

Volume 20 / Number 20 / September 8, 1999

RAVE MOVES FROM MT. LAGUNA TO SEA WORLD DR. - SEE BLURT, PAGE 87!

SAN DIEGO WEEKLY

Reader



BY KATHY HARRIS FOR SDWEEKLY

EPT
9
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to be the lead agency to oversee the operation. "Responsible party" is usually construed to mean landowner, but the redevelopment agency has not yet acquired those 77 parcels. The appointment of a lead agency is

San Diego Reader September 9, 1999

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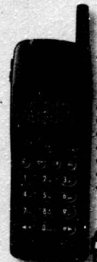
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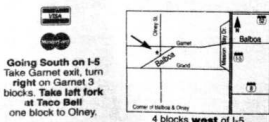
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STRAIGHT FROM THE HIP



Illustration by Rick Corey

BY MATTHEW ALICE

Dear Matron:

A few weeks back, a friend of my son's came into my back yard, and when my black lab came up, he said, "Ungawa!" to the Tarzan. My dog sat. Does this really mean anything, and if so, what language is it?

—Mark, Escondido

Dear Matt, or Alice, whichever:

While at the Wild Animal Park with friends, I became curious about the name on the train, WGASA. Where did this name originate? Some region in Africa or...?

—Tim, Shelter Island

Dear Matt:

I started thinking how places on earth have vocabulary directly related to environments. Eskimos must not have many words to say because their surroundings are always the same. But if it's always the same then Eskimos must experience dñh vu more than places where your surroundings are more varied. Anyway, do Eskimos have a word for dñh vu?

—R.B., P.B.

Yeah, sure, B. Eskimos are all in a stupor because they lack billboards and video arcades. There's no easy inuit translation for dñh vu, but then we didn't have one either. We had to borrow the word from the French, who have always had plenty to look at.

Tarzan's "ungawa" was strictly a made-up word when it first appeared in the movies. But by chance, it's also Swahili, with a couple of meanings, depending on inflection. "To unite" or "to join" is one translation. It also is a kind of ground grain. Or maybe it's a Labrador retriever for "sit."

And I don't expect anyone to believe me, but Wgasa was an acronym used by two local wags as a substitute for "Who gives a shit anyway?" They suggested "Wgasa" as a nicely African-sounding name for the safari ride, failing to mention to the Zoological Society the other connection.

Meet the Mystery Man:

In Imperial County, not too far from NAS Mirna, is a "whirl tower" rising above the fields and dust. This tower has become a ghost of its former self over the last 20 years but still stands as an imposing landmark. One desert rat claims the Navy used the tower to spin bombs around and then throw them into the desert. Another says it was used to test precision shots by throwing them. One spattering old man claims that it was built for machine gunners to practice shooting at low-altitude aircraft. Who constructed this tower? When? What was it used for?

—Not Believing Any of It, the desert

Let me first say the thing looks like a run-down, one-story stucco house with a three-story oil derrick on top of it. A boom is mounted at the top of the derrick, and a cable hangs from one end of the boom. A whirl tower is most often used to test helicopter rotors and other plane parts. The one north of the town of Seely (on Wheeler Road, west of Huff Road) is a defunct parachute tower. The building houses the remains of the old machinery that drove the whirler. The Navy built it in the 1960s and abandoned it soon after, when the thing didn't work properly. It's under the jurisdiction of the Navy base at China Lake.

Dear Matt:

I was wondering where and who I can inquire about commercial soundtracks. For example, the nice jazz for the Infiniti car commercials or the beautiful operatic piece on the original Bellagio hotel commercial.

—Minister, the net

Matthew, please, Matron:

Please, PLEASE tell me who the women are who sing the music in the TV ads for the Audi that has the bride and groom in it. It's weird and beautiful!

—MusicMary, the net

If the two of you are rich boomers, then the advertising has hit its mark. Prime examples of why audio subtleties may be more important than the words or pictures. The Bellagio script could have said, "Hey, we're elegant! We're romantic! We're romantic!" But tenor Andrea Bocelli communicates that image strongly and subtly when he croons "Con Te Partiro," an Italian love song, a smooch on the European pop charts. It's available here on one of his CDs, renamed "Time to Say Goodbye," with Sarah Brightman. Or bring down the ambience several notches with Donna Summer's dance-dub version ("I Will Go With You").

Infiniti wants you to imagine rolling free down the open road in one of their smooth-riding, sophisticated cars — fresh air, sunshine, no potholes, no traffic, no kids whining that they have to pee. Buy an Infiniti and your life's theme song will be the Dave Brubeck Quartet's "Take Five," a West Coast "cool school" just far from the '60s, anchored by the suave, satiny sax of Paul Desmond. You can probably find it on a release CD.

And the otherworldly voices that accompany the bride and groom gambling toward their Audi? The other world they come from is passionate, romantic Bulgaria. The women are Le Mystère de Vozil Bulgares, now called the Bulgarian Female Vocal Choir. They've also recorded with Huan Tu, the Throat Singers of Tuva (Siberia/Mongolia). The Tuvas' nasal vibrato may be heard in the current back-to-school-spinning-terms commercials for Mervyn's.

If a commercial theme has caught your imagination, there's no central source to identify it. Check the company's website, or call them directly. They'll be thrilled you noticed.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 65065, San Diego, CA 92166-5065, or fax your questions to 619-231-0489, or e-mail to matthew@comcast.net via the Internet.

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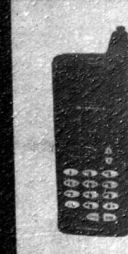
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- Escondido**
1220 Alajo Parkway (between Toyota R.U.S. & Marvyn's)
(760) 740-0700
- South Bay**
1327 Sweetwater Road (West of I-15)
(619) 477-3700
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(619) 497-0707
- El Cajon**
1464 Gross Ave. (East of I-15)
(619) 590-0100
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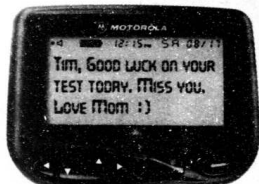
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By Patrick Daugherty

THE DAY BEFORE FOOTBALL AND ALL THROUGH THE HOUSE



Since the Chargers have a bye in Week 1, they'll get an extra seven days of camp. This means... absolutely nothing.

A reminder to sign up for our free football contest. Only 143 days left to register, win, and leave the country. (Additional info can be gleaned at: www.sdreader.com)

Placed under the heading, "This Says More About Us Than About Them," cross-referenced to, "Sammy Sosa and Mark McGwire."

Round Two?

As of Monday, Mark McGwire has 54 home runs in 139 games. Last year, after 139 games, McGwire had racked 53 home runs.

As of Monday Sammy Sosa has 58 home runs in 136 games. Last year, after 136 games, Sosa had racked 53 home runs. Sosa has a decent shot at racking 71 home runs. McGwire could match him. It seems a certainty that both men will thump more than 62 home runs for the second year in a row. Other than these men, no one has ever hit 62 home runs in one season, much less back-to-back seasons.

This year's race is far, far more interesting than the first go-around, and this year's wall, doing the same impossible thing twice, is far more difficult to climb. An adventure like the one we're witnessing happens once in a generation, maybe.

And yet, we have a big, gaping void where fan frenzy used to be. The race is just as thrilling, the numbers just as high, the territory just as unexplored, but we are insatiable. What will it take to capture our attention? Eighty home runs in one season? Ninety? Unconditional love and a basket filled with teddy bear dogs?

The Cubs and Sammy Sosa play their last three games against Mark McGwire and the St. Louis Cardinals. You have to wonder if Busch Stadium will sell out.

They're sporting like toxic weeds, I mean bad weeds, the ones that eat lawn chairs for breakfast. College graduates, downtown executives, postal employees, bums and deviants, why not open your own professional boxing sanctioning organization? Frankly, I'm surprised it takes this long for a pack of new sanctioning organizations to take root. This is such a delightful little scam, much better than being a bookie, because this scam is legal and requires zero heavy lifting.

Wow. Tell me more. Being an official boxing sanctioning organization is not a high overhead business. You require: one office, one secretary, one gaffer, two telephone lines, and one fax. If you have money left over, buy a desk and a chair.

BSOs (boxing sanctioning organizations), have discovered what bookies have known at birth: You can make a good living selling nothing to the public. Regard the humble bookie. He purchases not a single gram of earth or coal or wood. He has no transportation costs. He manufactures nothing. He employs no one. He merely stands in a backroom and chants, "Pittsburgh, 5 1/2 over W.A. Jington." Then he puts his hand out, palm up, and collects his percentage.

A BSO does precisely the same thing. They say, "Mr. Schmo is our champion. Hi, champ, here's our \$4.00 cardboard belt, now go fight Mr. Tomato Can for the inner galactic championship." Then, the BSO takes their cut (as high as \$250,000), for sanctioning their championship fight. Of course, their championship fight was put together by one guy and his stool, but, then again, it is a very smart stool. In the end, the fight has no more credibility than, "Pittsburgh, 5 1/2 over Washington." But, at least a bookie is using real, professional terms for his lines. The intergalactic championship fight is just one guy, his stool, and as many suckers as he can cajole into one room.

Let me put it another way. There are three major BSOs: the WBC, WBA, and IBF. You've probably heard of their champions. Evander Holyfield holds two belts and Lennox Lewis is the WBC champ.

Now, let's look at the other one-legged dogs living in this sewer. Follows are heavy-weight champions and number 1 contenders from one year ago.

International Boxing Union (IBU).
Champion: Mr. Vacant. Number 1 contender: Vaughn Bean.

International Boxing Association (IBA).
Champion: Lou Savarese. Number 1 contender: Chris Byrd.

International Boxing Council (IBC).
Champion: Michael Graft. Number 1 contender: Rustin Rahman.

World Boxing Organization (WBO).
Champion: Brian Nielsen. Number 1 contender: Michael Moore.

World Boxing Federation (WBF).
Champion: Mr. Vacant. Number 1 contender: Joe Hipp.

World Boxing Organization (WBO).
Champion: Vitalij Klitschko. Number 1 contender: Will Fischer.

World Boxing Union (WBU).
Champion: Corrie Sanders. Number 1 contender: Michael Moore.

Other than Mr. Vacant, these are names only a mother and a pample officer would know. It is true that Vacant has a hell of an uppercut, but he bleeds easy.

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FREE ACCESSORIES

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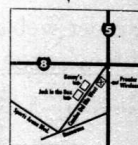
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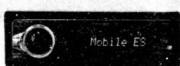
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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Presbyterian Church (USA)
Address: 2130 Ulric Street, Linda Vista;
619-277-8523
Year founded locally: late 1942
Senior Pastor: Richard Hayward
Congregation size: 68
Staff: two full-time
Church school enrollment: six
Annual budget: \$47,000
Weekly giving: not available
Singles programs: yes
Diversity: white, Hispanic, black
Dress: casual
Services: Sunday worship, 10:00 a.m.

Miriam Newsum has attended Linda Vista Presbyterian for 36 years. In the early 1940s she and her husband moved to the area when it was just "olive groves." Her husband had been the editor of the *Fullerton Tribune* and was hired by Solar Industries sitting in the church's office after last Sunday's service.

tallying up the day's attendance. Miriam nibbled a chocolate cookie and talked about her church's past. "It was incredible. These were the war years. The federal government was building temporary housing for all the workers in the defense industries. There was an extreme housing shortage in San Diego at that time. We had people from everywhere. We had children coming out our ears. At one point back then, I estimated that on average there were about 60 children on each block. Stay-at-home mothers. We had two Sunday-morning services. Our Sunday school classes were very large. At first we didn't have a church. No one did. We Presbyterians, the Baptists, and the Catholics held our services at the housing development's offices.

"The defense industries were drawing people from all over the country—from rural areas, from mountain areas, from farms. With all those people it was easy to draw on the best singers and musicians. We had very fine choirs. Linda Vista also had the first shopping center in the country. It had a bank, a drugstore, a market—those sorts of things built around a large playground where the children could play while their mothers shopped. Eleanor Roosevelt came and dedicated the shopping center when it opened.

"That was our heyday. Then, after the war, people started moving away to the suburbs. Some went on to join other established churches. Others went on to establish churches of their own. Later, for those of us who stayed, our children grew up and moved away. We went through a period of decline during the 1970s and early 1980s. There was

a great influx of Asian immigrants to the neighborhood, and they were mostly Buddhist and Catholic. Very few were interested in joining our church. About 15 years ago, we were almost ready to close our doors."

Marjorie Reed bustled in with the altar candles. "That's right," she said, "we even tried merging with a Korean congregation, just to stay afloat. But there were too many cultural differences. They had their own way of organizing things, their own kind of church government. They would never elect a woman elder, for example. It just didn't work out. So, we divided into two different congregations. We both own the building, but they hold their services and we hold ours."

"What really began to turn things around for us was that 11 years ago we got a new pastor. A retired Air Force chaplain who was not too happy in his retirement. We were very lucky. Pastor Hayward came to us determined to set things right. The building had serious problems. The windows leaked. He got a retired nun and her sister to redo the windows for us. Beautiful stained glass. We'd had just amber glass in the windows before. And this retired nun and her sister redid the windows for us at a very reasonable price."

Pastor Hayward believes prayer is the "most powerful force in the world today." A peppy, vigorous gentleman, he still has difficulty believing his good fortune. "I'd been looking for a church to serve in. And they'd been looking for a pastor. I had prayed and prayed about God making use of my life, and I ended up here. We've got the most beautiful small church in San Diego. And I have a congregation for which I thank God every day of my life."

His voice cracked with emotion as he listed his congregation's accomplishments. The women's organization has raised "thousands of dollars" for missions ("In the entire presbytery," chimed in Reed, "we have one of the highest per-capita rates of mission contribution"). Over the past ten years, the church's "Dial Hope" phone-outreach ministry has received 50,000 calls and 5000 prayer requests. The sanctuary and fellowship hall have been restituted. The church now hosts three weekly AA meetings and a Boy Scout troop and rents out its education center for \$250 a week.

"It's been a miracle," Pastor Hayward said, tears smarting his eyes. "I had so badly wanted to serve the Lord. And I prayed and He gave me this wonderful church. Many people don't believe in prayer. I do. My congregation does. Look at all that God has given us, what He's done for us. God does answer prayer."

—Abe Cipicar

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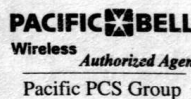
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SIGHTSEER

Plagued

Here in Southern California we have a tendency to think that everything, and everyone, lives in its own climate-controlled vacuum. From the cars we drive to municipal planning and politics, we are adhering to a new myth based on the faith that I = 1 will always equal one. This allows us to continue withdrawing from the planetary ATM without ever having to worry about the balance.

So laments Robert T. Nannings, the resident ecologist at San Diego Earth Times. In this article, titled "Counting the Nemesis Effect: Your Extinction or Mine?" Nannings worries about overpopulation in San Diego County. He cites reports that estimate one million people will move into the county during the next few years and accuses local elected officials of doing nothing to stop it. "Continually building homes," he continues, "for the growing number of human beings claiming the 'right' to crowd in beside us means that something has to give... Just walking out your front door you will see that it is native flora and fauna that is currently paying the price. First we replace the plants, then we poison the pests, and finally we water the hell out of it so we can have pretty plants all in a row. Isn't it ironic that people moved to Southern California, only to erase it?"

You can find this article, and hundreds more like it, at San Diego Earth Times On-Line, the website for the local environmental monthly (www.sdearth-times.com). Earth Times has been published on paper since December 1993, and it went online in March 1996. Chris Klein, the paper's publisher, explains its relevance succinctly: "Preservation and restoration of our natural environments is critical to ensuring a healthy, prosperous life for ourselves and future generations. Surveys consistently show that 80 percent of the citizens of the United States are interested in and concerned about the quality of the environment." Klein cites several reasons for going online. The first, naturally, is environmental—an online edition saves paper. Beyond that, a Web version of the paper increases its educational potential by allowing for a searchable archive of past issues and for links between related stories as well as to outside websites. That the paper has made the most of the Internet attests to its ambition to be a reform catalyst

Earth Times
Monthly reader of the local environment

Each month, San Diego Earth Times On-Line provides an online version of the local environmental monthly. The online version is available at www.sdearth-times.com. We also offer a searchable database of Earth Times articles, and a link to the San Diego County website.

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From www.sdearth-times.com

rather than an ineffectual, or merely political, soapbox. The site includes lucid contents pages for each monthly issue and, more crucially, a powerful local search engine that locates keywords in its entire archive of articles. A search for the word "toxic," for instance, yields—not surprisingly—hundreds of articles, but even a search for an obscure word like "slough," a type of mire or swamp, summons an essay of local interest on the Ramona Slough, a 30-acre wetland near Ocean Beach.

The most telling and useful component of the site is its subject index. Here you can search for articles within any of 25 subject areas. What distinguishes Earth Times from so many other tracts and pamphlets is its breadth, its wide range of vision. For example, along with agriculture, organic food and farming, sustainability, and marine ecology, some of the headings included in this index are economy, technology, construction, and religion.

As the name of the paper and its online sibling implies, its beat is worldwide. However, at least half of each issue reports on San Diego ecology, a quota that cannot be difficult to meet. San Diego County is situated in such a way to make it central to most major environmental issues—immigration, water quality and rationing, overpopulation—and its geography is home to marine, desert, and mountain

habitats. In addition, San Diego is plagued by some of the state's worst pollution, especially in its waters. Several years ago, for example, the county had the largest number of beach closings statewide; microbial pathogens found at varying concentrations in recreational waters included "amebias and protozoa, which can cause giardiasis, amoebic dysentery, skin rashes and 'pink eye' conditions."

Another component of this diverse region that continues to disrupt natural systems is the United States Navy. In a June essay, Richard Dittbenner, a member of the San Diego Bay-Keeper Board of Directors, wrote: "The worst polluter of San Diego waters is the U.S. Navy. Notwithstanding the efforts of many well-meaning sailors and officers to curb the dumping of cancer-causing and reproductive toxins into our air and water, the Navy remains exempt from most of the federal antipollution laws that apply to citizens and industry."

"The Navy remains exempt from most of the federal antipollution laws that apply to citizens and industry."

In a recent edition of the paper, San Diego Earth Times notified readers about a National Report on Environmental Attitudes, which revealed that while public support for environmental protection continues to grow, "most Americans' environmental knowledge has failed to keep pace with the realities of today's most pressing environmental concerns.... Most Americans rely on outdated or incorrect information when making decisions about the environment and use common myths to guide their behavior on environmental issues." This website contains a potent antidote to such misinformation: lots of hard facts and science balanced by a dash of ecological philosophy. ■

—Justin Wolff

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Photo: John Deane/Photo Bank

house in Bonita, the family of 11-year-old Jovanna Venegas is up and about, father José, mother Julia, and Jovanna, a slight pretty brown-haired girl, getting ready for the school day, both Monday and Tues. Jovanna dresses in a plaid school jumper and green school sweater and square dark shoes with laces. She eats a skimpy breakfast, a muffin with chocolate milk, while her mother prepares her lunch, a sandwich, a container with carrots, cucum-

The sun is hot. The sun is yellow The sun is in the sky.

bers, and jalapeños. Her father begins his day, nearly 30 years at this business of raising his four girls, of whom Jovanna is the last to live at home. (California home, with its comforts, where the Venegas family moved 16 years ago from Tijuana after President López Portillo nationalized the banks, this California house with its huge, overbearing mortgage!) In a short while, he and Jovanna will be making the ten-minute drive down the 805 to 5 to cross over into Tijuana. Cool early February morning, mist rising off the bay, and to the east, where the sun is just easing its way over the mountains, gold bleeds across the already lightening sky. A bit of a chill in the air when you step outside. But you know that the day will warm up enough to chase the chill away.

And there's the city ahead, straddling the southern hillsides, looking almost as though there were no barrier between this highway and its particular streets. If you have lived there and moved there, you sometimes miss as you drive toward it on what life was like in those days. The old days. When you didn't have to make this drive every day. Still, not a lot of traffic heading south this time of morning. It's the lucky ones who commute south. In the northbound lanes the lines at the San Ysidro border crossing are long. You can imagine the urgency mixed with fatigue, the rush and the holding back in the drivers and passengers in those vehicles. Monday morning rush hour changes the hearts and nervous systems of tens of millions throughout the country, but here, at the border, there's an exquisite layer of torture and exhilaration added to that already blood-pounding mix. Not just to get to work on time, not just to begin the workweek, five days, counting this same morning, that lie ahead, with all of their duties and hard labor and passions and rewards and errors and problems and tortures and blindfolds and insights, hopes and fears. Not just rush hour on a Monday — *lunes!* — but rush hour at the border. To have to cross an international frontier to get to work each day, now that should be placed on a list of ordeals sometime to be erased by an international tribunal at the U.N.

But for the Venegas family, rolling south each workday, it's just an easy easing of brakes, winding slowly between the concrete barriers on the roadway, and entering their old hometown. Just owns a photography studio in a shopping center on Agua Caliente across from the country club, a business he has operated for almost 30 years. But before he goes to his studio, he takes the loop onto the Ensenada highway and drives west on this narrow corridor between the international border fence and the barren hills and ravines immediately to the right and the ramshackle poor neighborhoods of Tijuana to the left. Up and around the dangerous curve where just as you catch a glimpse of San Diego to the north and the sea directly west the road pitches south toward Ensenada — memorial crosses stand at this curve, a notice that some drivers turned sightseers didn't complete the curve — and at the bottom of the hill you turn off to the right where the exit for Playas comes up quickly. Three minutes later and the car rolls to a stop at the curb next to the upper

school of the Colegio Ingles.

Jovanna attends the fifth grade at one of the two buildings that make up the campus of this private bilingual school just a few blocks due east of the ocean. Her parents admit that they first chose the school mostly out of convenience, when one of Jovanna's older sisters was attending another school around the corner from Colegio Ingles. In the crazy schedule they adhere to — over the border to work, back across to live — one trip for two girls made sense. But now that her sister has graduated, Jovanna continues at the Colegio. Julia Venegas sees the advantage of this. The courses are taught mostly in English. Though José objects to the fact that the curriculum is Christian-oriented rather than Catholic, he acquiesces to his wife's desire to keep Jovanna enrolled. (Julia, born Catholic, is now Christian, one of an increasingly large number of converts of Mexican origin.) So the Venegas car takes the same route each day for the rest of the week, Wednesday to Saturdays, Friday to Tuesdays, and back again across the border. South to school in the *matrícula*, back across *la frontera* in the evening.

Light — *luz*, light — is light, though, isn't it? And the dark, *oscuro*, *sombra*, it's the same in San Diego as it is in Tijuana. You find the same morning light in Playas — five blocks south of Border Field State Park — pouring in through the windows where Jovanna stands at attention and prepares to participate in the opening morning exercises in the upper school and the same morning light in Imperial Beach, or along route 75 along the Silver Strand, or up in La Jolla or over in Mission Hills. The same. *Lo mismo*. *Igual*. Evenings overtake you with the same obscenity, yet?

Yes!

American light plus Mexican light taken together equals more light than on either side of the border. And Jovanna, who switches back and forth from English to Spanish so easily, holds that double light in her mind.

And a flawless accent in two languages. Listen to her, look. It's convocation time, and 200 kids from the upper school are celebrating the holidays of the month. She is marching up to the stage of the large shivery-cold school auditor-

itorium (no heat in these buildings in winter, so in class all the students wear their coats and heavy sweaters), paper flowers draped across the front of her sweater. The students have lined up in neat rows, a color guard has marched in with the national flag and a banner honoring Baja California, one of the teachers flips a switch on a tape player, and the students launch into the strains of the Mexican national anthem. And then, much to the chagrin of a visiting pilgrim from New Jersey, they sing a nearly endless song in honor of the state of Baja California. Chorus after chorus (and standing there out of respect for the national colors, the pilgrim thinks to himself, What if all these years ago in the auditorium of the Grammar School on Barracks Street in Perth Amboy, New Jersey, after the salute to the flag and the singing of the national anthem he had had to memorize and sing, even once a week, the state song of New Jersey? And what would it have been? Anything like this long and melodic paean to the glories of Baja California? who knows, who knows? oh, New Jersey? oh, lost time!)

And then his cover is blown, somebody turns a flashlight on the fly on the wall: Lic. Hernández, head of the English program at the school.

The students have lined up in neat rows, a color guard has marched in with the national flag and a banner honoring Baja California.

asks the students to greet the visiting writer from Washington, D.C.; all heads turn toward the pilgrim, and he waves, feeling like the "sixty-year-old smiling public man" in Yeats's beautiful poem "Among School Children," arguably one of the greatest works of art ever written about knowledge and how we get it, and how we keep it, and how we see it, and the pilgrim, his head swimming with thoughts of Yeats and poetry, says,

"Hi, kids."

and tries to recover his cover. Why would she do that? he wonders. To keep the students on their best behavior, sure. But there's another reason, he figures. They are getting recognized! recognized for their work in English, someone is paying attention to them, and though that makes kids nervous, it also makes them walk taller, gives them a proper sense of importance. Because who, if not these kids, is important to the future of the city and the region? What if, what if, when he was a student at the Grammar School, some journalist/writer had come to watch him perform his morning exercise? What if in those days when he felt so small and ineffectual, when his dreamworld was so much larger than the actual world through which he moved (in a small circle through his small factory town on the Raritan River back in Jersey),

someone had come to watch his progress and record his passage and to listen, with a keen ear cocked, for the music of his language? Why, then, he might have made music! Look at Jovanna, for example. It's her turn to recite something appropriate for this almost Valentine's Day celebration:

Roses are red,
Violets are blue,
Going to school,
Is super cool...

Her languid U.S. rhythms take the starch out of the more sharply defined accents of the other children who speak in English. Vowels and consonants bump up against each other like boccars in a train wreck when some of the other children speak.

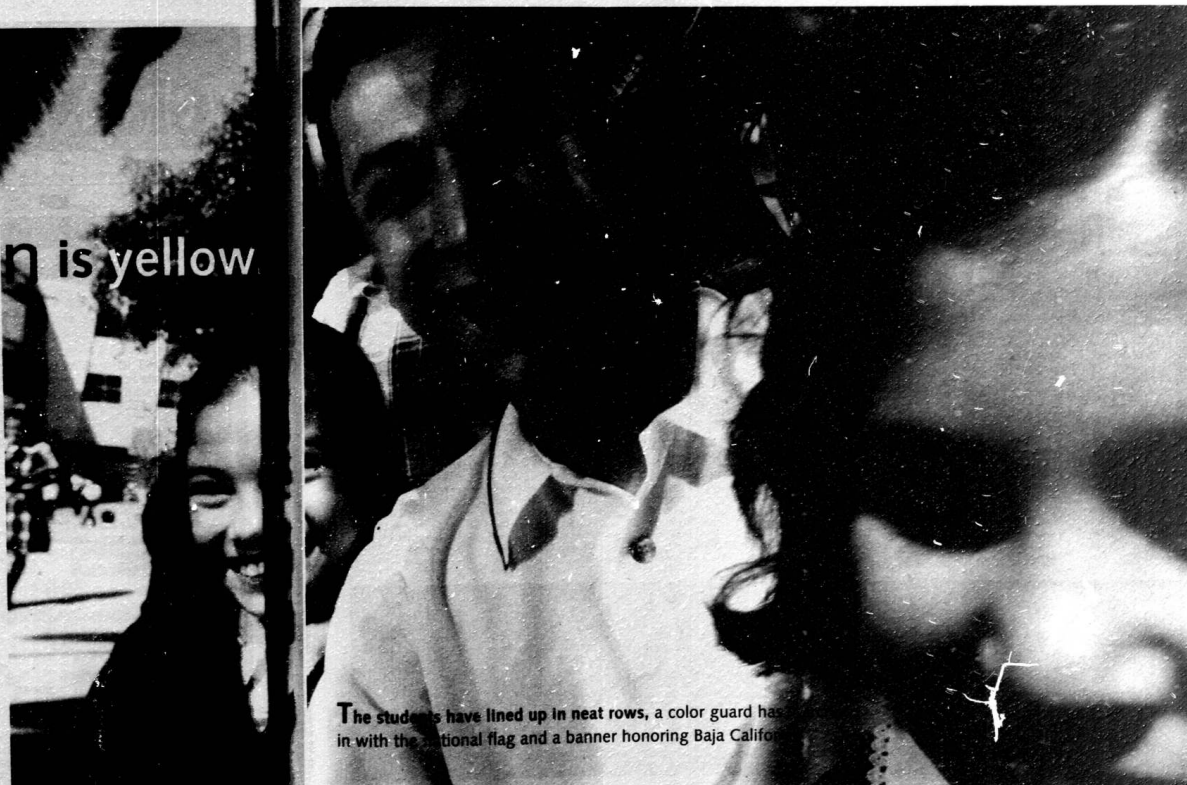
But then every student in the auditorium launches into the next song, and all's lovely again in accent-land. Stutterers can sing without a hitch, and children all around the world, not just here in Playas, sing American pop music with all of the liquidity of Mick Jagger imitating the Delta blues. So what do these kids sing? After the super-gooey nationalistic lyrics of the national

and state anthems, they leap into an educational TV American-English pop hit.

Every day when you're walking down the street
And everybody that you meet
Has an original point of view
And I say hey!
[and the kids really hit it to accent the echoing]
HEY!
What a wonderful kind of day!
If we could learn to work and play
And get along with each other...

They're bobbing and weaving, they're bopping and snapping their fingers, to the theme song from *Arthur*, and

Hey!
What a wonderful kind of day!
when you can move your hands and feet and hips and shoulders to a sweet and lively little song and show off your English at the



Rafael Enriquez, "Mr. Ralph" (center)

same time.
And
Hey!
It's so exhilarating when
you can walk into a large space
and hear all these kids putting
out their voices and sounding
something like native speakers.

A Plan for Immersion

Which was part of the vision of the founders of Colegio Ingles from the very beginning. Twenty-five years ago Evangelina Contreras de Elizondo and her sister Rita found themselves with school-age daughters and no school that they found satisfactory. So they started Colegio Ingles as a family business, with about 80 children in that first year. Their father, Dr. Ernesto Contreras, is one of Mexico's leading holistic practitioners, and his Oasis Hospital stands a few blocks away from Colegio Ingles, across the street from the building and literally almost a stone's throw from the border fence. Evangelina had a bilingual education in her elementary school in Mexico City, and she wanted the same for her own children. "English is the lingua franca," Evangelina explains, "the language you need for business and travel and communications worldwide." So even if she hadn't been living just a few blocks from the border with the United States, she would have put forward the same educational plan. Opening first with a preschool program in the mid-'70s, she watched it grow with

the city, adding on elementary classes and then the upper grades as the need arose from year to year. In 1987 her husband Eliaz Elizondo joined her in the management of the expanding enterprise. Playa de Tijuana, before the road from the eastern part of the city opened in 1969, was a remote village. But once people could drive safely over the steep hill that separates it from the rest of the city, it expanded rather rapidly and now is home to over 20,000 people, many of them middle-class professionals. What used to be a weekend beach neighborhood became a real neighborhood, with its own political representation, its own supermarkets and discount stores, its own Blockbuster Video—and a new Pentecostal Christian church, Iglesia de San Pablo, around the corner from the Blockbuster.

It's not just an accident of geography that these two new buildings stand so close together. Not only has the infrastructure of Tijuana crept west over the big hill to Playas, but so has one of the most interesting phenomena in modern Mexican society, the growth of Pentecostal Christianity, Methodism, and Presbyterians. By some estimates the number of Christians in Mexico has gone from about 5 percent to nearly 20 percent since the end of World War II. (This has had an effect on the Mexican Catholic Church, producing, among other things, a charismatic Catholicism that tries to make traditional Catholic-



Principal Evangelina Contreras de Elizondo

cism more inviting to the young people who have been abandoning the Church for the Pentecostal sect.)

Playas has a high concentration of Christians, thus the new church.

Evangelina and Eliaz, for example, met at a Methodist

church, and also a reputation for its particular religious perspective. For some families it hasn't been easy to enroll their children there. Take the Venegas family, for example. José was born Catholic and remains Catholic. Julia was born Catholic but is now Christian. They had a bit of a "discussion," as Julia puts it, when it came time to enroll Joanna in Colegio Ingles. José wasn't so sure about it. He wanted a traditional education for his child, but he also wanted a good program of instruction in English and a location convenient to his older daughter's school. In this case, these latter points won out over tradition.

The school's growth suggests that a lot of people have been making similar decisions. Colegio Ingles now enrolls over 500 students, from preschool on up through high school—the only grades missing are seventh and eighth, because Rita Contreras started her own school for those grades in another part of town and the family tries to avoid competition, if it can. Like Mexico itself, the school is bottom-heavy with young students. (The high school program has in the last few years only just begun to get off the ground.)

