curator of Latin American Ethnography, at the museum at

Trace the Rich Heritage of American art from the early colonial period and the unique landscapes of the Hudson River School to the more avant-garde work of Alexander Calder and Georgia O'Keeffe when the San Diego Museum of Art in Balboa Park offers a six-part lecture se-

Visitors entered "American Art: From Sea to Shining Sea." The class begins at 3 p.m. on Monday, February 2. Instructor James Barker will emphasize the economic, social, and religious climate in which American art was created. The fee is \$80 for nonmembers. To register, call 696-1952.

Intensive Field Work began on Marine Corps Base Camp Pendleton in the 1970s, revealing a long, complex sequence of prehistoric and historic occupation including villages, shell middens, milling sites, lithic scatters, and quarries. Base archaeologist Stan Berryman will present a slide show

on the history of the archaeology program and the results of the various studies for the San Diego Archaeological Society at 7 p.m. on Tuesday, February 24.

Hear the lecture at the County of San Diego offices, at 5201 Ruffin Road, in Kearny Mesa (entrance is located on Ruffin Court, one block south of Clairemont Mesa Boulevard). For more information, call 236-6827 or 538-0935. Free.

"La Bussola Reclaiming Iron!" Get the perspective of Morris M. Kuritsky, a retired defense industry worker.

when he speaks for the North County Coastal chapter of the World Affairs Council of San Diego on Tuesday, February 24, at 10 a.m., in the second-floor activities room at La Vida del Mar (850 Del Mar Downs Road, in Solana Beach). Admission is free for members, guests, and first-time attendees. Call 755-9542 or 487-4635 for additional information.

Acquire a Deeper Self-Understanding when Jay Clark conducts workshops for beginners on the *I Ching/Book of Changes* at 7 p.m. on Tuesday, February 24, at Windom

Traditions Bookstore (4060 Adams Avenue, Kensington). Participants will learn basic theory and get "hands-on experience" with this Chinese oracle. The fee is \$15. For information, call 283-9833.

More Grand Questions Finally Answered! Plasma physicist, professor, and author **Bernard J. Leikind** will present a talk entitled "Do Recent Discoveries in Science Offer Evidence for the Existence of God?" when the **Artheus Coalition** meets at 7 p.m. on Tuesday, February 24, at the **Thomas Paine Center** (6247 Park Road).

It's Not So Simple After All: Auschwitz, the Death of God, the

"Cultural Racism" is the focus of the ongoing "Dialogue: Racism" series hosted by the Bahá'í Center — providing an opportunity for "healing racism" — on Wednesday, February 25, at 5:45 p.m. at the Malcolm X Library (5148 Market Street, East San Diego). Free. Call 685-5567 or 268-3999 for information.

Natives and Natives, ethnobiologist Arnaldo M. Rea will discuss the Gila River Pima Indians of Arizona's Sonoran Desert and the many native plants that figure prominently in their lives and culture in his presentation "At the Desert's Green Edge: An Ethnobotany of the Gila River Pima" on Wednesday, February 25, at 7 p.m., at the San Diego Natural History Museum in Balboa Park. Rea will discuss the origins and development of his book and be joined by Takashi Iijichi, whose 1000 brush paintings illustrate the book. Tickets are \$8 general. For the suggested reservations, dial 232-3821 x203.

The *Mysteries of Feng Shui* will be divulged when Cheryl Gilman presents a lecture on "Feng Shui for Better Living" Bay Books at 6:30 p.m. on Wednesday, February 25. Find the store at 10290 Orange Avenue, in Colorado. Free. 303/507020.

Personality and Pets, a Humane Society representative will divulge how to match your personality with the right pet and how animals affect human health at the Peninsula Athletic Club at 11 a.m. on Wednesday, February 25. Take in "Pet Personalities and Your Health" in the club's main building #210, seminar room located on the former Naval Training Center (on Rosecrans between Midway and Nimitz, to gate 3, and drive straight ahead three blocks to building #210). Admission is free; call 224-4644 for the requested reservations.

IN PER

founding member of the San Diego Brown Band, a significant contributor to the movement of Chicano Rap. *Cultural de la Raza* and Chicano Studies Department. For more details, dial 619-594-2222.

"Instrumental Women" celebrated in a performance at the Athenaeum Music Association. Female musicians have made important contributions to the evolution of its history but have not been regarded as the male counterparts. The concert, Thursday, February 26, 7:30 p.m., features music by the Kristine

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nual variety show
planned by the San

Friday, February 17 (735 University). For more call 685-3531. Free.

Tennis Petko, *Break for the Animal Shelters* 10 a.m. on Saturday La Jolla (2000 Spinickets are \$20 call 685-3536

concerts fo-

...music, continuing at 9 p.m. on May 21, with the pianist George Gershwin. The ensemble will perform at the Forum on May 22. Tickets are \$10. Call 845-3333 for suggested seating.

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from Madama Tsvietky's "around the artist" will be an informal question-and-answer session—hosted by the Opera at 3:30 p.m. next Tuesday, February 26, in the Beethoven Salon of the Civic Theatre, 400 West 13th St. For more information, call 666-4366.

and the Border? Are the walls when Luis Herrera-Lasso, the Mexican artist who lives in San Diego, presents his cultural perspective at noon next Tuesday, February 76, in room 206 of the Commerce building at CSU-Fresno? The campus is in Twin Oaks Valley Road, in Coe. Call 760-750-4360 for details.

Landscaping and organic are the subjects for 6:30 p.m. next Thursday, February 26, at United States National University. The seminar will see various gardens on campus, featuring a landscape architecture expert Bill environmental landscape

Kronos Feb. 28, celebration of the 20th anniversary of the founding of the company. 7 p.m. on Friday, February 20-22 at the Lyceum Theater in Horta Plaza. Price: \$10. The program includes a variety of African dance and songs, costumes, tastes, and sound effects. Musical accompaniment by a telling, hip-hop performance. Tickets: \$10. Call 505-255-1000 for more information. On Saturday, February 21, 10 a.m. to 7:30 p.m. on Friday, February 22, a mission is \$8 per event. Tickets and tickets, call 505-255-1000.

Author Jan Phillips will be reading her new book, *Mary, Mary*, 7 p.m. on Friday, February 20-22 at the Lyceum Theater in Horta Plaza. Price: \$10. Call 505-255-1000 for more information.

Writing Center (3737 R Street, Hillcrest) 297-0950.

Salt Spring Island Island is the setting for the new book *Snuck on an Island*, by author Jan Phillips. The book is available at the Lyceum Theater in Horta Plaza. Price: \$10. Call 505-255-1000 for more information.

Columbia is the setting for the new book *Snuck on an Island*, by author Jan Phillips. The book is available at the Lyceum Theater in Horta Plaza. Price: \$10. Call 505-255-1000 for more information.

Book Snuck on an Island, by author Jan Phillips. The book is available at the Lyceum Theater in Horta Plaza. Price: \$10. Call 505-255-1000 for more information.

Find the shop at 780 Pico in La Jolla, 454-4766.

Novelist Carlos Cussler.

(according to organizers Michael Card presents from his current residence Hope, at 1015 North Chapel (2188 Avenue Carlsbad). The CD is now on the Book of Revelation at \$15. Call 818-441-0114 for information.

The Producer of the New Film The Most Beautiful who will speak when the film is shown on Sunday, February 22, at 4 p.m. at the Joyce Berman Center, who has written the lyrics of a new musical production of *Features*, will show original drawings from *Free*. Call 295-3084 for more information.

Christie Singer/Song will be singing at 7 p.m. on Sunday, Feb. 22, at St. Eustach Catholic Church (16620 San Diego, Carlsbad). Admission: \$10. Donations for the poor and students. Call 444-3413 or 760-438-0000 for more information.

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Calendar LOCAL EVENTS

ing on Sunday, February 22, from 4 to 6 p.m. Find Jane's at 4994 Newport Avenue, in Ocean Beach; 323-0336. No sign-ups; admission is free.

Celebrate Fat Tuesday on Sunday when the Friends of the Scripps Ranch Library present the Pete Delake Jazz Quartet and a "New Orleans-style" champagne brunch at the Scripps Ranch Library from 11 a.m. to 1 p.m. on Sunday, February 22. Tickets are \$30; call 538-8158 for space availability. The library is located at 10301 Scripps Lake Drive.

The Unforgettable Bonds of Memory and *Debra* are explored in Alice McDermott's new book, *Charming Billy*, which she'll sign and discuss at 7:30 p.m. on Monday, February 23, at Warwick's Bookstore (7812 Girard Avenue, La Jolla); 454-0347. Free.

Self-Proclaimed "Peculiarly Independent Filmaker" Oscar Tsai and Celia Hines will discuss their upcoming movie, *Independent Filmaking*, and the "Hollywood cookie-cutter machine" at 7 p.m. on Monday, February 23, at Borders Books and Music, 11110 Rancho Carmel Drive #104, Carmel Mountain. The event will be repeated at 10 a.m. on February 24. During the presentation, the duo will scout for extras, potential feature actors, and new music for their 1998 film, *Free*. A series of live stage shows based on their new film, *Conjure and Mastered Songs*, starts at 7 p.m. on February 24 and 28, at the Philosophical Library (121 East Grand Avenue, Escondido). It's the story of a high-spirited female philosopher who will answer questions about life, relationships...you name it. Tickets are \$6. For more information, call 760-240-9135.

Poet, Playwright, Performance Artist, social activist, and mother Meri Nana-Akpana offers a meditation on courage and survival in the face of clinical depression in *Willow Weep for Me*. She'll read from and sign her book at 7 p.m. on Tuesday, February 24, at Escondido Books and Coffee, 1555 Camino del Mar, suite 307, Del Mar. Free. For information, call 735-2707.

What's So Special About The Taste of Ketchup or *Fallout*? Find out when the Fault Line Players present their original comedy with that intriguing title, written and directed by Ted Falagan, at 8 p.m. on Tuesday and Wednesday, February 24 and 25, at the 4th & Penn Studios (1704 Sixth Avenue, in Pennsylvania, La Jolla). Tickets are \$6. For information, call 662-1382.

Professionally Silent, French mime Marcel Marceau can say more with one eyebrow or a ripple of his fingers than some can convey with their entire bodies. See the master when he appears at 8 p.m. on Tuesday, February 24, at the California Center for the Arts, Escondido. Tickets range from \$23 to \$38. Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 858-988-0253 for information and reservations.

