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Reader

Sky

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-5000, ext. 400; address them to Letters to the Editor, Box 88003, San Diego CA 92186-5803; e-mail them to letters@readers.com; or fax them to 619-231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Shark For Moores

It seems appropriate that Moores and Lucchino would send Matt Potter dead catfish ("City Lights," March 9). This pair who pulled off the biggest development swindle in San Diego history would, of course, look with disdain upon a muckraking journalist as a "bottom feeder." We should return the favor by sending them a couple of sharks, thus acknowledging their smug reputations as "top feeders." Joel Bieker Downtown

Listen!

Lights up. I can't believe you called the FBI after receiving dead fish from John Moores and Larry Lucchino ("City Lights," March 9). What were you trying to prove? Listen! If you had done such a hit piece on me, full of innuendo and devoid of facts, I probably would have put a horse's head in your bed. William Bradshaw Pacific Beach

Who Is Jay Emmett?

The irony of your Padres/Mob coverage is you're being too nice. Jay Emmett is listed as a member of the Padres board on their website (www.padres.com/team/organization.html). That the same Jay Emmett did plead guilty to a federal crime is a simple enough fact to establish. Forget all that noise about Steve Ross and his trips to Las Brisas. Only one question remains: after you cooked up those two catfish and ate 'em, how did they taste? Eric Taylor

Anti-Potter

Sarcasm Fiesta

I think Matt Potter is on to something. I heard that Larry Lucchino rented The Godfather from Blockbuster, so it stands to reason the Padres are owned by the Mafia. And John Moores, well, don't get me started. He has a whole lot of money so he must be dirty. I can only assume that Matt Potter was that one kid who was always picked last for sports, and now it's payback time. His attempts to disgrace Lucchino, Moores, and the Padres are becoming increasingly laughable, although to his credit, he is persistent. If he can't see how dramatically they have changed San

Diego for the better, he is blind. If he doesn't think that delivering dead fish was a joke, he is a fool (FBI report: are you serious? lighten up). Mr. Potter's obsession is all the more obvious since I can't recall an issue of the Reader recently that didn't feature one of his pathetic, yet entertaining, ramblings about Moores or Lucchino. Hey, wait a minute. I think I saw John Moores at the movie theater. He was watching Scarface. The Padres must be connected to the Colombian drug cartel! Go get 'em, Matt! Andy Anderson

Trite Mafia Tactics

How interesting that dead catfish were delivered to the Reader offices — along with business cards from Larry Lucchino and John Moores — the day after you published "Are the Padres Married to the Mob?" ("City Lights," March 9). Obviously, somebody is trying to smear Lucchino and Moores. After all, those two gentlemen would never use such mob-style tactics. Making veiled threats by sending dead creatures or parts of dead creatures to enemies is as trite as it is reminiscent of the Mafia. Gee, I'm surprised neither Lucchino nor Moores returned phone calls from the Reader. They both must be out of town. Helen McKenna Clairemont Mesa

Catfish Are Bottom-Feeders

The great one, John Moores, apparently desperately wanted to acknowledge Matt Potter's skilled research and investigative journalism ("City Lights," March 9). The stinky old catfish personality sent to Potter is Moores's (and little sickie Lucchino's) way of expressing their sincere and personal deep gratitude for all the revealing publicity. Catfish are bottom-feeders, eat garbage, and are also symbolic of what the Padres are doing to the TOT fund — urban core destruction, infrastructure destruction — and the catfish remind us that soon you may be eating and drinking sewer water and garbage like a catfish too.

Potter should either bury the fish (using them for nitrogen fertilizer), mount the fish (after all, in his efforts to prize he earned for catching Moores engaged in influence peddling and fertilizing Mob connections), or give the fish to an animal shelter (homeless cats have multimillion-dollar shelters while homeless people have none, but cats still kill their fish dinners).

I do hope the FBI does some cryptic freezing of evidence and traces the fish using DNA samples and checks the fish's bellies for cyanide (maybe they're laced, intended to poison) and finds out if they came from a local downtown

Reader

SD WEEKLY

MARCH 16, 2000

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

Scandal town That burgeoning scandal in the office of District Attorney Paul Pigot is threatening to suck in some big names from the San Diego establishment, among them attorney and University of California regent John Davies. According to documents filed in the matter, Davies had been doing business deals with prosecutor Peter J. Longmarch, who was a former associate with Davies in downtown's now-defunct Hahn, Carter law firm. Longmarch, chief of the D.A.'s economic fraud unit, retired from the county earlier this month after raids on his county office, lavish Rancho Santa Fe home, and brand new Porsche were conducted by investigators for the state Attorney General. The A.G. was called into the case after it was alleged that Longmarch had used county secretaries to do work on his personal real estate deals—including forging rental papers—and failed to fully report his economic holdings, as required by state law. Longmarch has denied the charges. Son of the late Chula Vista attorney and Old Globe philanthropist Lowell Davies, John Davies is one of ex-governor Pete Wilson's oldest and best friends and was intimately involved in Wilson's judicial nomination selections, both during Wilson's governorship as well as his eight years as a U.S. Senator. Davies set up and ran Wilson's "blind trust," in which the personal assets of the then governor and his wife Gayle were held. Davies, who chaired the San Diego planning commission under Wilson, is also a close adviser to county supervisor Ron Roberts, who came out on top in this month's San Diego mayoral primary. According to a declaration filed by attorney Gerald Blank, who represents David Gendler, a defendant in a murder case allegedly tainted by Longmarch's prosecutorial misconduct, Davies "engaged in numerous business transactions" with Longmarch. The document quotes Davies as saying, "I would hate to have to tell you what I know and believe about Mr. Longmarch."