When you walk into the patio of the lower school on Calle Pedregal, you can almost feel the potential of all of the students' power in the very walls and concrete of the place. You find yourself surrounded on three sides by several stories of classrooms, and you find names

on the sides of the walls looking to the west, it's "Window to the Sky," and to the north, "Sing It to the Sun," the titles of particular courses of study in the series of textbooks chosen by Lia Hernández. For the past five years, Hernández has been the driving force behind the school's English-language program. And over the course of his weeklong stay at the school, the pilgrim sees her as his guide on his progress up and down the staircases from floor to floor, from one classroom to the next, from one building to another, with a tour of Playas thrown in for good measure.

Hernández, now 47 and a career educator, talks as she and the pilgrim make these rounds. About her transborder family and her own life in education and in English education in particular.

She calls her family's history "a Mexican success story." Her father was born in the small central Mexican state of Aguascalientes and moved at an early age to San Diego, where among other things he went to work selling newspapers at the train station. Her mother grew up in Mazatlán and came to Tijuana to work as a seamstress. There she met the man from Aguascalientes and married him and had three children, two boys, one now a physician and the other a computer expert, and Hernández, the teacher. She was the middle child, born in Mercy Hospital. In her early years, she spoke mostly English at home with her father.

"Say it in English," he would

WHY WAIT IN AN EMERGENCY ROOM?

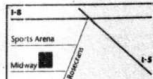
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tell her when she tried to speak with her mother in Spanish. She attended the first few years of school at San Ysidro Academy and crossed over to Tijuana for third grade knowing scarcely any Spanish at all.

It was at this early age that she discovered the value of language immersion, picking up enough Spanish in a month to keep up with her schoolmates both as students and friends. (Yes, the pilgrim thinks to himself [in English, of course], immersion is the best way, as most linguistics experts will tell you, especially immersion at an early age since the child's mind soaks up language like a sponge and learns the rules of grammar and syntax intuitively. And immersion is historically the way that most people who have left a country and a language behind and come to America to make a new life have learned. Immersion has served as the baptism of American citizenship for most immigrant groups. Immersion is the heat atop which the American melting pot simmers, and without it none of us would have mixed with the others in the ways that we need to in order to make a national culture. Greeks would have stayed more Greek than American and Italians more Italian than American and Yiddish speakers more Jewish than American and more Serbian than American. And who wants to live in a country that's as balkanized as that, with little tribal wars raging through neighborhoods and

cities over the primacy of one immigrant language over another? Imagine it: Chicago becoming something like a tribal crossroads, with language battles going on between the Poles and the Lithuanians and the Mexicans. Or like medieval Belgium, with its wars between the Flemish and the Walloons? Who wants that? Not this pilgrim, no, sir. *Nyet, gospodin. No, señor. Non, madame.* But then another part, the contentious part, of the pilgrim's mind leaps into the discussion and suggests that what we see happening in California is a special case and that Spanish needs to be given its due because, historically, it was one of the first languages of the region and of course because of the large numbers of residents who still speak it as a first language and of course because of the shared southern border with Spanish-speaking Mexico. *Nyet, nyet?* Why not then install Canadian English as a prime language in the United States because we share a northern border? Why not teach students in Vermont and Minnesota and North Dakota and Montana to say "abooat" when they mean "about"? *Och, och! Non, non!* Nobody's making any judgments about the value of any of these other languages—though the English First movement might hold some who would argue, in that rationally developed insanity that seems to have infected some of the far-right movements in post-Cold War America, that English is a bet-



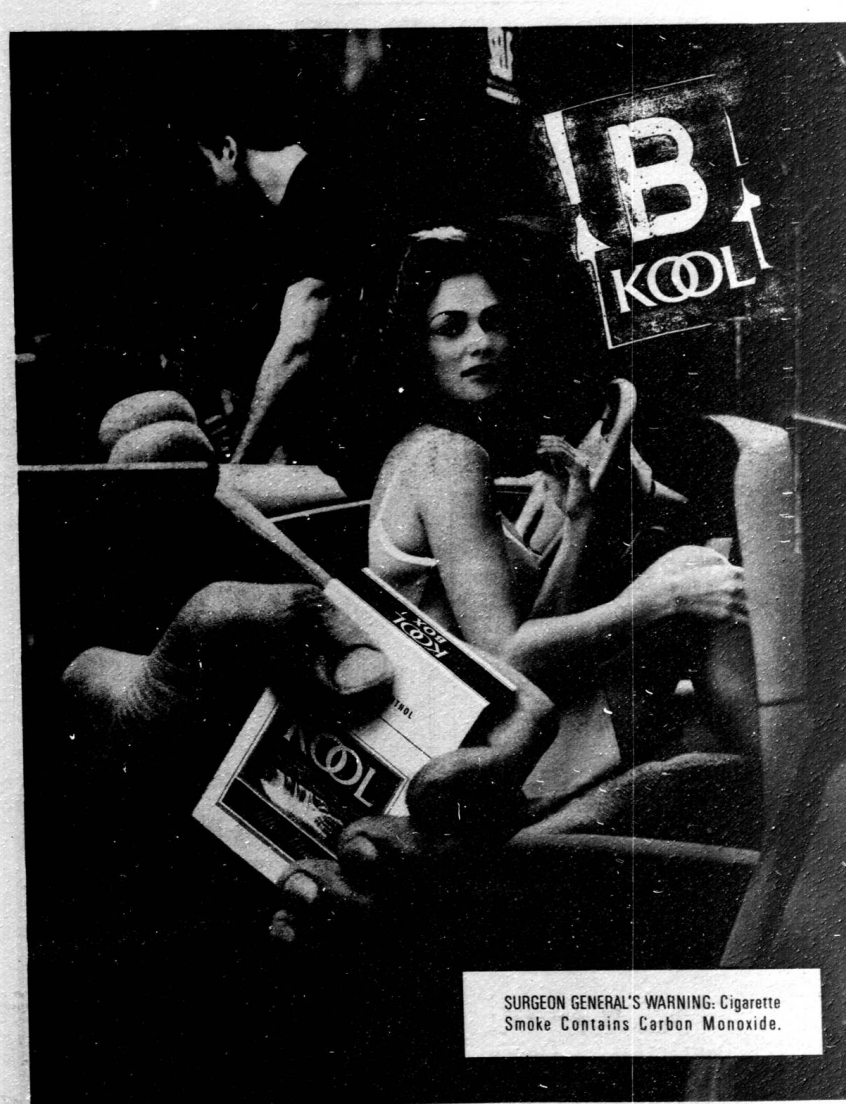
Upper school student

ter language than the others. This pilgrim laughs. He's quite sure that most of the people who hold to this view haven't read anything in English besides a translation of *Memoirs of a Geisha* and a comic book or two. No, this is practical. Nations need national languages because national cul-

tures don't evolve without them. Just as Henry Higgins wants to instruct Eliza Doolittle in the language of Shakespeare, Milton, and the Bible, the pilgrim wants all Americans to have the opportunity to imbibe Hawthorne and Melville and Thoreau and Emily Dickinson in the original.)

However, none of this was in the air when the Hernández family moved to National City in 1967. Just before Liz was 10 for higher education. She attended Sweetwater High and then went on to study at Southwestern College for two years and then at San Diego State, certain that she would make a career in education herself. After college, she married a man who ran P.E. programs in the Tijuana public schools. In 1974, she answered an advertisement in the Tijuana newspaper and interviewed for a job at Colegio Ingles. She clicked at once with the Contreras sisters and went to work for them. But after the devaluation of the peso she decided to take a job back across the border as a teacher at the now-defunct Clairemont Christian High School and then in 1985 as director of extended classes at Audubon Elementary.

Twenty years after her first job at Colegio Ingles, she returned to Playa to make the job of English coordinator. While voters on the other side of the fence from Playa were about to go to the polls and take a stand against bilingual education, Hernández, recalling the success of her own immersion in Spanish when she first moved back to Tijuana and attended third grade, created an all-inclusive plan for immersing young Mexican students in English. Examining the possibilities, she chose a series of textbooks published by McGraw-Hill that put forward a so-called new view of English



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of Christian-oriented publishing in North America. Here, to be sure, an initial shock, maybe just a volt or two, nothing that does more than set his hands tingling as he holds the book, at seeing the word *Christian* at the heart of this. The pilgrim is a product through and through, faults and good points (though mostly faults, he thinks), of public education. And he has been raised a few, though now in midlife finds himself a rather secular version of a dreamy mystic with practical leanings toward the practices, if not the wisdom, of the East. Nevertheless, the words of Laurel Hicks, the editorial director of A Beka Book, their ideas and their particular intelligence begin to change right then and there the pilgrim's view of this variety of sectarian education.

The document opens with an epigraph, an Emily Dickinson poem, yes, Emily Dickinson, except for her measured meters, not the sort of aesthetic experience that we know it—all about culture tend to expect Christian-oriented educators to read, let alone extol.

He ate and drank the precious words.
His spirit grew robust:

He knew no more that he was poor.
Nor that his frame was dust.
He danced along the dingy days.
And this bequest of woe
Was but a book. What liberty
A loosened spirit brings!

It then begins: We have the opportunity to give our students wings—the wings of liberty that grow from the ability to read.

Nothing to argue with here, the pilgrim says to himself as he keeps going, while in the room along with him 15 or so third-graders are making sentences that they will soon read aloud.

"Many modern educators believe that reading is not an important skill for all children to learn. We are moving away from the age of print, they say, and into the age of the machine. With the advent of the radio, television, and other devices, reading is no longer the only way to obtain necessary information. Those who cannot read well, we are told, can learn from others—others can tell them what to do, what to think, and what to believe."

Yes, the pilgrim thinks, this Christian educator is on to



Mr. Ralph's class

something here, the way she couches the glib arguments of the new Philistines who walk hand in hand into the millennium with the new Totalitarian. The bland leading the not so bland. It's something that sends shivers up the spines of writers and poets, this vision of a world in which "other devices," i.e., the computer, will guide the not so well educated toward the heaven of the sound bite

and the headline, the misquotation and the sleepwalking life that uses to know style and content rather than content and simple sentences only. (Consider the maligning of the style of old Hemingway, whose complexities lie beneath the seemingly simple surfaces, like some croc lurking beneath still waters in the bright light of day—but that's another story. Not now, when the kids all around are trying to

make simple sentences in a language not their own and the pilgrim is reading this manifesto on something he thought before he began to read it that he would disagree with ever so strongly.) "Your country is to remain a land of liberty," Ms. Hicks continues, "we must continue to teach each individual to read and think on his own. We cannot afford to allow even our slowest students to develop the

attitude that others can do their thinking for them... Reading is necessary to democracy. It is necessary for those who would expand the horizons of their own small worlds."

An important argument, a bold argument. Yes, because who can imagine our form of government and a population that cannot read, or at least not read beyond the level of the simple sentence? The two don't mix. We began as a republic, because the majority of the population could read. And on what verge do we now stand looking across the abyss of the Y2K myth toward the millennium? The advent of the call to erase this new so-called computer literacy can make a writing and reading person's knees quake if he or she sees computer literacy leading to a radical new illiteracy of mind and heart.

So despite the pilgrim's initial biased response to the title of this little essay, he now sees himself allied with this Beka Book editor in defense of reading, the rope ladder that the godhead lowered down to him in the pit where he lived as a child in central New Jersey, so

that he might catch hold of it and climb out into the world and the light. Yes, reading is a weapon in the war against totalitarian mind-catching, and it is also a home for the mind, a place in which to dwell, a vessel from which to drink and also to travel in, from country to country and world to world of the minds of others, other times, other places. To live and not to read is to inhale and not to breathe, to walk and not to move, to eat and not to taste, to kiss and not to love. Reading isn't just necessary for democracy, it's a necessity for consciousness. It is the single most important invention of our species after fire, and without it we live only a glorified version of the life of brutes in caves. Storytelling is for children, and that's why we regard the age of the Homeric epic as the childhood of our civilization. Reading announces our maturity. If we stop, we will know that we will soon be dead, as individual minds and as a culture.

And then came the next sentence in this little pamphlet in the war against ignorance. "It is especially necessary for Christians, because God has given us a written revelation—the Bible—and we need to be able to read it accurately and with understanding..." So there it was, out in the open, the theological imperative to read.

An interesting twist. Reading is good because it allows you to read the Word of God, which He wrote down in the Bible for all to see.

The pilgrim feels a little shudder right then and there in that classroom, perhaps because of the lack of heat in the school, perhaps because he understands the argument and finds himself not entirely unaligned with it. But this own tale known as the People of the Book because of its historical and theological ties to the Old Testament? And yet he understands the argument to be reactionary and retrograde. To believe reading is valuable because it comes from God? He is much too modern and much too secular to believe that he ought to believe this.

And yet everything that he understands to be true, whatever that word means, about his great love, the epic of the Homeric period in the preclassical Mediterranean, suggests that these poems might have come from the Gods. The poets believed that they did. They cooked their ears toward the heavens, and Mnymosyne, the goddess after whom centuries later the function of memorizing would be named, said the words of the poems to them in order that they might repeat them to the audience. The poets were mere conduits for the words of the goddess. Or else they memorized and gave the credit to the goddess. That's the practical, secular way to think about it. But since what we call, as the later Greeks did, memory is the translation of the name of the goddess Mnymosyne, it's possible to imagine that first came the goddess and later came the

imitation of the process that she instructed poets to use.

So if he believes that this might be possible, if not the actual truth, then why can't he consider it possible that the God of the Old Testament and New gave the words of the biblical text to his followers?

Too many textual problems, that's why. And did God choose to include the Gospel of John and not the Gospel of Tim-

othy? Yes, too many apocryphal manuscripts as well as those ridiculed with textual problems.

But—and the pilgrim is still dyslexic over this document while the kids in the room are copying some of their sentences on the blackboard—could it say that God inspired the authors of the biblical texts and if they made errors in transcribing or in the editing of the various versions of the texts,

that error is human. The delivery is divine.

The rest of the document is fascinating, but the pilgrim has to skim through it quickly. Hicks goes on to argue that the phonics approach is the best, but by fifth grade the good readers shouldn't need it anymore. And that historically American textbooks from the New England printers on through McGuffey and Swinton and Cyr rec-

ognized that schoolchildren needed instruction in Christian principles, a tradition in which A Beka Books is following. The rest of the books teaches choice for their students, Hicks suggests, should come out of "the vast storehouse of the best literature of the ages"—and when the pilgrim reads that, his heart glows. Yes, the best—the pilgrim chooses Homer, Virgil, Chaucer, Dante, Shakespeare,

Cervantes. But then Hicks goes on to say that the books the teachers choose should have "character-building themes" that are developed through in a natural "non-preachy" way... Okay: Homer, Virgil, Chaucer, Dante, Cervantes, Shakespeare... But Hicks then concludes by urging educators to "choose books that are true to biblical principles." Where do you find books such as these? she asks. At

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A Beka Book Publications, a place not lately lauded for its editions of Homer, Virgil, Chaucer, Dante, Shakespeare, and Cervantes.

Creation Acceleration
The pilgrim feels a bit confused. But he doesn't have time now to mull this over but instead looks to the blackboard to see a few sentences that some students are copying there that are then corrected by the instructor, all of this back and forth done in English.

To build a momentum you have to make the bull leg. Then the globs, [gloves, the instructor corrects]

The snowman is with some. With a carrot. With sticks. [sticks] And rags. [rags!]

And then, whoops, the bell rings, class is over, the pilgrim has been daydreaming about the material in Christian readers, daydreaming just as he did almost all the way through his own school years.

[— oh, no, you can't go into a school after a certain age and not think back to your own education, or is there another

name for it, what happened to you when you were young and in classroom?—and once again the smell of the hallway takes the pilgrim back—ah! won't immediately release him—back to his hometown in New Jersey, with its umbrella of smoke from the oil refineries and the small factories that surrounded it, and the slender, rocky beach and splintering old boardwalk and piers smelling of tar on the southern edge along the half-mile-wide river, the salvationary river that flowed into the bay where foreign tankers lay at anchor and a small lighthouse marked the boundary between these waters and the ocean called Atlantic. Fifty years ago the pilgrim tried to make sentences in his own third-grade class and 50 years ago he scoured the beach for lucky stones to skip out over the gentle lapping surf and dug for small crabs that he moved in jars so that he could watch them wriggle and writhe, and after a time he released them into the surf where the water sank into the sand and now and then a dead horseshoe crab washed up, striking of iodine and rotting meat, and 50 years ago he sat in a room with others his age and added and subtracted and divided, never notice-



Students jump rope in courtyard

ing the years passing by, never counting the years that lay ahead, 'till English sounded to him like a foreign language when his immigrant father spoke it, and when his immigrant grand-mother spoke it and when his maternal grandfather spoke it, even though he was unaware that he was speaking a language particular to a particular place and nation and culture, no, at that age, and younger, you speak

a language that you take to be the language of life itself, language that comes to you as naturally when you open your mouth to speak as air does when you take a breath. . . .

"You're going to see the Delta students now," La Herman says, pointing the pilgrim to another classroom door. "Delta is the all-English program for accelerated students." And accelerate they do,

education at its best is never a straight march forward but rather a loop-de-loop amusement-park ride, yes, it's exhilarating, it's dangerous, it makes the blood rush and strains at the inner walls of the arteries, it taxes the brain, and if when you're studying you feel none of this then something is very wrong and not with you but with your instructor, oh, and the pilgrim remembers his own rote-learning days, when making sentences consisted of diagramming sentences, the noun and the verb on one line, the modifiers and other parts of speech pointing away up or down from the main progress, and this was supposed to be a science but it taught only confusion, because the only way you can really learn how to make a good sentence is to read good sentences, and in the United States the good modern sentence was created in the laboratories of sorcerer Gertrude Stein and Sherwood Anderson and followed up by the work of their apprentice Ernest Hemingway—their young hands hovering like birds above the letters, the words, the sentences as his own daughters and son did years ago, in the moist years of their early school days, as his own hands moved even many

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more years ago in the shadowy rooms of the dilapidated 19th-century buildings that housed the democratic classes he attended in that same Jersey factory town, the hands moving like those of a sorcerer, motioning for a letter to appear here, a letter there, next to it, and soon the word, and then another word, and then a sentence. ("The sun is hot. The sun is yellow. The sun is in the sky...")

Oh, Christian reader, Catholic and Hebrew readers, oh Muslims, oh, Hindu, and all of you followers of whatever other religions on earth, was it not this way at the moment of creation? when God or the Gods or the gods made something out of nothing, the stuff of us, the original star dust that is our ancestral matter, when they writ large the word cosmos and the galaxies appeared outlined against the dark matter, first things begin as lines meandering into curves and making letters making words, a noun, and then a verb, even the to-be-without-anything-but-essential existence. And there was light. Before that, darkness upon the face of the waters, not even the waters, only the words of Deity, and then there was light, the spoken sentence about light of which for true believers the sentence on the page is the mere shadow of the act, for the world is a book, was once the way the great western theologians regarded the realm they inhabited, and one had to learn to interpret it the way one interprets a text on puppy or, later,



between covers, bound and lying flat upon a desk, all the universe contained within the covers, and this was a time when reading and knowing God were one and the same, and then reading was seized by the bishops as a right, and Luther stood against the sole interpreters of the biblical scripture, and then reading became a privilege of the rich and titled classes, and then of the landed gentry and their wives, and then trickled down to their children's tutors and their housemaids and then became, like weather, available to all, so that in our age literacy, once the norm, is now considered a problem and an embarrassment and those who cannot

not read inhabit an alternative universe to our own, living on their instincts and the kindness of those who can read — Hebrew proverb. When someone dies, a universe is lost — mused to. When a reader is born, a universe lights up — ("The sun is hot. The sun is yellow. The sun is in the sky...")

Admit it, watching these children make their sentences is like observing moving versions of the photographs from the Hubble telescope, seeing galaxies born, like being witness to the beginning of civilization as wild ego learn the rules of spelling and the wily turns and necessities of syntax, the essence of the organization of chaos!

The pilgrim sees it: the fifth-grade grammar and reading class he goes to now, where 25 students work so hard at making sentences they seem to raise the temperature in the cold room — little factories of knowledge, they plunge into the construction of language, each of them a God making a world out of the noises we make with our tongues and lips and throats. The teacher asks about their reading projects. An 11-year-old boy named Jorge announces that he's reading Jules Verne's *Twenty Thousand Leagues Under the Sea*. The pilgrim nods, approves, thinking to himself, that's a lot better reading than he did when he was that age,

having only "read" that particular novel in one of the old Classic illustrated comic-book editions, which was the first time he encountered a number of great works of art from: the Homeric epics through Poe — maybe, he thinks, that his "dual" period, all the comic books he read and collected when he was that age, is the equivalent of the oral period in western culture, when the Homeric poets recited their tens of thousands of lines of verse that had been delivered to them by Minnymouse, yes, and so he could say that he went from the visual to the literal, though the comic books always did have some words, Homer's or Jules Verne's or Poe's or George Eliot's in those little speech balloons that hovered over the heads of the figures in the drawings, and if he could have as an adult without prior experience of reading comics, an adult, say, with a classical education, seen himself at that age, surrounded by tens of comic books, the classical stories and *Arctur* and horror comics such as *The Hap* and *The Hulk* or *EC Horror Stories*, he probably would have concluded that he was observing a lost boy, a pre-literature-turd-head who, like most people in New Jersey wouldn't know a caesura from a Roman emperor — but there is hope for a lost boy in Jersey, isn't there, when he can go from comics to classic comics to classic? It takes time, but he can make the climb, it takes only a love of literature, of story, of the

wide-ranging imagination that builds worlds, and where did it begin for him, he wonders even now as other children in this classroom in Playas stand and announce the titles of the books they're reading — a number of bland and unfamiliar names to his ears, maybe these are the good Christian books advocated in the Beka Book manifests, good, and thus boring — but where did it begin for the pilgrim? starting at rest in the bedtime stories his father read him in Russian from a musty old sepia-colored book that smelled of wood and oranges? and then on to comic books? and to the Classics? *Illustrated* because after that came adventure novels about the sea, and science-fiction stories and novels, and many after-school and weekend visits to the musty old hometown library — you entered through the main doors and then turned sharply to the right and took the long tunnel to the children's library to the rear of the main building, but before too long the young pilgrim would stop at the display of new books at the adult entrance and there he found intriguing titles such as *Invincible Man* and *The Castle* and *The Mystery of Edwin Drood*, books he flirted with every time he walked past the special display shelf, and as the days went by, he must have been above 11 now, he would stop and pluck one of these from the shelf and study its cover and turn its pages, yes, even sniff them, entranced by the special

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and peculiar and annoying odor of good book paper, the kind of paper you find today only in special editions — do you remember holding a book up to your nose and inhaling the scent of it? as though the narrative itself were a magic powder to be inhaled so that it went straight to the brain? — and as the month went by he picked up one of these books and read a little, it was, he clearly recalls,

Elison's invisible Man, and every time he took up the book he would get a little further but then return it to the shelf, each time a little less confused by the language but still in a quandary about it and unable to track the story, until an autumn a few years later when he kept the book out and went to the children's section and flipped onto a big leather sofa and read it all the way through, and who knows,

as Ellison's nameless narrator says at the end of that novel, but on the lower frequencies, the pilgrim's experience speaks for yours? — and after the reading began for him, then came the writing, and though he knew that the latter always grows out of the former, he does remember Sundays when he was a child listening to his father clacking away at an old typewriter in an

alcove off the living room in the apartment his family inhabited half block or so from the river, clackety-clackety away on stories in English, his father's second language, about life in the Old Country, and that picture of his father hunched over the typewriter trying to write stories must have burned into his mind, an emblem of a life he thought must be good one because the man he admired so much at

that time, his father, was living it, so, yes, though he knows that reading makes writing he also understands that living makes writing, or perhaps you need both of these, the living and the reading to come together in a particular way and to, you have an artist, that creature over whose soul the Gods worry more than most other living creatures because they need the help more than most!

The reading never far from the writing, the writing never far from reading and life, there is a description, if not a prescription for how one makes one's way in this world of noise and sights and tastes and fears and loves.

"The sun is in the sky." The pilgrim surfaces from the deep pool of his recollections to discover that it is Joanna Vengas's turn to talk about her reading project.

"What is the name of your book?" the teacher asks.

"The Cobra Event," says Joanna.

The pilgrim can't believe what he's hearing. He couldn't be more shocked and surprised if she had announced that she was reading one of his own novels. Here is this 11-year-old reading a popular U.S. novel of a few years back by a gifted non-fiction writer — Richard Preston — turned novelist, on the subject of the possibility of biological terrorism in the United States, a novel that the pilgrim himself had devoured when it first appeared and, because it was so good, passed around, as he sometimes does with entertaining books, to members of his family. An 11-year-old with his own taste in popular fiction! (Which calls the pilgrim back to a group of 70 or 80 high school juniors and seniors, one of the naughtiest, blindest, baddest-looking chads in the audience came him if he could ask him a personal question and when the answer was yes, asked if the pilgrim knew about a book he happened to be reading, it was called *The Critique of Pure Reason* by Immanuel Kant. Well, yes, once he had studied Kant, the pilgrim said, not adding that it was so long ago that he had only two recollections, enthusiasm at the young fellow's choice of reading and dismay at his own distance from such an important philosophical tract of which he recalled nothing at all.)

So here's this fifth-grader reading at his level. Is this just an accident or is it or does it have something to do with the immersion program here at Colegio Ingles? Well, it's the other side of the border. She'd do well in any school. She'd be reading this novel anyway. Perhaps. But here she is, and this is where we see. And she's flourishing, immersed.

On to another class, Miss Zulena Garcia's sixth-grade English course.

"Good morning, Mr. Chacoma," she says to her teacher. "Good morning, kids," the pilgrim once again responds.

omen responsibility just gets

In the front of the room, Miss Zulena is writing the words

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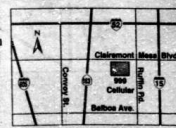


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of the day on the blackboard.
"What is an omen?" she asks of the group and a girl a fifth of the pilgrim's age gives a better answer than he could have back then and just as good as he could right now.
"And a jinx!" the teacher says.
Dark words, why these dark words? Why not cheerful happy ebullient Christian words? Well, yes, of course, there is a

He tells a story about how he engaged the trust of a fourth-grade boy, the worst bully in the class.

Christian vocabulary. But omen? jinx? These are pagan's words. Guilt and responsibility, yes, Christian, perhaps. Modern words, anyway. So the vocabulary is a mix. What about grammar? Is there such a thing as Christian syntax? Or should we call it sin-tax? Or are we all in this together, noun and verb, modifiers abounding, musical phrases deep and high, light and dark?

"I understood the omen and saw that it was my responsibility, the guilt was mine. I was the jinx."

My sentence, not one of the children's. But they did almost as well.

"An omen tells you to feel guilt," a girl says.

"Don't jinx the omen," says a boy from the other side of the room.

"Guilt is my responsibility," says another student.

They're clustered together in two groups, one fifth grade, one sixth, the lower-graders working on more sentences while the upper-graders talk to Miss Zulema about the homework for the next session. Now and then one of the students glances the pilgrim's way. A lingering fog of self-consciousness in the room. But not much. The kids keep their heads bent over their work. Except for one boy in a group at the back of the room, there's no one even fidgeting. And Miss Zulema has her eye on him, straddles him now and then with a word or two. How much more is an instructor at this level — she's part philosopher and part mother, part cowherd, sheepdog, jungle guide, goddess, and goateer.

On through the streams of students in the hall and stairwells to Miss Rocio's class in another part of the lower-school building. Her mother and sister also work here as teachers, and she and her sister were students at Colegio Ingles. As the pilgrim enters, the room quiets down. The students have just begun work, reading aloud a classical Chinese poem (an English translation) on friendship and love and discussing the meaning of the word "faith" that stands at the center of the poem. Miss Rocio then asks them to write a poem on friendship. Heads bow, pencils move. After a while sharp girls read their poems. Shy boys keep their

chins up as they recite their own work.

Later, in the hall, Liz Hernández leans toward the pilgrim and says, "Doesn't seeing these children in action give you hope?" before they move along to Mr. Dan's class. The morning is growing older. The school is warmer now, with the sun having risen so strong above the hills on the other side of the Ensenada highway just to the

east of the school grounds. Here's Mr. Dan: dark-haired, of medium height, a dapper Dan in his green school sweater and neatly pressed slacks, this instructor is part entertainer, cheerleader, magician, and songleader as he points out to his fourth-graders some of the significant consonant combinations in the odd language we're all speaking. Consonants, vowels, sentences flutter in the air. The energy in the room is almost palpable. This teacher really pushes. And the

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modern society. But what is it they are protecting, the pilgrim always wonders when he hears such talk. Do they know their children? Or are they protecting an idea of their children, not the kids themselves? He thinks about these things a lot, because having fathered three children and divorced two mothers, he has always striven to stay as good a father to his kids as he possibly could, faltering here and there, out of ignorance, perhaps, but never out of lack of love or, worse, indifference. Yes, he has made his mistakes, but he has tried to learn from them. But nothing like attending elementary school again to make you think of your own past with your own children, and wondering how, if you had somehow kept the marriage together, how much better their lives might have been. His daughters, his son — how much do they hold against him for this? Well, maybe not the girls as much as the boy, because he was the first-born, and while the firstborn gains more freedom more quickly, he also suffers for his freedom when the other children arrive, because he is no longer the only one in place. But how to protect these slender plants while they take

inhabitants of this border region, he has a mixed and interesting background. Born in Orange County to a woman from Tijuana and an L.A. mechanic, he lived in Norwalk but moved south across the border to live with his grandmother and several uncles. He took his early grades at Colegio Ingles but then attended public high school in Tijuana. So he speaks with some expertise on the differences between public and private schools.

"At Colegio Ingles," he says, "students learn how to get along with other students. They learn manners and how to conduct themselves in a civil way. Public school is another world. Here it's safe, there it's a dangerous world." He's munching on chile-flavored chips as he talks, a way of catching lunch on the fly. "I had such good teachers in my early years. Sit down and pay attention," they'd tell me. "Maybe you'll learn something new today." They helped me to become confident in many different ways. When I had to sing, the teacher made me stand on top of the table to do it. I remember how much that helped me, so I know that if I become a good teacher I can make a difference in the

More and more parents enter the patio from the street, some of them scanning the upper hallways for a glimpse of their children.

on nourishment, these cubs in the den, how to keep them safe, and help them to become more of themselves, before it's their turn to wander out into the wilderness on their own? A question in rhyme comes to the pilgrim's mind, from W.B. Yeats's beautiful poem about life and death and education.

What youthful mother, a shape upon her lip
Honey of generation held betrayed,
And that must sleep, shrink, struggle to escape
As recollection or the drug dead,
Would thank her son, did she but see that shape
With story or more winters on his head,
A compensation for the pang of his birth,
Or the uncertainty of his setting forth?

None of these questions anything the pilgrim can fully answer quickly, especially now, that here in the sun in the school patio at recess time, watching lean, wiry Rafael Enriquez, one of the youngest people on the staff of Colegio Ingles, coming toward him.

Ralph, or "Mr. Ralphie" as he is known to the students, at 19 is by far the youngest teacher on the staff. So even with his close-cropped brown hair and almost comical ears, he, unlike many 19-year-olds, can look in the mirror and see someone who has already accomplished something with his life. Like many

lives of these kids. You have to start with the seed to make good fruit.

Ralph is teaching first, third, and fourth grades at the Colegio Ingles and studying education at the Colegio Normal Ensenada. He hopes eventually, he explains, to teach in a public school, "where the kids need more attention." Meanwhile, he's got plenty of good stories about his work right now.

Almost with a blush, he says, "I like to work with the difficult ones, the ones who make trouble. Because I understand them. I could be like that." And he tells a story about how he engaged the trust of a fourth-grade boy, the worst bully in the class, a boy estranged from his mother and his father. Ralph, if he could be his friend. Sure, Ralph said, until one day during recess when he and the boy were talking and the boy suddenly accused himself, because he saw another student he wanted to beat up.

"What do you mean?" I said to him. "You can't just go up to that boy and beat him." But I don't like him, my little friend said. And I said, "No friend of mine goes around beating on people." He stopped, he looked at me, and he stayed where he was. I had done something. That's the kind of thing I want to do. One by one, you teach them; these things. It makes me so happy to help a boy like that. It makes me feel joy inside."

A band of boys wheels past the stone wall where Ralph and the pilgrim sit, a stream of heads with corresponding shreds from

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the hawk-eyes in the middle of the patio. You can't say that these kids, coming up for air after their morning's English immersion, don't have a good time. Yes! the pilgrim looks to Ralph.

"Joy like that?"

"Yes," he says. "Joy like that."