Centuries-Old Classics and modern works are on the program when the Peeking Opera hits the stage at the East County Performing Arts Center at 7:30 p.m. on Tuesday, February 24. The score and tales come from old novels, evolving from traditional theatrical forms at the Peeking Court of the Qing Dynasty about 200 years ago. Tickets range from \$13.50 to \$27. The theater is at

210 East Main Street, in El Cajon. Call 440-2277 for reservations.

Author Raye Ringbels will sign copies of *On the Border* at 5 p.m. on Tuesday, February 24, at Ray Books (1029 Orange Avenue, Coronado). For information, call 4350070. Free.

One of the Leading Poets of his generation is said to be Charles Bernstein, who has published 20 books of poetry, two books of essays, four lectures, and was a founding editor, with Bruce Andrews, of the journal *Language*. He'll read from his work for the "New Writing Series" in the Visual Arts Facility Performance Space at UCSD at 8:30 p.m. on Wednesday, February 25. Admission is free. Dial 534-1276 for further information and directions.

The Everyday Practice of Mystical Judaism is the subject of Rabbi David A. Cooper's new book, *God Is a Verb: Kabbalah and the Practice of Mystical Judaism*. Cooper will discuss and sign the book at 7 p.m. on Thursday, February 26, at Earth Song Bookstore (1440 Camino Del Mar, Del Mar). Call 753-4254 for more information on this free event.

TV

Technology Is Your Friend, except when some computer looks up and sends a bunch of 8-32 bombers to nuke Moscow. Stanley Kubrick is your friend, except when he sees too many similarities between your film and his more blackly comic *Dr. Strangelove*, man for plagiarism, and essentially makes you. *Fall Safe* airs Friday, February 26, at 1 a.m. on ABC, Channel 41.

We Admit It, we want to see *Deep Rising* (cool special effects), and somewhere along the way, it became clear that we were watching a B-movie in terms of plot, characters, and especially dialogue, but wrapped in the gorgeous trappings of computer animation. *Star Wars* makes this possible. *Star Wars* airs Friday, February 26, at 7 p.m. on WGN, Channel 26.

There Are No New Songs Strictly Ballroom might be called an Australian *Footloose*, but it deserves better. *Rebelious* dancing for the *Perseus* here doesn't mean semi-gymnastic flailing, but actual steps, with a perine dancing with you and not just near you, with an eye toward being audaciously beautiful. *Air's 15* airs, February 26, at 10:05 p.m. on Bravo, Channel 42.

Jaded (Innocent) *Hilltop* that you are, you're vented by the casual violence of *Pulp Fiction*. Unlike your men's magazine, *Seventeen*, you were able to laugh at the brain-opener jumping in the road. *Killing Zoe* takes colorful brutality several steps further, though this version will surely be edited. *Air's 15* airs, February 26, at midnight on Bravo, Channel 42.

The Nominations Are In, and in a good-natured poke at his brother-in-law, Ted "Mr. Billion" Turner airs a comedy from Best Actor nominee Peter Fonda — *Wanda Nevada*. *Debra* Fonda wins a 14-year-old orphan (Brooke Shields) in a poker game and takes her gold prospecting. *Air's 15* airs, February 23, at noon on TNT, Channel 34.

The Trouble with the Grammys is that by awards time, everybody is sick to death of their life "MTV-style." "Where Have All the Cowboys Gone?" etc. Most pop music has a shelf life of three months, says *Air's 15* Paul McCartney, *Flaming Pie*. Album of the Year? A Best Metal category? The 48th Annual Grammy Awards airs Wednesday, February 25, at 8 p.m. on KMRB, Channel 8.

Unless the Commies Are Feeling Extra Snappy, the immortal line, "Son, you just opened up a whole can of whupass," can be heard in *Uncle Sam*, in which Gene Hackman recruits some vets to do what the government won't — rescue POWs in Vietnam, including his son. *Good B movie* parodies *Air's Wednesday*, February 25, at 8 p.m. on TNT, Channel 34.

Skeptical's Corner, everybody knows that the moon landing was a hoax perpetrated by the media and Hollywood, and in *Captain One*, Hollywood admits it. Not in so many words — it's a mission to learn that the truth this time — but it's there. *Air's Wednesday*, February 25, at 11 p.m. on TNT, Channel 34.

Growing Up, we noticed a certain hesitancy on the part of some old folks to be taken to the hospital, a hesitancy that seemed to border on fear. Almost as if the hospital were a place you went to get well, almost as if... *Coma*, a hospital-based thriller, *Thursday*, February 26, at 3:45 a.m. on TNT, Channel 34.

SPORTS

Ice (Hockey) in SD, the San Diego Gulls host the Bakersfield Fog tonight, Thursday, February 25, at 7:05 p.m.; the Phoenix Mustangs on Sunday, February 22, at 6:05 p.m.; and the Bakersfield game again next Thursday, February 26, at 7:05 p.m. All the hockey takes place at the San Diego Sports Arena (3300 Sports Arena Boulevard). Tickets range from \$5 to \$12. Call 325-8813 for tickets and for information.

Conceivable Shaking on the Street! Can you stop and turn and control your speed with ease? If you've answered yes, you may want to join the San Diego Skate Coalition's Friday Night Skate in Mission Valley and on the Riverwalk pathways on February 20. Meet the group at 7:30 p.m. at the Old Town Trolley Station and head down to Fashion Valley and Hazard Center and then back to Old Town. Call 544-4553 for more information. Rain cancels. Helicopters, wetsuits, and lights are mandatory.

New Orleans Fast Food *Shredded Tater Tot* *Brat* The 1998 World Cup ICF Speedway Finals thrunders into the San Diego Sports Arena on Friday, February 20, with two-wheel motorcycle, ice speedway, four-wheel ATVs, and other... *Swiss* competition. Some 20 championship teams will be competing beginning at 8 p.m. Tickets for the "Competition by the Ocean" are \$18 and \$13 general; 20 to 10 pay \$10; tickets are available through Ticketmaster (220-TICKS).

The Monthly Walk/Run/Star/Bike hosted by the City of San Diego Association is set for Saturday, February 21 (and the third Saturday of every month) starting at 8:15 a.m. in Sunset Park (located on Pacific Beach Drive, at the south end of Sunset Street, on San Luis, Pacific Beach). Participants — who needn't be members of the association — will travel approximately four miles in an hour, ending at the Cateforium Hall for coffee or breakfast (bring money for the optional food). For more information, call 273-5272 or 551-1398.

Bike Around San Diego Bay with the Torrey Pines Chapter of the San Diego Bicycle Association on Saturday, February 21, the 12-mile ride starts at 10 a.m. in the heart of San Diego (near the Shores Island Drive, on Shelter Island). Bring money for lunch at Red Sox. The ride starts at 10 a.m. on Saturday, February 25, at 8 p.m. on KMRB, Channel 8.

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bikers for a 35-mile jaunt for inter-medians on Sunday, February 22, starting at West Hills Park (3500 Main Boulevard, near Highway 52, in San Luis). Riders will continue on to El Monte Park. For information, call 222-9921. Free.

The Fastest Downhill and Toughest Uphill in California! To hear the organizers of the Mt. Soledad 10K/5K Challenge in La Jolla, set for Sunday, February 22, starting at 9 a.m. For details, dial 800-967-8758.

The (Real) Champagne Luncheon join Sierra Club bicyclists on Sunday, February 22, when they gather at 9 a.m. in the parking lot behind the administration building at the Lawrence Welb. Resort (18860 Lawrence Welb Drive, Escondido) for a socially sound, backwash jaunt to the Thornton Champagne Caves and the Callaway Vineyards in Temecula. The 55-mile ride has four long uphills, each followed by a scenic downhill cruise. Bring money for champagne tasting and lunch. For more information, call 483-5877. Helmet, water, spare tube, pump, and patch kit required.

Ride the "Jules Verne Park" continue through Rancho Santa Fe and have a special Chinese food lunch stop with Bicycle Touring Society riders on Tuesday, February 24. The 35-mile ride starts at 9:15 a.m. at Del Mar Science and Carmel Valley Road. The ride is free, the food is not. For information, call 481-8278.

SPECIAL

Auto Show

Auto Show, the 1998 San Diego International Auto Show continues, through Sunday, February 22, at the San Diego Convention Center (111 West Harbor Drive, downtown). The show promises new 1998-model lineup of cars, trucks and vans, along with 1998-introduction model vehicles, celebrity appearances, concept cars, electric vehicles, vintage cars, and more.

Show hours are noon to 10 p.m. Thursday and Friday, 10 a.m. to 10 p.m. Saturday, and 10 a.m. to 7 p.m. on Sunday. Admission is \$8 general, \$4 for those 7 to 12, and free for kids 6 and under, with a discounted rate of \$6 for military and seamen. For information, call 550-0648.

How is Opera Created? View the pre-performance hustle involved in preparing for the San Diego Opera production of *Salome* when the San Diego Opera hosts backstage tours on February 20 and 21. You may even hear singers warming up. Tour leave the loading dock at the San Diego Civic Theater (101 E. Street, downtown) at 6:30 p.m. on Friday and at 12:30 p.m. on Sunday. Tours are free, but reservations are required, so call 232-7638.

sketches, Opera Style, the local chapter of the Opera House of Escondido announces its annual flower show and luncheon from 11 a.m. to 3:30 p.m. on Saturday and Sunday, February 21 and 22, in room 101 of the Casa del Prado in Balboa Park. In addition to the flower displays, organizers promise flower arranging demonstrations at 1, 2, and 3 p.m. both days. Free. 278-4467.

Take the Train to Tecate via Camp, when the San Diego Railroad Museum offers a vintage train excursion to Tecate, Mexico, on Saturday, February 21. The train departs the depot at 10 a.m. and returns at 3:30 p.m. Once in Tecate, visitors have three hours to explore the town, including the Tecate Brewery. The cost is \$35 for adults, \$20 for children requiring a seat. Reservations are required, made by calling 395-3030.

the San Diego Art Museum will exhibit his art from noon to

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Calendar LOCAL EVENTS

Bonita Historical Museum. The museum highlights the history of the Bonita Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements (the district's 1903 fire engine and board copies back to the 1930s of the Chula Vista Star News. Find the museum at 4010 Bonita Road, in Bonita. Dial 267-5141 for additional information.