Radio roundabout Who is behind Chase Radio Partners, that mysterious buyer of AM radio station KSDO, announced last week by Clear Channel Communications? According to a Clear Channel press release issued March 6 and filed with the federal Securities and Exchange Commission, the company is unloading KSDO, along with KJLN and KYSY (which are being sold to Infinity Broadcasting) and 70 other radio stations in 26 other markets in connection with Clear Channel's pending merger with AMFM, Inc., to purchase 10 other stations from Clear Channel, providing the Clear Channel/AMFM merger comes off. Clear Channel didn't return phone calls, but a bit of quick research revealed that Chase Radio is headed by Tony Chase, an African-American business executive based in Houston. Chase also runs an outfit called Chacecom, which sells phone services to minority companies. He has also dabbled in cellular phone networks, last month another company he heads sold 11 cell licenses in Tennessee to San Diego's Leap Wireless International. Reached last week by phone, Chase, who also teaches law at the University of Houston and is a friend of Jesse Jackson, said he planned no major changes for KSDO, which is currently formatted with "business news."

Hot money Hellman & Friedman, that big San Francisco venture-capital outfit run by Werner Hellman, the high-profile father-in-law of USDO chancellor Robert Dyrnes, has been making big moves lately. Last week the firm announced it had bought a 37.5 percent stake in Formula One Holdings, which runs the famous European road races. Price of the deal? \$712.5 million. Just before that, Hellman & Friedman announced it was buying La Jolla-based Mitchell International, a provider of software and "information services" to insurance companies and auto-repair businesses. Meanwhile, Hellman scotched rumors that he was interested in buying a stake in the *San Francisco Examiner*, which is to be unloaded (or else closed) by the Hearst Corp. "I just can't be a financial participant," he told a columnist for the *San Francisco Chronicle*. Hellman, a big political donor to San Francisco mayor Willie Brown, is also partnered with Padres owner John Moores in a South Carolina software manufacturer called Blackbaud.

Contributor: Matt Potter

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



Murphy supporters at Golden Hall

Judicial Suite Spot

By Leslie Ryland

We're still waiting for Dick," Jan Murphy smiled and greeted early arrivals at the Murphy for Mayor election-night party. In a suite on the top in this month's San Diego mayoral primary. According to a declaration filed by attorney Gerald Blank, who represents David Gendler, a defendant in a murder case allegedly tainted by Longmarch's prosecutorial misconduct, Davies "engaged in numerous business transactions" with Longmarch. The document quotes Davies as saying, "I would hate to have to tell you what I know and believe about Mr. Longmarch."

Some other candidates have suits here tonight," Jan Murphy told the women. "Judge Pete's down the hall," she referred to one of the candidates running for Superior Court Judge. "And Peter Q. Davis is downstairs." She raised her eyebrows when she mentioned one of her husband's rivals for mayor. In her fitted Kelly-green suit, cream blouse, and simple strand of pearls, Jan Murphy talked a lot to the fast.

"Are you nervous?" one of the women asked. "I hope we make the runoff. But if we do, it means another 8 months of this," Jan threw up her hands. "Dick hasn't worked in 11 months." In April of last year, Judge Murphy took an unpaid leave of absence from his position as a Superior

turned both TVs to KUSI's campaign coverage. In the bedroom, Hadel, a young campaign worker, sat in front of a laptop computer. "We hooked up to the Registrar of Voters," she explained. "We may get the numbers faster than they'll appear on TV."

Kate Seiber, Murphy's director of communications and fundraising, zipped from room to room greeting volunteers, talking to other campaign staff, and answering her cell phone. A little after 8:00, Seiber emerged from the bedroom, cell phone to her ear. "We're in third place," she announced. "John told me, 'He's at the Registrar of Voters.'"

Court Judge to run for Mayor of San Diego. The two mayoral candidates who received the most votes in the March primary would go on to November's general election. A little before 8:00, the candidate arrived dressed in his mayoral-candidate uniform: camel-colored slacks, light-blue shirt, dark-patterned tie, and navy sport coat. Murphy's three 20-something children followed him into the room. They looked like escapes from a J. Crew catalog—the girls tall and blond and slender, the son attractive but in a darker, more serious way.