Extraordinary, the pilgrim thanks to himself. A kid like this, 19 years old, having been shuffled off by his parents to live with his grandmother and uncle—

"They are like my brothers," he'd explained earlier—

running at chickens in the small house and not many years ago keeping around this same schoolyard in his green sweater and dark shoes, his head full of questions, his heart full with the pleasure of

living in the world, no matter what his circumstances. Ralph, at 19, may be the greatest optimist and humanitarian the pilgrim has met in many years. And he has, like all of the staff here, the pilgrim has spoken with, great hope for the future of his country, which, as the sun creeps along toward signaling the end of recess and the beginning of the next round of classes, he expounds upon.

"I believe in the town, and I think of Mexico as a town, a big town, but still a town, and if everyone does his little job in his little place, all of that together will make the big things happen. Small things make the big things happen. Especially when we educate more and more of the people.

With an educated population, we'll all do good things." A light brighter than the sun on his face sparks into his eyes. He smiles. Nineteen. A new teacher. Raised by Grandma. Keeps pet chickens. His uncle is his best friend. And some of his students. In his heart, great joy at doing what he does. And at the thought of doing what he hopes to do, even greater. And his smile stretches his cheeks almost to his ears. And tears well up in his eyes, and he weeps.

Ah, Mexico, what Yankee teacher would allow himself to show these dreams and emotions in the open in this way? No one the pilgrim has ever heard of. So perhaps there is hope. And perhaps there will be

even greater joy. The school bell clangs. End of recess. Ralph excuses himself and returns to his classroom, followed, like some mother duck or goose, by a gaggle of kids in sweaters and jumpers. Perhaps, if they pay attention, they'll learn something new today.

A Wonderful Kind of Day
Still early this Friday morning in Playas, and the sun hasn't yet inched its way over the hill, though its light has already daubed the clouds over the ocean with a dahlia-pink hue and illuminated the peaks of Las Coronado, those small rocky islands due west of Tijuana, the last bit of Mexican territory to be touched by the

light of day and the last to catch the light before night fully settles over the west. Even before the first of the children have arrived for class, in the chill air two workmen are unloading folding chairs from a small truck and lining them up against the far wall of the patio at the center of the Colegio Ingles lower school.

Up in La Hernandez's office, a group of teachers is putting the finishing touches on cardboard signs. Miss Zulema's there, cutting and pasting. She's making hearts. She's cutting out red and green paper to trim the signs. So is Miss Rocio and Miss Ivy. Mr. Dan pops in for a few minutes to help and depart. Ralph comes in carrying a bunch of paper headresses with paper feathers,

sets them down and works a while on the signs, then picks up his headresses and departs. *Friends are Wonderful. We Love Friends.* The signs announce the theme of the school's annual Friendship Day program, which will commence after the noon hour.

In the patio, small groups of students soon gather before class and rehearse bits and pieces of songs. Long lines of students pass up and down the stairs, more and more of them as the morning moves along, some of them already wearing pieces of costumes for the program they'll later perform. These otherwise usually well-behaved children can't seem to help but chatter away to each other, in Spanish

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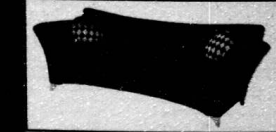
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and English. The sun is rising higher in the sky and the hour is getting closer and closer.

Oh, it's difficult to sit still in class today, with the program almost about to begin. The pilgrim wanders in and out of rooms, witness to such distraction as he recalls vividly from events of only 50 or more years before. The excitement of demonstrating your newfound skill to your mother and father. The giddiness that comes with having them become witness to your work and to make the acquaintance of your teachers. If any pride is pure, it is that sort of pride, the child's pride before the inquisitive — and admiring — parent. And it goes on and on in life, doesn't it with each accomplishment in school adding to the list of things you want to show to them. This is the sort of pride that, if it comes before a fall, comes before the fall that befalls everyone, the loss of our parents and intimations of mortality. And for those with faith, the lucky ones as the pilgrim sometimes sees them, more often again than not, the lucky, yes, though they may lose their immediate parents they always have God before them. Whom they can demonstrate, children always, wanting to please. But then what are we all any way, with faith or without, if not still children waiting to please.

Woe, and if any parent fails to show interest, what a blow to the child's ego! What a quick way to poison the purity of the innocent child's desire! Because then, as the pilgrim well knows from his own childhood, the kid becomes a showoff and a noisemaker and a troublemaker, doing everything from spinning gum and flying paper airplanes to setting off firecrackers and stealing to get attention from the older generation. This is the cry of the artist/outlaw, before the egg has begun to divide, the crossroads of a life that will be dedicated either to art or to its dark alternative, a life of crime. For how else does the disturbed child — and have no doubt about it, the artist abroad from the start is as disturbed a character as the criminal — command the spotlight upon himself?

But these are questions for a more advanced exam than any that will be given in this school, or in most others, at least at this level, and the pilgrim puts them away in his school pack to deal with on another day. It's getting close to fiesta time, and he wanders back out onto the patio to watch the final preparations. A large folding screen now stands in mid-patio bedecked with all of those friendship signs that the teachers were working on earlier. Mrs. Hernandez's streamers around the pillars in the patio. One of the teachers is testing the loudspeaker system. Mrs. Bocio is testing some tapes. A burst of music.

And I say hey!
HEY!
What a wonderful kind of day...

Several grades' worth of children are now lining up in various parts

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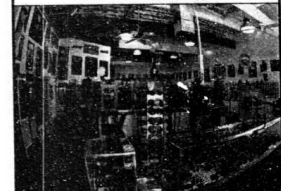


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of the patio, rehearsing with their teachers, but the wind has picked up and it's difficult to hear their songs over the noise of the loudspeaker. Another teacher sets up a microphone just in front of the folding screen, and three boys drift over to her, scripts in hand, ready to rehearse their parts in the ceremonies.

When they come drifting past him, the pilgrim hauls them from the cement bench where he has taken up residence to watch the events of the rest of the morning.

They are Alex and Luis and Carlos, nine years old, buddies in their early preadolescent coolness.

"How are you doing?" the pilgrim says.

"Good," says Alex, nodding to his friends. They nod back, and the three of them sit down next to him.

A conversation ensues, about school, about the show that's almost about to begin, about the quality of their English, which is first-rate.

"Oh, yeah," Alex says with a laugh. "We're the only ones in the school who can really speak English. That's why we'll be in front."

"Is that right?" the pilgrim says.

"Absolutely," says Luis.

"Uh-huh," Carlos puts in. And what do they think of this school?

"It's okay," Alex says.

"Could be worse," Luis says.

"The high school is worse," Carlos says.

"Yeah, we hear about the high school," Alex says. "They're really strict, too strict. I don't want to go here to high school."

"Where to then?" the pilgrim says.

"Maybe in San Diego," Alex says.

"Sure," Carlos says.

"I'd like that too," Luis says.

A teacher calls them over the loudspeaker.

"We have to go and talk English now," Alex says. "I told you, we're the only ones who can."

Their joking aside, these boys, along with girls like Jordana Venegas, are certainly among the elite of the school's Anglophones and in each of their cases helped along by the fact—the pilgrim continues to pursue a little questioning here at the bench in the sun—that at home there is either a parent or two or a sibling who speaks English with them. (Over in the upper-school building, he knows from having snooped around there a bit after that first morning convocation, there are classes for parents who wish to learn English to help their kids, and the oldest students in the school, those few at the high school level, just seem to be stumbling along in a course in English as a second language. Because over the decades there has been no continuity at Colegio Ingles between the elementary and the junior high levels, the best students, those with a fluency in English that rivals that of the best U.S. students at the same grade level, go on to study at other schools both

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The pilgrim leans back on the bench as his fluent companions run off, enjoying the sun ("The sun is hot. The sun is yellow. The sun is in the sky.") and basking in the humor of their put-on. And remembering again the wisecracking humor of his own student days — the notes passed, the paper airplanes launched, the spitballs, the BBs rolled down classroom sides, the back talk to pathetic teachers for whom he should have been able to find some human sympathy, the muted violence of classes in the schoolyard, the out-and-out violence of classes outside the school boundaries, books tossed away, typewriters hurled through open windows... Has it been a distraction that all of those old memories of his own time as a student and now and then some ideas about life and education conjured up by spending time again in school have risen to the surface to share the light with his reporting about this school? He hopes not, because he can't find a way to separate his impressions from his emotions and memories, all of these things that he carries in his backpack wherever he goes. His own school days long ago ended, both his parents dead, his own children living their own lives around the country, and yet the memories persist, so that he can feel right now in this moment under the sun the cold sinking sensation in his blood that came — comes? — with the awareness that his mother might not pick him up after school, or that among these schoolchildren now lining up in the hallways on the various floors of the school, preparing their entrances for the Friendship Day festival, might stand his firstborn, his son Josh, his lean young elementary body rippling with the anticipation of performing his song for his father and mother.

While flashing back in his mind to these early, easier days, the pilgrim has also been watching with his present eye the arrival of parents, many with infants in their arms, at the school patio, a hundred of them already, the first ten rows or so of seats now nearly filled and the motorcade of more chairs at the rear. From the open upper hallways on three sides of the patio, a buzzing and chirping noise has become audible, as the children, like high-strung racehorses, wait nervously to make their entrances in the program. More and more parents enter the patio from the street, some of them scanning the upper hallways for a glimpse of their children. A hundred and fifty adults seated now and waiting, most of them well-dressed, and the great leather and denim of the reigning middle class that extends from the northern California of Marin County all the way down to Playa and the upper reaches of Baja California, but some of them having taken time off from service jobs or physical labor to see their children perform — another 20 or 30 arrive before the pilgrim can even finish his surmise about the class makeup of the parents, or even

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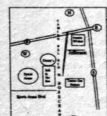
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himself is exhausted after a week at school, though not so tired that he can't take the time to think back on the small events of the week and see how far many of the students the smallest things will eventually build into the largest. That is the way education works, yes, and though he himself was not a very good student for a very long while he has seen the best things happen in the minds and hearts of his own children when they were still in school, and he's sure those things will happen for the kids at Colegio Ingles who work hard and when they're speaking English think in English.

But there's so much more to education than just thinking, of course. The care and humane affection that Ralph Enriquez shows for his students, what sort of intellect can make up for that if it's lacking? Ralph — his face comes back to the pilgrim, and he goes to his backpack to try to find that envelope that the young teacher had passed to him a few hours before. And here it is, and it holds nearly 20 hand-drawn and lettered valentines! All of them say on the front "thank you for coming to our school," with the word coming often given an extra "m." Inside, the students write their names and their favorite subjects. Evelyn Abigail González Gómez likes art and English and P.E., while what Diego Gerardo likes most "is soccer but is very cool and I like the girls from the school they are beautiful," and Gabby likes English and Spanish and art, and Rosalita likes math class "because it's cool," and Victor likes "the uniform and the class," and Norberto's "class favorite is art," and Maria del Mar likes English and "spanish," and on and on, the pleasure and hope mixed with the cruelty and lack of uniform quality.

The evidence shows that these fourth graders have a long way to go, but whatever their level, their grasp or lack of English, they are on their way, and teachers like Luis Hernández and Mr. Iv, and Ralph and Mr. Dan are giving their best efforts, heart and soul, to help them, and most of them will move toward a different life than the one they might have had without this school, and many of them are heading in this same direction as the pilgrim, as the traffic suddenly turns and begins to roll forward, north, over the border into San Diego County and the rest of California beyond, and 8 or 10 or 15 years from now you may know them! They will work for you, they will work with you, they will become your bosses and colleagues and friends, and marry you or your children, and you will sing with them in English, and it will, take a good guess, yes, it will only be a pleasure.

—Alan Chase

Novelist, story writer, essayist Alan Chase lives in Washington, D.C., serves as book commentator for NPR's All Things Considered, his most recent book is a collection of stories, *Lost and Old Rivers*, published last winter.

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"DAVID WOULD HAVE LOVED THIS."

I think to myself as the 1920s Travel Air Biplane taxis out to the runway at Palomar airport. My late brother David, who was ten years my senior, was a pilot for an aerial photography company out of Burbank. In June of 1994, while circling a target in Banning Pass near Palm Springs, David's plane was struck in midair by an airplane being flown by a student pilot. Both planes went down; David, his photographer, and the student pilot died. David was the aviation buff of all time. Vintage aircraft like this one and especially World War II-era fighter planes were his passion. The sight of a P-51 Mustang or a P-38 Lightning brought a joyous smile to his face.

His enthusiasm for aviation spread to his four younger brothers, myself included.

My thoughts are with David as I sit in the open cockpit of this old biplane getting ready to take off. Commed into the front cockpit with me is my friend Matthew, looking ridiculous in leather flying cap and goggles. His face tells me I look

neously and in seconds, as the plane climbs in a gradual left turn over the Pacific, all of coastal North County comes into view. After circling a few migrating gray whales we spot from above, we turn left over Batiquitos Lagoon and fly inland above the mansions of Rancho Santa Fe and Olivenhain before returning to land in formation. The two biplanes belong to Biplane and Air Combat Adventures, a company started in 1992 by "Cash Register" Kate Lister and "Talespin" Tom Harnish. Harnish was a retired Navy pilot and owner of a struggling Philadelphia computer company. Lister was a successful venture capitalist with an interest in Harnish's computer company. She was also a student pilot. "We were sitting on a cliff overlooking the ocean up in San Francisco," Kate tells me when I'm back on the ground. She's tall with long blond hair and a smiling face. "Tom's business was failing and we were sitting there discussing what to do next. Just then, a biplane flew down the coast in front of us. It was flying so low we were actually looking down on it. I said, 'How 'bout biplane ride?'"

The couple purchased their 1929 Travel Air Biplane in Sonoma and on Memorial Day 1992 took off on an overland flight to Philadelphia. "We didn't have any navigation equipment," Kate recalls, shaking her head with the memory. "We were following roads and train tracks on the ground."

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while the biplane ride was nice, the Vargas are used for dogfighting. They represent the "Air Combat" in Biplane and Air Combat Adventures. I've brought my brother James with me today to do battle for family bragging rights in the skies above North County.

Before our dogfight, James and I are led to a small office inside a hangar that serves as preflight briefing room. There, Matt "Cyclo" Taylor, a Marine F-18 pilot who moonlights with the company, conducts our preflight briefing. After running through some basic safety information — the accompanying pilot will take off and land the plane, a 500-foot bubble between the planes must be maintained at all times, no more than a 60-degree angle of bank is allowed — Matt begins a discussion of tactics. "To start each dogfight," he explains, "you will pass each other off your left wing tips and either I or the other pilot will say, 'Right on,' and the first one to get around within a 30-degree cone behind the other plane wins the fight. When you get within the cone, you push the radio button on the stick and yell, 'GUNS, GUNS, GUNS!' or make your best machine-gun noise. The pilot will be the final judge on whether it's a good kill or not."

"Now," Matt picks up a pointer in each hand, a little fighter plane model attached on each pointer's end. "Obviously, if you have two planes with equal performance capabilities flying around in a circle trying to get behind each other, neither one will ever get behind the other, right?"

"We'll. I'm going to teach you two maneuvers that were used by Eddie Rickenbacker and the Red Baron in World War I and are still used today in F-16s. They're called high and low yo-yos. To get around the circle faster than your adversary," he demonstrates with the models, "you need to cut across the circle. That's where the low-yo-yo comes in. As James here in the Mustang is circling left, trying to get behind Ernie in the Messerschmidt, he pushes the stick forward and left. When he pushes the stick forward, the plane starts diving and what happens?"

"I pick up speed," James answers. "Right," Matt continues, "you pick up speed

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riculous in mine too. In the rear cockpit, our pilot, "Vintage" Vic Schneider, stops the plane at the west end of the runway. Word comes from the tower that we're clear to take off. The plane shakes as the radial engine winds up to a constant roar and we start to move down the runway. Ahead of us and to the right, another blue-and-red Travel Air

of 1994, they flew the biplane back to California and settled in San Diego, where they could fly year-round. Since then, business has steadily grown and they've acquired another biplane, a Piper Super Cruiser, a World War II-era SNJ-4, and two Varga VC-21s. It's the two Vargas that I'm interested in today;

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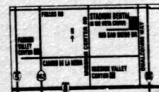


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and you cut across the circle
you're flying in to get behind
Ernie. The problem now is,
you're below him, you're fly-
ing in a direction perpendicu-
lar to the direction he's flying in,
and you have a lot of airspeed.
The more airspeed you have,
the more room you need to make
a turn. It's just like in a car,
you can't make a sharp turn at
high speed. You have to slow it
down first. So James has picked
up all this airspeed from his low
yo-yo, now he needs to slow
down and turn the plane to the
left. That's where the high yo-
yo comes in. James pulls the
stick back into his lap. That
makes the plane climb, which...
"...shows it down."

"Right. Then he pushes the
stick a little left and settles in
behind Ernie. So the low yo-yo
gave him the speed to get across
the circle, and the high yo-yo
slowed him down so he could
make a turn in a short distance
and get behind Ernie. Easy,
right?"

"Right," answer, a little
tentatively.
"Problem is, Ernie's trying
the same maneuvers to get
behind James. The guy who
does it best wins."

Matt closes the briefing with
a final warning. "You'll be pulling
three, three and a half Gs up
there, and you may start to feel
sick. There are 'lunch review'
bags in the plane for that reason.
But if you feel it coming on,
let us know, and we'll fly
straight for a little bit and get a
little fresh air in the cockpit until
you're feeling better."

The 40-minute briefing over,
James and I swagger out to our
waiting war birds, each confident
that he will be returning victo-
rious. "James is on the far side
of the hill," I think to myself.
"There's no way he can keep
up with a young stallion like me."

Actually, James at 31 is only
three years older than I am, and
he's in much better shape. But
during it, when we were kids I
had to give up the front seat to
him so many times because "he's
older" that I am going to flaunt
the fact that I'm younger now.
Our fraternal contest will be
fought using the Varga VG-21,
a small, single-engine prop plane.
It seats two in tandem and has
duplicate joy-stick controls.
James's plane sports red-and-
white U.S. Navy markings. Mine
bears the orange KAF logo of the
imaginary "Karakistani Air
Force" — "Or Kate's Air Force."
Matt says — and seven or eight
bullet-hole darts, which I climb
into the back seat, Matt takes
the front seat and starts the
engine. Followed by James and
his pilot Chuck "Bronco" Buck-
ley, we taxi to the east end of
the runway and take off in for-
tification. Once in the air we climb
in a broad left turn until we're
over the airport at about 3500
feet. "I'm going to demonstrate
the high and low yo-yo for you
while Chuck flies in a circle.
Then I'll circle and he'll demon-
strate it for James."

and head north. The two planes
pass each other on the left at
about 500 feet; Matt puts the
plane into a diving left turn.
After a few seconds he pulls up
and the heavy feeling of three or
so Gs hits me and then eases as
he levels the plane in behind
James and Chuck. The sight of
the other plane as we approach
from above and left reminds
me of countless World War II
flying movies.

After resetting the dogfight,
this time with us flying north and
them flying south, Matt circles
white Chuck demonstrates the
yo-yo for James. "Now it's your
turn to practice," Matt tells me.
I take the stick, gulp down
the bump in my throat, and push
it forward and left for a few sec-
onds. I pull up and feel the Gs
again. "That was great," Matt
says. "Now let's have a dogfight."

"We're flying south, and out
of the mist straight ahead comes
James in his Varga VG-21. As
he passes my left wing tip, Matt
yells, 'Right's on!' and I push
the stick forward and left for a
second then slowly ease it back
to my lap. When I pull up, the
Gs hit me hard and my vision
goes a little bit tunnelled. But at
the end of that tunnel I can see
James in front and a little left of
me. I level the plane and bank
in behind him. Pressing the red
button on top of the stick, I yell,
"GUNS GUNS GUNS!"

"That's a kill," Matt says,
extending a hand back over his
shoulder for a high-five. "Good
job. That was a great high and
low yo-yo!"

Score: Ernie-1, James-0.
There's enough time for two
more fights; if I win the next
one, I'm ensured future brag-
ging rights, no matter what hap-

pens in the third match. This
time the fight starts with us fly-
ing north. After the "Right's on!"
call, I put the plane into a good
low yo-yo only to pull up too
hard and lose too much speed.
Matt is laughing in the front
seat. "We're getting close to
stalling here," he says, referring
to the condition when a plane
stops flying and starts falling.
In my eagerness to perform
a good yo-yo, I've been watch-
ing the stick, not the other plane,
and I can't see him anymore.
"Where's James?" I ask.

"I think you'll find him right
behind you," Matt answers, still
laughing.

I crane my neck back and,
looking over my left shoulder,
spot James just as I hear him
yelling, "GUNS GUNS GUNS!"
over the radio. I'm dead.

Ernie-1, James-1. It's a rub-
ber match time. Winner takes
all, loser goes home crying to
his (over) mommy. But as we're
setting up for the third and deci-
sive dogfight, over the radio
comes Chuck's voice, "We're a
little hot in the cockpit here."
"Uh-oh," Matt says. "James
is feeling a little woozy."
I let her be feeling woozy. The
fear of losing to me in the third
and final dogfight is making
him nauseous. While Chuck
and James fly straight and level,
Matt lets me fly behind them,
trying to hold the gun sight —
really a sticker on the canopy
in front of me — on their plane.
After five minutes or so, James
isn't feeling any better and our
40 minutes is nearly up, so we
circle around and land. Final
score, Ernie-1, James-1. No
winner, no loser, no bragging
rights. At least I didn't get sick. —
Ernie Grimm

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Calendar

Until the Glass Bends and Droops

The Art of Slumping

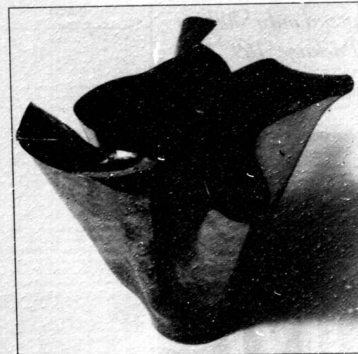
Robbie Santolucito learned to
make stained glass the way
hobbyists do — through adult
education. But by the time he signed
up for a beginner's class in 1987, he'd
been a floral designer for eight years
and had been drawing and sketching
most of his life, so he wasn't interested
in copying patterns of hummingbirds
and sailboats. He wanted to make art
with glass, which he gave his Italian
surname (same means "body" and
lucito means "light"), would have made
him an excellent choice for an
allegorical novel. Within a year,
Santolucito was not only making art
with glass, he was making a living at it,
and he had become part of an
American renaissance in a 2000-year-
old art.

The center of American glass art is
now in Seattle, but the studio-art
movement started in the midwest in
1962, when a professor of fine arts
named Harvey
Litenton —
whose father
had been a
director of
research at

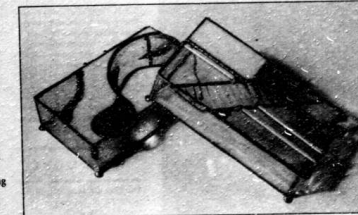
Corning Glass — discovered that glass
could be melted at the relatively low
temperatures generated by a small
furnace, and it became possible for
artists to fire glass at home. Litenton
subsequently started a workshop at the
Toledo Museum of Art, the first place
outside a factory where you could
study glassmaking. Universities
followed suit, and by the 1990s,
galleries began to sell glass art.

Santolucito, meanwhile, was
taking classes in copper foil (a
technique invented by Tiffany) and
lead soldering from local studio artists
and in glass blowing from UCSD. "I
was making all kinds of stuff and giving
it away as gifts," he says, "and then all
of a sudden everybody wanted it, and
you know it, I had a business."

In 1988, he opened a retail shop in
Lucasville called the Glass Orchard,
where he specialized in jewelry boxes.
After four years of trying to run the
shop while making custom wall art and
windows for people's homes, he closed
the store and began to work full-time
gallery pieces in his North Park
basement and garage, where every
available space, he says, is filled with
glass and glass-working tools. The
ingredients of glass are simple — sand,
lime, soda ash, metallic oxides for
color, and heat — but setting yourself
up to melt, bend, fuse, cut, etch,
sandblast, blow, and frame glass isn't.



Black etched glass vase by Robbie Santolucito at J. Mark Warner



Glass bowl by Robbie Santolucito and Mark Warner

Santolucito starts with colored sheets of
commercial leaded glass, not sand and
lime, but the tools he needs to remelt
and reshape all that amber, cobalt,
emerald, pearl, and scarlet glass have so
far cost him more than \$20,000.

For techniques called glass fusion,
in which fragments of glass are melted
onto a glass surface, and glass
slumping, in which gradually heated
glass bends and droops over a metal
frame, Santolucito owns several large
kilns. He does his own framing and
installation, so he needs woodworking
tools. For etching designs into glass, he

says, but you do have to be careful.
Glass melts at 1500 degrees, and when
you open the kiln, that's a lot of heat
blowing in your face.

Though many of his commissions
are for windows — a sandblasted
contemporary panel for a Point Loma
home, a stained-glass dove for a
military chapel — Santolucito also
makes bowls and boxes and other
vessels, such as the two 40-inch, amber
slumped-glass vases commissioned by a
casino in Kansas City. That particular
project, though artistically exciting, was
not especially profitable and
demonstrates how tricky glasswork can
be. "I think I bought every piece of
amber glass in the city of San Diego to
make those things," Santolucito says,
"because what happened was, I made a
little prototype and it came out
perfect." But once he made the 40-inch
version, he discovered that the copper
frame melted before the glass did. He
paid a metalworker to make a more
durable frame, but because he was
working with enormous pieces of
glass — 24 x 35 inches — and because
glass will shatter if it doesn't heat
evenly, he had to experiment over
and over again with cooking times.

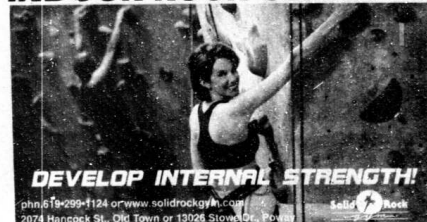
"It ended up taking 12 hours," he
says, "to bring it from room
temperature up to the slumping stage."
Once he figured out how to keep the
glass from slumping too much, and
from turning "the worst mustardy
color you can imagine," he had a
beautiful pair of amber vases and lots
of interesting bent shapes to pass on to
his artist friends.

This Saturday at Many Hands
Cooperative Art Gallery, you can meet
Robbie Santolucito and fellow glass
artist Mary Dolan at a reception in
their honor. On display through the
month of September are Mary Dolan's
stained-glass mirrors and Santolucito's
fused-glass bowls, plates, and vases,
glass panels, a room divider, and other
pieces. The gallery is open daily from
11:00 a.m. to 6:00 p.m. and until 9:00
p.m. on Fridays.

— Laura McNeil

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Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS EDITOR, P.O. Box 85801, San Diego CA 92186-5801. Fax for information to 619-881-4401.

BAJA

A 9K Run is slated for Saturday, September 11, starting at 8 a.m. at CREA in the Zona Roja. For details, call 011-66-46-85-78-26. (MEXICO)

Blind Tastings of fine Guadalupe Wine wines are part of the fun when Casa Dobson's hosts a wine-tasting dinner on Saturday, September 11. The event begins at Dobson's Bar and Restaurant at 5:30 p.m.; participants will be transported to Casa Dobson in Tijuana for margaritas, wine tasting and dinner, and live music. (Departure for San Diego is at 10:30 p.m.). The price is \$60 per person. For reservations, call 619-231-4271 or 619-452-66-86-22. (DOWNTOWN, MEXICO)

Swim and Run when the Accatallon Eaten Beach — promising a 18 swim and 5K run — takes place at 7:30 a.m. on Sunday, September 12, at the Eaten Beach Head. Call 011-52-41-76-18-01 for information. (CHONOLA, MEXICO)

Still Haven't Had Enough Running? The Centro Civico in Mexicali is hosting a 5K run at 6 p.m. on Tuesday, September 14. For details, dial 011-52-46-84-27-42. (MEXICO)

"Breast" is currently showing in the Quintana Roo Cultural Center. Screenings begin at 2, 4, 6, and 8 p.m. Tuesday through Friday, with an additional show at noon on Saturdays and Sundays.

7-Box continues, with screenings at 2, 4, 6, and 8 p.m. Tuesday through Friday and an additional show at noon on Saturdays and Sundays.

The center is located at Panto de los Héroes and Mita Street in the Zona Roja. For more information, call 011-52-46-84-27-42. (MEXICO)

OUTDOORS

The Time of Sunset changes must rapidly this time of year. This is mainly because the sun is moving rapidly south along the ecliptic (its apparent path through the background stars). From the latitude of San Diego, the sun is now setting about 75 seconds earlier every day (equivalent to about 9 minutes earlier per week), and its setting position along the horizon shifts southward about 1/2 degree per day.

Graduate Run along local beaches may occur near midnight this Friday and Saturday (September 10 and 11), at the evening high tide ebbe. The small, silver grunion tend to spawn on wide, gently sloping beaches such as Silver Strand, Coronado, Mission Beach, and La Jolla Shores. Use a flashlight to scope out the frantic egg-laying and fertilizing rituals of these small, silvery fish.

A Wading Crescent Moon, like a tilted Cheshire cat's smile, beams from low in the southwestern sky this weekend (September 11 and 12). Look for it as the evening twilight fades.

The Zodiacal Light, which can appear as a diffuse, pillar-shaped glow in the eastern sky for up to an hour before dawn, will be quite conspicuous at dark locations this weekend. The subtle glow is caused by the sun's light reflecting off dust particles floating in space in the plane of our solar system. In the sky, this reflected light appears superimposed along the direction of constellations we know as the zodiac and especially those medieval constellations closest to the direction of the sun. An old name for zodiacal light is the morning sky is "false dawn" — a good description of its effect under clear and very dark skies.

Enjoy the Blue Sky, they say "You won't believe how clear and blue the water is" at Ramona Lake, and naturalist David Robertson plans a fun and educational hike to the lake from Blue Sky Ecological Reserve starting at 9 a.m. on Saturday, September 11. The hike lasts about three hours; wear good hiking shoes, and bring a snack and lots of water.

Too early for your taste? Then learn about medicinal plants during the outing led by naturalist Kathy Reading starting on Saturday at 9 a.m.; or just take "A Walk through Blue Sky" with naturalist Charles Nord at 9 a.m. on Sunday, September 12. For information, call 619-479-5460. Find the reserve on Spiggle Road, one-half mile north of Lake Poway Road. Free. (POINTE)

The Scenic Geography, Native Plants, and geology of Daley Ranch and its environs provide the subject when naturalist Jack Pomery leads a moderate five-mile hike on Saturday, September 11. Join the group at 8:30 a.m. in the Daley Ranch main parking lot (on La Honda Drive), with water and hiking boots. For details, dial 760-839-4680. Free. No pets. (ESCONDIDO)

Work Party, weed native plant gardens and help remove invasive plants when the Friends of Famosa Slough gather to work around Famosa Slough and Famosa Channel on Saturday, September 11, from 9 a.m. to noon. Meet at the intersection of Famosa Boulevard and West Pointe Loma Boulevard. 619-224-4591. Wear work clothes, and bring work gloves and tools if you have them. (POINT LOMA)

Take an Up-Close Look at five animals currently under rehabilitation by Project Wildlife volunteers when the group presents a "Close Look at Our Wildlife" at House Park at 7 p.m. on Sunday, September 11. Find the park at 4945 Heise Park Road. 619-494-3049. Free. (SAN DIEGO)

Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll exploring the struts, growth habits, and landscape value of palm trees in the park on Saturday, September 11, at 10 a.m., beginning at the Visitor's center. Call 619-252-1121 for more information. Free. (SAN DIEGO)

Explore the Chaparral and Coastal Sage along Black Mountain when ranger Don Pella leads a bird walk on Saturday, September 11, at 8 a.m. To reach the Black Mountain Open-Space Park trailhead, take Black Mountain Road (in Rancho Penasquitos) north until the pavement ends, follow the dirt road for approximately two miles, and then turn right on the paved road up to the parking lot. Bring water and some hiking boots. 619-538-8082. Free. (MEXICO PENASQUITOS)

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A Nature Walk hosted by the San Elijo Lagoon Conservancy and the Chula Vista Nature Center starts at 9 a.m. on Saturday, September 11. The free walk focuses on migratory birds and the native plants they depend upon. For more information and directions, call 619-422-2481. Free. (CHULA VISTA)

Sweetwater Marsh National Wildlife Refuge is the site for a bird walk hosted by the Chula Vista Nature Center on Saturday, September 11, at 8 a.m. For the required reservations and directions, call 619-422-2481. Free. (CHULA VISTA)

Oak Walk and Talk, head up Volcan Mountain with docents Kathy and Greg Schmitt on Saturday, September 11. The 1.5-mile round-trip hike to the top — from 9:30 a.m. to 2 p.m. — focuses on the oak making their home there. To reach the trailhead, drive to Julian, and then take Farmer Road 2.2 miles, turn right on Myrtle Road and drive 100 yards. Turn left, back onto the continuation of Farmer Road, proceed 100 yards and park on the shoulder of the paved road by the pressure sign on the right. 619-494-3049. Free. (SAN DIEGO)

Take a Beach, Any Beach, the Sunday beach cleanup hosted by 1 Love a Clean San Diego is set for Saturday, September 11, from 8 to 10:30 a.m., at 37 beach sites from Oceanview to Mission. Registration is required; call 800-237-2583 or 619-467-0903. (SAN DIEGO COUNTY)

So Long to Seaweeding, the last adventure of the season offered by the Birch Aquarium-Mission is set for Saturday, September 11. Participants will head out on a "face-to-face" adventure with marine life in Mission Bay from 10 to 10 a.m. \$20 each, ages 10 to adult.