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 404 Third Avenue (at I Street), downtown, 338-9888.

Chula Vista Heritage Museum. Irons pieces of Chula Vista's past, the opening exhibits include leather jacking robe labels, photographs of downtown Chula Vista, doors and apple boxes from the original Star newspaper building, and relics from the Chula Vista Community. Find the museum at 360 Third Avenue, Chula Vista. For further information, call 420-4966.

Command Museum of MCRD. Artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals, and to the Battle of Iwo Jima. The museum is located in Building 26, just inside Gate 4 off Pacific Highway, 524-6038.

Creations Museum. A museum contrasting the evolution and creative world view is found at 19408 Woodside Avenue North, in San Jose. For more information, call 448-2900/231.

George White and Anna Gunn Marston House. This historic home sits on five acres of landscaped grounds, with a formal English Renaissance style. Built for civic leader and department store founder George Marston and his family by San Diego architect William Hebbard and Irving Call, the Marston home depicts in its keywork with the early 20th-century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 1523 Seventh Avenue, Hillcrest, 248-3142.

MARGINALIA

Sometimes the notes are ferocious, skirmishes against the author raging along the borders of every page in this black script. If I could just get my hands on you, Kierkegaard, or Camus or Cioran, I'd write them to you.

I would both the door and beat some logic into your head.

Other comments are more offhand, dismissive—"Nonsense," "Please?" "Hah!"—that kind of thing.

I remember once looking up from my reading, my thumb as a bookmark, trying to imagine what the person must look like who wrote "Don't be a nunny" alongside a paragraph in *The Life of Emily Dickinson*.

Students are more modest, needing to leave only their spayed footprints along the shore of the page. One scrawls "Metaphor" next to a stanza of Eliot's. Another notes the presence of "irony" fifty times outside the paragraphs of *A Madist Proposal*.

Or they are fans who cheer from the empty bleachers, hands cupped around their mouths. "Absolutely," they shout to Duns Scotus and James Baldwin.

"Yes," "Bull's-eye," "My man!" Check marks, asterisks, and exclamation points rain down along the sidelines.

And if you have managed to graduate from college without ever having written "Man vs. Nature" in a margin, perhaps now is the time to take one step forward.

We have all seized the white perimeter as our own and reached for a pen if only to show we did not just leave in an armchair turning pages we pressed a thought into the wasteland, planted an impression along the verge.

Even fish minds in their cold scriptoria jotted along the borders of the Gospels, brief aides along the pains of copying, a bird stringing near their windows, or the sunlight that illuminated their page—anonymous men catching a ride into the future on a vessel more lasting than themselves.

And you have not read Joshua Reynolds, they say, until you have read him entwined with Blake's *Christus Sublimis*. Yet with the one I think of most often, the one that dangles from me like a locket, was written in the copy of *Catcher in the Rye* I borrowed from the local library.

I was just beginning high school then, reading books on a daydream in my parents' living room, and I cannot tell you how vastly my loneliness was deepened, how poignant and amplified the world before me seemed, when I found on one page a gray-looking smudge and next to them, written in soft pencil—

by a beautiful girl, I could tell, with a heart I would never meet—

"Repaid the egg salad stain, but I'm in love."

—by Billy Collins



Billy Collins is professor of English at Lehman College of the City University of New York. His poems have been published in *The New Yorker*, *The Paris Review*, *Poetry*, *American Poetry Review*, *The American Scholar*, *Harper's*, and many other magazines, and he is the recipient of fellowships from the National Endowment for the Arts and the Guggenheim Foundation, among others. *The Art of Drowning* is his fifth book of poems. He lives in Somers, New York.

various methods of transmission and storage and retrieval of information, such as letters, flashing lights, wire, forms, etc. more.

The Science Center is located in Balboa Park. For more information, call 234-1233.

San Diego Automotive Museum. "The Best of the British" offers a 50-year retrospective of history, as automobiles and motorcycles from the British motoring industry. The exhibit includes automobiles manufactured by Austin Healey, Jaguar, Lagonda, Lotus, MG, Rover, Rolls-Royce, and Triumph, among many others. See the show through Sunday, March 15.

More than 800 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum in Balboa Park near the Maritime House, 231-2989.

San Diego Maritime Museum. Maritime artist John Sobot has an exhibit entitled "A Celebration of Pacific Maritime Heritage"—with 11 original works and 7 limited edition prints—on view on the Star of India through Sunday, May 10.

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 Cannery, the harbor, the tuna fishing industry, and the military. 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 Cannery, the harbor, the tuna fishing industry, and the military.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and San Diego, downtown, 234-9153.

San Diego Museum of Man. Located at the historic residents and rich culture of California, a tiny Indian mountain town steeped in history and tradition in "Viva Cacha" opening on Friday, February 20. The exhibit examines the community's struggle to cope with contemporary life and preserve its heritage and culture, a full range of ancient and modern, descendants of Puritans and Inca civilization, have without conquest, repression, and exploitation through a turbulent 500-year history. The

Cachet collaborated closely with the museum to present this exhibit in an effort to preserve, enhance, and showcase their way of life; see it through Sunday, August 16.

How do scientists know what humans looked like thousands of years ago? How can artists recreate our prehistoric ancestors? Find out the answers to these and other questions in "Faces on Fossils: The Reconstruction of Human Ancestors." The exhibit examines old and new techniques, focusing on how the methods have changed dramatically over the years. Artist William Matus has created a complete set of human evolution—including Lucy, Peking man, Neanderthal man, and Cro-Magnon man—for the exhibit. See the display through Sunday, May 23.

More than 400 baskets of all shapes, sizes, and colors are on view in "Fibers and Forms: Native American Basketry of the West." The oldest prior to a prehistoric Pueblo basket dating back to A.D. 1200, and the newest is a large tray created in the 1970s. The largest is a Rumery used three feet in diameter, and the smallest is just one-eighth of an inch tall. All of the baskets are handmade, and most were created by women. The baskets on display were selected from thousands of pieces the museum has acquired over the last 80 years, and many of them have never been publicly exhibited. See the exhibit through Monday, May 18.

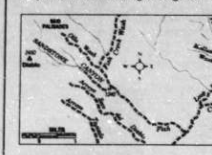
Life in Egypt 3000 years ago is depicted in the museum's new Children's Discovery Center. "Time Travel to Ancient Egypt" features a walk-through rendition of a nobleman's home, and organizers promise a specific theme each month.

The museum is found in Balboa Park, 239-2901.

San Diego Balboa Museum. Maintains an extensive collection of restored trains in several locations. At

Roam-O-Rama A Guide to Unexpected San Diego • By Jerry Schach

Sandstone Canyon has been called the most spectacular small wash in Anza-Borrego Desert State Park. Like a hidden jewel, this particular natural feature requires time and effort to find—just as well as a four-wheel-drive vehicle with high clearance. After leaving the pavement of Split Mountain Road (18 miles south of Highway 78 at Otisville), you must navigate on wheels 10.5 miles "upstream" along Fish Creek. To reach Sandstone Canyon's gaping mouth, this long led not without drive on sand, silt, or mud starts with a spectacular, tight passage through the gate of Split Mountain, then continues through the more open but severely dissected terrain of the Centro Badlands. As of a month ago, sand verberna blossoms covered parts of Fish Creek Wash like a purple carpet.



You can start hiking up Sandstone Canyon from its mouth, right along Fish

Creek Wash. The canyon's walls feature horizontally stacked layers of tan and dark brown sandstone, rising to almost 200 feet in some places. Its narrow bottom is filled with granite sand and boulders, washed down from rock formations at higher elevations. A few large, wispy smoke trees inhabit the canyon, along with thorny cactoid bushes, equally fragrant desert lavender bushes, and various other small shrubs.

At a point 1.2 miles up from Fish Creek, a major tributary enters Sandstone Canyon from the right (north). This canyon's short way is a small inlet, or seasonal pool of water, right below a narrow, almost undrivable "dry fall," or pour-off.

At 1.7 miles up the canyon, another major tributary enters from the left. This narrow slot canyon may be followed for 0.5 mile to the top of the gently sloping plateau above and to the south of Sandstone Canyon. Follow, if you dare, a path along Sandstone Canyon's south rim, where you can get a raven's eye view of the canyon floor straight below.

At 2.3 miles a third major tributary enters from the right. With some cleverness and effort you can work your way up through various branches of this ravine



Narrow tributary, Sandstone Canyon.

and reach the top of the Mud Palisades overlooking Otisville Wash. These "palisades" are actually the face of a receding cliff cut into the face of the Vallecito Mountains.

Past the third major tributary, you can trace a sinuous ravine upward another 3.3 miles and reach a saddle at the head of Sandstone Canyon. From there—if time allows and the spirit moves—a tough little scramble up a rocky slope to the southeast can take you to peak "Diablo," where you get an inclusive view of the entire Canyón Badlands region.

At 2.30 p.m. for a moment a half-hour trip to Miller Creek, in San Diego's backcountry. At the Campo location, there are more than 90 pieces of "rolling stock," a wide variety of cars, locomotives, and other rail-related artifacts.

The Campo Depot is about a one-hour drive from San Diego (roughly 50 miles east). Find the depot at Highway 94 and Forest Gate Road. The La Mesa Depot, 4001 Noble Drive, La Mesa, is an authentic Victorian depot restored by volunteers.

This wooden structure is the community's oldest building and served as passenger depot for the San Diego-Arizona Railroad from 1914 to 1927. Exhibits include photos and history of the Arizona Railroad, artifacts, and memorabilia of the Southern Pacific line, alongside a 1920 locomotive and caboose and a 1940s diesel engine. For more information on its location, call the main office at 808-228240 or 595-3030.

San Pasqual Battlefield State Historic Park. Commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoon, 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 15808 San Pasqual Valley Road, Escondido, Call 760-238-5580 for additional details.

Villa Maestranza. Built in 1887 for internationally celebrated author and musician José Guadalupe Rivera, as well as his historical home museum and cultural center. Find the museum at 1823 E Street (at 20th Street), downtown, Call 239-2211 for more information.

William Reath Death House Museum. And to be the oldest surviving structure in the new town area of downtown San Diego, a well-preserved example of a pre-famous lumber "saw box" family home shipped from the East Coast to California by boat around Cape Horn in 1850.

Find the museum at 4101 Island Avenue (at Fourth Avenue), in the Caliente Quarter, 233-6492.