"You're finally here," Jan Murphy chided her husband. "It's not 8:00, yet," Dick Murphy glanced at his watch. While Murphy and his kids stored their coats in the bedroom, Jan Murphy turned back to the women. "We sent out 1500 invitations for this party," she said. "Anyone who volunteered, anyone who gave one dollar got an invitation. Plus the campaign staff and their families. We got 150 RSVPs. We'll probably get another 150 people who didn't RSVP. I hope we have enough food."

Murphy emerged from the bedroom and started greeting people at the door. Televisions blared in the suite's living room and bedroom. At 8:00, someone

candidate would make an election-night appearance at Golden Hall. Jan shook her head. "I don't know. Let's see how things go." By 8:30, volunteers crowded the living room. Older men and women in slacks and sweaters gawked at the downtown view. A few families with children gathered around the beer dispensers. "If nothing else," Jan Murphy said, "we got a lot of people involved in politics for

continued on page 6

Building a Hometown Empire

By Nancy Cary

Catching up with Jay Harn in his hometown of Alpine is not easy these days, as he tries to keep a hands-on philosophy in owning and publishing his newspapers. He runs two offices, one in Santee and the other in Alpine, headquarters for his newspaper corporation East County Community Newspapers. Try as he might to convince Alpines of his sincere interest as a community member, some aren't so sure. From the very onset, I took exception to Mr. Harn buying a newspaper, says one of Harn's more vocal critics, George Vaneck, an Alpine resident for more than 50 years and the current chairperson of the Alpine Planning Group. "He didn't live here until 1992, and he claims the Alpine Sun as if he is the Alpine Sun."

Vaneck describes Harn not as a publisher or editor, but first as a business owner. "That's what he is—and he happens to own the newspaper." Not only has Jay Harn owned and co-published *The Alpine Sun* since 1992 with his wife Teresa, but in January they purchased the 108-year-old *Daily Californian*. Last April this husband-and-wife team bought up six East County weeklies and have consolidated them with the *Californian* to become the *East County Californian*.

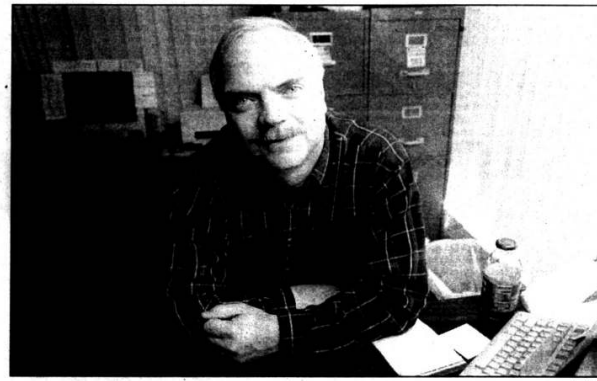
Beyond concern over Harn's business stake in the community, Vaneck's larger concern is with the rapid growth of the foothill towns of Alpine—growth in terms

proposed new housing developments, new schools, another freeway exit, a wider downtown boulevard, the impact of nearby casinos. Currently igniting Alpines' anti-growth passion is the proposed Albertson's development, a 58,000-square-foot store with other buildings, signage, and a parking lot for hundreds of cars—all sandwiched between two-lane Alpine Boulevard and hillside housing above the commercially zoned property.

What most residents of Alpine feel strongly about is their community, a once-rural town rich in history as a stage stop for the Cuyamaca Mountains' mines, now a magnet for small-town life. Alpine is experiencing growing pains, and the debate over growth issues is being covered by East County's newest newspapers.

The editorial page of the *East County Californian*'s debut issue reads, "The *East County Californian* and *The Alpine Sun* together give us the strongest local penetration of any publication in this region. From Lemon Grove to Jacumba, we promise to give you the news and information that you want, enjoy, and need."

But George Vaneck and other Harn critics are skeptical of the Harns' promise to give the news that's "wanted and needed." Concern over conflicts of interest and growth decisions are central to Alpines' survival as a



Jay Harn

community, as it attempts to hold on to its local traditions. "Alpine is a very passionate town," Harn explains. "The big controversy is the possible Albertson's that's coming. I am a property-rights advocate; I believe that if somebody is zoned commercial for a shopping center for 22 years, they have a right to put what they want there. Either that or the county better pay them a lot of money to switch the zoning." Still, Harn acknowledges the opposition. "There's a group in town that doesn't want any big store here; they don't want to change the ruralness of Alpine. My feeling is that a business like that doesn't come to town and change the ruralness; they're a little late. A lot of these people just moved here and are in

brand-new homes just the last five years.... I believe in properly managed growth.... My belief system is, work with the person and make sure it's the right thing for the community. It's going to come, no matter what. You just got to work it to make sure it's designed to fit the town."

Debbie Norman, co-owner of the seven-month-old *Alpine Herald*, echoes Jay Harn in her description of the community. "People in Alpine are unique. I think they're more passionate about their town than most towns. Obviously we are going to grow; we're going to double in size by the year 2020." A resident for 40 years, Norman thinks the focus should be on "managing how it grows. Not building these horrible-looking buildings [but] making all new buildings that do come fit into the little-town atmosphere."