Advance reservations are required. Call 858-534-7336. (MISSION MOUNTAIN)

Join the Habitat Improvement Team on Mission Trails Regional Park at 8 a.m. on Saturday, September 11. Wear sturdy shoes, long pants, sunscreen, and bring water to the visitors' center (One Father Junipero Serra Trail). For information, call 619-468-3275. Free. Habitat work takes place on the second Saturday of every month. (MISSION MOUNTAIN)

Gotta Love the Lagoon, the Trinity Pointe State Reserve invites volunteers to help restore and protect the critical habitat of La Penasquitos Marsh National Preserve and Lagoon on the first Saturday and second Sunday of each month. The next work party to remove exotic vegetation and plant native species convenes from 9 a.m. to noon on September 12, starting in the north beach parking lot off Carmel Valley Road. Bring gardening gloves and wear sturdy shoes. Free. Call 619-755-3063 for directions and reservations. (LA JOLLA)

Don't Hiding Make You Hungry? Learn what edible vegetation grows around Lake Hodges during an easy 3.8-mile hike along the Pikes Peak trail in San Diego's River Valley Park on Friday, September 10, from 5 to 7 p.m. Free. Dial 225-5440 for directions and the required reservations. (SAN DIEGO COUNTY)

Walk or Ride, Sunday afternoon tours of the UCSD campus are being offered on an ongoing basis. Mini-tours are conducted on the first and third Sundays, while walking tours are offered on alternate Sundays. All tours begin at 2 p.m. at the Gilman Information Pavilion. The walks are free, but reservations are necessary; mail by calling 619-534-4414. (LA JOLLA)

Whispering Leaves, celebrate National Grandparents Day with Downtown San — accompanied by one of his grandkids — when he leads an evening for Walkabout on Sunday, September 12. The casual one-hour stroll through Centre City starts at 11 a.m. at the old Ballona Theater (at Fourth Avenue and E Street). Free. 619-231-7463. (DOWNTOWN)

DANCE

Open to the New, the Calico Twirlers Square Dance Club is recruiting new members for an introduction to square dancing from 8:30 to 8:35 p.m. on Friday, September 10, at the Salvation Army (148 Third Avenue). Open enrollment continues on September 17 and 24. The first class is free; pay \$3 thereafter. For information, call 619-477-5733 or 619-426-0077. (CHULA VISTA)

Twins Dance, the Old-Twine String Band performs and Graham Hempel calls for the New-England-style contra-dance hosted by San Diego Folk Heritage on Friday, September 10, at 8 p.m. (Beginners' instruction at 7:45 p.m.). at Trinity United Methodist Church (1030 Thorn Street). Admission is \$8. Dial 760-436-4030 for information. (DOWNTOWN)

Dance on the Ducks, the ongoing "Salsa" series, offered by the Double Dance Theatre presents "Salsa... Silver," beginning on Friday, September 10. The piece, choreographed by Gina Angeli, tells the tale of "Your fish who decided to cut school and explore ocean life on their own." Evoked dancers Ericka Moore, Nikki Dunham, Jessica Valdez, and Pauline Narciso perform with the bay as their backdrop at a

low wooden stage under the dock lights located at the end of the Broadway Street Pier.

Performances begin at 8 p.m. Friday through Sunday, September 10-12 (and September 17-19). Requested ticket donations are \$5 and \$10. Dress warmly and expect to be seated — on stands — on wooden crates. For reservations, dial 619-238-1155. (DOWNTOWN)

Pasa Bualis with Love, the 225th season for the Bolshoi Classical Collection includes a stop at Copley Symphony Hall hosted by the La Jolla Chamber Music Society on Saturday and Sunday, September 11 and 12. With a company of 24 dancers and a 15-piece chamber orchestra, the program includes The Don Quixote Ballet Suite, La Sperte de la Ruse, Le Carnaval Pas de Deux, Terrell Pas de Deux, Narcissus, Russian Dance, Three Songs, Spanish Rhapsody, and Symphony No. 6. Performances begin at 8 p.m. at 1245 Seventh Avenue. Tickets range from \$30 to \$75. Tickets are available by calling 858-459-3728 or through Ticketmaster (619-220-7155). (DOWNTOWN)

Swamp Ramp, enjoy music by Kenny Medley's Mardi Gras Zydeco Band when the group performs for the dance planned by the Ben Temple Social Club on Saturday, September 11, at the Louisiana Ballroom (a.k.a. the VASA Hall, 304 E. Cajon Boulevard, at Hillside). Beginning dance lessons start at 7:30 p.m., with live music for dancing from 11:30 p.m. to 1:30 a.m. The cover is \$10. 619-496-4003. (DOWNTOWN)

Jalisco Dancing, Let's Dance Tonight hosts dancing for singles and couples from 7:30 to 10:30 p.m. on the second and fourth Saturday of each month, including September 11, at the Elks Lodge (at Fourth

Avenue and Nanning). The \$5 cover charge includes group dance lesson and refreshments. For information, call 619-272-0142. (BONNERS HILL)

Headliner Ritual Dances performed in partly undesirable conditions in the world and bring grace of mind are called "Lama Dances," dating back to the 18th Century. Enjoy "The Mystical Music and Dance of Tibet" at 7 p.m. on Saturday, September 11, at the California Center for the Arts, Escondido (1340 North Escondido Boulevard). Tickets are \$20 general. Call 800-688-4233 for reservations. (ESCONDIDO)

Fiesta de Folklore, colorful dances from seven states of Mexico may be seen when the Kila Canyon Park Amphitheatre hosts the Fiesta de Folklore on Sunday, September 12. Dance groups from Los Angeles, Riverside, and San Diego Counties will perform these traditional regional dances from 1 to 7 p.m. Admission is free. Find the park at 3353 Bear Valley Parkway. 760-740-9561. (ESCONDIDO)

Learn to Square Dance when the Single Squares Square Dance Club hosts a class on Monday, September 13, from 7 to 8:30 p.m., at the Water Memorial Building (3333 Zoo Drive, at Park Boulevard). Singles and pairs are welcome. The fee is \$3 per session (first night free). Call 619-435-6889 for details. Open enrollment continues through September 27. (BONNERS HILL)

Put on Your Dance! Then, registration for fall semester dance classes offered by the City of San Diego Parks and Recreation Department at the Casa del Prado and the War Memorial Building takes place Monday through Saturday, September 13-18. Classes are \$25 per semester, with many styles of dance to be taught. For details, dial 619-525-8228. (SAN DIEGO PARKS)

Into the Heart of Spain, the San Diego Museum of Art presents "La Tania" Spanish Flamenco on Wednesday and Thursday, September 13 and 14 at 7:30 p.m. each night. Tickets are \$25. For reservations, dial 619-676-1960. (BONNERS HILL)

FILM

Stunning and Sexy Film Nails is promoted when Billy Wilder's 1944 film Double Indemnity screens at the Garden Cabaret at 8:30 p.m. Thursday through Saturday, September 11, 11:30 a.m. on Sunday, September 12. Admission is \$8. Find the Garden Cabaret at 4040 Goldfinch Street. 619-295-4221. (BONNERS HILL)

For the Twisted, the Sick & Twisted Festival of Animation screens at the Museum of Contemporary Art, La Jolla (700 Prospect Street), with screenings through November 21. This work, set the 26 short animated films at 8:30 p.m. on Friday, September 10, and at 7:30 and 9:30 p.m. on Saturday, September 11. Admission is \$2.50 at the box office; tickets are also available through Ticketmaster (619-220-7155). For information, call 858-454-0267. Viewers must be at least 17 years old. (LA JOLLA)

Catch an Academy Award of Nominations (for best documentary, in 1992), when Changing Our Minds: The Story of Dr. Evelyn Hooker screens for the Film Forum on Monday, September 13, at 8 p.m., in the third-floor auditorium of the San Diego Public Library (820 E Street). Hooker's trailblazing research challenged prevailing scientific assumptions and anti-gay prejudice in the 1950s, leading to the declassification of homosexuality from the American Psychiatric Association's list of mental disorders.

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Calendar LOCAL EVENTS

Local's list of recent shows. Letta L. Lueker will moderate a discussion following the film. Free. 619-236-5800. (DOWNTOWN)

Clash Club The Latino film and video series hosted by the San Diego Latino Film Festival continues on Wednesday, September 15, with the colorful "mockumentary" *A Day Without a Mexican*, presenting a world suddenly devoid of all Mexicans and the resulting effects upon society. Yareli Arizandi will lead the discussion following the screening, which begins at 6:30 p.m. in the third-floor auditorium at the San Diego Public Library (1820 E Street). A \$5 donation is suggested. 619-238-1938. (DOWNTOWN)

Kenner H. Fleet Science Center, swim with the sharks in the new film *Shark*, exploring the wonders of Coon Island, located 300 miles off the coast of Costa Rica, and following its life cycle. Some of the inhabitants of the waters have never before been recorded on film. See the sharks through Thursday, September 30.

Based on the belief that death was not the end but the beginning of a great journey, the Egyptians created pyramids, monuments, and treasures that continue to fascinate the imagination. The IMAX film *Myramids of Egypt* explores the tombs and treasures as a great detective story led by native Egyptian Omar Sharif. This National Geographic film includes depictions of the process involved in preparing a pharaoh's body for eternal life, aerial shots of the pyramids, and the Valley of the Nile and continues through Thursday, September 30.

The tallest Himalayan peak, known as Mount Everest to Westerners, has long offered excitement of both triumph and tragedy for human visitors. The Everest film team journeyed to the summit of the mountain in 1996, in the wake of the tragedy in which eight climbers lost their lives during a deadly storm; many of the members of the group helped rescue the surviving climbers. Everest screens once daily. For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

LECTURES

Amylase Transfer is the subject when artist Marc Cravens-Davis presents a demonstration for the Chatterbox Art Guild on Friday, September 10, at the Chatterbox Recreation Center (1808 Chatterbox Drive). Free. For information, call 619-688-9324. (CLAREMONT)

Bring Your Ape and plan to join when the 2000 New Modern Jazz Quintet presents "Making the Changes" at 2 p.m. on Friday, September 10, at the San Diego City College Theater (1450 C Street, at 14th Street). Expect an interactive performance featuring recordings of the techniques involved in jazz improvisation. Free. 619-230-2512. (DOWNTOWN)

What's Your Relationship IQ? Join the story on "Relationship Intelligence: Venus and Social Security" when Nancy Moore speaks for the San Diego Astrological Society at 7:15 p.m. on Friday, September 10, at the Jovis Beach Community Center (1230 Vermont Street). Admission is \$12 for non-members (free for first-time visitors). 619-542-1733. (MILLCREEK)

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Meet Harry Wu. Chinese dissident and human rights activist Harry Wu will discuss "Human Rights in China: The Current Situation" on Friday, September 10, in the Santa Fe Room of the Balboa Park Club. Wu spent 19 years as a prisoner in the Chinese Longhai Internal Labor Camp and has made three undercover trips back into China to research government abuses.

The evening includes a reception at 6:30 p.m., book signing at 6:30 p.m., and lecture at 7 p.m. Admission is \$25 for non-members, or pay \$15 for the book signing and lecture only. To RSVP call 619-582-7188. (BALBOA PARK)

Independence Days. The Braille Institute is offering classes focusing on how people can remain independent despite loss of vision beginning at 12:30 p.m. on Friday, September 10, at the La Mesa Senior Adult Center (4800 La Mesa Boulevard). A series of classes also begins on Monday, September 13, at 9:30 a.m., at the Mesa Valley Senior Program/Lemon Grove Senior Center (8215 Mount Vernon Street). Participants will learn new ways of doing daily tasks. To register, dial 858-432-1111. (LA MESA, LEMON GROVE)

Choose Your Media. The Occident Museum of Art's School of Art is offering art classes beginning this week. On Fridays, from September 10 through October 15, Larz Baker will teach how to turn two-dimensional works into three-dimensional multimedia art. The class will meet from 9:30 a.m. to 12:30 p.m.

Or gain a solid understanding of color and technique when Lola Juris conducts classes in watercolor painting at the school from 1 to 4 p.m. on Thursdays from September 16-October 21 and November 4-December 16.

The fee for either class is \$68. To register, dial 760-721-0787. The school is located at 215 North Coast Highway. (OCEANSIDE)

California Charmers. author Paul Duchscherer will discuss "California Charmers" - including their exorcism, gardens, interior design, and furnishings - for the Arts and Crafts Lecture hosted by the San Diego Historical Society on Saturday, September 11. Hear the talk at 10 a.m. in the Thornton Theatre at the Museum of San Diego History. Admission is \$15 for non-members. For reservations, call 619-298-3142. (BALBOA PARK)

New in Town! Gain an "Introduction to Gardening in California" when the Calistoga Arboretum Foundation hosts a series of six classes on Saturdays from September 11 to October 16, at 10 a.m., in the gardens outside the Mager House. Speakers are members of the foundation, addressing a variety of topics. The fee is \$75. To register, dial 760-739-2054. (CALISTOGA)

One Day Discussion. when the U.S.-China Peoples' Friendship Association meets on Saturday, September 11, Howard H. Chang will present a side-by-side lecture on the controversial "Three Gorges Dam Project" on Chang Yang River. Chang - a member of the civil engineering faculty at SDSU - is a technical consultant for sedimentation engineering on the project.

The group meets at 2 p.m. in the community room of the Scripps Ranch Library (10300 Scripps Lake Drive). Free. Call 619-566-0711 for details. (SCRIPPS RANCH)

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Calendar LOCAL EVENTS

Reclamation Project (2521 Broadway, suite 107). The program investigates the nature of "read narratives," developed on the basis of psychiatric interviews of women admitted to the monumental Mexican prison asylum, La Catedral. The suggested donation is \$5. Call 619-233-7963 for details. (GODDARD HILL)

What's "Pro-Engraving?" Find out when Quail Botanical Gardens hosts a ground art class at 9:30 a.m. on Saturday, September 11. Participants will create a bowl, bowlhouse, or covered container, and instructor Carol Lang will demonstrate's bullet-weaving techniques for decorating said ground. The fee is \$45 for non-members. Find the gardens at 200 Quail Gardens Drive to register, call 760-436-3036. (ENCINITAS)

Don't Bring a Gun! Hunter safety education courses sponsored by Ducks Unlimited continue on an ongoing basis, with the next class set for Saturday, September 11, from 7 a.m. to 5:30 p.m., in building 7 West (Human Resources) at MICED.

Curriculum covers gun safety, gun handling, archery, black powder safety, game and bird identification, and more. The series is approved by the State of California Department of Fish and Game. Bring a more pad and a number two pencil. The fee is \$10, for reservations and further information, call 619-488-7882. Do not bring firearms to class. (DOWNTOWN, CLAREMONT)

Weighty Talk. Bill Purrett, past president of Oasis, will give a presentation on paperweights and licensed Star Trek items for the San Diego Collectibles Club on Sunday, September 12, at 1:30 p.m., at the John D. Spreckels Building (1358 Front Street, at University Avenue). Free. For information, call 619-467-9317 or 619-275-2718. (HILLCREST)

Expect a "Personal Color Case" when a workshop on "Tong Shui and the Art of Color" is conducted at the Sacred Healing Clinic at 1 p.m. on Saturday, September 12. Bring a simple map of your home or office. \$30. Call 619-291-8314 to register. Find the clinic at 3637 Vermont Street. (HILLCREST)

Portrait of an Artist, a slide-illustrated lecture on "the evolution of her becoming a successful artist" is planned by Judith Jenco when the El Cajon Art Association meets at 10 a.m. on Monday, September 13, at the Works of Art Gallery (1246 Main Street, suite 133). For information, call 619-588-8875. Free. At 10 a.m.

Who's an "Acoustic-Guitar Picking Monster?" According to Paula Maguire, it's the Italian guitarist Rocco Gambella, who plays an acoustic guitar workshop at 7 p.m. on Monday, September 13, at Guitar Center (6515 El Cajon Road). Admission is free, but reservations are suggested (619-583-8751). Bring your guitar. (COLLEGE CANYON)

Take a Tour of Kew Gardens (if only vicariously) when David Cooke presents a slide-illustrated lecture for the San Diego Horticultural Society on Monday, September 13, at 6:30 p.m. Cooke is the manager of the public water life and temperate houses at the famous English garden. Plant experts will be on hand to answer questions during the plant tour following the talk. The meeting takes place in the Surfside Race Plaza at Del Mar on the Del Mar Fairgrounds, 760-632-7307. Free. (DEL MAR)

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Songwriters Guild on Monday, September 13 at the Doubletree Hotel (7450 Hazard Center Drive). Scott is the founder of Union and Music Bridges. Non-members pay \$50 for admission. For information, call 619-225-2111. (MISSION VALLEY)

Superior the Ancient Museum of classical gluing when Fay McGrew presents introductory classes on September 13 and 15. McGrew leads the first classes on Monday at Well Within (555 2nd Street); and on Wednesday at Wisdom Trade (4600 Adams Avenue). Both events begin at 7 p.m. For information and other class locations, call 760-729-1102. (ENCINITAS, KENNESAW)

At Last! Age-Old Questions Answered! "Secrets About Life and Love: How to Create Total Emotional and Spiritual Fulfillment" is the subject when author Barbara De Angelis presents a seminar for the Learning Annex at 6:30 p.m. on Tuesday, September 14. The fee is \$39; call 619-544-9700 to register. (DOWNTOWN)

Get on the Information Superhighway! Learn all about computer genealogy — including Family Tree Maker, concerns and Internet access — when professional genealogy researcher Mary Ellen Daniels leads a class for the North San Diego County Genealogical Society at 1:15 p.m. on Tuesday, September 14, in the Carlsbad City Council chambers (1200 Carlsbad Village Drive). For information, call 760-723-4554 or 858-481-8511. Free. (CARLSBAD)

Cultural Cakes. "The History of Museums in America" provides the topic for the talk planned at 9:30 a.m. on Wednesday, September 15, at the San Diego Museum of Art. Tickets are \$15 for non-members. For details, call 619-696-1966. (BALBOA PARK)

Gene Therapy and Cloning — and their background and applications — provide the subject when the San Diego Independent Scholars begin their season with a talk by Theodore Friedman, M.D., at 7:30 p.m. on Wednesday, September 15, in room 111A of the Chancellor's Complex at UCSD. Friedman is a professor of pediatrics at UCSD and is considered a pioneer in gene therapy. Need more information? Call 619-450-8422. Free. (LA JOLLA)

"Slaying Young: The Psychosocial Dimensions of Aging" — Nourishing the Body, Heart, and Soul" is the weekly topic when J. Adam Kilgram speaks at 6 p.m. on Wednesday, September 15, in the Green Auditorium (in the Inne Science Building at UCSD's School of Medicine). Free. 858-534-6299. (LA JOLLA)

IN PERSON

Seeing "Dorothy Swagelok's Regency" art and fashion. Modern 99 is slated for September 9 and 10 at the RenCarnation Building (at Tenth Avenue and J Street). The event begins with an artist's reception (for the artists who've created the over 100 pieces on exhibit) at 6 p.m. on Friday and includes a fashion show at 9 p.m. and music by DJ and the band.

On Friday, gallery hours are 11 a.m. to 5 p.m., with an Art Rocks Party starting at 6 p.m. Admission is \$10 at the door. For information, call 619-794-0930. (DOWNTOWN)

Rancho Viejo Janet Baker reads from her poem from the 50-anniversary of Life at 7 p.m. on Friday, September 10, at the 101 Artist Colony (687 South Coast Highway 101, suite P-10), in the Lumbermen Shopping Center. An open reading follows. 760-632-9074. Free. (ENCINITAS)

Street Performance of the Japanese Variety — comparable to Italian

commedia dell'arte and British walkers — is said to be served up by the Japanese performance troupe Ching Dong Tanshin. The troupe plans a one-hour concert at 3 p.m. on Friday, September 10, with music, movement, comedy, and acrobatics on the courtyard at Village Free Shopping Center (300 Carlsbad Village Drive). Free. Questions? Call 760-434-2004 for answers. (CARLSBAD)

Take a Hike, local author Kathleen Ann Cordes has traveled each of the

12 trails designated in National Historic Trails. She'll sign her resulting book *America's Historic Trails* at 7 p.m. on Friday, September 10, at Barnes and Noble Bookstore (11744 Carmel Mountain Road). The book is said to be a travel guide and history book. Dial 619-671-0555 for details. Free. (CARMEL MOUNTAIN)

Laugh One Last, the Comedy Codependents, an improv comedy troupe, performs at the Creativity Centre (4716 32nd Street) at 8 p.m. on Friday, September 10. The suggested donation is \$5. For information, dial 619-286-5177. (NORMAL HEIGHTS)

Music and a Movie, the City of San Diego Park and Recreation Department's South Claremont Park, found at 3605 Claremont Drive, is the site for an event on Friday, September 10. Listen for light jazz by "Breath" from 3:15 to 7:15 p.m. and then a screening of *Dr. Zhivago* at 8:30 p.m. There will be children's activities during the concert. Free. 619-581-9924. (SOUTH CLAREMONT)

Life, Relationships, and sex are discussed by the six women gathered at a baby shower in Laura Cunningham's play *Beautiful Bodies*. It's the current production for the Mira Mesa Theater Guild, continuing through September 26. Performances begin at 8 p.m. on Friday and Saturday, 2 p.m. on Sunday. Enjoy the show at the Mira Mesa Theater Guild Stage (in Mira Mesa Mall, 8190-A Mira Mesa Boulevard). Tickets are \$10 for evenings, \$5 for matinees. Dial 858-693-7328 for reservations. (MIRA MESA)

Servant-Six Transients and the *Big Parade*...members of the First United Methodist Church are presenting *The Music Man* with its classic tunes September 10-18. Performances begin at 8 p.m. on Friday and Saturday, 2 p.m. on Sunday. Enjoy the show at the Mira Mesa Theater Guild Stage (in Mira Mesa Mall, 8190-A Mira Mesa Boulevard). Tickets are \$10 for evenings, \$5 for matinees. Dial 858-693-7328 for reservations. (MIRA MESA)

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Calendar LOCAL EVENTS

619-536-2525 for information. (CHULA VISTA)

Who's the Last Great Fiddler from Transylvania? "New" Fiddler claims this distinction, and he'll join the Ochia Ensemble from Budapest to present a concert of authentic village music from Hungary and Transylvania on Friday, September 10. The group includes violinists, viola, a Kalman and folk singer. (619-448-9599)

It's Gonna Be a Secret! Twenty-five blocks of the Gateway Quarter will be rocking September 10-12 during Street Scene '99. The festival promises seven stages with continuous live entertainment (over 100 musical acts), food and "street happenings." Performers this year include Ray Charles, Chris Isaak, X, the Venged Fennies, Steve Miller, John Mayall, Bonnie Raitt, Blues, the Smithereens, Ruben Blades, and many more.

Hours are 5 p.m. to midnight on Friday 4 p.m. to midnight on Saturday, 1 p.m. to 7 p.m. on Sunday. The festival is only open to those 21 and older on Friday and Saturday, but Sunday's event is open to all ages. Tickets—afford for single days or in a Friday/Saturday combination—are available through Ticketmaster (619-230-7333). For information, call 619-330-7333. (separate quarters)

All Kinds of Tunes may be heard when the 3rd Marine Aircraft Wing Band presents a concert at 2 p.m. on Saturday, September 11, at the Poway Center for Performing Arts (15499 Poway Road). The 50-piece band has entertained audiences since its inception during World War II. Free. For information, call 619-748-0505. (POWAY)

A Diverse Group of Americans trying to understand what it means to live and work in our complex world drives the drama *All of Us: Beyond Race and Gender*. The play—written in 1998 by Craig Ward—will be presented at 7:30 p.m. on Saturday, September 11, at the First Unitarian Universalist Church, as part of its "Journey Toward Wholeness" program.

The program promises a performance of the play, a discussion led by the author, and a chance for audience members to pose questions to the in-character actors. The suggested donation is \$5, or per family. Find the church at 4190 Front Street, call 619-272-4115 for information. (MILGROVE)

The Life and Times of Eleanor Roosevelt are the subject for actor Rosina Reynolds, who reviews her own memoirs about her life by local playwrights the Reverend Lawrence Waddy, on Saturday, September 11. The performance begins at 8 p.m. in the Westmeadow Theatre, at Westminster Presbyterian Church (3508 Wilbur Avenue, at Camino). Tickets are \$12 for adults, \$6 for those under 12. For reservations, call 619-694-0513. (POINT LOMA)

Point Loma Nazarene University Cultural Events presents...

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formance Hall at Point Loma Nazarene College (3900 Lomaland Drive). Admission is free. For information, call 619-453-3473 or 619-849-2445. (POINT LOMA)

Rain Spoken Here, Chicago poets from San Diego, Los Angeles, and the San Francisco area will read poetry from the spoken-word CD *Rain Spoken Here* (Poets Choice Volume 1) at 7 p.m. on Saturday, September 11, at Casa del Libro (1735 University Avenue). Hear bilingual poetry readings by Manuel J. Velaz, Olga Angelina Garcia Echeverria, Elba Rosario Sanchez, Sandra C. Morales, and Trago Amargo. 619-299-8331. Free. (MILGROVE)

Robbin Webb, meet the late Harold Robbin's daughter, Adriana Robbin, when she signs her first novel, *Part Two: Love You, at Barnes and Noble* at 12:30 p.m. on Saturday, September 11. Find the store at 7810 Harvard Center Drive. 619-220-0175. Free. (MISSION VALLEY)

Traditional Sights and Sounds of Mexico are presented by organizers of the Fiesta Patria Mexicana Independence Day Festival (presents from noon to 7 p.m. on Sunday, September 12, at Casa Romantica, 2050 Olaj Valley Road). There will be strolling mariachis, ballet folklorico, and recording artists. Banda Arango R-15, La Original Banda Lirica de Salvador Lizarazu, Novella, and many others. Free. 619-235-0600. (CHULA VISTA)

Best of the Beach '99, to be considered for the 1999 annual anthology, submit up to three pieces (typed) in person during the open reading at 4 p.m. on Sunday, September 12, at Jova Joe's, 4994 Newport Avenue. Free. 619-523-0356. Deadline for the anthology is October 11. (OCEAN BEACH)

Local Author Don Winslow, who worked as a private investigator for more than 15 years, will sign his novel *California Fire and Life* at 2 p.m. on Sunday, September 12, at Barnes and Noble Bookstore (11744 Carmel Mountain Road). Call 619-674-1055 for information. Free. (CARMEL MOUNTAIN)

Poetry's Back! Poetry Unlimited Art and Music returns from summer hiatus with a tribute to masters of Americana: Jean Frank, a Salute to America, birthday party, and the 19th annual poetry contest on Monday, September 13.

Artist and poet Carl Corning of the introduction about Corning will recite his poem "Salute to America." Kristen Lounsbury presents "The Pelagic of Allegiance and More," accompanied by pianist Roddy Goyette and his Belles, Michael Shih, the Polytechnic Dancers, Oscar Corrales and Ballet Folklorico, and Barbara Norberg of more entertainment.

Open-mike readings precede and follow the don's readings, sign-ups start at 7:30 p.m. 619-686-9845. Free. (NORTH PARK)

United States Senator John McCain visits Borders Books and Music at 7 p.m. on Wednesday, September 15, to sign his new book, *The Faith of My Fathers*. The memoir is said to detail how the examples set by his father and grandfather helped him during the five and a half years he was a prisoner in Vietnam. Find

the bookstore at 1072 Camino del Rio North and by calling 619-295-2201. Free. (MISSION VALLEY)

"Minden Menzies" A Collection of Photographs, Illustrations, and Late 20th-Century Reflections on California's Past is a coffee-table book by Terry Ruscini featuring over 230 historic and contemporary photographs. Ruscini will discuss and sign books at 7 p.m. next Thursday, September 16, at Barnes and Noble. 619-295-8331. Free. (MILGROVE)

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

What Is It About Secondary Sex Characteristics? Word has it that William Holden was required to shave his chest in order for his to appear in the movie *Picnic*, in which Holden plays a drifter who licks up a small town. Naughtily chest

hair 10, at 1 p.m. on TCM, Cox Cable Channel 74.

Don't Get News Much Cared for Hal Hartley as a filmmaker, and granted. Hal is very, very mannered. But then, much of the *Careless* brothers oeuvre is mannered as well—we're thinking here of *Miller's Crossing*, *The Unbearable Phony*, *Raising Arizona*. For our part, we rather liked *Simple Men*. The Undeliverable Truth airs Friday, September 10, at

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35. INACCURATE CREDIT REPORTING
36. CAN MY CREDIT BE CORRECTED?
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66. FOSTER CARE
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76. FOSTER CARE
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The Backcountry Backlash. Granville Museum Fall Fair is set for Saturday and Sunday, September 12 and 13, from 10 a.m. to 5 p.m. each day. Expect antique engines and tools, local arts and crafts, and food. To reach the fair, take I-8 to the 1st Street Road exit (Highway 79), turn right, and follow the signs. Admission is free. (619-447-5010) (DESGANSO)

Disguise with War is even in the genre in *Azalea*, one of the last plays by Greek tragic playwright Euripides. Delve into the work with Great Books Reading and Discussion Group on Saturday, September 12 at 2 p.m., in the second-floor meeting room at the San Diego Public

with time slot Expires 9/29/97.



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Try Tasty Treats from 13 beaches along the Heart of Pacific Beach. Restaurants Walk take place from 5:30 to 8:30 p.m., on Monday, September 13. The \$13 fee includes maps to the participating PB restaurants. For details, call 558-273-3333 (PACIFIC BEACH).

"Remembering Mexican Festivities" is set for Tuesday, September 14, from noon to 6 p.m. at Sherman Heights at El Gringo, 22nd and Island Avenues (between 22nd and 24th Streets). This community event includes food, carnival-style games for children, live music, and ballet folklorico.

Mariachi El Mexicano performs at 4 p.m. The Grillo, a brief presentation about the Grillo family, is held after Hidalgo issues this memorable call for independence from

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Broadening the Boundaries

The Shostakovich Trio is one of the truly great works of 20th-century music.

The La Jolla Chamber Music Society's SummerFest continued with another glorious concert, especially notable because its repertoire was so relatively obscure. Such a program proved that the standard items of more conservative chamber music festivals are not needed in order to construct a fully satisfying evening of first-class music. We would not want to do without the familiar classics (and elsewhere SummerFest provided them in abundance). But it is intriguing to be reminded that the boundaries of the worthwhile chamber music literature are far broader than one might imagine, if one were to judge merely by these 25 or 50 masterpieces that, because of their indisputably superlative quality, are repeated in such concert year after year. And played by artists of the high caliber characterizing this year's SummerFest — one of the best in memory — even neglected works can turn out to be masterpieces.

A case in point is Schumann's String Quartet in A, Opus 41, No. 3, which was given a riveting performance by the St. Lawrence Quartet. As a chamber music composer, Schumann is most frequently represented by his Piano Quartet and Piano Quintet. But his three quartets for strings, although less spectacular than those wonderful compositions with piano, are equally works of genius, showing that Schumann did not always need the piano to stimulate his creative imagination. They are, in fact, some of the most inventively constructed of the composer's works, each of them giving the lie to the received idea that Schumann was only at his best in colorful character pieces of the simplest overall structure. Here, Schumann demonstrates his mastery of the quartet tradition of Haydn and Mozart and his brilliance in adapting Classical form to Romantic expression; and he also shows that he can write superbly for strings.

Nevertheless, we rarely hear these quartets in our concert halls — a misfortune, as the St. Lawrence Quartet made clear at Sherwood Auditorium. They have recently recorded

Calendar CLASSICAL MUSIC

hear the piece at all — and in such a persuasive performance.