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CLASSICAL MUSIC

six organ symphonies by composer Louis Vierne February 20-22. On Friday, at 7:30 p.m., Allison Leach will perform Symphonies 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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ending with a wedding. But just when it looks like Groomed won't grow, it grows in several directions. Chaudhri examines chemical imbalances, mass hallucinations, ritual, warrior culture. He shows forms of racism both blatant and subtle, and how each feels. He also sets four well-crafted characters on a crossroads where a whole spectrum of possibilities intersect. Groomed tells a tough tale well. It's one of the best scripts the SOBBET's ever worked with, and the production's among their finest. Whether they're hawking around or in deadly earnest, Walter Murray, Rhys Greene, and D. Reynolds do strong work as Gaines, the groom, and his friends. And Scott Johnson is outstanding as I.W. Johnson has a tattoo on his left arm. This letters spell out "Fate." But if you look more closely, the C is actually a G. Johnson gives I.W. fire, fear, and an escalating mania that slowly fills the theater — and all of Nebraska, it would seem — with rage.

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Labor Day
The Old Globe Theatre presents the world premiere of A.R. Gurney's comedy about a playwright and a director trying to rewrite a play during a family holiday. JACK O'BRIEN directed. OLD GLOBE THEATRE, SUMNER CENTER FOR THE PERFORMING ARTS, THROUGH MARCH 15. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Murder at the Cafe Noir
Rick Archer has a problem. The hard-boiled private detective came to the Caribbean island of Montique (it's in the *Coronado chain*) to find the runaway daughter of a wealthy mainland — only to find himself entangled in intrigue, murder, and a very entertaining evening of dinner theater at the Cafe Noir. "Subvert anything and everything is for sale." "Somebody told the enigmatic (albeit inscrutable) Andre Courvoisier. Was it the rumormonger, a shady insider now calling herself Sheila Wonderly?

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Labor Day
The Old Globe Theatre presents the world premiere of A.R. Gurney's comedy about a playwright and a director trying to rewrite a play during a family holiday. JACK O'BRIEN directed. OLD GLOBE THEATRE, SUMNER CENTER FOR THE PERFORMING ARTS, THROUGH MARCH 15. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Murder at the Cafe Noir
Rick Archer has a problem. The hard-boiled private detective came to the Caribbean island of Montique (it's in the *Coronado chain*) to find the runaway daughter of a wealthy mainland — only to find himself entangled in intrigue, murder, and a very entertaining evening of dinner theater at the Cafe Noir. "Subvert anything and everything is for sale." "Somebody told the enigmatic (albeit inscrutable) Andre Courvoisier. Was it the rumormonger, a shady insider now calling herself Sheila Wonderly?



The Secret Garden

(Yvonne Fisher) On the nefarious Anthony Gains (John Garcia), the scars of whose recent failed operation having yet to heal? Or Maria Larue (Jennifer Lewis), woodcock priestess? Or Madame Tournure (Hana Thabart), owner of a cafe and one-time lover of Gains? Or was it the inside Simon Courtman (Rick Stevens), terrible lawyer? All had motives aplenty. And Rick Archer — he says call him "just plain Rick" — wants to know. So he elicits the aid of the audience in this interactive

Noises Off
Moonlight at the Avo offers Michael Frayn's three-act comedy about a theatrical touring company's dress rehearsal of a British farce. Kathy Brombacher directed. AVO THEATRE, 303 EAST VISTA WAY, VISTA. THROUGH FEBRUARY 22. THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

No, No, Nanette
The Weik Reiter Theatre stages the popular musical — music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach — about how funny Smith, Bible manufacturer, helps the careers of three women in different cities. WELLS FARGO THEATRE, THROUGH MARCH 28. THURSDAY AND FRIDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY AND SUNDAY AT 2:00 P.M.

The Old Couple
The Pine Hills Lodge Theatre offers Neil Simon's popular comedy about a dolt and an and recent who decide to loosen together. Scott Kinney directed. PINE HILLS LODGE THEATRE, THROUGH MARCH 28. FRIDAY AND SATURDAY, DINNER AT 7:00 P.M. CURTAIN AT 8:00 P.M.

O'May's
This rewritten version of the 1990 musical, by Ric Barr, Wayne Tibbets, and Beverly Bremers, with music by Victor Zapata, and Bremers, has some great updated numbers, including a rap song about safe sex entitled "Wap It Up." Like the original, staged at the Hahn, the book is witty — if given a choice, the show would just do music rather than tell a story — but some of the routines are so funny, you forget the plot altogether. Founded by Harry O'Harty

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AN AMERICAN ORIGINAL SINCE 1871

Fred Lanza has been playing accordions since he was a child growing up in Barrio Logan. He was tutored by his father, who was a musician with the Navy. "I have played nightclubs throughout

accordions either; it's just the way I am. I'm tough with them and I play them to death, but I don't want to be bothered with upkeep," he says. That's why his accordions are fairly high-end — Lanza says his

producer Frank Christopher to write the score for the documentary film *The Name of the People*. "It was my first professional score," he says. The film was narrated by actor Martin Sheen and was nominated for an Academy Award that same year.

Michelle Wong, lead singer for the Mejanos, likens the band's accordion-spiced sound to Mexican blues. Her husky voice and stage manner have earned her the nickname "The Chicana Tina Turner."

"Just last week I had somebody in the audience ask if Tina Turner knew me. People say it's a combination of how I dress and the way I sing."

"Some of our songs, like 'Hey Baby, Que Paso,' are covers from the Texas Tornados, an old band of Freddie Fender's," says Wong. The Mejanos open for Fender at 4th and J on February 20.

The 1st Marine Division band had an open-air performance the other day during a torrential downpour. The event was the anniversary of the 1st Marine Division at Camp Pendleton. I felt guilty standing by with an umbrella. Nearly the entire band was shivering, even the big guys. I spoke with Chief Warrant Officer Robert Jacob, who directs the band, about what it's like to play an instrument while freezing.

"We do approximately 150 jobs every year. Some of those we get rained on."

"How long were you guys sitting there in the



THE 1ST MARINE DIVISION BAND

rain?" "About two hours, two and a half hours. And we had been setting up. We had to set up the chairs and get our instruments ready."

"Isn't that really hard on the instruments?" "Most of the instruments went down in the rain."

"They stopped playing?" "Yes. They broke. Woodwind instruments require an airtight seal of their pads in order to work. The pads are made out of felt. When they get wet, they expand and burst. And then the instrument doesn't play anymore. It took us about 15 hours to repair the instruments after that event. We have an instrument repairman assigned to the band, and he was up until about 2:00 in the morning working on those instruments to get them operational for the next day's commitments."

"You had to play the next day?" "Yes, we sure did. We had two jobs the next day."

"What about the drums."

I would think they would take the beating the worst."

"The drums were not too bad. When we got back we had about two hours of cleaning the instruments to make sure the metal parts didn't rust, and to regrease the things that need to be greased, and just general maintenance. The drums are made out of wood, but the wood is lacquered."

"There are 12 bands throughout the entire Marine Corps. Only major bases get to have their bands. In California, there are four Marine bands: one at Camp Pendleton, one at San Diego, one at El Toro, and then one at Twenty-Nine Palms. It depends on where you are, how often you get rained on. When I was stationed at Parris Island, we got rained on about a third of the time because it rains a lot in South Carolina."

"Is it warmer there?" "In the winter, it's 35 degrees. I've been sainted

on in sleep. I've had freezing rain where it's raining, and the rain turns to ice on your body. And we played in that."

Commands normally try and minimize the bad weather for ceremonies, because it does have an adverse effect on the instruments."

"And how do they do that?"

"Lots of times they'll have inclement weather plans. They'll move indoors. The rain isn't as bad as the cold. When you're playing in those conditions, you could get hypothermia and actually have serious injuries. It wasn't nearly that bad in California."

"How do you get into the band?"

"In order to qualify for the Marine band program, you have to pass a very tough audition. [The industries are] guaranteed being in the band before they enlist. Only about 30 percent of the people that audition pass. Many of the people that come into the band have college degrees before they enlist."

"There's a lot of speculation whether people will have to go to Iraq. If Camp Pendleton Marines had to go to Iraq, would you have to go to Iraq?"

"Absolutely."

"Would you see combat?"

"What is the function, when there is a situation, like that, of the band?"

"The band also provides combat security for the headquarters element."

"Which means what?"

"We stand guardpost and man heavy machine guns."

"And so you wouldn't go out in the field, you would stay at the headquarters there?"

"That's fairly out in the field."

"Once you're in Iraq, you mean?"

"Right, and we provide security forward, if the headquarters element moved."

"Would you find yourself still playing?"

"Yes, we would also bring our instruments, and we would also perform when we weren't on duty, for the morale of the troops. And we've done that in practice. Just last December the division went to Twenty-Nine Palms, California, for a field exercise. And the band went along with the division, and we performed four ceremonies on our instruments while in the field with full combat gear and rifles and everything else. And also we did some live fire exercise with heavy machine guns. And we did some combat drills, some quick-reaction drills to an enemy attack, and things of that nature."

"So are there plans for you guys to go to Iraq?"

"I do not have that

information. The 1st Marine Division Band will be playing March 1 and 2 at the California Center for the Arts, Escondido at 7 p.m. The concert is free but requires tickets from the North County Times."

—J.B.

I ask Liquid Groove guitarist/vocalist Chris James where he works. "Mc? Um... I work for a... a research company... and I just do research for... uh... I can't really say. I just do research."

Is it, like, market research, or scientific research?

"Uh, yeah, you know, market, science, computer research. I work on computers."

Any human research?

"No."

Animal testing?

"No."

This job, is it unlawful?

"No."

Is it government work?

"No. Not really government work, no. Actually, they have certain clients. I can't tell you though. I've signed some agreements. I'm not allowed to."

Any gene splicing? Human cloning?

"No, that's Mike the drummer's department. Our band manager has a biotech company and Mike [Trout]



works there."

Do you hang out with lots of other people who have secret jobs?

"I don't really, no."

Ever go under a pseudonym?

"Yeah."

The names are different every time."

Ever get creative? You know, call yourself something ridiculous?

"No, usually we're given certain names to use."

Is Chris James your real name?

"Yeah. Actually, I haven't been into work all week," he says, trying to re-route my interest to Liquid Groove's CD-release party on February 20 at the Belly Up.

"The band is my main thing."