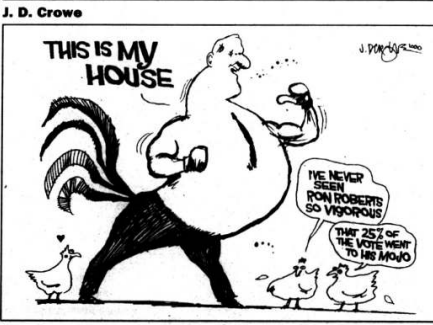
Dee Dean, co-owner and publisher with Norman, points to recent building history. "The Rite-Aid is a sore spot in this town. They didn't conform—the colors may fit into the scheme, but the building does not. And, of course, the planting and trees that were promised aren't there; you put in a one-gallon tree—yeah, maybe there'll be one there in 40 years, but will we be there to see it?"

Norman adds, "I don't think it's an Albertson's issue, but a location [issue]. It's right up against the back door of these people's homes who moved out to get away from things. I think people [in the outlying areas] would be happy to see a grocery go in."

Norman and Dean stand behind their paper's mission



run a hit piece every issue. The law's the law. Let the law take care of it." George Vaneck has his own perspective on the genesis of the *Herald*. He points to the column "Alpine At" in the *Alpine Sun*. Though the column is anonymous, he says he thinks Harn is the controlling voice. "It gives him the ability to say anything. Other people in the community, saw the inconsistency.... in the *Alpine Sun* and decided they wanted to go into business themselves." Teresa Harn, wife and co-publisher of the *Alpine Sun*, continued on page 7



CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Suite spot

continued from page 1
the first time — seniors, people who've never worked on a campaign before.
A couple television crews arrived at the door. For a few minutes, Murphy stood in silhouette, illuminated from behind by

the bright TV lights. He continued talking to volunteers between interviews. Some of the newer arrivals sported Mardi Gras beads and red checks from the chilly air outside on Broadway.
One of Murphy's volunteers, who'd been at the party early in the evening with a friend and

then disappeared, reappeared. "We've been everywhere," she confided. "We checked out Peter G. Davis's party downstairs. It's a much smaller room. And half the room's taken up with a stage. He's got the news cameras all ready, and there's music playing. While we were there, one of Davis's campaign workers ex-

plained to another that "Takin' Care of Business" wasn't supposed to play until Davis came onstage. She ran and switched the tape."
The party lagged while Murphy's supporters waited for updated returns. KUSI flashed the same absentee tallies over and over again. Around 10:30,

Hadeel announced that new numbers were coming up on the computer. The new returns showed Roberts and Davis coming down slightly and Murphy edging up. Everybody cheered. Volunteers hugged each other. Another round of new numbers showed the same trend. "We're

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CITY LIGHTS

Suite spot

continued from page 6

less than a point behind Davis," Seiber exulted. Polls conducted in the weeks before the election showed Davis with a significant lead over the other mayoral candidates and Murphy trailing in sixth place.

"Is he going down?" someone asked.

"I don't know," Seiber answered.

At 10:40, the senior citizens went home. They were replaced by a few of Murphy's lawyer friends stopping by on their way home from Mardi Gras.

Rachel Shiras set out more cheese and crackers and refilled bowls with M&M's.

Around 11:00, Murphy headed out the door with Seiber, Jan Murphy, the Murphy kids, and a handful of supporters carrying green-and-white "Murphy for Mayor" signs took the next elevator down to the lobby, then crossed C Street to Golden Hall.

Election Central felt like the inside of a high school gym right after the big game. Tote boards lined two walls. Knots of people holding signs moved in mass across the concrete floor. Red, white, and blue balloons bobbed above the crowd. Along the edge of the massive room, TV crews had set up anchor desks. Wires criss-crossed under the raised platforms, and all the local talking heads spoke to the cameras.

Murphy moved around the room, following Seiber from station to station. Each time Murphy appeared on camera, his supporters positioned themselves behind him and waved their signs.

When Murphy had finished his television interviews, he sat down at the KOGO 600 desk with Roger Hedgcock. After a handshake and a shared laugh, both men put on their headsets and waited for the commercial break to end.

As the live radio broadcast resumed, Phil Ferrar, a KOGO newscaster, reported that the Registrar of Voters' most recent tally showed Murphy trailing Davis by only 277 votes. Roger Hedgcock asked Murphy how much money his campaign had spent.

About \$250,000," Murphy answered. "Peter Q. Davis outspent me five to one."

After Murphy's KOGO interview, Murphy's supporters dispersed. Some wandered back to the hotel while Murphy waited to be interviewed by Channel 41. At 11:15, Jan Murphy walked out of Golden Hall into the cold night air, past the homeless people bedded down for the night in the Community Center's steps. At the Westgate's west door, she said "good night" to some supporters on their way home. "It's still too close to call," she told them. "Say a prayer for us tonight."