After the two Schumann works, the tempo of the concert changed radically. This was an artfully constructed program. The first half (the Schumann half) consisted of two serene and affirmative works, both in major keys. The second half, in contrast, consisted of two minor-key compositions embodying experiences of grief and anguish: Rachmaninoff's funeral G minor Piano Trio, and the searing Piano Trio No. 2 in E minor, Opus 67, by Shostakovich, which is possible) from more intense and more nuanced. From first violinist Jeff Nuttall's *sighing portamento* on the falling fifth that opens the

REVIEW JONATHAN SAVILE

first movements, (and helps to unify it), to the *rubato* that gave such soaring bounce to each reiteration of the waltz-like theme in the middle of the *Adagio*, to the ecstatic exuberance of the galloping motif in the *Finale*, the St. Lawrence players let the world know that they had in them, in full measure, both Eusebian and Florentine (the manic and dreamy side of Schumann's character), and that for them, as for all the finest artists, every detail counts.

Opus 41, Nos. 1 and 3 (on EMI 56797), with a passion, a shapeliness, and a flawless sense of style that make this one of the great CDs of the year. But their live performance of the A Major Quartet at this SummerFest concert sounded (if that is possible) even more intense and more nuanced. From first violinist Jeff Nuttall's *sighing portamento* on the falling fifth that opens the first movements, (and helps to unify it), to the *rubato* that gave such soaring bounce to each reiteration of the waltz-like theme in the middle of the *Adagio*, to the ecstatic exuberance of the galloping motif in the *Finale*, the St. Lawrence players let the world know that they had in them, in full measure, both Eusebian and Florentine (the manic and dreamy side of Schumann's character), and that for them, as for all the finest artists, every detail counts.



Dmitri Shostakovich

SummerFest: Schumann, Rachmaninoff, Shostakovich
Sherwood Auditorium (La Jolla Chamber Music Society)
Schumann, String Quartet in A, Opus 41, No. 3, and Andante for Two Pianos, Two Cellos, and Horn; Rachmaninoff, Piano Trio in G Minor "Trio elegiaco"; Shostakovich, Piano Trio No. 2 in E Minor, Opus 67.

trio were played by a combination of superb, independent musicians (pianist Richard Todd, it proved to be a work of great loveliness, in many ways more attractive than Schumann's Opus 46 version for two pianos alone (which itself is not heard)). In its original form it is not without flaws, as Schumann himself realized (he never published that score): the writing for the cellos and the horn is often rather dull and inept, and the set of variations — shortened in the revised version — does seem to go on a bit too long. But what a nice opportunity to

perceive — ripened over the years to the point where one cannot think of any cellist who could bring more forceful expression and deeper truth to the tragic aspects of the Shostakovich Trio than he did at this concert.

Kalish, Seter's, and Hoffman's conviction and concentration were so intense that the Shostakovich work came across with devastating effect on the audience's sensibilities. One felt exulted by the anguish and hopelessness reflected in the score. What an insightful

he was, then, to bring Kalish back, after the tumultuous applause, to offer a small encore, all by himself: the *Trübsal* from Schumann's *Endersgraben*, played with exquisite grace.

A perfect way to round out this magnificent concert, bringing Schumann back for a moment, and reminding the audience — much as Roberto Benigni's painful and tender film does — that in spite of his story's horrors it is not entirely an error to aver that "life is beautiful."

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 85063, San Diego CA 92166-5803. Or fax information to 619-861-2401.

Tenor Melvin Brown plans to sing selections by Handel, Mozart, Strauss, Mendelssohn, Faure, Barber, and others on Sunday, September 12, at 7 p.m. in Linder Hall at the First United Methodist Church of San Diego (2111 Camino del Rio South). Child care is available by reservation; an offering will be received. (619-297-4366, MERRISON VALLEY)

An 1830s Varietal Salon will be recreated when the Romantic Wind Quartet performs in period costume at 4 p.m. on Sunday, September 12, at the Occidental Museum of Art and Fine Arts (New Way). Expect to hear woodwind quartets by Haydn, Beethoven, and Stamitz in a contemporary performance format. Quarter members include September Payne (flute), Robert Ramsey (clarinet), Tom Schubert (bassoon), and Bruce Dorey (French horn). Admission is \$15 and includes admission to the current exhibit. For information, call 760-721-2787. (OCEANWOOD)

Guest Organist Gary Toppa plays a concert in the Spectreth Organ Pavilion at 2 p.m. on Sunday, September 12, 619-702-8138. Free. (BALBOA PARK)

Classical Piano selections by Beethoven, Schubert, and Schumann may be heard when Bryan Volpe presents a concert at 7 p.m. next Thursday, September 16, at the Earl and Bredie Taylor Library (Pacific Beach Library, 4275 Cass Street). Admission is free. For information, call 619-294-3607. (LA JOLLA)

Artists' Reception for the 1999 Annual Art and Photography Festival Exhibition. Over 100 original works in a variety of media by more than 50 Palomar art and photography department faculty are on exhibit beginning with a reception at 6 p.m. on Friday, September 10. See the selections through Saturday, October 2.

Galleries hours are 10 a.m. to 4 p.m. Tuesday 10 a.m. to 7 p.m. Wednesday and Thursday 10 a.m. to 7 p.m. Friday and Saturday, Palomar College, 1140 West Mission Road, 760-744-1150 x2306. Obtain the required free parking permit at the campus patrol office, on the right as you enter the main parking lot. (SAN MARCOS)

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Calendar THEATER

THEATER LISTINGS

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

Successful Realities
The Mira Mesa Theatre Guild presents the San Diego premiere of Laura Carmichael's "Intimate" drama about the bonds of friendship.

MIRA MESA THEATRE GUILD, THROUGH SEPTEMBER 26; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Bungle Night
Obnoxious Philby's 10-minute tribute to parody of 1970s music is one of the hottest shows in town, but it probably needs a Surgeon General's warning. "Caution: Bungle Night encourages audience participation." The five-person cast invites people to do small bits in scenes, to sing along to 70s tunes, and to dance. If you're allergic to performing in public, stay away. The cast won't force you to dance, but the music might. It's everything from ABBA's giddy "Dancing Queen" to Donna Summer's "Hot Stuff." Phillips, a janky, elastic, multidimensional performer, does a rendition of Wild Cherry's "Play That Funky Music" that stops the show. The cast, wearing the

lame styles of the decade—mini-skirts and minisuits, gold chains, basketball-sized Afros—does a medley of disco theme songs, along with a pop quiz about 70s TV that, if you got too many answers right, you should fear for your soul. The show opened at the 30-seat Faith Lane Theater. Due to popular demand, it has moved to the Caley Theater. It isn't as polished as, say, Forever Field, but it's got heart, verve, style, and it captures the feel-good spirit of that funky decade. Worth a try.

CLAY THEATER, 328 SEVENTH AVENUE, DOWNTOWN, OPENED RUNC THURS DAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 619-538-0536.

Chess
Moonlight Amphitheatre presents 17 rock musical about an international chess competition, the cold

war, and intrigue. Ray Limon directed. MOONLIGHT AMPHITHEATRE, THROUGH SEPTEMBER 18; WEDNESDAY THROUGH SUNDAY AT 8:00 P.M.

Comedy Cadequantes
The Improv comedy troupe performs the first Friday of every month at the Creativity Center at Normal Heights. CREATIVITY CENTRE, 4718 32ND STREET (JUST NORTH OF JONES RD), ENCL. NORMAL HEIGHTS. FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-2177.

The Dark of the Moon
The Fowey Performing Arts Company stages Howard Richardson and William Benney's "adult fantasy," about a witch boy who falls in love with a beautiful woman, based on "The Ballad of Barbara

Allen." Annette Hoffman directed. FOWEY PERFORMING ARTS COMPANY, FRIDAY, SEPTEMBER 10, THROUGH OCTOBER 2; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Death Rides the Stage
H.I.T. Productions new interactive comedy-mystery, written by Beth and Scott McVie, is set in Texas. "You survived a stampede, Lucy Tyler is looking for your underwear...and there's a dead body in the next room." TYLER'S TASTY OF TEXAS, 1706 EL CAMINO BOULEVARD, LA MESA. OPENED RUNC SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Flare Kidneys
The San Diego Guild of Property offers an evening showcasing puppet plays, stories, sketches, variety, and ventriloquism on the live floor of every month.

HAIRY HITCHCOCK PUPPET THEATRE, BALBOA PARK, FIRST FRIDAY OF EVERY MONTH AT 7:30 P.M.

Forever Field
The four harmonies in search of plaid sport coats are in their third year at the Theatre in Old Town, recently completed their 100th show. In fact, Joseph Campbell signed everyone to "follow your bliss." Even if the tight harmonies of "3's" "try group" aren't your particular bliss (I needed a quick fix of Old and Hendrix after hearing them), you've got to admit the Fields follow their with verve. They dare to be square. They come in line of having a life but put life into the greatest bits of Your Hit Parade (which crowned the most popular songs of the 50s until Elvis dove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of emulating everything in every one. Terry O'Donnell plays an inde- feignable piano and permits himself the occasional voice of always funny business. The act, which is rather the Theatre in Old Town or a company where the Fields get stuck, is well- fully drab for such a peppy show, though Jane Reinman's savvy lighting leaves when to reveal the brightones. (Note: Current cast members are Michael Delaney, Scott Disher, David Humphrey, and Kevin McMahon.) Worth a try.

THEATRE IN OLD TOWN, OPENED RUNC THURSDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 2:00 P.M. AND 7:00 P.M.

Jerry and Marge's Italian Wedding
Diller Productions presents an interactive wedding ceremony in which everything that can go

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EP 9 1999

bor; and life after. In Act one the army, bored men bicker with each other in little wars; After the bombing they come together and, as happened to Erreca's grandfather, fight a hopeless battle against the Japanese Navy and swift Zero planes that "riddled their slow-moving, defenseless PBY planes." The play, and the Octad-One production, are uneven. Erreca's script has an impressive feel for spontaneous moods in Act one. Act two, however, drifts into military movie clichés and dialogue ("that chief's stand-up guy"). You've seen these scenes before. Also, and here's where the script needs most bolstering, the inequalities of the battle between the PBYs and ap-

Theatresports
A cross between improvisational comedy and *Family Feud*, *Impro* makes up a funny scene as you along, is tough enough. Add continuous scene-making, with the director awarding points to the winning team. Purists might balk at oddness of comparisons, but

Theaterposts' "game show" is a boot. The 90-minute evening uses the format of the show that brought had "Team Sports" — two pairs of players competed, taking suggestions from the audience; and "Gorilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "forefeit." Some attempts went nowhere (I repeat: improv is tough); I did it my, as hindsight reveals, callow youth. Others made amazing turns and turns. The group is talented enough (and know when to blackout best) to make the bits more frequent than the misses. Their guru, Keith Johnson, has written one of the few brilliant books (*Improv*) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny, it's art."

Worth a try.

68 PENN STREET, SECOND AND

'Till We Have Faces
Two people are in love. Then one discovers a new, all-consuming interest, a religion, say. What happens? C.S. Lewis asks in his 1936 novel, *Till We Have Faces*, to the partner whose religion was the other person. The novel retells the myth of Cupid and Psyche, told from an "unusual angle" by her jealous sister, Orual. Her love becomes a possessiveness so fierce it literally drives her out of herself. And she writes the book as an act of defiance against the gods. Robert Smith adapted and directed *Faces*, now in its world premiere at the Lamb's Players Theatre. Smith and the production's imaginative theatricality play on a puzzle with anything Lamb's has done. The acting—especially Deborah Gilmore-Smith as Orual—and a turn-of-hued design work are admirable. The script, however, is

the adventures of trailer park royalty.

68 WEST STUDIO, OPEN-ENDED RUN:
LAST WEDNESDAY OF EACH MONTH AT
8:00 P.M. FOR INFORMATION CALL
619-668-9210.

**Triple Espresso: A Highly
Caffeinated Comedy**
Due to popular demand, the Horton
Grand Theatre hosts a reprise of
this comedy about three inept
performers. Hugh Butternutt's
done his lounge act at the Triple
Espresso Coffeehouse 20 years to
the day. While patrons sip one of
the house blends — "Grape,"
"Scandinavian Blizzard," or
"Mokoko Cocos Mocha" — Hugh
plays 70s tunes on the piano. He
and his companions, here to celebrate
Hugh's anniversary, got into
the '70s. The trio used to be
Maxwell, Butternutt, and Bean, a
comedy group that never went far.
They're "losers," they admit, but

2 Boys in a Bed on a Cold Winter Night
66Penna Playhouse presents James Edwin Parker's off-Broadway hit about "that troublesome thing known as a one-night stand." Bill Poore directed.
66PENNA PLAYHOUSE, THROUGH SEPTEMBER 12; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Yvonne on Hollywood & Vine
The Mystery Cafe Dinner Theater new show is "the ultimate Hollywood whodunit," set in the McCarthy era at the "star-studded Movie World Awards." Blacklist celebrities get blackmailed.
MYSTERY CAFE, OPENED/NOV. FRIDAY AND SATURDAY AT 8:00 P.M.

Who's Afraid of Virginia Woolf?
The newly formed Virginia Woolf

"The only time I stopped in Cape," says P. Acevedo about his first outdoor two Fridays ago. "We found undeveloped and

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They shut it do
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What's wor
Acevedo, is the
friend of Hoss
\$5 admission.

people to come to the music. We're not just people. The other breaks up the cops."

"They were a bunch of drunks and a bunch of Mexicans who lived in the valley," Shawn Green says. "I'm still in debt from the Camping Trip stage two years ago east of Julian. That sheriff de-

Calendar

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There is no such order from the spokesman Ron. The comment, Counselor says, "We already says, 'We

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THEATER DIRECTORY

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before is intellectually intriguing but emotionally bland, since it criticizes ending. The performances—including those of Olie Nease, Doreen Fites, and Ayla Reg—make the show worth a try, even if the script's a ways away from sharpness.

Worth a try.

LAMB'S PLAYERS THEATRE, THROUGH SEPTEMBER 30; TUESDAY THROUGH THURSDAY AT 7:30 P.M.; FRIDAY AND SATURDAY AT 8:00 P.M.; MATINEE SUNDAY AT 2:00 P.M.

Trailer Park Queens
60P Penn State hosts Jessica L. Rae's one-woman musical about

to play intricate characters. One's a wife at the piano. Another's a first-rate mime, and the third's a crackpot magician. The trio's so talented when the plot has them complacent of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining, if lightweight show (note: the original cast members have been replaced).

Words a fly
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Items

San Diego Reader September 9, 1997

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the book. Levin's favorite, Smyth's) alone lifted adaptation fees into the millions. The story also made long-term friends. It's been a long time since the book, winds down before it intellectually intriguingly ends, but it's still out there, on the shelves, as an outlier ending.

Performance — including those of the film's stars, John Cusack, and Aida Yarnal — make the show worth seeing, even if the script's a ways away from being a masterpiece.

Worth a try

LAMB'S PLAYERS THEATRE, THURSDAY SEPTEMBER 20, 7:30PM; THURSDAY SEPTEMBER 20, 8:00PM; FRIDAY SEPTEMBER 21, 7:30PM; SATURDAY 21, 8:00PM; MATINEE, SUNDAY 22, 2:00PM.


Trailer Park Queens
66 Penn State Avenue Jamaica La.

Laguna, way out in the middle of nowhere. It was hard for people to find. You take a taxi to Sunrise Highway. The plan was for everyone to go out to the house, to raise consciousness, and spread good vibes among all people."

Accredo, 19, is a DJ/producer. "I create jungle music... I make beats with my drum machine, and I use a keyboard and play the conga drums. I make real sounds of nature like birds and stuff.... My friend Hussein

off with the money. We're looking for him. But we're gonna make a comeback, and we'll do it for free. This time we're gonna do it closer to the beach."

He says he has planned a make-good event this Sunday at 2 p.m. "It's kind of like an apology party. It's going to be at the place where they used to do drum circles.



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Former U.S. Attorney Richard O'Sullivan, retired Episcopal minister at that town meeting, says he was literally shaking his head during the meeting. So are some people...said one of drug fiends who would descend on

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You CAN get tickets.






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  **SAN DIEGO PLAYHOUSE**
A REUNION PRODUCTION



our crew is called Armageddon Risen Sunz."

Accedo said problems started when Howie's "misplace," the markers that indicated where people should turn off into the woods. "Howie was supposed to put them at the 28-mile mark, but he put them at the 20-mile mark. I had 50 people come up to me who said they couldn't find the glow sticks. A lot of

ROOTS RAVE RESCHEDULED

You take Sea World Drive and turn left at the second stop light. It's called South Shores near Sea World."

A daytime rave at the beach?

"It's hard to find places at night. This way everyone can come and kick back. It'll be like a day at the park. I want to bring positiveness — for

a number of years the two-day event promoted itself with 80,000 posters, two to six radio stations, 915, Rock 101.

He said it rallied three or four enforcement agencies. More than 200 patrol deputies were the entrance

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San Diego Reader, September 9, 1999

1999

Calendar MUSIC SCENE blurt

Antonielli, because everybody gets into the act, including all the clubgoers.

The San Diego scene has become more about the DJ than the crowd," says Antonielli. "Clubs open their doors and that's it. They have a drink special, a \$10 cover charge, and the decorations are somebody blowing up a... balloon and hanging it over the doorway."

Antonielli promises to have regular drag queen shows, a wide array of performance artists, and creative decorations brought in by different artists every week. Life on Mirz! will feature alternative glam, punk, funk, chunk, rock 'n' roll, new wave, dark wave, and pink wave. He believes the club scene in San Diego needs a stiff kick in the pants, by a foot with six-inch heels and an attitude.

"Drag queens seem to be the only ones in San Diego who can make something fabulous happen," says Antonielli. "In San Francisco, more people make their own outfits. Here, it looks like everybody went shopping at Banana Republic an hour

before going out."

Antonielli is getting help from DJs and performers at Club Make-up, Club Cherry, Sin-O-Matic, Shout!, and Beat It—all thriving L.A. clubs. Pat Briggs is one of the performers coming down. He dresses in drag and sports an elaborate headpiece. He says everyone is welcome at the party, freak or not, but he won't tolerate intolerance.

"I don't put up with any bullsh*t," says Briggs. "I've come off the stage and beat the shit out of people. I don't go in for that whole victim act. I may be in drag with six-inch heels, but I'll kick your ass."

—R.R.

Not even six months into his job as the on-air host of KPBS's Com-X.



BRIGGS PACKS A PUNCH

Adolfo Guzman Lopez was named in favor of local writer Dirk Sutro. Although it looks suspiciously like a demotion, station spokesperson Tammy Charnow insists it's quite the opposite.

"Adolfo produced the first hour of *These Days* before becoming host of *The Lounge*, and now he'll be senior producer of both hours of *These Days*, which is our premiere show. It had nothing to do with his performance on air," she says.

"In fact, it was his strong performance as a producer that caused the switch," Guzman Lopez declined to comment, saying only that "I start a new job on Tuesday,



and that's what I'm focusing on."

To prove he wasn't pulled because of the show's performance, Charnow says ratings for *The Lounge* core audience, with an average age of 44, however, tuned out. Hoping to tune them back in, the station replaced Guzman Lopez with Sutro, a frequent guest host of *These Days*.

As a guest host he was really popular with our listeners. Dirk has the right background and the ability to speak to both audiences," says Charnow.

The show's executive producer, Mary Garbes, and associate producer Janet Sadi will stay, but Stefanie Levine will be the new producer, making a total of three producers for *The Lounge*.

Shuffling around of hosts wasn't limited to *The Lounge*. Dan Erwine, now the host of *These Days* second hour, was ousted in favor of news

reporter Tom Fudge. Erwine will report on arts and culture for the show instead. Gloria Penner, who hosts the first hour of the show, will now cover politics for the program and still host its weekly *Editor's Round Table* discussion. Erwine and Penner will retain their current salaries, says Charnow.

Tony Perry will not continue as host of the Friday *These Days* program. "We still want him to contribute to the show in some way," says Charnow. According to Perry, he's off the payroll as of last Friday. He said, "In terms of being an employee... that's not where we're going."

As for regular commentators Kevin Brass, Pat Launer, Beth Accomando, Sara Lewis, and Steve Silverman, they have been given the option of staying with the show, although scheduling conflicts may keep Brass from continuing.

Both hours of *These Days* will now be devoted to public affairs issues. The reason for the host change was to make

the show more cohesive.

"Mike [Flaster, associate general manager for programming] wanted to have one voice for all of *These Days*, rather than three," says Charnow.

Changes to *These Days* began September 7; to *The Lounge*, September 12.

The editor of the new *SD Weekly* is Richard Wingier. According to him, "We start publishing the 23rd of September." Whereupon he put me on hold. Then on came Herb Salazar, publisher. "I don't want a piece done by you folks," said Salazar, who then ended the conversation.

Last year talk was rife that Stern Publishing, Inc. (the Village Voice, LA Weekly, and more), was going to start up a *SD Weekly*, just as it had done in Orange County with *OC Weekly*.

"We're just not doing it at this point," said Michael Signan, publisher of the LA Weekly and OC Weekly. Meanwhile, the OC Weekly continues to be distributed in

San Diego.

The new *SD Weekly* will be published by Salazar's Best Publishing of Burbank. Best publishes *Entertainment Today*, which, according to a receptionist, published "more than 200,000 copies and is distributed in L.A. and Orange County."

What does the publishing industry think of *Entertainment Today*? "I don't think the industry thinks much about it," said Signan.

Contributors: Russell Bausler, Ken Leighton, Eileen Zimmerman

Blurt it out at 619-235-3000, ext. 456, or send it to chickens@ix.netcom.com

POP MUSIC EDITOR Jennifer Ball

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PHOTOGRAPHERS
Dawn Allen, Randy Hoffman

FREE ADMISSION 18th Annual Adams Avenue Street Fair

JOE LOUIS WALKER

The Sleepwalkers
R.A. Brotherhood
San Diego Tuba Consortium
DeVile
Life

HADDA BROOKS

East L.A. Sabor Factory
Los Alacranes
Brothers from Another Planet
Peggy Watson

THE BLAZERS

Hot Club of San Diego
Johnny Walker
The Black Bottom Boys
Andrew Gallner
Colorblind

SUTE DE CORAZON

New Lost Melody Boys
Riot Act
West Coast Pinups
Sugars Toe
The Ventilators

DIKE DICKERSON & THE ECCO FONICS

Bridget Joyce Band
Revelations
Kent Johnson

BIDDY BLUE

J.D. & the BluesBusters
The Good China
Harlynnne Felsler
Bob Dickson



Presented by Adams Ave. Business Association, Normal Heights Community Association and The City of San Diego Special Promotion Fund & Commission for Arts & Culture, County of San Diego. Made programmed by Lou Curtis, Folk Arts Rare Records & Co. Designer: Sal Barajas & Production: Armando Abundis



THE NEGRO PROBLEM

King Brothers
Eric Lieberman & Blue Largo
Shelley
The Blue Dogs
Z Tribe

DEL REY

Blues Vendetta
Chillboy
Savanna Washington
The Joe Marillo Group
Primo

SOUL STIRRERS

Laura Preble
Lou and Virginia Curtis
Charlie Nichols & Friends

NIGHTY MO ROGERS

Surf Report
MIS Island Steel Drum Band
The Rockin' Aces

JACK COSTANZO & HIS AFRO CUBAN BAND

Hera's Olive
Skank

THE INCREDIBLE MOSES LEROY

Private Domain
Viva Santana
Surf Chiefs
2nd Ave. Klezmer Ensemble
Mary Leary
Richard Glick



September 25-26, 1999

Theatre Stage Featuring: San Francisco Mime Troupe
Teatro Mascar Magica & Teatro Ica III "Sin Verguenza"

Saturday 10am - 10pm Sunday 10am - 6pm
Adams Ave. between Bancroft & 35th St.

General Info. (619) 282-7329

Come to the Island!
TONIGHT SEPT. 9
ISLAND BLUES JAM FESTIVAL
8pm
Sign-up 7pm
FRI, SEPT. 10 9PM
SWEET BLUE ONION
SAT, SEPT. 11 9PM
BLUE ROCKIT
ISLAND SALOON
1840 G St. Ave. Coronado
(619) 439-3436

O'CONNELL'S PUB & NIGHTCLUB
FRIDAY, SEPTEMBER 10
BLACK CAT BONE
CD release party
SATURDAY, SEPTEMBER 11
BILLY BACON & THE FORBIDDEN PIGS
FRI, SEPT. 10 9PM
VENUS ELECTRIC
SATURDAY, SEPTEMBER 18
BLONDE BRUCE
KARAOKE
1840 G St. Ave. Coronado
(619) 439-3436

EMPIRE
Thursday, Sept. 16th
Beautiful Mutants, Jetset Starship & Thomas & Tididwinkers
\$5, allages, 8:00pm
Starting this Thursday
The Drop Sessions
The Vanishing Point
Britpop + Indies
\$5, 18+, 9:00pm
Every Saturday
WARSAW
Gothic, Industrial
\$5, 18+, 10pm-3am
4229 30th St.
619-640-6689

THE BLVD.
750 G St. Ave. Coronado
(619) 439-3436
DAILY HAPPY HOUR 2-7pm
\$1.50 Vodka & Blueberry
Thursday
\$1.00 Vodka 16-oz
Karaoke 8:30pm
Friday, September 10
GROOVEVARD BURL JVES THE VINES
Saturday, September 11
JAUNDICE LIFTED
Upcoming Shows:
9/17 THE SHARPS
THE KERNEL
THE KERNEL
THE KERNEL
9/18 SAN QUENTIN
Free Pool All Day
82 Bloody Marys
Karaoke 8:30pm
Monday 8:30pm
POOL TOURNAMENT
9/20-9/21
For booking call:
619-462-2583

PENTAGON
750 G St. Ave. Coronado
(619) 439-3436
DJ special \$4 11pm-2am
THURSDAY-SEPTEMBER 9
HOUSE MUSIC
NO COVER
FRI-SAT-SEPTEMBER 10
HIP-HOP & R&B
NO COVER
SATURDAY-SEPTEMBER 11
HIP-HOP & RARE GROOVES
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SUNDAY-SEPTEMBER 12
HOUSE MUSIC
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WEDNESDAY-SEPTEMBER 15
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CLOSED
TUESDAY-SEPTEMBER

Calendar
MUSIC SCENE

Right Gal, Right Time, Right Band

"She could really sing, but shoot, she'd catch the eye of some man, and she'd be out the church before the minister finished off the doxology."

Dinah Washington's career began taking off in the mid-'40s after she'd left the gospel circuit and began recording around Chicago at places like the Down Beat Room, where she was spotted by Lionel Hampton. The former Ruth Lee Jones of Tusculouma became "Dynamite" Washington, Queen of the Blues.

REVIEW
AUGUST KLEINZAHLER

The Swing Era was receding, and an amalgam of swing—or big-band jazz à la Basie et al.—and blues was becoming something called R&B, rhythm and blues, with gutbucket tenor sax leading the way. Louis Jordan and His Tympany Five were a model of the new "jump band," with tenor and alto sax, trumpet, and a rhythm section of piano, double bass, and drums. The lyrics also combined elements of blues lyrics with popular song structures. Further along, the lyrics took on more emphasis than the instrumentalists' swing riffs.

Right gal, right time, right band. Hampton emphasized a strong beat, which got the audiences going. Dinah Washington had a powerful, nasal, high-pitched sound with a distinct vibrato that broke through and made an impression—a distinctly earthy impression. From the time she set off on her solo career to the time when she keeled over at 39 from a combination of alcohol and diet pills, she had recorded over 500 sides, principally for the Mercury and Enka labels. The two-CD Mercury set provides a solid overview of her achievements, ranging from "Evil Gal Blues" in 1943 through her breakthrough into the white pop market in 1950 with her recording of "What a Difference a Day Makes." Ms. Washington was not long ago gracing a 29-cent postage stamp.

It's hard to imagine how huge she was among the black listening public and just how consistently good she was. Always a large-liv-

ing momma, Dinah had an appetite for jewels, fur, and men (her seven husbands help tell that story). It's said that Charlie Parker once paid her a call in her dressing room and came out noticeably shaken. Even as a very young Ruth Lee Jones, she was remembered by her boss in the gospel group, Sally Martin, for whom Ruth Lee worked as an accompanist: "She could really sing, but shoot, she'd catch the eye of some man, and she'd be out the church before the minister finished off the doxology."

Dinah Washington would have been strongly influenced by Billie Holiday, and in a few ballad numbers you can hear a lot of Billie. But Washington has a more forceful, gospel-derived sound, her voice bearing the legacy of the great male and female blues shouters. And although she doesn't sound very much like her, the adios, y and volage of Beanie Smith is lodged deeply in the Dinah Washington sound.

Her discography is staggering, especially given she was lost to us before the age of 40. The complete Dinah Washington on Mercury alone is available in seven volumes, each of which contains three CDs. The second half of Volume 3 and the first bit of Volume 4 capture Ms. Washington at her height. She was a terrific blues singer, pop singer, R&B; in fact, she was one of the first great crossover artists. Her raunchy blues—"Long John Blues" or the filthy "TV Is the Thing This Year" with Paul Quinichette on tenor sax and Candido on bongos—leave little to the imagination. But between 1952 and '54 she recorded a number of sides with the great Max Roach/Clifford Brown group, among other first-rate outfits, and these are as good as it gets. I'm thinking of the versions she did of "I've Got You Under My Skin" and "Crazy He Calls Me" with Roach

and Brown in L.A. Check 'em out. One mark of an artist's worth is the caliber of proteges she spawns. Esther ("Little Esther") Phillips and Etta James are pretty fancy offspring. Little Esther may have been the best kid singer of all time, cutting a number-one hit with L.A.'s Johnny Otis Band at the age of 14; it was 1949, the same year she won an amateur singing contest just after moving with her mother to Los Angeles from Galveston, Texas. (Johnny Otis, who discovered Etta James in 1955, was a Greek named Veliotis, incidentally, and beyond doubt the greatest R&B Greek ever!) When Otis added Big Mama Thornton to his revue, Esther Phillips cut out. She had no success, not with Decca, nor with Savoy, or almost none. Along the way she'd picked up a heroin habit. She wound up back in Texas.

She was rediscovered in 1962, at 27, by the young Kenny Rogers and his brother LeAnn, singing a Charlie Pride number, "No Headstone on My Grave," at a little club in Houston. Little Esther took on the name Phillips from a Phillips 66 gas station that took her fancy. That same year she was back at the top of the R&B charts with a version of "Release Me," which also made it to the pop top ten and onto the country charts.

She wound up at Atlantic Records, where Jerry Wexler and Ahmet Ertegun should have known how best to produce her. But the poor kid was fed one lousy overly lush arrangement after another—all organs and fiddles and gones. The Rhino compilation of mostly Atlantic dates is a disappointment, except for a few cuts, one of them a live date at Freddie's Piped Piper Club in L.A., with arrangements and overdubbed horns by the magnificent Texas R&B barmen King Curtis. This is a fine set, and it's a revelation to hear what Esther Phillips sounded like live with a tight band behind her. The Collectables CD also includes the best Atlantic session, "Confessin' the Blues," with a much larger band, but a good one, and with smart arrangements. This is the CD to grab and listen to Esther stretch out. She sounds a lot like Dinah Washington, with the latter's characteristic vibrato intensified. More kitchiness than Dinah and when she chooses to be even more raw, which is rarer, darlings, trust me. Etta James started as an R&B teen queen like Little Esther but enjoyed better luck under the Chess family of labels and production. Like Phillips, though, she wrestled with heroin addiction, and by the mid-'60s her career was on the rocks. Her recording of "Tell Mama" took



Dinah Washington

Dinah Washington, The Dinah Washington Story (Mercury, 2 CD set, 3-14-514-441-2)
Dinah Washington, The Queen of Blues (Blue Moon M&M CD 3008)
Esther Phillips, Reunion/Confessin' the Blues (Collectables Cal-CD-6243)
Etta James, The Best of Etta James, 20th Century Masters, the Millennium Collection (MCA-11953)
Etta James, Mystery Lady: Songs of Billie Holiday (Private Music 01005-8384-3)

her back to the R&B top ten in 1967 and became the biggest pop hit of her career, which includes, among other monsters, the ravishing "At Last," recorded in 1960. Etta James has a very big, even huge gospel-derived sound. Like Esther Phillips, she's a protégé of Dinah Washington, whom she no doubt grew up listening to, but without either singer's trademark vibrato. As good as Ms. James is and has been for a long time, nothing quite prepared me for her collection of Billie Holiday songs called *Mystery Lady*. She has a major-league jazz septet behind her, featuring Cedar Walton on piano and Red Holloway on alto and tenor sax. This is jazz torch singing at its ultimate, and you can't live without it. ■

Go Back to Mexico And Play Your Mariachi Music

A young Hispanic man is denied entrance because the seal on his passport has been broken.