It took Liquid Groove

seven months to record their second CD, *Inside This Radio*.

"There are two parts to this release party. The first part is at the Belly Up, and the second part is next month at Billboard Live in Hollywood. We're chartering two big Greyhound buses, and we're taking a bunch of friends and people up there on Saturday, March 28. The buses leave from the Carlsbad Mall. The whole thing costs 20 bucks a person. They get in for free, then we bring them back. It's gonna be a blast."

—K.L.

CD Reviews: Mind's I, Minerals, 1997.

I get the feeling the guys in Mind's I were expelled from their astronomy study

group for being too dour—obsessing about the burst instead of the light. Their revenge was to form a band.

There is hardly a song on *Minerals* that does not remark on something spacey or Big Bang-y. Words like "supernova," "neon," "astral," and "photon," and lyrics about exploding suns, boiling white lights, and earth-pelting stars are spread about this CD like constellations in the night sky. These guys even sing about "pitch and yaw" and "except lines from *The Right Stuff*." The mineral pictured on the cover looks as if it was lifted from Superman's pad on that icy planet Krypton.

The music on *Minerals* isn't as far out as its themes. It's good drama-rock: vigorous, drum-driven, and

heavy-handed, just the way you want a song about a "troubled phoenix" to sound. But in the end I'm left wondering where Mind's I are heading. Will they obey gravity and stick around to play down-to-earth rock? Or are they piloting up and away, into the cold stratosphere of astro-rock (that's the kind of rock that requires a dictionary)?

—J.W.

Contributors: Jennifer Bail, Kim Laford, Justin Wolff, and Elise Zimmermann.

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Dangerous Business

"This is not the place to come at Christmas and hear Handel's Messiah."

'S'omeone once told me I am a lot like this building," says Bonnie Wright. She's talking about the white stucco building with the pale yellow arches at Third and Spruce Streets in Hillcrest, home to the Spruce Street Forum. "A scenic exterior with some relatively subversive stuff going on inside."

The Forum is Wright's brainchild, housed in the building her family has owned since the 1970s, originally used as her father's interior design showroom — Walter Broderick and Associates. Wright — a smart, attractive, 50ish woman — describes the two-year-old Spruce Street Forum as a place where "interesting and new music, art and discussion come together. Nothing mainstream — mainstream doesn't need anything more." The Forum's mission statement defines it as a nonprofit organization dedicated to the support of musicians, artists, cultural theorists, and scholars whose work reflects an interdisciplinary approach. Wright sees her director's role as one of nurturer — encouraging ongoing artistic and cultural dialogue through the Forum's scheduled music performances, lectures, panel discussions, and art exhibits. "I'm trying to showcase work that is experimental and also very high quality. I like a certain amount of intensity and vitality in everything I do — all the art here should have something to say," she explains.

On the walls around us hang photos of men, women, and children from Kenya, Zimbabwe, Mozambique, and Tanzania, taken by Jelisa Peterson. Wright chose this exhibit — there is always a fine art exhibit at the gallery — because "it shows Africans in joy, rather than poverty and sadness. If you look at the women especially, they have this fabulous, dignified presence."

Wright's description of the music performed at the Forum is vague, largely because of her own inexperience. What guides her choices is an intense interest in music that exists outside of defined genres. "I don't want music to be new just for new's sake... I want it to reflect life."

The Forum's spring lineup of musical events is entitled "Fresh Sound," and Wright has man-

aged to put together an imposing array of performers, many of them improvisational musicians. In mid-February Spruce Street Forum's opening show consisted of Glenn Horuchi on piano and shamisen, Francis Wong on saxophone and elms and Bill Roper on tuba. Instruments with unfamiliar names are common.

Though Wright can define a *shamisen* ("a long-necked, Japanese stringed guitar"), she's at a loss to explain many others. What is an *elms*? I ask. "I don't know what that is," she says thoughtfully. "I'll find out."

Wright has experimental pianists as well as vocalists, chamber music, computer music, even traditional Irish fiddlers performing just prior to St. Patrick's Day. But she says that's unusual.

"This is not the place to come at Christmas and hear Handel's Messiah." I ask her what is the most unusual thing she's had happen at her gallery, and she hesitates. "Well, one time we had an instrument played here that was made by an art student. It was a percussion instrument but also a huge art piece that you could strike and made different sounds. It was very colorful, fabulous, like this huge flower. It was beautiful. And we had a piccolo and computer performance," she says, smiling. "Now that was an unusual pairing."

What Wright is most interested in presenting is improvisational music, something she calls "free jazz." She says, "I like the idea of instant composition. It's more than improvisation because to most people, improvisation sounds like a bunch of guys that stand up and go 'twiddly twiddly' and think of stuff off the top of their heads. But it's not like that. Good jazz is played by really smart, well-trained musicians, who have to think every single solitary second about what they are going to play next. And they have to be listening at the same time to what their colleagues are playing."

Wright seems frustrated in trying to communicate her definition of free jazz. "I think you should talk to George Lewis," she says, finally. Lewis is a professor of music at UCSD who



Bonnie Wright

Pianist **George Graewe** performs Saturday, February 21, at 8 p.m. Tickets are \$15/\$12. Don **Promsey**, saxophone, **Scott Walton**, bass, **Dana Reason**, piano, **Glen Whitehead**, trumpet, and **Vanessa Tomlinson**, percussion, will perform Sunday, February 22, at 7 p.m. Tickets are \$10/\$7. Call (619) 295-0301 for more information and to be on the mailing list.

specializes in improvisation — as well as an accomplished trombone player — and is a mentor of Wright's. She studied under Lewis in UCSD's master's program in literature, focusing on music and cultural theory.

Wright says both Lewis and another UCSD professor, George Lipsitz, were really important to what she's doing now. "Professor Lipsitz is the chair of the department of ethnic studies, and George Lewis taught me critical studies and experimental practices. Both had a profound influence on me."

George Lewis is polite but rushed on the phone. I ask about "free jazz" and he says, "That's not what Bonnie said. We talked about it and

that's not what she called it." I'm surprised at his defensive stance, since I was unaware of the term being some kind of genre-insult. I'm also confused, because I have Wright on tape talking about something we both called "free jazz." Lewis softens up and tries to explain. "It's just that 'free jazz' is not a term we use now. It's from the 1960s, it's not applicable anymore," he says. "I could describe it, but defining music nowadays is a very dangerous business. What I see Bonnie doing is defined more under the generic term improvised music. This is because people don't want to be stuck with ethnic stereotypes, like jazz or rock, with are more ethnically derived marketing tools now than anything else."

Calendar MUSIC SCENE

CANNIBAL BAR

Thursday, February 19
Lain Funk
B-SIDE PLAYERS
Acid Jazz

Friday, February 20
Roots Reggae

COMMON SENSE



with
CREED

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with DJ GREYBOY

Sunday, February 22
BRAZILIAN CARNAVAL
ERIE and a SAMBA SHOW

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Thursday, February 26
GIN JOINT
BIG TIME OPERATOR

Friday, February 27
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THE HEROES and **ROCKOLA**

Saturday, February 28
GOLDFISH
DJ & LIGHT SHOW

March 7: **DAVE WAKELING**

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Vince Gill

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☆ **Chris LeDoux** ☆
COUNTRY - JUNE 17

☆ **K.C. & the Sunshine Band** ☆
DISCO/NOSTALGIA - JUNE 19

☆ **The Tops** ☆
Previously known as the Four Tops
R&B/POP - JUNE 23

☆ **Toby Keith** ☆
COUNTRY - JUNE 24

☆ **Terri Clark** ☆
COUNTRY - JUNE 29

☆ **Sandi Patty** ☆
INSPIRATIONAL - JULY 1

☆ **Baillie & the Boys** ☆
ON THE FUN ZONE STAGE JULY 2

☆ **Tom Jones** ☆
Pop/Rock
JUNE 26

☆ **Kenny Loggins** ☆
Pop/Rock
JUNE 20

Tom Jones and Kenny Loggins Dinner Evening:
\$50 per person, includes dinner in the Tuff Club, reserved Gold Circle seat.
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- *Natasha Stovall, US Magazine, Dec. '97*
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2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. Performer website codes currently do not have soundings.

EXTENSION 4000
THIS WEEK'S CONCERTS

TONIGHT, THURSDAY

Kristen Bell and the **Belly Believes** Quartet: The Afternoon Rites and Arts Living, tonight, Thursday, February 19, 7:30 p.m., 1008 West Street, La Jolla. 619-454-1487.

Terrence Scales and the **San Diego** **Capitol** **Playboys** **Boys** **to** **Learn**, tonight, Thursday, February 19, 8 p.m., 143 South Calles Avenue, Solano Beach. 619-481-8140.

Mercy Playgroup (458) **Come On** and **Call**, tonight, Thursday, February 19, 8 p.m., 201 Sunset Street, San Marcos. 619-460-1700 or 619-220-8497.

FRIDAY

Boyz II Men (616) with **Midwest** **Deacons** **First** **Circle** **Ballroom**, Friday, February 20, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

Frankie Dukes (770) and the **Deacons** (773) **4th** and **5th**, Friday, February 20, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

Deadhead (116) **Dead Head**, Friday, February 20, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

LAURENCE JARVIS (827) **10** the **Deacons**, Friday, February 20, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

Gregory Page (855) **Bag Guts**, and **Paul Abbott** (800) **Joe** **Joe**, Friday, February 20, 9 p.m., 1974 Newport Avenue, Ocean Beach. 619-220-8497.

SATURDAY

Frankie Dukes (770) **Frankie**, and **Jimmy's** **Children** **Shade** (504) **Shade**, Saturday, February 21, 7:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

Gregory Page (855) **Bag Guts**, Saturday, February 21, 8 p.m., 1974 Newport Avenue, Ocean Beach. 619-220-8497.

The Swing Boys and **Russell Scott** and **the Red Hots** (to be), Saturday, February 21, 8 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

The Markers **Hips**, **Joe's** **Friend**, and **Conway** (604) **Conway**, Saturday, February 21, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

The Indubious and **the Shambles** (to be), Saturday, February 21, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

At **the** **Shades**, and the **Shades** (to be), Saturday, February 21, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

Terrence Scales and the **San Diego** **Capitol** **Playboys** **Boys** **to** **Learn**, Saturday, February 21, 8:30 p.m., 143 South Calles Avenue, Solano Beach. 619-481-8140.