In the elevator on the way back up to suite 1700, Jan said, "Half our church was here tonight."

Only a handful of people re-

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FAM	50-59	\$163	\$270	\$324	\$312
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mained in the suite. When Jan arrived, the last group got up to leave. The TV talking heads dived on to write about a bank Rachel Shiras bugged the volunteers good-bye and started cleaning up. Jan Murphy plopped down on a couch, kicked off her shoes, and waited for her husband to come home.

At 4:20, Monday, March 13, the Registrar of Voters announced that with 99.9 percent of the ballots counted, Judge Dick Murphy led Peter Q. Davis by 169 votes.

Murphy will face County Supervisor Ron Roberts in the November general election. ■

Hometown empire

continued from page 5

questions the *Alpine Herald's* standards and tactics. She described letters to the editor printed in the *Herald* as "vicious against us." "We do our best to be evenhanded and fair," she said. "We have not come out in support or against Albertson's, publicly or privately. We are neutral on that issue. We want what's best for Alpine. If Albertson's brings economic opportunities to Alpine, then that would be good. Of course, there is a downside: traffic and other things."

"They perceive us as being totally in favor of Albertson's," Teresa Harn says. "doing everything we can to bring Albertson's here." (When asked who "they" represents, Teresa Harn names the *Alpine Herald's* backers, and supporters.)

"We happen to be personal friends of the people who own the property, and that friendship goes back from the day we owned the paper, from the time we moved in, before even any of this came about. But, our personal friendships are different than our professional viewpoint.... It's a perception issue. They perceive that since we're not vocally, passionately against Albertson's, therefore, we must be in favor of it, which is really an unfair assumption."

Both Harns emphasize the importance of being part of the Alpine community and supporting its traditions. Teresa cites their "longstanding history of being there for sports, for Little Miss Alpine Pageants, for the parade, and community news," and their love of being part of the community. "We believe in investing ourselves not just in our small business but also in the community at large. We do everything we can to support what goes on — we gave free advertising toward the fundraising of the community center."

Not only do the Harns support local events through their newspaper business, they belong to civic organizations such as Soroptimists International, Lions, and the Chamber of Commerce. "For a community newspaper to succeed," says Harn

CITY LIGHTS

says, "I believe that your staff needs to live next door to who they write about.... I'm not about to write about a bank president without his viewpoint if he lives down the block from me. Whereas, with the *Union-Tribune* or a big daily, there isn't that intimate connection." But even with coverage and support of local events, Teresa Harn admits readers aren't always happy. "There's a lot of very strong personalities in Alpine with very strong opinions about what they want Alpine to be like — people who have long histories with other individuals in Alpine, and that affects how they stand on a particular issue. A lot of people in town don't know the subtle undercurrents."

The history of Alpine and community involvement are subjects George Vaneck feels qualified to comment on — both as chairperson of the elected 15-member planning group and as one "deeply involved in all of the activities the county has proposed for growth." "Jay Harn came into the community in 1992, had no knowledge of the history of the community, and has his own agenda. Obviously a person in business is here to do one thing, make money. Almost immediately we, the group, became the target of unfair criticism because we were not supporting... a little hierarchy — a clique, if you will — that controlled the activities of the community for years."

Asked about the hierarchy, Vaneck explained, "People who have vested interests, people who have large parcels of land and want to develop it. We have people who have smaller parcels but are very high priced because they're commercially zoned, and then we have this cat-and-mouse game because there's just so much that is available in the way of sites on which to build given things, and so we've had this ongoing battle long before Mr. Harn bought the newspaper. So naturally he bought into the group that's going to benefit him directly, and that's his advertisers, which is the Chamber of Commerce, who are the very group that has dictated historically what happens in our community."

With the work of getting out a Wednesday and weekend edition of the *Alpine Herald*, Harn doesn't dwell on critics. "In April (1999), we decided we had done a lot in Alpine, we had expanded specifically in East County and really beefed up this product [the *Alpine Sun*] and made it profitable. Why? We purchased the *Sun*, it was a 12-page tabloid; now we're doing at least 24 to 28 pages. Last year at this time we were looking to expand."

Timing and more played into the Harns' history of newspaper-buying opportunity. Around 1992, tired of the long work commutes in Los Angeles and interested in start-

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ing a family, the Harns mortgaged their house to find a newspaper in the West. "I had a newspaper broker at the time, looking all over, and I came within a week of signing for a paper up in Oregon. Somebody offered cash; it really wasn't meant to be. My wife and I are strong Christians. We believe there's a time for everything. The ironic thing was that the Alpine Sun was for sale at the time but astronomically priced. The former owners had been through some personal difficulties, and they just finally wanted to sell."