It's Monday night in the Gadup—rock en español night at Café Sevilla. Upstairs Arizona tourists order platefuls of steaming paella, while down in Sevilla's basement I'm propped against a red brick wall with a chilly citrus sangria, squinting through stage fog as local rock en español act Legion begins their set.

SCENE
PAT SHERMAN

At the front of the club, a young Hispanic man is denied entrance because the seal on his passport has been broken. Legion swanks into "Deseo Oscuro" ("Dark Desire"). Having seen the band before and been impressed by their chutzpah, I've returned with a friend who has joined me on the promise of *exprosa* (Spanish alternative rock).

Rock en español night attracts a regular following of casually dressed Mexicans, Mexican-Americans, and non-Hispanics in their 20s and 30s. Small red bulbs cast a sanguine glow on the crowd. I order another sangria. I spot vocalist Aaron Romero with dark, slicked-back hair and wrap-around fly shades à la Bono. As I bite into a wine-soaked chunk of orange, Legion holds to a raucous groove that reminds me of the band

the Church. Rock en español is a movement in Latin music that began about five to ten years back with the infusion of rock, reggae, ska, punk, metal, and jazz into more traditional Latin music forms.

Though the roots of rock en español go as far back as 30 years with groups like Santana and El Tri (referred to as the "Mexican Rolling Stones," based on sales and popularity), it has only recently taken a significant foothold in the American market with groups like Maná (a reggae-tinged Police sound) and Plastilina Mosh (often referred to as the "Spanish Beck"). The rock en español movement is composed of artists from Mexico, Spain, Argentina, and Guatemala (where they refer to the Guatemalan faction of the rock en español movement as *nuestro rock* or "our rock"). Besides Legion, local rock en español acts include Génesis Humano, Café Sevilla's house band, Sofia Dolores, Partilla, Maldita Vecindad, and Gatos de la Azotea (Cats on the Roof).

Legion is vocalist Aaron Romero, born in Hermosillo, Sonora Mexico, drummer Francisco



Legion

Event: Legion (opening for Maldita Vecindad from Mexico City)
Venue: Club Sevilla (basement of Café Sevilla), 555 Fourth Ave., San Diego
Showtime: Monday, September 27. Doors open at 9 p.m. Legion plays at 10, Maldita Vecindad at 11.
Cost: \$25
Phone: 619-233-5979

Arce, from Chula Vista (whose father played with Santana), bassist Alan Garcia, born in Mexico City, guitarist Aaron San Juan, from Mexico City, guitarist Miguel Rodriguez from San Diego, and

keyboardist Alex Garcia, from Mexico City. Tell, well, Romero is at once the aloof, ruminating rocker, and a powerhouse of Latin energy. At one point he runs out the dance

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Calendar MUSIC SCENE

floor to give a young woman in a wheelchair a kiss and a demo CD. Though the speakers are somewhat blown, and I can't understand the lyrics, it barely matters. The band is tight and rocks with intensity.

At one point, guitarist Aaron San Juan launches into a Ramones-ish thrash called "Chido Paso" (Mexican slang for "Cool Duck"). The band spots me in the house and gestures to me, announcing "Pato Sherman." (Consulting my Spanish/English dictionary, I find they could have done worse; *pato* also means a bore, drip, or bedpan.)

Mindy Palomo, who describes herself as a "first-generation American of Mexican parents," gives me her view

on rock *en español*. "When you're multilingual, you can't fully express yourself in just one language, so doing songs in English, Spanish, or French is the best way to convey those ideas."

I speak with Café Sevilla manager Lenny Caballero, who started rock *en español* night about five years back.

"Mexican rock is one of the terms used, but I don't really consider it Mexican. It's Spanish in general. The more popular bands, I find, say that they're Mexican, but they usually start on the East Coast and come from South America."

I ask Legión guitarist Miguel Rodríguez about the band's experience in the rock *en español* scene. "What's the difference between playing in Mexico and the U.S.?"

Rodríguez tells me, "You got to remember, Mexico is a Third World country... It's hard for a lot of the bands that are original to make it in Ti-

juana.... They have the concept in Tijuana that you either play covers, or you don't [play]. You try to be original, but the audiences really don't accept that. In T.J., if they don't like you, they throw you off the stage and throw stuff at you.... P-Mosh [Plastilina Mosh] play in English and Spanish, so they're working both markets.... Here in the U.S. [their style] is already old, but over there, it's something new. I went to the P-Mosh concert and the crowd didn't like them. They started throwing stuff on the stage, and they hit one of the members of the band in the head with a patch of ice. [That sent] him to the hospital. That's the kind of stuff that happens in Tijuana and Mexico City."

I stop off at the Music Trader in Hillcrest one afternoon and ask where their rock *en español* section is. The first employee looks at me like I've got three heads, the second em-

ployee thinks a minute then takes me to the Spanish section and pulls out a P-Mosh CD. While the P-Mosh CD is the best and hard-edged, the bulk of the bands I listen to seem to suffer from a sketchy musical identity, teetering between rap, metal, electronic, and Latin influences (this could be because the best rock *en español* CDs haven't been returned for cash).

Rodríguez tells me, "You know, going to Mexico City, I've seen some of the bands there. A lot of people say, 'Oh, Mexico City, rock *en español* is the main thing over there, but I've seen bands in L.A. and San Diego that are a lot better. The thing is that they're not well known.'"

"The rock *en español* bands you've seen in Mexico City aren't as good!"

"They suck. In Mexico City, these people are still influenced by the '80s. These clubs are still playing Van Halen music."

"Before I started playing rock *en español*, I was playing in English. We had to take the bus all the way to the drummer's house in Bonita to practice. We would walk with our amps up on our shoulders in the rich area over there. Because I'm Mexican, a lot of people would look at me like, 'Hey, wetback, go back to Mexico and play your mariachi music over there.'"

"Why do the bulk of people in Mexico relate to American music so well when they don't speak English?" I ask.

"In Tijuana, bands like Antrax used to play at clubs like Iguanas. A lot of Mexican people go to these concerts in Tijuana. They may not know the lyrics to the song, they only know some of the meaning. For example, when Metallica plays 'Enter Sandman' and they go, 'e-e-e-light! a lot of people mimic the sound and they'll go, 'e-e-e-ah na na!'"

I decide to cross the border with the band and get a feel for what they go through each time they play T.J. I meet the band in front of a Honey baked Ham in La Mesa, where drummer Francisco Arce sports his red Honey baked smock and gold name tag. Alan García dons a beer and silver rings on each of his fingers. Applying black nail polish, García waves his hands frantically in the wind to dry them. Chriss pulls up in a white VW Bug, a PV amp in the passenger's seat. The band mentions that some of their current rock *en español* favorites are Soda Stereo, Jaguares, Maldita Vecindad (Diamond Louie Neighborhood), and Dorados Abólicos. Accepting a "oboro Light from the guys, I take a long drag and mention that I hear the Church and U2 influence in their music.

"Yeah, they laugh in sobering unisons."

Chriss says, "If you ask some of the bands in Spanish what their influences are, almost all of them are going to say some band that plays in the United States. They never had someone in the rock *en español* scene to look up to.... and that shouldn't be happening because there are a lot of people in rock *en español* that play real good."

Jumping in my car, I follow behind Rodríguez in a caravan headed for the border. Blue smoke is billowing from Rodríguez's car. Following closely behind on 805 south, I turn on 98.9 FM to a Spanish synth-pop song in the vein of Heart.

Station 98.9 (More FM) is the only local radio broadcast featuring rock *en español*. Radio Latina doesn't play the same kind of music they do on 98.9, Rodríguez later mentions. "They're more soft music. They don't want, like, really heavy music or too much distortion."

A half mile from the San Ysidro border, I notice I've forgotten my wallet and I've very little gas. Adjusting my rearview mirror, it detaches from the window into my hand. Lights flash above the International Border sign as I fly by a succession of yellow signs: "Ead Freeway," "Prepare to Stop One-Half Mile," "Watch for Stopped Vehicles," "Last U.S. Exit," and "Declare Items, Keep Right." We pull into secondary inspection, next to a walkway where people clank across the border through authoritarian

tunnels where there's no turning back, we've got you now. Big, bulky, cold, and clanking, they seem like more like an instrument of torture than a turnstile.

As we stand there in a semicircle, a Mexican customs agent skins over Legion's paperwork with an authoritarian and furtive eye, then dismissively clears them to pass.

We drive the few winding blocks over to Zoo'll Live Cantina, formerly the upstairs patio of Iguanas. As an American with a handheld rear-view mirror, I'm careful not to get separated from my Spanish-speaking band, though almost lose Miguel in a cloud of blue exhaust as I zone out on an underpass mural of UFOs and unicorns.

Though Legion has just played Zoo'll Live's grand opening, the sign painted on the building already looks wind-worn in the blustering Tijuana sun. Since the first two hours of parking are gratis, the tollbooth attendant waves us through and scatters a handful of tortilla scraps for the birds. I notice a set of rusty iron double doors downstairs are open. After adjusting my eyes to the darkness inside, I see the same precarious ladders and balconies as Iguanas, only it's more polished and clubbed-out with fluorescent paintings of Neptune and other sea mythology. In place of the stage up front, where I'd once seen Alice in

Chains and Iggy Pop, is a cage for go-go dancers.

I help the guys hoist their amps and equipment up a staircase I haven't been up since Iguanas closed — and never sober. Upstairs, the cement plateau where I'd once waited in the pouring rain for Ministry is now itself a venue for live music. A translucent greenhouse tarp, white plaster walls, and satin purple curtains give the place a Cabo San Lucas feel.

Walking up the steps that used to lead to Iguanas' top level, I find the door sadly boarded up and blocked with trash and iron beams from the renovation. Next to the Zoo'll stage, a rickety spiral staircase leads up to a small lounge area with a scratchy mirror, a badly shredded couch, and a case of empty Tecate bottles. Descending a set of wood steps from this point takes you onto the stage itself, where the band is for some reason screaming and making bird calls.

Since drummer Frank Arce had to stay late at Honey baked, Alan García is setting up his drum set. Chriss and Alex take off their shirts while the band's seventh member, recently added soundman Omar, is in the sound booth above checking out the equipment.

Miguel says, "It's hard to get recognition in T.J., because [club sound personnel will] lower your sound real bad. We definitely believe that a lot of these technicians get paid to do

the sound check [in favor of] these big bands. When we get up to play, it's nothing. Real low."

Alan agrees. "If you talk to the sound guy, you have to be like, 'Hey, how's it going, man, let me buy you a beer.... because if you start complaining about the sound.... they might shut you off in the middle of a song.'"

Omar has to be watching.... If the sound goes off, the band can't just leave the scene and go check the cables. By having him back there, we can just look at him, and he can tell us by signs that something's wrong or 'Give me a second.' If they shut the power off on us while we're playing, and he's there, he can say, 'Hey, turn it on! What are you doing?' We can start an argument, because we have someone that knows what he's doing and knows what's going on back there."

Thinking of other opportunities for corruption, I refer to the band's customs inspection, nonreturning that it seemed unusually speedy. "Cause before you even cross with your stuff, you have to get registered to work here.... Sixty dollars for the permit just to work in Mexico."

Miguel says, "Pretty much, they can do anything they want to. Like when we stopped, they're supposed to take everything out and check the serial numbers to make sure that we're not bringing in any-

like an amplifier, you can import that by paying a percentage of the real cost of the equipment and bringing your note of purchase. They'll tell you, 'Okay, if it's \$100, you're going to have to pay \$10. What we do [instead] is called a temporary importation. In order to do this, you have to be nonprofit [playing for free]. The person in charge of the event gives you a letter and gives one to the chief of police.... Once customs signs it, they try to bullshit and say, 'You know, this is right, but you're not supposed to cross here, you're supposed to cross at Otay,' cause the [border patrol agents] don't want to do the paperwork. You have to say, 'No, no, they sent me back over here. You have to deal with it.'"

"In order to bring in amplifiers and heavier equipment, you have to tell them that you're not getting paid by the club?"

"Yeah.... if a band is going to get paid, then it's a whole different story, 'cause before you even cross with your stuff, you have to get registered to work here.... Sixty dollars for the permit just to work in Mexico."

Miguel says, "Pretty much, they can do anything they want to. Like when we stopped, they're supposed to take everything out and check the serial numbers to make sure that we're not bringing in any-

thing stolen or something that's not on the list, but they didn't. That's because, 'Oh, it's too hot,' and that's the way Mexico works, you know. They don't want to do all the paperwork. They want you to go to the other border crossing."

"Today, we got lucky," Alan says. "The last time we came [over the border] it was the same agent. When we showed him the inventory, it was a much longer list. We had all the mikes and cables and everything numbered, so it was three pages. He probably thought that it was the same list. That's why he was just, like, 'Yeah, go ahead' — he didn't want to count every single thing.... Sometimes, you have everything listed, but they won't let you through because they want money. You're there and they go, 'You know, we have to check everything, but we could avoid this if....'"

"How much would they be expecting you to give them?"

"I don't know, but these days, they're asking for dollars. They don't want pesos anymore. And they're asking you for great big [sums]. 'Okay, I'll let you go — 50 bucks.' You're, like, 'What?' They'll say, 'I want this much. You don't got it? Wait three hours here.' There's nothing you can do about it.... You got to have tact to talk to people, you know. Like, 'Hey, what's up? How're you doing? Hey, boss!' You know, they like to be called boss."

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TONIGHT, THURSDAY
The Dave Brubeck Quartet / 488 ±
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 Thursday, September 9, 7:30 p.m., 2741
 Shelter Island Drive, Shelter Island.
 6-9523-1010 or 619-270-8497.

Ellis Paul (369): Holy Trinity Episcopal Church, tonight, Thursday, September 9, 7:30 p.m., 2083 Sunset (Cliff) Boulevard, Ocean Beach. 858-689-2266.

Superchunk (220), Sissybar, and No Knife (309): Corbett, tonight, Thursday, September 9, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-8497.

FRIDAY

"Street Scene '99" with John Mayall and the Bluesbreakers: 9:30; The Duke Radford: 9:44; Terrence Simon: 9:46; Michael Forman: 9:53; Stanley Turrentine: 10:00; Great Art: 10:04; Yvonne Benichou: 10:37; Boozoo Chavis: 10:45; C.J. Chanier: 10:57; Boothe Moon, Okla., and the Violent Femmes: 12:21; Common Sense: 12:30; El Vez: 10:47; Lee Rocker: 10:57; The Commodores: 10:59; Dazz Band: 11:22; The Slave: 11:47; Goodie: 11:59; Friday, September 10, 5 p.m., downtown: 619-350-3333

Fri. (1992): Elgin Park, Flaggins Mall, and Punk Rock Karaoke: Rock Connection Party, Friday, September 10, 6 p.m.; 333 10th Avenue, downtown: 619-794-0930

Get Havin', Goodin' Punk, or St. David: Chi Chi, Friday, September 10, 10 p.m., downtown: 619-350-3333

Steve Politz (815) and Anya Marine: Java Joe's Coffeehouse, Friday, September 10, 8^{am}, 4994 Newport Avenue, Ocean Beach, 619-523-0356.

SATURDAY

"Ohana Back '09" with the Ka'ala

Greer Boys, Kampen, Tanager
Samson, the Children of Hoolio O Ne
Alf, and the Children of the Poodles
Dancers: *Seamus Strathairn, Schachty.*
 September 11, 10 a.m. - 9:30 Day Lakes
 Lake, Chula Vista (19-PH94-2)

"Street Scene '98" with the
Fabulous Tenors' 409, Cae
Montoya 955; Alejandro
Kempster 412; Scotty 412;
969; Jeffrey Halford and the
Healers, the Bobbi Caldwell
Band 627; Gabe Barilieri 655;
Joyce Conner, Big Time Operator
652; Madro Jahn, Backstreet
Zyden 966; L.J. Chemer 937;
the Riffers, Humpy 937;
the 411's, Big Wind Visions
Dandy 669; SOR, Howard Smith
and Dennis Brown, Kelly Willis,
Gillermo Gif (874); Arrow, Jay
Stratton 7127; Mague, Olafson,
Joany Chiff 757; Femi Tadi,
Morgan Heritage, the B-Side

Players /672/, **Everlast** /418/, **the Roots**, **Bo Dells** and **the Wild Magnolias**, and **Marcy Gray**: **Goldome Quarter**, Saturday, September 11, 4 p.m., downtown: 619-350-3333.

Paddy Keenan and **Sean Tyrell**: **San Diego's United Methodist Church**, Saturday, September 11, 7:30 p.m., 170 Cille Magdalena, Encinitas: RSB-666-8080.

Sarah Brightman #605: Open Air
Theater, September 11, 8 p.m.,
SSOJ (company, College Ave.)
619-232-8497

Swindle, Saves the Day,
Feathered Rifle's *Swindle* (the Cafe
Saville, September 11, 8 p.m., US50
Campus, La Jolla, 619-534-2311.

WAR #548: *Per Ploos* Alternative
Theater, September 11, 8 p.m.,
Occocone PLoos, Occocone, 707-742-4432
or 619-232-8497

his #427: *Jejune*, and
the **Hazzardly Champions**: *Cash*,
September, 11, 8:30 p.m.,
7501 Leflore Boulevard, midtown,
619-232-4355.

Steve Paltz #75: *and Anya*
Marino: *Jojo Jo's Caffeination*,
Saturday, September 11, 7 p.m., #994
Narayan Avenue, Ocean Beach,
619-523-8356.

SUNDAY
 "Street Scene '99" with Eric
 Burdon and the New
 Animals (455); Robben
 Ford (975); Tah Bouslit (780);
 Corey Harris (971); Fern Street
 Grass, Wise Fool Puppets,
 Buckwheat Zydeco (966); Ba
 Dulls and the Wild Magpies.

Dave Arlin and the **Guffy**
Men (855), the **Ignomies**, **Re**
Charles (967), **Crish** (209), the
Funkies **Mersey**, **Tales** **Murphy**, **Les**
Van **Robins** **London**
232; **Third World** (744); **Moss**
Pier (628); **Steel Pulse** (752);
Shoggy (244); **Roots** (968); **Re**
Shibus and **Culture** (737); **Royal**
Crown Revue (942); **Rockers From**
the Crypt, and the **Blue Heronians**
(423) (Simpson Quorum, Surrey,
 1972). 12 i.p.m., daytime.
 619-350-3323

George Benson (613); **Marjorie's**
Cassette (613); **Marjorie's**
17; 8 i.p.m. 2241 **Shelster Island** **Dance**.
Shelster Island (619-523-1010 or
 619-220-8497).

The Dutch Wax Duo, **Tarantula's**
Lamont, **Red Truck**, and **Ten Ante**
Reading: **Cash**, **Dance**, **September** 12,
 8:30 p.m. 7501 **Terrier Boulevard**,
 madison. 619-732-4355.

MONDAY
Linda Ronstadt (#27) and Emmylou Harris (#35): Humphrey's Concerts by the Bay, Monday, September 13, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 617-220-8497.
Judith Owen, Bedford Falls, and the

THURSDAY
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WEDNESDAY
Cosmo Events 834:4: East Coast Performing Arts Centre, Wednesday, September 15, 7:30 p.m. 2241 Shafter Island Drive, Shafter Island, 619-523-1010 or 619-720-0497

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Calendar MUSIC SCENE

Nobles Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, Room 1, *Brewin'*, jazz, in the courtyard, the *Craft Union*, big band, Friday, 9 pm, *Todd Stadelman and the Fat Tones*, 10:30 pm, *Willie Dee and the Experience*, Saturday, 8 pm, *The Wilson Road*, rock, Sunday, 9:30 pm, *La Jolla Carols*, Wednesday, 6 pm, *Trio de Jase*, 10 pm, hip hop.

North County Sports Dome and the Aquatic Village, 480 West San Marcos Boulevard, San Marcos, 760-744-4120. Thursday, live country, Friday, Rock on Tap, Saturday, live alternative rock, Sunday, the *Rockin' Revolvers*, country, Tuesday, hip hop, house, and techno, Wednesday, salsa and merengue.

The Reluctant, 555 Kestner Drive, Carlsbad, 760-711-1122. Friday, 6 pm to 10 pm, *Janie Brown*, contemporary rock/pop, Saturday, 5:30 pm to 8:30 pm, *Carl Robinson*, soft rock.

Randy Jones Big Stage Lodge, 12237 Old Pennington Road, Poway, 619-748-1617. Friday and Saturday, *Thunder Five*, country.

Ringer's Cocktail Lounge, 5517 South Mission Avenue, Bonita, 760-941-5083. Saturday, 9 pm, the *Bill Magee Blue Band*.

Roxy Restaurant, 117 First Street, Encinitas, 760-436-5081. Friday, *Paul Rosendahl and George Sordahl*, guitar duo.

San Luis Rey Dancers, 1474 Golf Club Drive, Bonita, 760-758-3762. Friday, 7:30 pm to 10:30 pm, *Salsa the Craft Union*, swing.

The Sander Cafe, 871 Carlsbad Boulevard, Carlsbad, 760-729-8561. Thursday, live blues band, Friday, Papa Woltz, rock, Saturday, *Black Cat Bone*, rock, Sunday, club for

information. Monday, 6 pm, *Dave Henson*, acoustic, Tuesday, the *Janie Brothers*, acoustic, Wednesday, 4 pm to 10 pm, the *All-Night Players*, swing.

Sandhill, 3780 Via de la Valle, Del Mar, 619-239-9944. Thursday and Saturday, 7 pm to 11 pm, *Jim Sandwell*, contemporary classics and originals, Wednesday, 6:30 pm to 10:30 pm, the *Ben Segura Trio*, jazz.

Saul N. Tadiello, 123 West Plaza Street (Loma Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, *Circo*, alternative, Saturday, *More Bros*, rock, Monday, *DJ Bert Blackmore*, eclectic spinning, Tuesday, *Cold Sweat*, rhythm and blues.

Taverneya Grille (inside the Hilton La Jolla Torrey Pines), 10950 North Torrey Pines Road, Del Mar, 858-450-4571. All music jazz, Thursday, *Shep Meyers*, Friday, *Ben Freeman* and *Kenny Goldberg*, Saturday, *Tim Maguire* and *Frankie Sunday*, *Shep Meyers* and *Kristin Kerk*, Monday and Tuesday, *Ben Freeman*, Wednesday, *Shep Meyers*.

Tourment of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 760-438-9111. Friday and Saturday, live pop/funk music.

Beaches
Bandstand Bar and Grill, the San Diego Paradise Point Resort, 1404 West Vacation Road, Pacific Beach, 858-274-4030. Thursday, 7 pm to 11 pm, *Four-Way Street*, acoustic, Friday, 4 pm to midnight, *Dave Sud*, soul, pop, Saturday, 3 pm to 7 pm, the *Sammy Brothers*, reggae, 8 pm, the *Sammy Brothers*, rock, Sunday, noon to 4 pm, the *Sammy Brothers*, 5 pm to 8 pm, the *Sammy Brothers*, pop, 8 pm to midnight, *80 Summer*, pop.

Wendy's, 7 pm to 11 pm, *Frank Eaton*, jazz.

Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Thursday, *Mad Cap One*, blues, Friday, *Big Mule*, *Wanda Jay*, and *Red Channel Blues*, Saturday, *Bob Weir* and *Toby*, Sunday, *Terry Nally*, soul.

Chapel Hill, 123 West Plaza Street (Loma Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, *Circo*, alternative, Saturday, *More Bros*, rock, Monday, *DJ Bert Blackmore*, eclectic spinning, Tuesday, *Cold Sweat*, rhythm and blues.

Shack boom boom in your bass player's living room.

Superchunk isn't quite that insufferable, but they do make low-budget rock on traditional instruments like guitar, bass, and drums, drive their own van, and just generally don't take part in the commodification of mainstream millennium culture (although they do have a super-cute website).

"A folksy fugazi," someone once called them, and it's true — although that's a good thing, at this point it's like being a best poet: pretty much yesterday's papers.

This year, they celebrated the tenth anniversary of their record label. Merge with the release of yet another sincere, exhilarating, and yet somehow entirely meaningless LP entitled *Come Pick Me Up*.

It's a great, fun stuff in its way, but the community within which Superchunk has lived its ambitions has shrunk almost to nonexistence in the meantime. No wonder my brother remains unconvinced: he's moving to Chapel Hill now, not in 1989, when the world

NOTE

By Gina Arnold

My poor brother was recently forced by circumstances to relocate to Chapel Hill, North Carolina. All summer he was bumming out heavily in spite of my remonstrances, "but Superchunk's from there, it can't be all that bad!"

Indeed, since the 1991 release of Superchunk's classic *No Pocky for Kitty*, Chapel Hill has been hailed in a romantic aura of indie rock bliss. One pictures it a quaint green town full of cute guys strumming pure rock songs whilst sitting on porches sipping iced tea. My brother, alas, has remained sipping unconvinced.

Superchunk is one of those bands that, to quote a recent review in the *Village Voice*, seems to have signed the indie music Purty ethic, traveling in a van, and...recording albums with a Mr. Microphone and a Radio

and Part 1 (Zutis). Monday, hip-hop and progressive dance music, Tuesday, *Fry*, *Legman*, blues, Wednesday, hip-hop.

Cannon Bar and Grill, 1105 Ocean Front Walk, Mission Beach, 858-488-1780. Monday, 7 pm to 10 pm, *Salsa the Craft Union*, swing, Tuesday, *Mad Cap One*, blues, Friday, *Big Mule*, *Wanda Jay*, and *Red Channel Blues*, Saturday, *Bob Weir* and *Toby*, Sunday, *Terry Nally*, soul.

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(To hear a sample of *Shogun and the Kuffs*, call 619-233-9797, wait for the prompt, then punch in ext. 4203.)

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The Crescent Shores Grill, 7950 La Jolla Village Drive, La Jolla, 619-439-0941. Friday, 6 pm to 10 pm, *John Cain*, piano and vocal.

The Bag, 1719 Brown Street, Pacific Beach, 619-581-0149. Friday, *Wanda Jay*, rock, Saturday, the *First of Kings*, alternative, Sunday, *First of Kings*, reggae, Tuesday, *Renaissance*, acoustic, *Dream Street*, 2228 Bacon Street, Ocean Beach, 619-227-8131.

Thursday, *Earl Grey*, *Long Barrel*, *Don*, and the *Yoni*, pop/punk, Friday, *Choudhury*, the *Chou*, and *Melchior*, alternative, Saturday, *Empty Bucket*, *Earth Pale*, and *Felton*, funk.

Sammy's Tavern, 4015 Mission Boulevard, Pacific Beach, 858-483-4647. Saturday, the *O'Brien Brothers*, funk/folk.

Illness Hotel, 1775 East Mission Bay Drive, Mission Bay, 858-276-4010. Tuesday, *Don* and *Carl*, Friday, *Don*, *Leo*, pop, Saturday, *Shells*, blues.

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Buenos Aires Restaurant, 4110 Buena Vista, 619-475-7660, Thursday, 8:30 pm, jazz, Friday, 8:30 pm, jazz, Saturday, 8:30 pm, jazz, Sunday, 8:30 pm, jazz.
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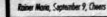
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Uninvited Ghosts

The problem is not what has been lost, but what has been added.

Now that the box-office numbers have climbed to the altitude of a "phenomenon," it is fast to infer that part of the cleverness of *The Sixth Sense* is in propelling people to see it a second time. And now that I have made my own dutiful pilgrimage back to the theater, I am prepared to testify that, as much as I liked it the first time, it doesn't bear a second viewing. But first I must insist to all those who have not yet seen it, that they skip down to the next section of the article and come back to this part later. Or never, as they prefer. I am going to have a harder time keeping the movie's secrets here than in my previous remarks. And I know for a certainty that there are still people seeing the movie for the first time, because when I was at the Claremont Town Square for my second look, the girl behind me, on spying the name of Donnie Wahlberg in the opening credits, whispered to her boyfriend, "That's Marky Mark." Sometimes it's difficult to bite my tongue.

The second viewing, to get right down to it, did not lay to rest my suspicions that the hero has no business being as surprised as we are by the sur-

prise ending. It very much inflamed those suspicions. The complaint can never be with what we are actually shown (that's another part of the movie's cleverness), but exclusively with what we are not shown. I have no problem, for example, with the wife's chair across the restaurant table as she gets into the car with her ironic muttering of "Happy anniversary." What bothers me about the scene is that when the husband shows up late to dinner, his pre-emptive excuses lead him to talk of his current "case" as if he had already on an earlier occasion told his wife something about it. Where would he have gotten that idea? (When, a bit later, he tells his patient that he and his wife "hardly talk anymore," what sounds like an overstatement will eventually prove to be the reverse.) Similarly, when the bedeviled little boy comes home from school to find his mother and his therapist sitting opposite one another in the parlor, and his mother immediately bustles off to leave the doctor and his patient alone, the complaint is not with the action in front of us but with what would have

Calendar MOVIES



Star of Echoes

preceded it off-screen. How did the therapist get inside the house, and how is it that he never noticed he hadn't spoken a single word with the boy's mother? The same complaint could be brought up in the scene where the traumatized boy is taken to a physician (a part played, incidentally, by writer-director M. Night Shyamalan), and

our child psychologist is present at the consultation without once speaking or being spoken to. (Another, separate complaint: the bruise on the boy's body, discussed at this consultation, do not fit with anything we see or learn about the behavior of ghosts. It would have made more sense to trace the bruises to the bullying classmates.) I

have no complaints whatsoever, on the other hand, with any of the three scenes in which the hero observes his romantic "trifles" at work on his wife. Those are the cleverest deceptions of all. The little boy's explanation that dead people "don't know they're dead" and that they "only see what they want to see" (how would he know?) does not

really answer any of the above complaints. It's a tricky business to surprise an audience, and the second viewing at least disabused me of the notion that it would have been possible, even easy, to surprise the audience without also surprising the hero. I have no helpful suggestions for Mr. Shyamalan. (Oh, except maybe that those matching gray patches of hair on the little patient and on the suicidal lunatic in the prologue are more confusing than illuminating.) The second viewing also soothed any rising doubts in my mind that I may have underrated the movie. But neither did I overrate it.

None of the complaints, legitimate though they may be, does any damage to the main strength of the movie. I am still a little amazed, a little daunted, even that so many millions of people have been willing to sit (quietly, to judge by my crowd) through so measured, so somber, so anguished an excursion into the Great Beyond. That's a bigger surprise than the surprise ending. (Are the millions as enthralled with the anguish as they are with the surprise?) It's true that the movie tries hard to cheer us up by the end: the boy comes to understand his "ability," overcomes his fear, solves a crime and saves a life (a little too pat, a little too silver-plated, for my taste), and even lands the lead role of young King Arthur in the school play (a little extraneous, a little excessive, for my taste). But he's still a little boy with a heavy burden. And it won't go away.

The success of *The Blair Witch Project*, which perhaps helped to prime the public for *The Sixth Sense*, offers a similar problem in isolating and weighting the factors involved. It would be nice to think that a generation unfamiliar with chillers like *The Innocent* and the original *The Haunting* was awakening for the first time to the subtle strategies of suggestiveness as against the sledgehammer strategies of explicitness. Nice, but I'm not so sure. My own guess would be that the success of *Blair Witch* will have more effect on marketing strategies than on storytelling strategies. Without a doubt it will do nothing to beat back the encroachment of shaky camerawork and fuzzy video on the big screen. Somehow I take more encouragement from the clever plotting and somber mood of *The Sixth Sense*. But then again, I wouldn't have thought beforehand that either movie stood much of a chance of making a ripple at the box-office. My strong suit (if any) has never been prognostication.

It will be interesting, in that connection, to see how *Stir of Echoes* fares at the box-office this weekend. (Some releasing company as *Blair Witch*, if that counts for anything: Artisan.) The opening line—a little boy posing the question, to no one visible, "Does it hurt to be dead?"—would seem to address itself to the same audience as *The Sixth Sense*. And indeed the boy's father (Kevin Bacon, an actor who imagines even less affection than Bruce Willis) finds himself in much the same situation as the Haley Joel Osment character in that other movie: trying to help out uninvited ghosts. An "ordinary" man at the outset, and moderately depressed about it, he submits to an unskilled hypnotist, his wife-in-law for the sake of a party game ("What's the worst that can happen?"), and takes all too literally her posthypnotic suggestion to be more "open-minded." What enters his newly opened mind in the aftermath needs a lot of sorting out.