Mercy Playgroup (458) **Come On** and **Call**, Saturday, February 21, 8:30 p.m., 201 Sunset Street, San Marcos. 619-460-1700 or 619-220-8497.

SUNDAY

Don Plessey and **Scott Williams** **Senior** **Senior**, Sunday, February 22, 7 p.m., 201 Sunset Street, San Marcos. 619-460-1700 or 619-220-8497.

Oliver Robert H. Rockwood, **Caroline** **Robert** (126) **Caroline**, Sunday, February 22, 8 p.m., 1100 Banner Avenue, San Diego. 619-220-8497 or 619-220-8497.

The Deacons (464) **Two** **Deacons**, Sunday, February 22, 8 p.m., 1100 Banner Avenue, San Diego. 619-220-8497 or 619-220-8497.

Deadhead (116) **Dead Head**, Sunday, February 22, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

LAURENCE JARVIS (827) **10** the **Deacons**, Sunday, February 22, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

South Calles Avenue, Solano Beach 619-481-8140.

Blackburn **Provision**, **A** **Minor** **Minor** (786) **Minor**, Saturday, February 21, 7:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

Traffic and **the** **Shades** (to be), Saturday, February 21, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

Joe's **Friend** (876) **Joe's** **Friend**, Saturday, February 21, 8:30 p.m., 1008 West Street, La Jolla. 619-454-1487 or 619-220-8497.

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Marie Simon's **Band** of **Angels** (817) **Simon's** **Band**, Sunday, March 1, 2 p.m., 3050 Front Street, Mission. 619-454-1487 or 619-220-8497.

The **Glenn Miller** **Orchestra** (651) **Orchestra**, Sunday, March 1, 2 p.m., 3050 Front Street, Mission. 619-454-1487 or 619-220-8497.

Coron, **Carolina** **Arkness** (138) **Arkness**, Sunday, March 1, 2 p.m., 3050 Front Street, Mission. 619-454-1487 or 619-220-8497.

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Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000. On the night of day by 5:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

Across the Tracks (10) Dryden and Rains. Funk, jazz, and hip-hop. Friday, 9 p.m. to 1:00 a.m. 2228 Bacon Street, Ocean Beach. 619-222-8131.

Avant Garde (10) Craig Avenue. Drum 'n' bass and downtempo. Monday, 10 p.m. to 1:00 a.m. 2228 Bacon Street, Ocean Beach. 619-222-8131.

Bitter End Underground Dance Club (10) Thursday through Saturday, 9 p.m. to 1:00 a.m. 2228 Bacon Street, Ocean Beach. 619-222-8131.

Bugs' Night Club (10) Dallas. Progressive and alternative music. Tuesday, 10 p.m. to 1:00 a.m. 2228 Bacon Street, Ocean Beach. 619-222-8131.

Club W (10) 17th and Pacific. Funk, jazz, and hip-hop. Friday, 9 p.m. to 1:00 a.m. 17th and Pacific, San Diego. 619-235-3000.

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OF NOTE

By Gina Arnold

Frank Black's former band, the Posies, released five fabulous LPs, and if you never heard any of them, that's okay because shards of their sound live on in millions of other bands. There's no question that the Posies were the most underappreciated band of the early 1990s. They could have and should have been as famous as Nirvana—and maybe they even would have been. If their lead singer and songwriter Black Francis, a.k.a. Frank Black, had had Kurt Cobain's disturbing and compelling presence, Black had presence all right, but his was not the universal voice of the angst-ridden underclass. Instead, the party bludgeoned a different kind of anxiety altogether, that of the straight man in society

who has just become inexplicably unminged by unseen forces — things like an undependable toilet, invisible monsters, and impending UFOs. As a solo artist, Frank Black still writes songs about paranoia and the paranormal; lyrically and emotionally his work contains the kind of impersonal, deadpan charm that typifies the 3-Eyes. Ironically, his music is characterized by Beach Boys-esque melodies and a roaring wall of sound, but Black himself, with his nervous fidgets and strange mannerisms, is just another prophet without honor, one of the most original songwriters of the decade, but one who will never, ever get his due. A rock 'n' roll Fox Mulder, only better.



FRANK BLACK AND THE CATHOLICS

To hear a sample of Frank Black, call 619-233-9737, wait for the prompt, then punch in ext. 44153.

FRANK BLACK AND THE CATHOLICS, *Bully Up Tavern*, Wednesday, February 25, 8 p.m. 619-831-8240, 812.

Verbow and the *John Doe* thing open.

Supernatural (10) *Joe's* and *Heavy* with guests *Mark E. Smith* on February 28, alternating. Saturday, call club for date. 206 South Avenue, downtown. 619-222-2799.

Therapy (10) *Brain Pollard*, DJ Cybus, and guests. Friday, midnight to 2 a.m. Club Enclave, 1845 Hancock Street, Mission Hills South. 619-522-3448.

Underworld (10) *Brain Pollard* and Robert. Industrial, Gothic, and techno. Friday, 10 p.m. to 2 a.m. Club Enclave, 1845 Hancock Street, Mission Hills South. 619-522-3448.

Verbow (10) *Brain Pollard*, DJ Cybus, and DJ Atom Adams. Industrial-rock, 1845 Hancock Street. The club Saturday of every month. 2061 Nimble Boulevard (near Highway 163), Point Loma. 619-485-7500.

Thresh House Wednesday, the House, 730 Park Boulevard, Hillcrest. 619-295-4163.

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THURSDAY, FEB. 19 • 9:00 PM-CLOSE

Bill Magee Blues Band

Chicago Style Blues

FRIDAY, FEB. 20 • 9:30 PM-CLOSE

Siers Bros.

Top 40, High-energy Dance, Classic Rock

SATURDAY, FEB. 21 • 9:30 PM-CLOSE

ROCKOLA

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HAPPY HOUR: MONDAY-FRIDAY 4:30-7:30 PM \$2.50 MICROBREWS • \$2.50 MARGARITAS

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FRIDAY FEB. 20 • 4:00-8:00 PM

JAZZ-HAPPY HOUR • Drink specials appetizers

SLAPBAK

SATURDAY FEB. 21 • Impulse DJ Rock and LP

DAVE WAKELING

SUNDAY FEB. 22 • 12:00-10:00 PM

HOT OPEN BLUES JAM with hot blues/jazz jam

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TUESDAY FEB. 23 • 10:00-12:00 AM

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WEDNESDAY FEB. 24 • 10:00-12:00 AM

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Happy Hour Prices till 7:30 pm

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THURSDAY FEB. 19

ZYDECO BLUEZ PATROL

"Cajun Sounds"

FRIDAY FEB. 20

JIMMIE O'YCODE BLUE

SATURDAY FEB. 21

FAMILY STYLE

"The Boy Are Back"

SUNDAY FEB. 22

RED LANE ROCKS

"Blues, Soul, Rock 'n' Roll"

MONDAY FEB. 23

RED HOT BLUES

"Best Unsigned Band 1996"

TUESDAY FEB. 24

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Mindshift Soul Cracker

SATURDAY FEB. 21

Travel Agents

Earl Thomas & the Blues Ambassadors

SUNDAY FEB. 22

Electric Waste Band

MONDAY FEB. 23

The Ricky Andrade Brotherhood

TUESDAY FEB. 24

Short House

Common Sense Superdownloads

Blonde Bruce

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SPORTS ARENA 3800 Sports Arena Boulevard

COLLEGE AREA 6605 El Cajon Boulevard

Calendar MUSIC SCENE

The Paradise Grill, 1416 Encinitas Boulevard, Encinitas, 760-842-9997. Sunday, 9 pm, *Bill Miller Blues Band* plays.

Penelope Pub and Grill, 1001 West San Marcos Boulevard #100, San Marcos, 760-744-8782. Monday, 10 pm, *Go, rock*.

Founders, 121 West Grand Avenue, Encinitas, 760-739-1280. All shows start at 9 pm. All music is alternative unless otherwise noted. Friday, *Blue Shot, Herbie Hottel, and the Cheesecake*. Saturday, *Chia King, Twisted Tacos, and Against the Grain*.

The Indivisible, 755 Revere Drive, Carlsbad, 760-931-1122. Friday, 9 pm to 10 pm, *F.R.I.*, contemporary pop rock.

Roger's Cocktail Lounge, 5517 South Mission Avenue, Bonnell, 760-931-5883. Live music on various nights. Some bands are *Po' Boys* and the *Just Cats*, call club for information.

Roaming Plant Caffe and Cafe, 8070 Valley Center Drive (Carmel Valley Road exit), Del Mar, 619-793-6777. All performances begin at 8:30 pm. Friday, *Paul Bonfield*, classical guitar. Saturday, *Chuck Perrin*, acoustic folk.

River Restaurant, 117 First Street, Encinitas, 760-436-3001. Friday, the *Peter Popping Band*, acoustic. Saturday, *Peter Popping*, live.

Sea Lure Bay Inn, 14174 Gulf Club Drive, Bonnell, 760-758-3762. Thursday, 8 to 10 pm and Saturday, 7 to 9 pm, *Just Cats*, big band, country, *Celia and Thunder Rose*, country.

The Southern Cafe, 3074 Catalina Boulevard, Carlsbad, 760-729-8061. Thursday, 7 pm, reggae. Friday and Saturday, *Bottomline* rock, Sunday, *Black Cat Blues*, blues, Monday, *Backwater Blues Jam*, Tuesday, *Dave Hunter and Chris Macchia*, acoustic, Wednesday, the *Mississippi Mudhens*, blues.

Sharky's, 485 First Street, Encinitas, 760-436-7797. Friday, *Sensible and the Tule Lake Band*, reggae. Saturday, *Blue Shot*, blues.

Surf N' Saddle, 123 West Plaza Street (Lemon Street & Highway 101), Solana Beach, 619-755-9474. Friday, *Pointe Black*, rock. Saturday, the *Herronians*, rock.

Beaches

The Barefoot Bar and Grill, the San Diego Princess Resort, 1404 West Vacation Road, Pacific Beach, 619-274-6630. Friday, 8 pm, *Laguna*, pop. Saturday, 7 pm to 7:30 pm, the *Bonnie Republicans*, reggae. 8 pm, *Private Domain*, rock. Sunday, 4 pm to 10 pm, the *Bonnie Republicans*, Tuesday, *Comedy Ya Ya*, reggae.