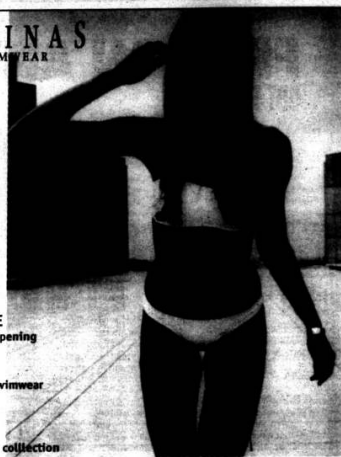
Harn confesses, "I always wanted to own my own paper, thought I would do it later in life when I had a little more money, but I have a great wife who believes strongly in my dreams, and she said, 'Hey, go for it, no problem.'" With the opportunity and purchase of the *Californian* on January 26 of this year, Harn has brought the historic paper's ownership from Central Valley Publishing of Merced home to Alpine. "We are totally stoked, okay? This is a dream. There aren't many people around here that can say they own a 108-year-old paper." For Harn, it was the fulfillment of a lifelong goal that predates his 30-year newspaper career. "I wanted to be doing what I'm doing now since I was — oh, I had my first paper when I was about ten years of age. I was probably the only paperboy in South Chicago who read the newspaper he delivered."

Pressed to say how he financed the purchase of the *Californian*, Harn says, "I prefer to say we've got investors. It's like any other business, you fund it how you fund it. We own it. We're the stockholders of it. It's privately owned." Asked if he'd name or characterize the investors, Harn declined but added, "We have people who believe in us helping us fund it. They've seen what we've done to the Sun. We've doubled its gross in seven years and doubled its net and become a market presence where it wasn't before."

A former *Daily Californian* reporter and now news editor for Harn's *East County Californian*, Steve Dolan remembers, "In the old days every community had its own page. And [Harn's] doing that again. He's trying to bring back the best. I could see lay down the road with his vision eventually having that one big paper that really encompasses all of East County that will be the voice of East County."

About East County Community Newspapers Corporation, Harn predicts, "We're not going to be small forever." Pointing to the new masthead of the *East County Californian*, he assures, "From a corporate standpoint, our writing and who we are as a company will always have our vision statement...we want to be known as East County's Hometown Newspaper. That's our goal."

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew:

How many variations are there of the fast-food Mexican restaurant Roberto's in San Diego County? I've seen Roberto's and Humberto's, to name a couple. Is there any relation between the various mutations?

— Paul Harris, Clairemont

We're not quitters here, but when we organized the 'Berto's Task Force, we had no idea what was in store. We now have a bunch of elves laid up with hyperguacamole. They seem a little better after Grandma Alice put them to bed and fanned them with quesadillas. But anyway, as promised, here's our Big 'Berto's Data Base, with rolled-taco review.

Baby 'Berto's They're a slippery bunch, but by our best count, San Diego County currently has 15 versions of the name, with a total of 123 outlets. The 15 'Berto's are Ro-, Al-, Ali-, Fili-, Ar-, Gual-, Il-, Hil-, Adal-, Roy-, Ram-, Ham-, Hum-, Ru-, and Rol-. The mamas and the papas of the genre are Ro- and Al-, of course, with 43 and 20 outlets respectively. La Jolla and San Marcos are the only major centers without an active 'Berto's.

Rolling Taco Revue: Here we learn that the rolled taco is the gringo of Mexican food. Just try placing your order boldly and with pride when all about you are eating the real stuff — tripe tacos, cabeza tacos, menudo. You expect somebody to come out from the back and ask to see your papers. Anyway, purists that we are, we begin sampling them neat. Wrong. The plain rolled taco is the Anti-Food. Gustatorially invisible. A rolled taco is simply an awkward, tubular platform for condiments.

We rated 'em on the following scale: crispness, toppings, the 30-minute guacamole test, and latent-grease factor. Going in, we assumed that all rolled tacos begin life in some central kitchen and are shuttled to the hinterlands, frozen in large bags. We weren't too far wrong. The difference among rolled tacos, countywide, is so small, we could hardly draw a distinction. They live or die by their guacamole. Filiberto's has the flavorful, lumpy kind of guacamole, and they did so well on the 30-minute and latent-grease tests that we had to give them the prize. The 30-minute test is how well the taco holds up after sitting under a blanket of guacamole for half an hour. Is it hard and dry? Mushy? Nicely al dente? The latent-grease measurement is how much frying oil seeps out after half an hour, assuring moistness and flavor for those of you who order take-out. We, ourselves, would never order take-out Mexican. It doesn't travel well. There are six Filiberto's locally; we went to Linda Vista.

Filiberto's only demerit was for using yellow cheese only, without the added tang of the white queso anejo. They made up for this with free cilantro and chopped onion. So that's how we see it. If you disagree — well, we figured you would. We don't care. We also don't care that some of the chain's owners had some embarrassing tax problems here in 1994. And that they were just slammed with a \$1.3 million fine for employing 200 aliens without green cards in their 15 Phoenix-area shops and for fiddling with the books.