I have long thought that the Richard Matheson novel, with its ingenious blend of ingredients of science fiction, ghost story, and detective novel, would make a good movie, and the prose is scarcely of a standard to make me worry about what would be lost in transition. The problem, as it unfolds, is not what has been lost, but what has been added. Writer-director David Koepf, who last made *The Trigger Effect*, has actually improved on the matter of the kidnapping baby-sitter (the excellent Lisa Weil of *Waterworld*), with some graspable motivation and a whole new mystery subplot. (Showing the baby-sitter passing the time with a copy of Matheson's *The Shrinking Man* is an addition of no significance.) The sketching-in, however, of a sort of secret society of "receivers," a club to which the hero's own son would qualify for membership (what a coincidence!), gets us nowhere. The initial manifestation of it—the woodoo-eyed cop cornering the hero's wife in a graveyard—is pretty exciting, but it's simply irritating that the wife afterwards never shares the information with her suffering husband. This irritation is far surpassed by the hero's sudden unexplained mania for digging—in his yard, under his floors, beneath the basement. (He's a renter, I should add, not the owner.) It put me in mind, on a much larger and therefore even more irritating scale, of the mashed-potatoes episode in *Clash of the Titans*, in which the hero's sudden unexplained mania for digging—has been retained of the original novel to warrant a recommendation, and the quantity and quality of the *Fiennes* are quite the equal of those in *The Sixth Sense*.

Landmark Theaters' Favorite Foreign Film Poll, in celebration of the chain's twenty-fifth anniversary, seeks to marshal a response, of comparable length, to the American Film Institute's 1998 list of the 100 Greatest American Movies. Or more accurately, the 100

Greatest English-Language Movies, with a few British ones smuggled into the group. The method of selection for the forthcoming foreign list is very different—popular opinion in place of "expert" opinion, and a Grand Prize trip-for-two to Hong Kong as an inducement to prospective voters. A scan of the 600 titles on the official ballot (available at Landmark theaters, Borders bookstores, or, as we have come to expect, the Internet), from which each participant may pick five, reveals that foreign films in the English language are even less welcome in this election than in the AFI's. (Perhaps it will be up to Foster's Lager to sponsor a referendum on top films from Down Under.) And with its collective ear cocked toward foreign tongues, the nominating committee evidently felt that the silent cinema would be irrelevant. I notice that *Dostoevsky's* *Earth* somehow sneaked onto the ballot, where old war horses like *Metropolis*, *Napoleon*, *Potemkin*, and *The Passion of Joan of Arc* failed. I am guessing that the nominators hadn't seen it lately and were fooled by its advanced date of 1930.

Even within the prescribed boundaries, there is ample room for quibbles. How can it be, for instance, that *Through a Glass Darkly* and *Winter Light* got onto the ballot, while the third and best of Bergman's so-called "Silence of God" trilogy—*The Silence*—got left off? And it comes as no surprise that pretty much anything, no matter how trivial, that has appeared in recent years at a Landmark theater (Ima Vop, *City of Lost Children*, *The Handmaiden's Footstep*, *Operation Condor*, *Armour of God II*) is assured of a spot. Unless, of course, no matter how sublime, it lacks a popular following: no *Van Gogh*, no *Under the Sun of Satan*.

But in order not to get drawn further into the quagmire, let me say simply that, although I would have no trouble locating 100 worthy candidates among the 600 nominees, my

own five favorite foreign films (the last time I played that game) are not on the ballot. I don't mean that *no all five* are on the ballot; I mean that all five are not on it. (Don't ask.) It is not such an instance, there is space provided for write-ins if you want to be certain that your votes won't covet. That, I presume, will not hurt your chances at Hong Kong. Nor, I also presume, will you help your chances by selecting nothing but John Woo and Jackie Chan films. My main, my final, comment, though, is that the results of such a poll—to be announced next January—can provide only a counterbalance to the AFI list rather than an actual corrective to it. A movie is a movie. And a film is no different.

It is a black mark against the various agencies charged with bringing us

foreign films, that the final one of Akira Kurosawa, completed in 1993, came to us by way of television last Friday, as the lead-off of TCM's month-long salute to the late Japanese master. *Madadayo* plainly not one of his finer efforts: simple, spare, slow, sentimental. And there is something slightly embarrassing about seeing so much adulation heaped from one old master onto another—from one senior citizen to another—from Kurosawa, that is, onto the retired teacher at the heart of *Madadayo*, whose coterie of disciples will laugh in unison at any vacuity out of his mouth. There's a constant danger, to be more exact, of thinking that Kurosawa was making a movie about none other than himself. Even at that, it's a more interesting movie than four-fifths of the stuff deemed worthy of import. And that's beside the point. ■

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EPISODE GUIDE

EPISODE	SYNOPSIS	CAST
1. Pilot	Dexter Morgan, a forensic psychologist, is introduced as a serial killer who only kills those who deserve it.	Michael C. Hall, James Van Der Beek, David Zuckerman
2. The New Guy	Dexter is assigned a new partner, a former police officer who is struggling with his own demons.	Michael C. Hall, James Van Der Beek, David Zuckerman
3. The Second Step	Dexter and his partner investigate a murder case that leads them to a dangerous underworld.	Michael C. Hall, James Van Der Beek, David Zuckerman
4. The Dark Knight	Dexter's inner conflict is revealed as he struggles with his dual nature.	Michael C. Hall, James Van Der Beek, David Zuckerman
5. The First Step	Dexter's partner is killed, and he is forced to confront the consequences of his actions.	Michael C. Hall, James Van Der Beek, David Zuckerman
6. The Last Step	Dexter's journey continues as he seeks redemption and justice.	Michael C. Hall, James Van Der Beek, David Zuckerman

[illegible]

The Dancer Games — A French farce from 1934, *The Dancer Games* is a comedy of manners and/or musical farce, for a Hollywood remake. The title is not a verbatim translation of the original, which was *Le Tour du monde en 80 jours* (which could have been *The Dancer of Aladdin*). Said dancer, in any case, is a periodic member of a group of upper bourgeois snobs who periodically attempt to top one another, by each bringing to the party a prize (in variously translated in the subtitle as "the most beautiful dancer in the world"). One of the inner circle, who already presided the company of a man who makes manachets (rings) for the Eiffel Tower, the Concorde, etc., is unable to do his dinner date because of a bad back, but he is able to get a replacement for the remainder of the evening. The variety of ways in which these brave demonstrators of their own wealth and status are shown to be vain, stupid, and/or otherwise mindbogglingly ineptive, and his demonstration of how the most of us are even bigger fools than they, with much less free money, is equally impressive. The film works with the worst of film's most sympathetic figures: a man and his wife, a woman and her lover, and away to Cincinnati, for Leclaire and his wife, working here with a small smattering, modeling light and the harmonious flow of salacious music, lesson before time. *The Dancer Games* are as fortuitous as their setting. Many are more deserving. With Thérèse Hertzberg and Jacques

IS (LA KALA WILLY)

DONNIE IMBRO — Trush with pedicure: a clown, and a fine, a superb on-camera character, and fine work from Stanway and the director, the latter of whom can make a simple scene into a comedy in any way make a comedy out of it.

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**"THE HOTTEST SCORE OF
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**EXCLUSIVE ONE WEEK ENGAGEMENT
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1999

San Diego Reader/September 9, 1999 125

Calendar
MOVIES

VALLEY 18; MISSION VALLEY 20; UA
FISCHENDORF 8; UA GLASSHOUSE 6

The Iron Giant — Animated sci-fi fable, set in the 1950s and drawn in a retro comic-book style, though the anti-violence message (specifically anti-nuke message) is hardly dated at all. The saccharine relationship between an overimaginative boy and a humongous metal-eating robot from outer space is in the Spielberg vein (specifically E.T. vein); as is the using anti-government sentiment, as is the frantic, high-speeding from a halfway-embargo ending. Christopher McDermott, who has made a career as a hero's ass in live action, is still precast as a hero's ass in voice only, and his attempts to charm up to the little hero through such forms of address as "dapper," "dapper," "dapper," "dapper," and "huckster," elicit the best laughs, or the closest things to laughs. Based (very loosely) on a children's book by Brian's former poet laureate, Ted Hughes, with the voices of Harry Connick Jr. and Jennifer Aniston: directed by Brad Bird. 1999.

★ (CINEMA STAR 6; HAZARD CENTER 7; MISSION VALLEY 20; UA GLASSHOUSE 6; UA HORTON PLAZA 15)

The Lovers on the Bridge — Grand passion in the Parisian gutter: the love of a

broken-legged acrobat for a half-blind artist, sharing a stone bench on the Pont-Neuf during its closure for restoration. ("Love takes bedrooms," philosophizes a fellow bums, "not windy sidewalks.") The biocentennial fireworks and the frolicking beneath them are something to see, as effervescent as of yore. But the movie overall is overextended — in ambition as well as its length. With Juliette Binoche (who did her own paintings) and Denis Lavant, written and directed by Leon Carax. 1999.

★ REX 9/9

Love Stinks — Relationship comedy written and directed by Jeff Franklin, starring French Stewart, Bridgette Wilson, and Tyra Banks.

CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 13; GASLAMP 15; GROSSMONT TROLEY TOWN SQUARE 14; UA FISCHENDORF 8; FROM 9/10

The Matrix — Indisciplinary cyber-fiction postulating that what we accept as reality in the present day is actually a computer-generated virtual reality a century later. (What is the matrix? "Unfortunately no one can be told what the matrix is. You have to see it for yourself.") Unfortunately indeed! The Wachowski Brothers, billing themselves as if they were technicians rather than writers and directors, have dished up a chunk of comic-book kink, with a superhero avatar (name of Neo, acronym of One, as in Chosen One) in place of an arthouse victim. There's enough going on to occupy your mind (allusions to *Alien* in *Wonder-*



The Atomium's Wife

land and *The Wizard of Oz*, borrowings from Tim Burton and Terry Gilliam, colorless color, video-game violence, cartoonish special effects, a mystical-mythical Wagnerian climax), but not enough to satisfy it. The total effect is not so much a big wow as a big huh. With Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, Hugo Weaving, Joe Pantoliano. 1999.

★ (GASLAMP 15)

Mickey Blue Eyes — English gentleman loves Mafia princess, gets sucked into "family" business. Laborious farce, apart from the no-nonsense performance of Ben Young as Uncle Vinny. Hugh Grant can't charm his way out of this one. Joanne Whalley-Kilmer, James Cagney directed by Kelly Makin. 1999.

★ CARMEL MOUNTAIN; CINEMA STAR 13; FASHION VALLEY 18; GASLAMP 15; HAZARD CENTER 7; HAZARD CENTER 7; UA DOLLA 12; MISSION VALLEY 20; PARKWAY PLAZA 18; PLAZA CINEMAS; RANCHO DEL REY 10; SPORTS ARENA 6

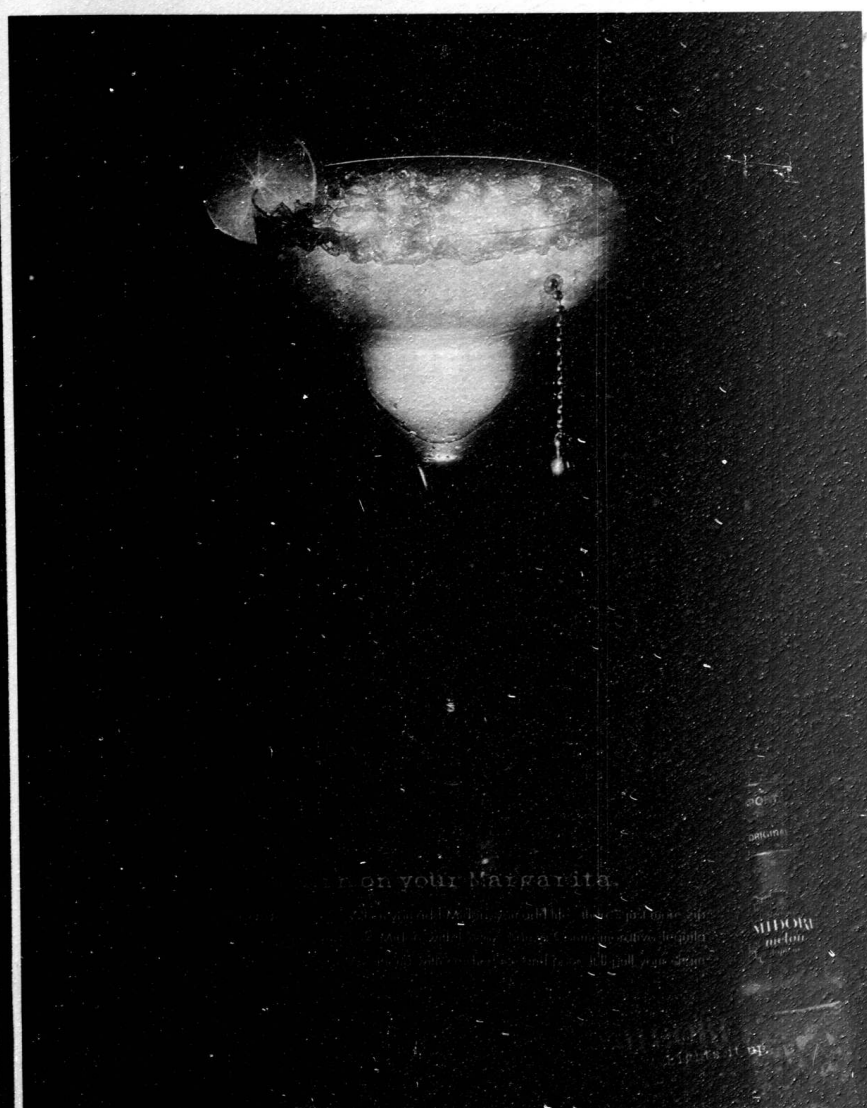
The Mummy — Gagged-up resurrection of the ancient Egyptian monster, mutated here with Indiana Jones, renamed Rick O'Connell. (He announces his mission like so: "Rescue the damsel in distress, kill the bad guy, save the world.") So contemptuous of

these material are the Glenhams, they felt compelled to spend a million dollars on computer-animated special effects and splashy production values. Self-worth comes steep. Director Stephen Sommers showed better sense with similar material in the remake of *The Jungle Book*. Benjamin Fraser, Rachel Weiss, John Hannah. 1999.

★ (GASLAMP 15)

The Muse — Albert Brooks's sixth directing effort in his first outright disappointment. It doesn't start out that way. The protagonist — Brooks himself, of course, this time in the part of a mainstream screenwriter — is close enough to Brooks in reality, a middle-aged Hollywood marginal who has "lost his edge" and is "past his prime," in kind tremendous conviction to his enervated, worn, whiny delirium. And in the free-wheeling early stretches, before the movie firm its focus, he takes us on a darting, slashing, broken-field ramble through the hierarchy of Hollywood today. The trouble comes with the introduction of the central premise: the introduction of Brooks, to be exact, to a purportedly immortal Muse, daughter of Zeus, in the form of Sharon Stone, who turns out to be a "demanding mistress" in the mundane sense of

requiring a sacrificial tribute from Tully's, a suite at the Four Seasons, and a "delicious" salad after room-service hours. We cannot really tell if the screenwriter's subsequent "inspiration" — a custom-fitted Jim Carrey vehicle set at an aquatic theme park — is supposed to be genuinely good or merely commercially good. (From what we hear of it, it doesn't sound like either.) We can't even tell what sort of writer the *Muse* is supposed to be, his expected script as the common was a high-tensioner actioner. (The word "lack" comes to mind, but there is no flow of humor or support.) Brooks, in a departure from his earlier self, now seems disinclined to cut off his character from sympathy. Nor are we given any reason to believe for an instant that the *Muse* is who or what she claims to be in its utter conventionality. And the role of the writer's wife (Audrey MacDowell) dampens even the metaphorical possibilities, the here-shown no actual interest in the *Muse*, so it's not as if he is "inspired" to impress her and the wife, after a moment of mingling hands with the *Muse* not just as a buddy, but as a creative collaborator in her own cookie-baking career, so it's not as if the need feel any jealousy over her husband's dalliance with his



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Directed by Michael Corrente
Screenplay by Peter Farelly & Michael Corrente & Bobby Farrelly

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animation, when, in other words, what's in front of him on the set is only a fraction of what will eventually fill up the screen. Or, if no technical reason, then maybe a mental one. Maybe the mind-boggling possibilities of computer animation are too huge a distraction to leave room in conscious thought for any attention to little matters such as pacing, composition, color. And perhaps the best way to make sense of this is to think of it as the evolution of the money-making machine: to view it as the third, best point of destination in the evolution of live action mixed with animation. The primitive "Out-of-the-Inkwell" series would be the seed; *Who Framed Roger Rabbit* would be the full flower; and the *Star Wars* series, or rather the first installment of the second *Star Wars* series, would be the overgrowth. Cluttered, chaotic, strangled. *Star Wars*, then, by Tim McCreery. Natalie Portman, Jane Fonda 1996.

♦ PATHWAY PLEAZA 18, PLAZA CINEMAS; UA
NORTON PLAZA 14A

Stigmata — Horror show with Patricia Arquette, Gabriel Byrne, and Jonathan Pryce, directed by Rupert Wainwright.
(CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; FASHION VALLEY 18; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 8; PARKWAY PLAZA 16; RANCHO DEL REY 16; SANTEE DRIVE IN; SANTEE VILLAGE 8; SPORTS ARENA 6; STUDIO 3 CINEMAS; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WE GARD PLAZA; FROM 9/10)
Stir of Echoes — Reviewed this issue.



With Kevin Bacon, Kathryn Erbe, Jillean Douglas, and Kevin Dunn; written and directed by David Koepp.

Tarzan — The Disney animated version. Though it may be hard to work up enthusiasm for the much-filmed subject, even for a

The adopted pose is straggly, between the father and son, as if psychologically between theory and the fundamental question of identity is pursued pretty close to the college level of Existentialism 101. The songs, like the lyrics, are a little more than a form (in the capacity of a single narrator), not that of an on-scene presence) by rock-and-roll Phil Collins, who puts the brakes on Dorey's downhill slide into immobility. The lyrics are a little more than, in some way or less straight, with the warring pressures of PC sexual politics that is Tarrant's turf, and Lance is deviously green. The too familiar and too New York City of the lyrics is a little more than a *de rigueur* come-relief sidewalk, a little disorienting venture of Broadway. But the other sidewalk, a Nervous Nellie elephant voiced by Wayne Knight (his eff'ing and his eff'ing), is worth putting up with for the sake of the sidewalk in the climactic moment of crisis. With Tony Goldwyn, Minnie Driver, Glenn Close, Lance Henriksen, Neil Patrick Harris, and the rest of the cast, the film is a little more than a come-relief sidewalk by Kevin Line and Chris Buck. 1999.

The 25th Warrior — An Arabian Nights tale detoured into a Norse saga. [A little off the beaten path, too, for the author of the original novel, Michael Crichton.] Lots of gore, but lots more hair. John McTiernan's careening Steadicam slips and slides over every possible point of interest. The release was delayed so long as to postdate (by three weeks) the release of McTiernan's subsequent project, *The Thomas Crown Affair*. A leader of forever would not have been too far from *With Antonio Banderas*. Omar Sharif, Daniel Varner, 1999.

★ (CARROLL MOUNTAIN, COLUMBIA STAR GALAXY, COLUMBIA STAR 10, COLUMBIA STAR 13, FASHION CHANNEL, ST. OFFICE, CINECITY)

MISSION VALLEY 200; OCEANVIEW 8; PADIPOCA PLAZA 18; RANCHO DEL MAR 16; SANTEE HILLS 16; SANTEE VILLAGE 8; STUDIO 3 ONE; MAIN STREET; SWEETWATER 8; TOWN SQUARE 14; ULA GLASSBORO 6; ULA HORTON PLAZA 6.

Trick Sweet, sentimental, idealized through of the getting-to-know-one-another dance of a dimpled Dobie Gillis/Vally Cleaver type (Christian Cabell, Neve's brother), who writes unproduced Broadway musicals, and the T-shirted tawny stud (John Paul Pitoc) who catches his eye when he enters the same subway car in momentous slow-motion. The movie no doubt contains some points of recognition for insiders, or points of education for outsiders (pick-up line at bar: "Where do you work out?"), but the points get drowned under a tsunami of ateurishness. Tori Spelling (Aaron's daughter), in the stock part of fog hag, was



credentials, but all she supplies is terrible embarrassment. Directed by Jim Fall. 1999.
 ● (HILLCREST CINEMAS)

Twin Falls Idaho — A weirdie, co-written by Mark and Frank Belich, directed

by only Michael, about the warming relationship of a heart-of-gold hooker and one half of a set of Siamese twins (the merely identical Polishes, who look and act a bit like Adam Sandler on Valium). The twins' synchronized movements and conspiratorial whinecines are at first unsettling. The

solemn pace, the stiff dialogue, the uneventful narrative, and the mawkish sentiment give you plenty of chance to settle down, take a nap. With Michele Hicks and Lesley Ann Warren. 1999.
★ (HELLOREST CINEMAS)

[illegible]

Yellow Submarine — The Beatles cartoon. It wants to be, but it is not, the Sixties equivalent of Lewis Carroll and Edward Lear. Clever enough and colorful enough to be diverting for half an hour or so, though it goes on a lot longer than that. Directed by George Dunning. 1968.
★ (HILLOREST CINEMAS)

MOVIE SHOWTIMES

Call 444-FILM
or the theater for missing
information. Bargain
showtimes are in parentheses.

CENTRAL
CLAIREMONT

DOWNTOWN

[illegible]

La Jolla 12
MCV Life In The 1920s (PG) 5:58-6:24A
 Sir of the Courts (R); **Signposts** (R); **The 13th**
 Annual Meeting of the **Woman's Club** (R); **Call**
Father (R); **Mickey Blue Eyes** (PG-13)
 (PG) 6:24-6:50
La Jolla 13
Mr. & Mrs. Smith (R); **Mr. & Mrs. Hancock** **Ad-**
mits (R); **Outside Providence** (R); **Swing** (R)
Sense (PG-13); **Runaway Bride** (PG)

La Jolla Valley Cleanse
La Jolla Valley Cleanse (PG) 6:51-7:17
La Jolla Valley Cleanse (PG) 7:17-7:43
La Jolla Valley Cleanse (PG) 7:43-8:09
La Jolla Valley Cleanse (PG) 8:09-8:35
La Jolla Valley Cleanse (PG) 8:35-9:01
La Jolla Valley Cleanse (PG) 9:01-9:27
La Jolla Valley Cleanse (PG) 9:27-9:53
La Jolla Valley Cleanse (PG) 9:53-10:19
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NORTH INLAND

Cinema Star Galaxy
1990-91 *Fr-Su* (13:30-13:45) 550, 830, 1,100
1991-92 *Fr-Su* (13:30-13:45) 550, 830, 1,100

The Mole
1990-91 *Fr-Su* (13:30-13:45) **The Mole**
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Wagner Picture Show, 3010 Madison
Wierzbicki Plaza 8
Wierzbicki Plaza (PG)
 642-7542-7546
Wine & Dine
 The Wine & Dine Restaurant's Wife (R)
 Chiff Chaff (R); The Thomas Crown Affair (R); *Runaway* (PG); *Boys n the Girls* (PG-13)

LA COSTA
 642-7542-7546
Le Coast 6
 Le Coast: Real As Alps, Caribbean (PG-13) (1990)

OCEANSIDE
Cinema Star Mission Multiplex
 College Avenue and Mission Avenue
 435-7221-7222
Star of Echoes (R); *Stigmata* (R); *Love Is the Winner* (R); *The Muse* (PG-13); *The Sixth Sense* (PG-13); *Boys n the Girls* (PG-13); *Runaway* (PG); *Blue Eyes* (PG-13); *Universal Soldier*; *Boys n the Girls* (PG-13); *Inspector Gadget* (PG); *Duel in the Dark* (PG); *Deep Blue Sea* (PG)

Day-Right 8
 642-7542-7546
Star of Echoes (R); *Stigmata* (R); *Love Is the Winner* (R); *The Muse* (PG-13); *The Sixth Sense* (PG-13); *Boys n the Girls* (PG-13); *Runaway* (PG); *Blue Eyes* (PG-13); *Universal Soldier*; *Boys n the Girls* (PG-13); *Inspector Gadget* (PG); *Duel in the Dark* (PG); *Deep Blue Sea* (PG)

Star Theatre
 602 North Central Highway (760-721-5578)
Boys n the Girls (PG-13); *Runaway* (PG)

Texas and Country
 2255 El Camino Real
 (760-433-4947)
Outrageous Provenance (R); *The Astonishing* (PG-13); *Boys n the Girls* (PG-13); *Runaway* (PG)

199

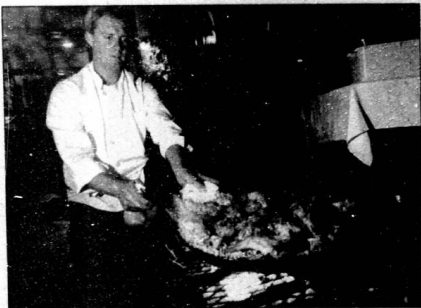
Unusually Good

"Oh, the secret of love is opening up your heart," chirped the black-sequence blonde. Her tuxedoed pianist tinkled his electric keyboard and smiled. At the table next to ours, an elderly man in a suit and tie opened up his heart. Learning close to the thin redhead beside him, he delivered a raspy punch line. "Heh. Heh. Well, I smell smoke," said the fireman. "I better get out my hose!" Heh. Heh.

The blonde finished her James Taylor tune and scampered to the bar. Gato Barbieri's histrionic saxophone began squealing Europa through the restaurant's sound system. When the blonde returned, she strolled about the white dim dining room, crooning her way through "Don't Get Around Much Anymore," "Danny Boy," "Somewhere over the Rainbow," and "As Time Goes By." "I felt very, very crazy."

Artemis Grill is the weirdest restaurant in town, and I mean that in the nicest possible way. It occupies Cindy Black's old digs on the strange, shabby stretch of southern La Jolla Boulevard that plays out in Pacific Beach. Artemis Grill serves amazing food. The restaurant's 26-year-old owner-chef, Drew McPartlin, a Coronado boy, is talented. (His dad owns McP's in Coronado.) Before running a wine bar and a catering business in Seattle, McPartlin studied at the Culinary Institute of America's New York and Napa Valley locations. In Napa, he studied with famous chefs like Chef Panisse's Alice Waters. Her name for freshness is evident at Artemis Grill. In the small garden on his restaurant's patio, McPartlin grows chives, cilantro, mint, basil, epazote, tomatoes, parsley, and strapping red hollyhocks. But McPartlin is 26 years old. Rumor has it he wants to turn Artemis Grill into a "cabaret." Hence, on Thursday nights, the blonde lounge singer. Hence, on Friday nights, flamenco music.

"Danny Boy?" Flamenco music? McPartlin should forget the "cabaret" and just cook. He can feed you better than Laurel, or California Cuisine, or any number of big-name places in town. His herb-roasted chicken, a golden half of a bird, drips its rich, buttery juice into its bed of sage Tuscan bread salad. Red ripe tomato chunks and slivers of Parmigiano-Reggiano mingle with toasty bread cubes that're soaked up lemon juice and olive oil and the juices from the perfectly baked chicken. I ate it all and longed for more.



Chef Drew McPartlin pays attention to details.

I'd already eaten three of McPartlin's exceptional appetizers. First the waiter brought me translucent slices of yellow fin tuna that McPartlin had sprinkled with mint, basil, cilantro, toasted peanuts, and crispy fried shallots. McPartlin had drizzled it all with a gingery mixture of sweet rice vinegar and a few drops of fish sauce. Bright kid, I thought. He has a good feel for Asian. But can he do European?

I ordered his pan-seared risotto cakes and his fresh mozzarella salad. I had a hard time deciding which was better than Laurel, or California Cuisine, or any number of big-name places in town. His herb-roasted chicken, a golden half of a bird, drips its rich, buttery juice into its bed of sage Tuscan bread salad. Red ripe tomato chunks and slivers of Parmigiano-Reggiano mingle with toasty bread cubes that're soaked up lemon juice and olive oil and the juices from the perfectly baked chicken. I ate it all and longed for more.

While I was clucking and smacking my lips and laughing too hard at my own jokes, my dinner companion was sipping her wine and "relaxing." She'd had a hard day and wasn't, she said, "very hungry." When the waiter brought out our black-pepper-crusted beef tenderloin, her fatigue vanished. As soon as she plunged her knife into her tender rare beef, forked a wet, red slice into her mouth, she forgot her arduous day. Steak "au poivre" is a common dish, so easy to pull off that few chefs give it the attention it deserves. McPartlin isn't jaded. He's still so new to being a "restaurant" that he pays attention to basics. He'd seared the tenderloin quickly, over very high heat, sealing in all its juices. He must have stood there watching it cook. He removed it from the pan when it was just right

and surrounded it with shallots, roasted in cognac. What do you do with a newcomer like Drew McPartlin? You rub to his restaurant and eat what he's cooking while he's still fresh and open and energetic. He makes mistakes—the lounge singer, the flamenco music, Gato Barbieri squealing from the sound system. But those are youthful errors. He isn't yet bored.

Artemis Grill
5721 La Jolla Boulevard, Bird Rock
619-456-6299
ATMOSPHERE: Unsettling, not unpleasant.
SERVICE: Courteous, agreeable, excellent.
SOUND LEVEL: Medium. Lounge singer can be distracting.
RECOMMENDED DISHES: Toasted goat cheese salad; caprese salad; risotto cakes; yellow fin with crispy shallots; rack of lamb; steak au poivre; herb roasted chicken; chocolate brownie; lemon tart.
WINE LIST: Varied, unusual, only a little overpriced.
PRICE RANGE: Expensive. Appetizers \$6.00 to \$9.00; entrees, \$17.00 to \$27.00.
HOURS: Dinner, Tuesday through Sunday, 5:00 p.m. to 11:00 p.m.

WHAT THE STARS MEAN:

- (None) Poor to satisfactory
- * Good
- ** Very Good
- *** Excellent
- **** Extraordinary

Ratings reflect the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.
Hundreds of past reviews are available online from the Reader at www.sdsreader.com

Back to "The Routine"? Escape to Red Lobster!

Ultimate Feast: Broiled Maine lobster tail, snow crab legs, shrimp scampi & fried butterflied shrimp. \$19.99

Nightly "Happy Hour"
Drink & Appetizer
Specials!
Relax on Our
Open-Air Patios.



OCEANSIDE
2685 Vista Way
(760) 433-5673

MIRA MESA
8330 Mira Mesa Boulevard
(619) 549-3557

SPORTS ARENA
3780 Sports Arena Boulevard
(619) 226-1057

LA MESA
8703 Murray Drive
(619) 463-4449

CHULA VISTA
342 7th Street
(619) 420-7271

Oxtail Curry?

My mouth's becoming a molar-free zone.

"Well?" says Carla impatiently. "Yes, thank you," I say. "And I'm hungry."

"Bedford, you know what I mean. What happened? What did they say?"

I look vaguely across the dishes in the hot tub. "Oh, they just drew blood, stabbed me for a TB test, made me blow my lungs out, that sort of thing. Mmm. Look at that. Bet it's chicken adobo. And what's that Oxtail curry?"

"But what did they say?"

"Come back in a month."

"Bedford, you're hopeless. You go in swearing you'll tell them about your legs twitching at night. You said you'd ask about your eyes. And your teeth! They look like a red off Tahiti! That's why you joined an HMO, for crying out loud."

I confess. I've become part of the system. Joined Kaiser. Trouble is, once you get there, you forget what it was you came for. Guy just whipped me through a 15-minute "health appraisal" and that was it. Come back in a month. Whatever, I was so glad to get out of that medical center and over here. It's Carla's choice, "Karihan," in Grove Plaza Center, near the 805. She wants to try Filipino. That's fine by me. I'm starving. Want to allow to eat for hours before all this nonsense.

Turns out Karihan means "place to eat" in Tagalog, the main Filipino language. This whole

shopping center seems to be Filipino. We walk in past photos of celebrities who've visited here, including Miss Philippines (USA), Miss Sweden, and Miss Argentina. Can't be had. They've got a grass hut look inside. Some rich smells suck us in under the thatch.

Around 16 different dishes bubble away. Behind them a sign says, "Two entrées and rice, \$3.75." Guy named Al stands behind, stirring them all up a bit.

"I'll take the pancit with chicken," says Carla. Gal never was slow to the draw. "And

sausages, and a Sprite." Al scoops them up. I still struggle with choice. I mean, when it's between things with names like *hamonado*, *binagongan*, and *sinampalukan*, you have problems, if you're not Filipino. "Best pancit in San Diego," says Al, spreading Carla's noodles on her plate. "See? No fat glistening. It's healthy." I notice an older lady, Dina, laying down wide, deep-fried fish into the bowl. Talapia. With rice and another entrée that would cost \$4.50. But in the end I take barbecued pork on a stick. And for my second, hell, I go for that golden sloppiness of *kare kare*, the enticing-looking yellow oxtail stuff.