Blind Melons, 710 Camino Arroyo, Pacific Beach, 619-483-7844. Thursday, *Shattered*, Friday, *Just Thomas and the Blue Ambassadors*, blues, Saturday, *Hot Chickens* and *Real Joes*, Sunday, 5 pm, *Miami*, 9 pm, *Lord and Ramon Lewis*, Monday, *Blue Steel*, Tuesday, the *Blind Melons*, All-Stars with *Jimmy Lewis*, Wednesday, *Soul Cracker* and *Compass*.

Cafe 1818, 1818 Rosemary Street, Point Loma, 521-1016. Saturday, 9 pm, *Dandelion Wine*, folk rock.

Cannes Bar and Grill, 3105 Ocean View, Mission Beach, 619-483-1780. Thursday, 7 pm, *Mary*, reggae, alternative. Friday, *Big Time Operator*, swing band. Saturday, *Thursday Night*, pop.

The Catamaran Resort Hotel, 1991 Mission Boulevard, Mission Beach, 619-486-1041. The *Catamaran* bar, Thursday, the *R. Side Players*, swing band, Friday, *Common Sense* and *Crowd*, reggae. Saturday, the *Grifter*, All-Stars with *Jimmy Lewis*, Sunday, the *Po' Boys*.

The Dog, 4479 Everett Street, Pacific Beach, 619-581-4119. Friday, *Real Joes*, Saturday, *Big Time Operator*, Sunday, *Just Thomas and the Blue Ambassadors*, Monday, *Blue Steel*, Tuesday, the *Blind Melons*, All-Stars with *Jimmy Lewis*, Wednesday, *Soul Cracker* and *Compass*.

Blues, Wednesday, *Rockin' unplayed*.

The Crescent Shores Grill, 7955 La Jolla Village Drive, La Jolla, 619-459-0541. All performances are live or blues. Thursday, 6:30 pm, *Martin*, jazz with *Carl Eiken*, *Pamela Joy*, *Chia Comer*, and *Amber Whisk*. Friday, 9:30 pm, *Joe Palmer* and *Comedy Cafe*, blues.

Billow Hotel, 1175 East Mission Bay Drive, Mission Bay, 619-276-4010. Thursday, *Real Joes* and *Griff*, Friday and Saturday, 9 pm, *Joe Palmer*, acoustic. Sunday, 10 am to 12 pm, *Acoustic*, contemporary.

Jerr's Cafe, 1800 Camino del Mar, Pacific Beach, 619-272-8540. All music is alternative/rock unless otherwise noted. Saturday, *Earl Grey*, the *Ferns*, and *Dave*, Wednesday, 10 pm, *Private and Jerr*.

The Lounge, 2228 Bacon Street, Ocean Beach, 619-232-4131. Thursday, 9 pm, *TBC*, reggae. Saturday, 9 pm, the *Price of Dope*, acid pop. Wednesday, 9:30 pm, *Joe Palmer* and *Comedy Cafe*, blues.

Mission Beach, 1175 East Mission Bay Drive, Mission Bay, 619-276-4010. Thursday, *Real Joes* and *Griff*, Friday and Saturday, 9 pm, *Joe Palmer*, acoustic. Sunday, 10 am to 12 pm, *Acoustic*, contemporary.

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NOTE By William Crain

The Spinal Tap of punk rock, the **Damned**, are back, adding another chapter to its long, messy legend. The first U.K. punk band to release an album and tour the U.S., the **Damned** grew into something of an institution in Britain, albeit an institution that, like the monarchy, seemed to remain more out of habit than anything else. What did people get out of the **Damned**? Take your pick: the raucous punk rock act of its debut album and drummer **Rat Scabies**, the fun pop punk of its third album and guitarist (originally bassist) **Capaldi Sensible**, the gothic rock of its mid-'80s records and singer **Dave Vanian**, or the garage psychedelia of **The Black Album** and side project **Nat Normal** and the **Higsons**. It seemed the **Damned**'s center could not hold, yet when the band members went their separate ways in the late '80s, few believed

they would be away for long. They had done the same thing ten years before. In the late '70s, **Sensible**, **Scabies**, and **Vanian** returned after just a few months, briefly calling themselves the **Damned** while they fought original guitarist **Brian James** for legal rights to the name the **Damned**.

For the '90s version, **Sensible** and **Vanian** returned as the **Ex-Damned** while the paperwork flew, imagine white-wigged British judges deciding on the case of **Sensible** vs. **Scabies**. Anyway, **Vanian** and **Sensible** have the rights to the name again, and now they're joined by former **Sisters of Mercy** and **Gun** club bassist **Patricia Marlene**, along with a couple of fellows named **Garris Drenth** and **Monty the Horse**. Will they now make history as both the first and the last U.K. class of '76 punk band to tour the U.S.?

THE DAMNED, 4th and B, Monday, February 23, 8 p.m. 619-232-4343 or 619-232-8497. \$15.50.

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(To hear a sample of the **Damned**, call 619-233-9797, wait for the prompt, then punch in ext. 4464.)

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Saturday, Feb. 21
REGGIE SMITH & DRESSED FOR TIME
Jazz, Funk, Soul

602 Fourth Ave.
696-7272

Dapper
fine dining

Tuesday, Feb. 24
Mardi Gras with
Rock Hounds
Classic Rock

Thursday, Feb. 26
Hot Chickens
Stew
Funk & Soul

Friday, Feb. 27
NRG
Top 40, Pop, Dance

Saturday, Feb. 28
REAGAN SMITH & DRESSED FOR TIME
Jazz, Funk, Soul

CAMEL-LIGHTS

Camel and Supper Club A-Go-Go present, from the heart of Los Angeles.

TOLEDO:

The band that came from nowhere and ended up somewhere cool.

This twisted speakeasy is appearing live on Thursday, February 19th, Thursday, February 26th, & Saturday, February 28th at San Diego's hippest supper club.

For dinner reservations and show information, call 619 235 Go-Go

Supper Club
A-Go-Go

Must be 21 or older.

Supper Club A-Go-Go
322 Fifth Avenue,
Downtown
619 235 Go-Go

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

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The world's biggest alternative rock band from the UK! Be Here Now!
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MONDAY, FEBRUARY 23

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TUESDAY, FEBRUARY 24

MARDI GRAS FAT TUESDAY

Q106 PRE-PARADE PARTY

TO CHOOSE: MARDI GRAS KING & QUEEN

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X-CELL

Feb. 20

FUZZY AND THE BLUESMEN

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REVIEW
MAX NASH

\$1 BEERS! SUNDAYS

KARL STRAUSS BREWERIES

The Red Terror was Mengistu's very successful effort to wipe out all armed and unarmed opposition, from the right and left, to his regime, and Red Terror enthusiasts were given to leaving notes on their victims' bodies bearing slogans like "We Will Overcome Through Socialism" written in their victims' blood. There was also a lot of "freelance, amateur torture" during the Red Terror.

Red Sea Restaurant, 4717 University Avenue, East

food, I didn't think about meat or vegetables or sweets. The only thing I thought about wanting to eat was *injera*. Even if you don't have anything else, you can be completely satisfied with *injera*

San Diego, 285-9722. Open daily, lunch and dinner.

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INDSOCK

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Party to the sounds of
CRAWFISH PIE
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Shrimp Etouffe • Jambalaya • Gumbo • Dirty rice

Best view of Downtown San Diego.
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BREAKFAST SERVED ANY TIME • OPEN LATE
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CHOOSE FROM 13 ENTREES ONLY \$8.95

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DEL MAR PIZZA 211 15th Street
Del Mar, 619-439-4008. If you've been
to a pizza parlor, dined outside, or
curled up with New York pizza, the
local practitioner is now in Del Mar
complete with New York manners. The
sandwiches are good, but the pizza is in
a league by itself. The secret lies in the
crust. Lagasse and stuffed eggplant are
also available as well as cannoli for dessert.
Closed Monday. Open Tuesday through
Sunday for lunch and dinner. Low.

THE DINING ROOM AT L'AUBERGE
L'Auberge Del Mar Resort, 1540 Camino
del Mar, Del Mar, 619-259-1515. Spec-
tacular taste and value is available.

twen 2:00 and 6:30 p.m. at the four corners of the lot for \$17.95. Among the entrées are filet mignon, fresh salmon, chicken, double pork chop, pasta. Dinners include appetizer, soup or salad, entrée, dessert. Try it before they change their minds. Nightly. Moderate.

EPAZO'S SOUTHWEST RESTAURANT 1555 Camino Del Mar, Del Mar, 619/435-1555. Open daily. Seating 100. \$12.95. The menu features southwestern style lapa, chili-mustard items, and extensive entrée list appealing to the crowd. Sunday brunch is card includes complimentary champagne or mimosa. Sister restaurant of Glamorous. This place is always crowded. Open

FREE MENUS-BY-FAX

At the prompt press the 4-digit extension of the restaurant that interests you

You may request up to three restaurant menus.

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Sevilla Spain	2107
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EAST COUNTY &
STATE COLLEGE

run Mexican Grill
 Blanca Mexican
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CORONADO &
SOUTH BAY

Meridien Continental
by the Marina American
San Diego Bay Seafood

CLAIREMONT,
UNIVERSITY CITY &
MIRAMAR ROAD

- Chinese Garden 2
- 94th Aero Squadron *American* 2
- Angelo's Italian Restaurant 2
- The Good Egg *American* 2
- Froggy's Bar & Grill *Californian* 2
- Hippo's Curry *Japanese* 2
- New Shanghai *Chinese* 2
- Khyber Pass *Afghan* 2
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- Thai Orchid 2
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SCRIPPS RANCH
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To list your restaurant's menu call the San Diego *Reader* at (619) 235-3000.

Calendar RESTAURANTS

daily, lunch and dinner. Moderate to expensive.

KIM'S RESTAURANT 743 First Street, Suite 105, Lombard Shopping Center, Encinitas. 760-942-8816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming, extensive menu, try spring rolls, stuffed grape leaves, stuffed chicken, whole roasted fish, lemongrass chicken, stuffed fish. The food is fresh and highly satisfying. Closed Monday. Open Tuesday through Sunday. Lunch and dinner. Continuous service. Low to expensive.