Natural History of the Rolled Taco: Fill in the blank. "San Pedro de Macoris, Dominican Republic, is to baseball as (what city) is to fast-food burritos?" Answer: Santo Domingo, San Luis Potosi, Mexico. That's the home town of Roberto Robledo, founder of Roberto's Taco Shops. Later, the Robledos' cousins, the Rodriguez family, arrived and eventually founded the Alberto's chain. (There was no 'Alberto' of Alberto's.) After that, well, chaos and confusion. Consider Roberto's on Poway Road. The sign on the window says El Roberto. Get inside and everybody's wearing Roberto's caps. Taco shops come and go and change names with regularity. The phone book will never keep up. Some taco-shop owners have several outlets, and not necessarily with the same names.

'Berto's de los Muertos: Definitely existed but don't anymore. No Roberto's, Gilberto's, Elberto's, Filiberto's, Reyberto's (now Royberto's). Rumored to have existed but remain unconfirmed: Solberto's, Juanberto's, Alberto's, Rigberto's. We also couldn't confirm the existence of the following ringers found on a 1994 sdnets eats newsgroup compilation. We suspect they're wiseguy jokes or really dumb mistakes: Abierito's (abierito is Spanish for "open," like on a taco-shop sign); Chuckberto's in La Jolla (Chuck's Steak House used to be in La Jolla); Aliberto's (Alberto's merged with Alberto's?) Any-p-p-l. Names Alcidanders submitted to try to fool us: Ealberto's, Valberto's. For—Here-or-to-Go-To's.

Roller Tacos: We must acknowledge help from former San Diegoan Bob Kitzberger, with updates by still-San Diegoan Steve Lamont, in the form of the 'Berto's list compiled by the Internet newsgroup sdnets eats. Thanks also to photographer Michael Leonard Creditor. Creditor has put together a slide show of pics of local 'Berto's signs, with narration and original poetry. The show can be booked for wedding receptions and quinceaneras.

A note to "Asking a Little Too Late," who included no return address: M.A. is sort of a goof; not even the elves take me seriously most of the time, so I don't usually get important questions like yours. But here goes. In most cases like you described, the statute of limitations is six years. (No, it's not fair; and yes, if they did what you said, they're "guilty" even if they never go to court.) But there are some exceptions to the statute of limitations, so it might not be too late. You do have a school or church counselor to help you? There's also a police substation near you. Good luck.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 58083, San Diego, CA 92168-5803, or fax your questions to 619-231-0489, or e-mail to matthew@rcs.com via the Internet.

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SportingBox

By Patrick Daugherty

Money For Nothing

I'm enjoying lunch at the Imperial Beach Café with a fellow I'll call Tim Gibbons, a Chula Vista locksmith. He's a nice guy, has a nice little business, a sweet wife, three teenage kids. We met at a pool hall three years ago and have since become chums.

Tim is smiling, unusual for him. In fact, his smile can best be described as triumphant. This is new ground, indeed. I take a bite out of my tuna melt, look into his — by god — twinkling blue eyes and ask, "What's up?"

With the confidence of someone who has defeated his last enemy, Tim announces, "Three years ago my mom gave me her life savings, \$50,000, to invest for her retirement. I put the money in the most conservative stocks I could find. Over the last three years those stocks earned a little over \$1800 in profit. So, on January 1st, I sold all her stocks and bought dot-com companies, new economy companies." There is quiet, then, "I've already made \$30,000."

Our lad has entered the biggest casino on earth. "This is your mom's money!"

"Yes."

"And that money is the sum total of her retirement capital?"

"Yes. I kick myself for the three years I sat out. I was so stupid, she could have made hundreds of thousands of dollars by now if I hadn't been so conservative."

How do I say this? I fiddle with my fork, move my coffee cup six inches to the right. "Think of the market as a game of musical chairs. When the music stops, a lot of people aren't going to have chairs to sit in."

"Oh, I've been careful. I have automatic sells on all my stocks. I'll be out long before she loses any money."

"So, you own something like eBay? You bought in at 160, it goes to 234, backs down to... I think today it's around 211, and you have an automatic order to sell if it ever hits 180, thereby locking in your profits?"

"Exactly." Tim looks as if he just invented free money.

"What makes you think you can sell at 180?"

"I already have the order in."

I am seated across the table from a bowl of serenity. "That will work until you need it the most, i.e., when there's a panic. By the way, there's a panic going on right now, except it's headed up." Tim is puzzled.

"Let me put it another way: There are roughly 60 million people in this country who own stocks. What you see on the NASDAQ is what occurs when a lot of those people get the same idea at the same time. In this case, the idea is that 'new economy' stocks are going up and it doesn't matter if the companies behind those stocks never made a profit and it doesn't matter if they don't plan on making a profit for the foreseeable future and it doesn't matter if those companies have been in business for a month and their inventory is a room full of computers and eight college drop-outs. The fact is, so many people believe new-economy stocks will go up that they buy those stocks, causing those stocks to go up, which causes more people to believe new-economy stocks will go up, which causes more people to buy more new-economy stocks and none of this has to do with New Company X ever making a profit."