Uh, then Al tells me what it is. It's beef tripe and oxtail marinated in... a peanut butter sauce. A famous dish from Pangasinan, a state north of Manila. "Why don't you take a bowl of *singang* too," says Al. "Help you between dishes." He

scoops out the liquid from a serving plate bubbling with pork, bak choy, beans, tomato, onion, and, he says, tamarind. It's part of the \$3.75 deal.

When it comes to drinks I get intrigued by this brown lumpy liquid in a large jar, *gulaman*. Brown sugar, water, lots of gelatin squares, \$1.00. Carla's Sprite costs 75 cents.

As soon as we sit down, Carla's back with the hospital questions. "Now, Ed. Did you ask them about your tubes?"

"Carla... not now."

Her timing is impeccable. Like, I'm grating up to face a cow's inner plumbing in a golden peanut butter sauce. I lift up a mouthful. It's a creamy tripe with radiator flanges that fight back when you chew. The peanut butter sauce is... interesting. I snowball in some rice, then turn to the *singang*. Ah! The tamarind-sour taste gives you the relief you need from that slippery-sweet *kare kare*.

The next round is much easier, chewing off the bamboo skewer loaded with barbecued pork. In fact, oh boy. Charred on the outside, smoky pink on the inside, they're great. And then a slurp of *gulaman*. Its sugary sweetness and chewy gelatine helps the pork go down. Cleans your mouth for the next round.

Notice I'm following Filipino principles here:

The Place: Karihan Restaurant, 2220 Plaza Blvd., Suite 7, Grove Plaza Center, National City, 619-470-7491

Type of Food: Filipino

Prices: Combo (any two dishes with rice), \$3.75. Dishes include chicken adobo, *kare kare* (beef tripe in peanut butter sauce), *sinampalukan* (chicken in tamarind sauce), BBQ pork or chicken, *binagongan* (pork and ground shrimp), *panitibon* (rice noodles, chicken, vegetables), fish combo (deep-fried talapia, one other entrée, rice), \$4.50

Hours: 8:30 a.m. to 8:30 p.m., seven days

Phone: 619-470-7491

Nearest Bus Stop: Plaza Boulevard and Grove

THURSDAYS • 5-10 PM
ALL-U-CAN-EAT \$13.95
CRAB FEAST

Small catch-up party, get it done! Fresh fish, hot sauce, and a side of crab. (Crab is not included. Crab is extra.)

SANDWICHES • 4-10 PM
BLUES & BBQ Live Band 6-10 PM
ALL-U-CAN-EAT RIBS \$9.95

(Under 12, \$2.00) With baked beans & homemade coleslaw. (No sharing. No substitutions.)

MONDAY NIGHT FOOTBALL
Giant 6x10 Projection Screen • 12 TVs
1st Round/Red Lights • 6 Bud Pitchers
1/2 Price Appetizers • Giveaways
(During Games)

\$6⁹⁹ STEAK DINNER

WEDNESDAYS • 5-10 PM
ALL-U-CAN-EAT \$9.95
FAJITA FIESTA

Choose from: Beef or Chicken. (Beef is extra.)
Salsa: No sharing. Use or lose it. (No substitutions.)
\$2.00 COLESLAW • \$2.00 MARGARITAS

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Hazard Center only
\$10⁹⁹ Adult \$5⁹⁹ Children (under 12)

- California Roll
- Philadelphia Roll
- Spicy Crab Roll
- Tuna Roll
- Avocado Roll
- Nigiri Sushi - Soft, Tuna, Salmon, Shrimp, Eel, Scallops, Crab, Spicy Tuna, Spicy Salmon, Spicy Hamachi, Spicy Tuna, Spicy Salmon, Spicy Hamachi, Spicy Tuna, Spicy Salmon, Spicy Hamachi
- Fried Wonton
- Egg Roll
- Egg Foo Young
- House Special Fried Rice
- Mando-It All Mito
- Ching Pao Chicken
- Fresh Fruit
- Coconut Jelly
- Almond or Fortune Cookies
- Paper Chicks
- Bulgarn Vegetable
- Dry Braised Fish
- Salt & Pepper Shrimp
- Shrimp and Lobster Sauce
- Hot & Spicy Beef
- Sweet & Pungent Chicken
- Honey Chicken
- Singapore Noodle
- Ching Pao Chicken

1st OFF BUFFET
With this ad. Adults only.

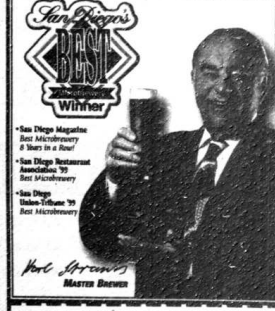
Sushi
EDIBLE ART

DINNER FOR TWO \$13⁹⁵

Includes: Miso Soup, House Salad and Rice.
Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Miso Cakes (\$7.95)
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*Buy any dinner entree and receive a second dinner entree of equal or lesser value FREE! Offer valid after 4:30 p.m. Sunday - Thursday ONLY (not valid Friday & Saturday). Airport locations excluded. Must present this gift certificate at time of purchase. Not valid with any other discount, offer, trade script, or promotion.

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San Diego's Original Local Food!

Fairness for Oak Bombs

"This smells and tastes like a two-by-four."

Got into judging wine at the Fiesta de la Vendimia in Ensenada because one of the regular judges canceled at the last minute, and one of the other judges thought of me as a replacement. I didn't have to pass any test, nor was I given any guidelines. I gave high rankings to the wines I liked, low ones to the ones I didn't. But in the course of talking with wine judge Bob Foster about what makes a good judge, I learned that my experience and my methods are not the norm.

"Being a good judge is not just having the ability to judge wines," says Bob. "Often, you're working in a panel. You have to be able to get along well with others, negotiate, be flexible. You can't take yourself too seriously; you have to be willing to listen. We were judging one time with a winemaker, and he voted No Meda because the wine had some volatile acidity, which is one of the chemical components you can get in a wine. He was looking at it straight from a winemaker's perspective — you don't want volatile acidity in your wine."

"I said to him, 'You're right. It does have a little volatile acidity, but it's at such a low level that it adds complexity. It doesn't destroy everything it's kind of interwoven.' I think we finally moved him up from No Meda to silver because other folks in the panel were saying, 'Technically, you're right. If this were a sample you turned in to UC Davis as a final exam, they'd mark you down because you let volatile acidity in.' From a technical point of view, you really don't want it. But that's the difference between the wine drinker and the wine maker. It smells good, it tastes good, it ought to get a medal."

"Sometimes, the debate has been over levels of oak. The winemaker was saying, 'This is wonderful,' and I'm thinking, 'This smells and tastes like a two-by-four.' That's an issue we've never fully resolved. I'm not a fan of oak when it's out of balance. I like oak in a jump out at you as well integrated, but when it jumps out at you as the predominant smell and taste, it's not what I want. I want to taste the grape. I tend to gravi-

tate toward wines that have more purity of fruit — the less oak Zinfandels, some of the Syrahs, a lot of the Rhones."

For all his aversion to the flavor, Bob is not above giving medals to oak bombs, and this intrigues me. He is valued for his palate but is expected to put at least some simple considerations of what pleases that palate when he judges. "You have to transcend your personal preference. It's very tough. A lot of times with young judges, they'll say they hate a wine, and I'll answer, 'I understand that you personally would never buy it, but take a step back. If a friend came to you and said, 'I want an oak, high-extract Cabernet that tastes good,' is it this something you might send him to? And there are a lot of times, after you boot a wine, you go back and think, 'Is this really bad wine, or is this wine that isn't my personal style?'"

Very tough, indeed, in a business where personal style — personal taste — counts for so much. Some people insist that oak is a sign of bad wine, since what they hold as essential — the fruit — is masked. Sending an oak-loving wine to take a position, I've had a few who say, "Mmm, let me think about it," and don't vote until they hear the other three votes."

As the final part of the exam, we gave them doctored bottles. We had one of the lads make up a moly one, a corky one, one with Brettanomyces, and then we served one that was perfectly fine (as a test). You need people who have the guts to say, 'I don't find anything wrong with this wine.' As a caveat to the whole subjective/objective question, Bob adds, "I mean, these were badly flawed. There are times at the Grapevine — where we're doing 200 years of combined tasting experience — where we argue about whether a wine is corked or not. But you do reach the point where you want someone to be able to pick up massive problems."

Now, "the competition has added a third wrinkle" to the test. In competition, wines with blackboard bling — that is, the judges are told the varietal they are tasting, but not the pro-

we did it at the San Diego competition.

"We gave the judges what I thought was a rigorous qualifying exam. We gave them four wines and said, 'Rank them according to your preference.' Then we gave them the same four wines in a different order, and then the same four wines in yet a different order. We were looking for consistency. I've been on panels with rookie judges where, the first three times through, they hate the oak wine. Then, the fourth time, they love it, and I can't figure out the change."

"The other thing that will drive you nuts with a rookie judge is an inability to take a position. I've had one where I'm the chair in a panel of four, we always start the comments with a different person, so nobody's in the hot seat. You want people who have the guts to take a position. I've had rookies who say, 'Mmm, let me think about it,' and don't vote until they hear the other three votes."

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ducers or the order in which the wines are served. This is opposed to both single-blind tasting — the producers and the varietal are known, but the order is not — and triple-blind tasting, in which varietal, producer, and order are all unknown.

The competition has taken to serving wines triple-blind to prospective judges and saying, "Tell us what varietal this is." Bob thinks "it's a parlor trick, because we never ask anybody to do that in competition. Their response is, 'We ask them to tell the difference.' That's one of the more controversial areas — whether that's an appropriate test to use or not."



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Calendar RESTAURANTS

CRUSH
MATTHEW LICKONA

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RESTAURANT LISTINGS

The Reader's Guide to Restaurants recommends listings written by Howard Rosenberg (review by Mike Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at www.sanmag.com.

Price estimates are based on the latest information available for a mid-range entrée. Low: below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please call restaurants in advance for reservations.

NORTH COASTAL

THE ARABIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 760-720-2225. Located in a cottage with a view over the ocean, this Arabian cafe prepares authentic specialties such as gyro, kebabs, and hummus. Best bet is breakfast and lunch. Open daily. Breakfast, lunch, and dinner. Tuesday through Sunday. Low to moderate.

THE BRASSerie 1300 Camino del Rio South, San Diego, 619-591-1100. This hotel's dining room offers breakfast, lunch, and dinner. All-you-can-eat buffet, lunch and dinner with champagne is \$30.00. Served buffet Friday, from 5:30 p.m. Outstanding service. Reservations recommended. Pious Delicacies of the Sea is also located in this complex. Expensive. Open daily. Low to moderate.

CHANTON RESTAURANT AND MARKETPLACE 7702 Via de la Valle, Del Mar, 619-239-8777. Southwestern theme with a focus on the new menu. Prices are excellent. Fresh fish, all seafood, lobster — as well as steaks, chicken, and pork. Open daily. Low to moderate.

D.R. HACKING SEAFOOD CAFE AND GRILL 101 North Highway 101, Encinitas, 760-436-1161. This simple dining room is enhanced by beautiful views of the ocean. The fish and chips are served in a wooden crate, and the food is fresh. Fish is also available. If you would like small portions, or the "kids" serving, fresh fish, and daily specials are available. Open daily for lunch and dinner. Low to moderate.

FIDEL'S CAFE 1003 Carlsbad Boulevard, Carlsbad, 760-720-0901. A sister restaurant to the venerable establishment in San Diego, the San Diego location is a casual, comfortable, and lively place. Open daily. Low to moderate.

JACK'S DEL MAR 1600 Coast Boulevard, Del Mar, 619-750-2002. Most of the tables have an ocean view and everyone has a good time, which comes to rest in the food. Fresh fish is the best bet here and is accompanied by rice, pasta, and beans. Open daily. Low to moderate.

OSCAR'S 1505 Encinitas Boulevard, Encinitas, 760-432-0222. Here's a good place to take children or to enjoy a casual, sophisticated meal. The menu consists of pizza, burritos, chicken and ribs, sandwiches, salads. The best bet is chicken ribs combination for two with salad in a bowl large enough for four and two breadsticks. Fun for a casual meal. Serves lunch and dinner. Open daily. Low to moderate.

PACIFIC COAST GRILL 437 South Highway 101, Solana Beach, 619-794-4231. Many dishes here are made from local ingredients. The menu is a variety of burgers served with salad and fries presented in a paper bag. The San Diego branch from the menu, 1.30 p.m. to 4:00 p.m. Warm, casual atmosphere. Open daily. Lunch and dinner. Low to moderate.

RED TAIL GRILL 530 Via de la Valle, Del Mar, 619-235-6000. Truly casual, much portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Diners come with corn on the cob (when in season) or baked potatoes or vegetables. Salads are a la carte, but are enough for two people. Open daily. Expensive.

SUSHI A LA KAZU 307 Valley Center Drive, Carlsbad, 760-432-0222. Open daily. Expensive.

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FIDEL'S CAFE 1003 Carlsbad Boulevard, Carlsbad, 760-720-0901. A sister restaurant to the venerable establishment in San Diego, the San Diego location is a casual, comfortable, and lively place. Open daily. Low to moderate.

JACK'S DEL MAR 1600 Coast Boulevard, Del Mar, 619-750-2002. Most of the tables have an ocean view and everyone has a good time, which comes to rest in the food. Fresh fish is the best bet here and is accompanied by rice, pasta, and beans. Open daily. Low to moderate.

OSCAR'S 1505 Encinitas Boulevard, Encinitas, 760-432-0222. Here's a good place to take children or to enjoy a casual, sophisticated meal. The menu consists of pizza, burritos, chicken and ribs, sandwiches, salads. The best bet is chicken ribs combination for two with salad in a bowl large enough for four and two breadsticks. Fun for a casual meal. Serves lunch and dinner. Open daily. Low to moderate.

PACIFIC COAST GRILL 437 South Highway 101, Solana Beach, 619-794-4231. Many dishes here are made from local ingredients. The menu is a variety of burgers served with salad and fries presented in a paper bag. The San Diego branch from the menu, 1.30 p.m. to 4:00 p.m. Warm, casual atmosphere. Open daily. Lunch and dinner. Low to moderate.

RED TAIL GRILL 530 Via de la Valle, Del Mar, 619-235-6000. Truly casual, much portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Diners come with corn on the cob (when in season) or baked potatoes or vegetables. Salads are a la carte, but are enough for two people. Open daily. Expensive.

SUSHI A LA KAZU 307 Valley Center Drive, Carlsbad, 760-432-0222. Open daily. Expensive.

THE ARABIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 760-720-2225. Located in a cottage with a view over the ocean, this Arabian cafe prepares authentic specialties such as gyro, kebabs, and hummus. Best bet is breakfast and lunch. Open daily. Breakfast, lunch, and dinner. Tuesday through Sunday. Low to moderate.

THE BRASSerie 1300 Camino del Rio South, San Diego, 619-591-1100. This hotel's dining room offers breakfast, lunch, and dinner. All-you-can-eat buffet, lunch and dinner with champagne is \$30.00. Served buffet Friday, from 5:30 p.m. Outstanding service. Reservations recommended. Pious Delicacies of the Sea is also located in this complex. Expensive. Open daily. Low to moderate.

CHANTON RESTAURANT AND MARKETPLACE 7702 Via de la Valle, Del Mar, 619-239-8777. Southwestern theme with a focus on the new menu. Prices are excellent. Fresh fish, all seafood, lobster — as well as steaks, chicken, and pork. Open daily. Low to moderate.

NORTH INLAND

BUNARDO RESTAURANT 12457 Rancho Bernardo Road, Rancho Bernardo Village Shopping Center, 858-487-7171. The newly reopened restaurant is elegant in food, service and ambience. The cuisine is California French, menu change every few weeks and best bet is rack of lamb, fillet mignon, fresh daily fish and crème brûlée. You'll have a good experience here. Lunch, Monday through Friday. Dinner nightly. Moderate to expensive.

DELECIAS 6106 Paseo Delicias, Rancho Santa Fe, 619-750-8000. The room is smashing and the menu offers excellent pasta, fresh fish, first rate meat and chicken, gourmet pizza. Open for dinner nightly. Expensive.

HENRIKSEN RESTAURANT 14444 La Jolla Village Drive, La Jolla, 619-794-1444. The breakfast buffet is served both Saturday and Sunday until 2:00 p.m. offers outstanding value: steak and eggs, chilaquiles, sausage, beans, and omelets. Fine dinner menu. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast/brunch, Saturday and Sunday. Lunch and dinner, Tuesday through Sunday. Low to moderate.

MANDARIN GARDEN RESTAURANT 10424 Mira Mesa Boulevard, Mira Mesa, 619-564-7200. From the late 1980s served Sunday and Sunday to its variety of exotic dishes, this restaurant is worth seeking out, especially at dinner. Located in the Mira Mesa Mall, it offers many, unusual and hard-to-find appetizers. The noteworthy main dishes are steamed whole fish, twice-cooked pork (pork), fresh beef served in brown sauce. The extensive menu includes standard dishes favored by Americans. Open daily. Lunch and dinner. Low to low moderate.

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HENRIKSEN RESTAURANT



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Calendar
RESTAURANTS

**MIDWAY,
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MISSION VALLEY**

EL AGAVE 2304 San Diego Avenue
Old Town, 619-220-0692; has stairs and
ramp on Old Town Avenue. Without
doubt one of the best if not the best
Mexican gourmet restaurant in the city.
No chips and salsa, but exquisite prepa-
rations, all made to individual order.
The appetizers, Caesar salad, fish,
seafood, duck are outstanding. Beau-
tiful dining room plus terrace dining.
Open daily, lunch and dinner. Love
moderate to expensive.

GEORGIA'S GREEK CUISINE 355
Ricastrana Street, Grosvenor Square Cen-
ter, 619-523-1007. This small, immacu-
late Greek restaurant serves food that will
please anyone on a budget. Lunch is a
especially good buy. All orders are

OLD TOWN MEXICAN CAFE 215
San Diego Avenue, Old Town
619-297-4330. This boisterous cafe
is noted for its excellent breakfast, served
from opening to closing. Try also the ro-
tisserie-roasted chicken, the carnitas, or
the fajitas. Open daily. Low to moderate.

**EAST COUNTY &
STATE COLLEGE**

BARNES BAR-B-QUE 9725 Camper-
wood Road, Spring Valley, 619-697-3033. Bar-
becue Memphis-style, with an emphasis

**EAST COUNTY &
STATE COLLEGE**

BARNES BAR-B-QUE 9725 Camp
Road, Spring Valley, 619-697-2033. Bar-
becue Memphis-style, with an emphasis

sauerkraut. Mouthwatering ribs, hot links, chicken, beerfish, sweet potato and corn. Open on Fridays, call for fish dinner for \$7.70. Small portions and all food available for take-out. Same menu opening to closing. Open daily call for hours. Don't miss this one. Low.

LADER'S ITALIAN-CALIFORNIAN
1000 BROADWAY 5654 Lake Murray Road • 617-438-1100
Lader's dining room offers unusual, innovative dishes with hearty recipes from Southern Italy and elegant ones from the north. All entrees include soup or salad. Luscious specialties include lamb chops, lamb chops, including crab cakes. Closed Monday. Dinner Tuesday through Sunday. Low to expensive.

LIT'S GARDEN 6011 El Cajon Boulevard
419-265-1885 The Cajon Boulevard restaurant menu offers Chinese as well as American specialties. It's best to order the Cambodian food. Be sure to ask the waiter for suggestions. Live orch and lobster as well as fresh oysters and shrimp available.

MARIO'S DE LA MESA 8425 La Mesa
Second Street, La Mesa, 619-461-9390. Best
tandems served anywhere, excellent car-
nitas, great margaritas. **Hours:** 11 a.m.-
11 p.m. Always crowded. **Dinner:** daily. **Low**

SALA TITA 6161 El Cajon Boulevard
Campus Plaza, 619-229-9050. You will
find this Thai restaurant as charming as
its owner. The menu is extensive, the
service is excellent. Try the spicy seafood
combination or the chicken and shrimp.
Loving experience and gastronomically
satisfying. **Open Monday through Sat-
urday** for lunch and dinner. **Sunday**
dinner only. **Low to low moderate.**

TOMMY'S PIZZA 1164 Second Street
Second Street, El Cajon, 619-460-2676. The
old-fashioned pizza house across the
street from Italian sandwiches that include
Italian roast beef, meatball, sausage, and
various combinations. **Cat for hours.** **Low**

TYLER'S TASTE OF TEXAS 576 North
Second Street, El Cajon, 619-464-9297.
Inexpensive, good Tex-Mex. **Hours:** 11
a.m.-11 p.m. **Low.**

day. Big Texas breakfasts, great barbecue chicken and ribs, chili (no beans!), grits, all-you-can-eat catfish on Wednesday and Friday. Excellent bakery serves homestyle pies. Go ahead,

**CENTRAL
SAN DIEGO**

ANTIQUE ROW CAFE 3001 Adams Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of omelets, egg Benedict or Florentine, egg burritos, and biscuits and gravy. One portion is enough for two. Dinner offers burgers, Philly steaks. Indoor and outdoor seating. Open daily. Morning hours vary. Low.

0156. You'll get lots of fried chicken, chicken and turkey piri, mashed potatoes, and desserts for prices that don't seem to have changed much since the 1950s. There's also a full bar. A good bargain. Steaks also available to order. Very large seating area; no frills. Open daily. Low.

MAAMA'S BAKERY AND LEBANISE
DELL 4237 Alabama, North Park; 619-686-0717. This informal little eatery has been a popular gathering place since its opening in 1982, but on presentation, concentrating on the specialties they do well. Maama's offering quite meals with a culinary tradition, definitely not "fast food," but with fast service. The menu is a mix of Lebanese and American. The specialties include the deliciously cheap falafel sandwich in Maama's fresh-made wrap (soft flavored). On cool days warm up to a bowl of *foul mudammas*, or garbanzo beans (tasty fava and garbanzo). Try the spinach pie, labneh (creamy cheese, olive oil, and pine), and *hishi hummus* (smoked porky eggplant).

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SOUL FOOD EXPRESS 840 S. Flower, Southeast San Diego, CA 92026. The careful kitchen staff at Express provides masterful Southern cooking that made us craving for, looked after. It's frying, ending show-stopping, and so on that gives cuisine regional cuisine its soul will taste it in Soul Food Express' cauliflower (an excellent example technique), and other cornbread, and sweet potato Food Express has less to do with panache than — Ma

serives American cuisine the best. Starting from breads and soups without being off the menu, you'll find everything you want to eat. The food is so simple yet delightful: try the chicken with orange or grill the Appertizers include a pumpkin. Terri's dishes include a taste of fresh vegetables, served and artfully presented. Their is an unusual dessert treat. For lunch and dinner. Made on

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Spectra

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
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GRANT GARY'S Great House, 326 Broadway, 619-239-0040. As always, this restaurant serves up a traditional trout menu that uses tableside service. Best bet is special fish, including a choice of trout or salmon, the pizza bar, and, of course, the mild quail. Open 11:30 a.m.-11 p.m. **GRANT GARY'S** is a member of the

9

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 eat Italian buffet for \$16.00. Worth try-
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OSTERIA PANVINO 212 Fifth Ave.
 (between 14th and 15th Sts.) 695-7799.
 You really can't miss this Tuscan-style
 Italian restaurant. The menu is reason-
 able, the food is good, and the service
 is here as you can get and so are the
 first-class staff. The food is not quite
 quite incredible. Also available are
 fresh fish and chicken. My favorites are
 the antipasti ravioli and the gnocci
 (tongue dumplings) in a four-cheese
 sauce. The exposed brick walls enhance
 the European feeling. Open daily, 11
 a.m. to 11 p.m. Moderate to expensive.
PAPER MOND CAFE 734 Fifth Ave.,
 619-544-0434. Opened in 1982, this
 eatery has been a success story and is
 loved by the same people as Bella Luna,
 this restaurant's sister place for 15 years,
 but the food is first, exciting, low
 priced. Best here: quonads with duck
 and mushroom filling, Open daily, 11
 a.m. to 11 p.m. Moderate. Good fish
 steak and vegetables, rotisserie chicken,
 and sausage. Open daily, 11 a.m. to
 moderate.
THE PARROTT GRILL 802 Sixth Ave.,
 Goshen, Queens 766-1991. Opened in 1981,
 this eatery has one thing to brag about
 besides its midsize and Wednesday
 happy hour: a reasonably light, casual, and
 friendly, salads, appetizers, desserts, and
 more. Open 11 a.m. to 11 p.m. Moderate
 to expensive. A Food of Fashions,
 American style, come out. You can eat
 a meal from appetizers. Best bet: halibut
 and salmon, with a side of potatoes, plus
 key lime pie. Gorgeous interior and
 service. Dinner only, Wednesday
 happy hour, 5 p.m. to 7 p.m. Moderate.
RAINFLOWERS 1202 Turner Boule-
 vard, 619-233-5737. Though this at-
 tractive restaurant is Court for the
 future and fresh, the five Malibu kitchen
 and shop, the food is especially the sal-
 mon and pork are outstanding. The sal-
 mon is great, try meat and chicken
 and pork. Open daily, 11 a.m. to 11 p.m.,
 Monday through Friday, dinner areas
 right as they leave.
STAR OF INDIA 425 E Street,
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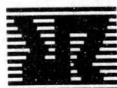
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Experienced individual to provide telephone, visitor, and employment services. Must demonstrate professional verbal and interpersonal skills. Stable work history a must.

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Provides office support to the Sales and Marketing Department. MS Word experience required and some Excel/Quattro Pro and Microsoft Access skills helpful. Excellent communication skills and stable work history.

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6 of the 33 secrets she reveals are:

- 1) How to find out if your prospect is attracted or single within one minute of your meeting.

- 2) How to have flowing conversation with a total stranger.
- 3) How to exit a boring conversation.
- 4) The best way a man should ask for a date to get a woman's attention.
- 5) How a woman can get a man to ask her out.
- 6) Two questions never to ask or answer on the first date.

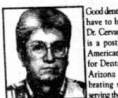
Wendee offers the DateSmart Workshop Tuesdays and Thursdays from 7:00-9:00 pm. Registration is \$29 at registration or \$19 prepaid with a money-back guarantee. If you need to brush up on your dating skills, Coach Mason has straight-from-the-hip practical answers. Sessions include interactive role playing, and students can have practice dates with other students or choose dates from profiles of past graduates. Mason offers an advanced 8-week workshop in San Diego and L.A. For info or reservations, call 1-800-438-DATE.

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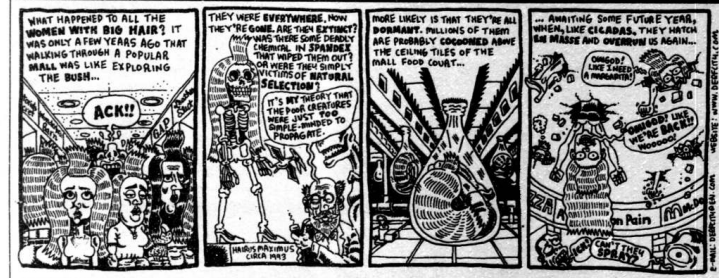
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Automotive

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PASS OR DON'T PAY \$12.75
Plus \$8.25 certificate. Emission failure \$50.

FUEL INJECTION SERVICE \$39.95
Brake Special \$95
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Head Gasket \$199
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7 am to 7 pm Monday thru Saturday
We'll provide all car or service Express \$29.95

SMOG CHECK \$21.75
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Automotive

Window tinting
\$45
\$19.95
\$9.95
\$4.95

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Beach Cities Automotive
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Cliff Brown Automotive
\$10 off any transmission or clutch repair

Motor Car Wash
\$10 off any transmission or clutch repair

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Winter tune-up special \$59.95

Factory Tire & Service Center
\$9.95 all change with any service

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Hermi Auto Parts
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Free safety inspection, \$39 value

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"I WANTED TO CALL THE COMPANY AND ASK THEM IF THEY PUT SOMETHING IN THE KIDS' DIAPERS TO MAKE THEM URINATE MORE."

BEYBAYS

There it was, like a lightning bolt, a bright yellow oozing trail that ended at the foot of my girlfriend Peggy, who had her four-week-old daughter pressed closely to her in a baby sling. Even amid the splashy decor of the Gymboree in which we were shopping, the nature of the trail was unmistakable. It was mother's milk, digested and then expelled by a newborn baby. She looked at me and warned with a tone of frustrated disgust, "Never buy cheap diapers."

Now, you may think diapers are diapers, and some carry a higher price tag only because they are burdened by an expensive ad campaign. Not so. Some inexpensive diapers do leak. Some will mildly annoy you that appear to be in a baby sling. Even amid the splashy decor of the Gymboree in which we were shopping, the nature of the trail was unmistakable. It was mother's milk, digested and then expelled by a newborn baby. She looked at me and warned with a tone of frustrated disgust, "Never buy cheap diapers."

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What about the generic store brands, i.e., those you can buy at Vons, Target, Wal-Mart? Most stores offer their own brand as less-expensive alternatives to name brands. While these generics usually cost \$2 to \$4 less per package, they also usually leak, and sometimes cause rash, especially on the baby's hips, where the sticky fasteners catch the baby's skin.

I've priced-shop at the big six—K-Mart, Wal-Mart, Target, Vons, Lucky, and Ralph's. I did not include Price Club or Costco because you must have a membership to shop at these stores. Among the first three, which tend to be the big discounters, prices varied from 2 to 70¢ for the same product, while at the latter

she had shopped at a grocery store, she could have ended up paying as much as \$3.41 more for those same Pampers Premiums.

If you don't mind frequent changings, or if your kids aren't gushers, you may find that the generics work for you (though too-frequent changings may ease your savings). Two things to keep in mind when shopping for generics: Wal-Mart (in the package for the 1m Henson logo) and the Paragon Trade logo. Also, most generic brands offer a money-back guarantee. Check the package to make sure they offer it and that it's the store that will give you the refund. That way, you won't have to go through the hassle of mailing the unused portion back to the company.

BARGAIN ALERT: All Wal-Marts, except the one in San Jose, are running a special on the Lays Two Jumbo Pack in size 3, 4, and 5. The price is \$17.97. —That's a \$5.57 savings off the regular price—except at the Wal-Mart on Aero Drive, where it's a mere \$16.88. While supplies last.

—Eve Kelly

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\$19.75
FREE RETEST (with our repairs) - \$8.95 certificate, \$1.95 transfer.

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BEST PRICES EVER! HIGHEST-QUALITY AUTO SERVICE!

USED JAPANESE ENGINES From \$645
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[illegible][illegible]

VEEDOTIA, 1960-1983/84? Special Firearms Helms; App for the Pacific Coast, 4700 Center, El Paso 75134-5504.

WILSON **EDWARD**, 1966, white, power 1000 cc, 170 lbs, 5'10", 1960-1961, 1963-64, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627

moment. Barely opening his eyes, Johnny fumbled his hand near his mouth until he found his thumb. In a few seconds, he fell back to sleep.

I walked around the bed to the bookcase. Crouching down, I pulled my law school yearbook off the lowest shelf. Silently paging through, I paused at my own third-year portrait. Wearing a black and purple gown, its collar trimmed in gold, I smile with my head tilted to one side. My hair was short and curly. My face was fresh. My eyes were unfixed and alert.

"Daddy."

the photo directory of the *Gownton* firm where I worked before Rebecca was born. I found my picture. A stranger gazed at me. I remembered when that photo was taken. Soon after my wedding and after I got pregnant with Rebecca, I went on a low-fat regime to lose the pounds I'd gained since law school. I lost too much weight, my hair is all angles and lines. My hair is now dried and curled and hazy, having turned into an appropriately professional "do." I am wearing

Albright

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per car.

Maintenance Tune-Up
 15°W + 40°W oil
 100,000 mile oil change
 100,000 mile oil change
 100,000 mile oil change

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OR \$49.95 pass or don't pay.
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We have completed smog inspections.
 Their present copies before service.
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Includes 5W-30 Motor Oil, 100% Synthetic, 100% Castrol.

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1 hour only.

Check Coolant Levels
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Check and Recharge
Moisture and Acid

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Includes
Includes parts and labor.
1 hour only.

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Oil	Filter	Oil & Filter
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Air	Front Axle	Air & Front Axle
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>


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**front or rear
brake disc special**

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1 laborer minimum on 1980 and 3 years.
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& filter**

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1980-1981 2 laborers. 1982 3 laborers. 1983 4 laborers.

tune-up

4-cyl. \$29⁹⁵

6-cyl. \$39⁹⁵

8-cyl. \$49⁹⁵

Includes oil and filter. Includes spark
plugs and points. Includes bleed down.

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special**

\$44

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