LE BAMBOU 2634 Del Mar Highway, Del Mar. 619-339-8138. Nouvelle

Vietnamese cuisine is prepared here with fresh, light, delicate. But the portions are small and two people should order three entrees for a satisfactory meal. Dishes are outstanding and the tropical rolls, brown grass chicken, stuffed chicken, vegetable rolls, and stuffed pork do well here. The salad bar includes 40 items. Fast service and aesthetic surroundings. Closed Monday. Lunch Tuesday to Friday. Dinner Tuesday to Sunday. Low to moderate.

MEMPHIS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard), Carlsbad. 760-729-4131. The peaked dining room has been refurbished and looks like a circular country inn. All-you-can-eat buffet brunch with all-you-can-drink champagne, minis, orange juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Expensive.

NOBARI RESTAURANT 731 South Highway 101, Solana Beach. 619-481-5929. If you've never tried Per-

sian food—which consists mostly of charbroiled chicken, meat, and fish—you should try it here because mini portions cost \$5.50 to \$5.95. Mini portions include salad, rice, and meat. Portions are enough for two. Persian music Saturday night. Closed Tuesday. Food served to midnight Friday and Saturday. Low to moderate.

PARIGI ITALIAN BISTRO 447 Highway 101, Solana Beach. 619-755-2525. Italian dishes from every section of Italy are prepared with loving care in state-of-the-art kitchen. Specialties are risotto, veal, leg of lamb, duck breast, fresh fish. Charming atmosphere with fireplace. Good spot for lunch. Closed Monday. Lunch Tuesday through Saturday. Dinner Tuesday through Sunday. Moderate.

PICNIC DRINKERS OF THE SEA La Costa Spa, 2100 Costa Del Mar Road, Carlsbad. 760-434-9111. This long-established and excellent restaurant is located at the spa itself, in a gorgeous

room one flight down from the lobby. The menu includes fresh Maine lobster, lobster Thermidor, and Dover sole. Also available are honey sautéed scallops and clammy steak, which makes excellent French food. The bread is soft with soft crumb, children love it. Open daily. Monday through Friday from 7:00 a.m., Saturday and Sunday from 8:00 a.m.

VIVACE Four Seasons Resort, Carlsbad. 760-460-0999. The well-prepared food is no more expensive than the offerings at any upscale San Diego restaurant, but it's as expensive to dine to both busy room surroundings. Menu changes seasonally. The appetizer list offers unique

selections. For extra try chicken in clay pot or daily fresh fish. The Four Seasons brings in a great place to visit and later on the menu. Go see the hotel. It's worth the trip. Open nightly, 5:30 to 10:30 p.m., different only. Expensive.

VILLAGE MILL BEER COMPANY 12841 El Camino Real, Carlsbad Valley (Del Mar Highway), 619-794-4994. Sixteen varieties of beer, all fine for sandwiches. But best are honey sautéed and clammy steak, which makes excellent French food. The bread is soft with soft crumb, children love it. Open daily. Monday through Friday from 7:00 a.m., Saturday and Sunday from 8:00 a.m.

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2 Dinners \$11.95

Choose from entrees of steak, chicken, or salmon, plus soup, salad, and dessert. Includes soft drink and tip.

Lunch Special \$7.95

1/2 Philly Cheesesteak with fries or 1/2 Turkey Club with fries.

Krazy Peter's
Sour Cream Pasta • Pasta • Chicken • Beef • Steaks • Lunch • Dinner • 1140 Mission Road • 619-274-7474
New hours 11:00 a.m. - 10:00 p.m. daily
We're open 7 days a week

America's Cheapest Burger
1.99 for 1/2 lb. burger with fries and drink

JAPANESE CURRY

"Wonderful Japanese curry at a bargain basement price"

Soybean Curry • Potato Cake
Curry Noodles • Vegetarian Curry

Happy's Curry Kitchen
1441 CONVOY ST. • 619-755-0662
1441 CONVOY ST. EVERY DAY

FREE CURRY DINNER

Buy one 1/2 lb. curry meal item and two drinks and receive the second item of equal or lower value for free. Valid 5-8:30 p.m. Limit one per table.

FREE DRINK, DESSERT, SOUP OR SALAD

With any 1/2 lb. curry meal item from 5:30-8:30 p.m. with 1/2 lb. curry meal item.

FABULOUS OCEAN VIEW DINING

2-for-1

Order one lunch or dinner entrée or our regular menu in regular price, receive second entrée of equal or lower value for free. Limit one per table.

TRADITIONAL ITALIAN PASTA • FRESH SEAFOOD
WOOD-BURNING OVEN GOURMET PIZZA

Solitare
Reservations call 619-454-2122
8008 Grand Avenue (Upper level)
• On La Jolla at the corner of Prospect & Grand

EARLY BIRD DINNER FOR TWO \$19.98

Your choice of entrée:

- Medallion of Filet Mignon with Bearnaise Sauce
- Catch of the Day • Breast of Duck with Orange Sauce
- Linguine Primavera • Pork Chops with Apple-Coriander

Includes soup or salad, choice of entrée served with fresh vegetables.

FRENCH GOURMET
Famous, casual restaurant. Delicious food prices.
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160 Turquoise Street, Pacific Beach 488-7225

2 for 1 DINNER

1/2 price lunch

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4410 Camino Real, #111
619-278-4411
We're open 7 days a week

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Pasta • Mediterranean • Peruvian Cuisine
Reservations call 619-454-2122
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LA JOLLA
Reservations call 619-454-2122
8008 Grand Avenue (Upper level)
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2 for 1 DINNER

1/2 price lunch

LA JOLLA
Reservations call 619-454-2122
8008 Grand Avenue (Upper level)
• On La Jolla at the corner of Prospect & Grand

Barona Casino's International Buffet

Offers a World of Food and Fun.

Oriental "Far East" Buffet
Wednesday, February 25th
Beef & Broccoli, Sweet 'n' Sour Chicken, Vegetable Egg Rolls, Meat Lumpia, Chicken & Vegetable Lo Mein, and Shrimp & Vegetable Chop Suey.

Mexican "South of the Border" Buffet
Wednesday, March 4th
Albondigas Soup, Chicken & Beef Enchiladas, Chiles Rellenos stuffed with Monterey Cheese, Beef & Chicken Fajitas, and Shrimp Rancheros.

Lunch: 10:00 a.m. - 4:00 p.m., \$3.99
Dinner: 4:00 p.m. - 11:00 p.m., \$4.99

"Baja" at Barona • \$8.99
Wednesday, March 11th • 4:00 p.m. - 11:00 p.m. Only
Barona Casino's signature bucket filled with Puerto Nuevo-style Jumbo Tiger Shrimp and Slipper Lobster Tails. Includes Salad, Salsa and Dessert Bars, Spanish Rice, Refried Beans, Corn and Flour Tortillas, Gourmet Butter and Lobster Bisque.

Regular Dinner Buffet Available • \$4.99

International buffet items are in addition to Barona's regular buffet. Price includes access to regular and international buffet items, salad and dessert bars, and beverages. Prices subject to change. Must be 18 or older to be present in casino after 8:00 p.m. Management reserves the right to cancel or modify this promotion at any time.

BARONA CASINO
10200 Wilbur Canyon Road, Lakeside, CA 92040 • (619) 443-2300 • 1-888-7-BARONA • www.barona.com

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Friday Oyster Festival

East Coast oysters and new varieties of oysters from the pristine waters of the West Coast come together each Friday for Milligan's Bar & Grill Oyster Festival.

From February 6-27 for both lunch and dinner.

Appetizers

- Oyster shooters (East or West Coast) \$1.50
- Oyster on the half shell (Mix 6 of your choice) \$7.00
- Milligan's Oyster Rockefeller served with hollandaise sauce (8 oysters) \$8.00

Dinner Entrées

- Oyster stew (8 oysters) \$17.00
- Oysters breaded and pan fried served with jalapeño bearnaise (8 oysters) \$17.00
- Oysters and fettuccine (8 oysters) \$17.00
- Tossed in fresh basil, tomatoes and cream \$12.00

• Above dinner entrées served during lunch (8 oysters)

Entrees include salad, house-made hollandaise or sauce du jour, choice of potatoes, plus continental wine and a basket of our fresh-baked breadsticks.
Lunch 11:30 a.m. - 2:00 p.m. • Dinner 5-11 p.m.

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PAPALUPE'S 3368 Governor Drive, University City, 619-457-4844. If you're searching for an eclectic menu, try Papalupe's. Dishes have Mexican influences. Southwestern flavors, Jamaican flavors, or there's plain vegetable. Massive portions may be shared. This neighborhood family restaurant gives good value. Open daily for breakfast and lunch; dinner Tuesday through Saturday. Low.

RISTORANTE PASQUALE 6990 University Center Lane, Avenline complex, La Jolla, 619-554-0439. Slick and sophisticated setting but old-fashioned Italian cooking with heavy sauces. Pricey. Open daily. Lunch, Monday through Friday; dinner nightly. Upper moderate to expensive.

THE SKY ROOM 1132 Prospect Street, La Valencia Hotel, 619-554-0771. The terrace-Room room with its stunning view of the city.

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• 24 Hour News •

"Fox in the Heat" **Hard Core Gunz** **Shady Waters**

NYALA RESTAURANT 6942 University Avenue, La Mesa, 619-461-7745. Authentic Ethiopian food is served in a large dining room by loving owners. The best bets are *sambusas* or stuffed pastries, the chicken *stew* with hard-boiled egg, and sliced beef. Or, order a vegetarian platter. All food served over injera, a spongy bread. Dinner nightly. Low.

VALLEY HOUSE RESTAURANT 1767 Woodside Avenue (Mission Gorge Road) at Woodside (near Magnolia). Santee, 619-562-7878. You'll find your dream "loves pork" here—pork tenderloin that's pounded, placed in batter, deep fried and served

ADONIS 3625 Finesse Avenue, Hillside, 1999 3925-4000. Very fine Thai food and a very good atmosphere. The food and cuisine are uniformly appealing. However, the food tends to be very spicy. If you want milder dishes, be sure to say so. Note that you can make a meal any time. Appetizers, all of which are mild. Closed Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Moderate.

VITAGE CAFE 2321 First Avenue corner of Juniper, 1999 496-0671. Russian and Polish dinners are served: chicken and dumplings, chicken with sautéed chicken Kiev, stuffed cabbage (also vegetarian style), *pinogi* and *poluneni* (stuffed dumplings). All you can eat

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San Diego Reader February 19, 1998 125

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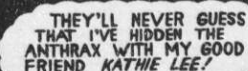
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