"I don't care why they go up."

"Nobody does. The point is, it works the same way on the way down. When millions of people get the same idea at the same time — in this case, that new-economy stocks are going to crash — then everybody wants out at the same time. You say you have an automatic sell order. So what if you have a sell order and no one is there to buy? You do, still, have to have a buyer. During a panic, stock prices melt, they will literally fly past your sell order, and will keep going down until enough people get the same idea that the stock is worth buying. That could be 30, 50, 100 points below your worthless automatic sell order."

"Tim's face reddens. "Since when do you know a lot about stocks?"

"I don't know much about stocks, but I do know enough to know that no one else knows much about stocks either. It's all about predicting the future and no one born of woman has ever been able to do that."

Tim's small scowl has returned. "Look, be smart, be like the locals in Las Vegas. If you grew up in Vegas, casinos are like the neighborhood bar, you've been in and out of them all your life. Natives have one primordial rule about casinos: whenever you can, play with the house's money. You're \$30,000 up, you can do a lot with that. There will be a crash, that's a certainty, but nobody knows when. While you're waiting, play the hell out of that \$30,000, go on margin, day trade, collect dot-com stocks, have fun. Just, please, take your mom's money off the table."

The Vegas Line

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To Hell With Mom	Even	

same time — in this case, that new-economy stocks are going to crash — then everybody wants out at the same time. You say you have an automatic sell order. So what if you have a sell order and no one is there to buy? You do, still, have to have a buyer. During a panic, stock prices melt, they will literally fly past your sell order, and will keep going down until enough people get the same idea that the stock is worth buying. That could be 30, 50, 100 points below your worthless automatic sell order."

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SHEEP AND GOATS

Denomination: New Thought
Address: 8798 Complex Drive, La Jolla;
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Year founded: locally 1991
Senior pastor: Harry Morgan Moses
Congregation size: 150
Staff: one full-time
Church school enrollment: 10 children,
14 teens
Annual budget: \$143,000
Weekly giving: \$2300
Singles program: no
Diversity: predominately white, some African-
American
Dress: very casual to dressy-casual
Services: Sunday worship, 10:00 a.m.

There's really not much that's new about the New Thought movement. Twenty-four hundred years ago, Plato insisted that the realm of thought was more real than the material world. Any Sunday morning you can walk into the New Thought Center of San Diego and hear Reverend Harry Moses insist that, "Consciousness is everything."

movement traces its roots not to Plato, but to Phineas P. Quimby, an early 19th-century native of Portland, Maine, who discovered he could heal illness through "mesmerism," or what we now call hypnotism. Quimby's successes led him to believe that all sickness was caused by bad thoughts. One of Quimby's disciples, Mary Baker Eddy,

Sermon	
content	★★
delivery	★★
Liturgy	no liturgy
Music	
congregational	★
choir	★★★
Snacks	★★★
Flowers	★★★
Architecture	★★★
Friendliness	★★★
Poor to satisfactory	(none)
Good	★
Very good	★★
Excellent	★★★

There are other reminders of New Thought's 19th-century origins. Last Sunday Reverend Moses's sermon was peppered with bromides: "Truth belongs to everyone," "Thought builds consciousness," "The Infinite Mind of God has already found me worthy." Phrases that, anything, recall the pithy aphorisms 19th-century women were fond of cross-stitching on pillow cover: "Waste Not, Want Not," "A Friend in Need Is a Friend Indeed," etcetera. It's easy to imagine a pale, cerebral New England woman in, say, 1860, stitching out "Thought Build Consciousness" while willing her bunions into

Where New Thought departs most notably from 19th-century aesthetics and Christian Science is in its choice of music. Christian Science's vague, dirge-like hymns have to be some of the most stultifying music ever written, acting upon the mind like a powerful opiate, which probably has much to do with the denomination's apparent mastery of physical pain. However, last Sunday after the inspirational reading at New Thought Center, a plucky trio played

an arrangement of Grover Washington, Jr.'s 1980 R&B hit, "Just the Two of Us."

Beside me, a woman in her 70s wearing a modest black hat smiled and bobbed her head in time with the music. I sat for a while and tried to figure out what "Just the Two of Us" was about. Grover Washington, Jr., had to be dead. Or, I thought, he was coming close to mind. The woman in the black hat seemed to enjoy the music, and maybe enjoyment was the music's only point.

At the conclusion of the service, everyone stood and joined hands and sang "The Peace Song" ("Let there be peace on earth / And let it begin with me..."), and I fled the room, because, unlike "Just the Two of Us," the "Peace Song" is one of those songs that make me feel crazy, like I'm screaming and not being able to stop. A few minutes later, Reverend Moses joined me outside.

Reverend Moses is a tall, square-jawed fellow, with a head of thick, reddish-brown hair. For many years before he devoted himself to New Thought ministry, he was a professional actor, appearing in *My Mother the Car*, *The Waltons*, *The Young and the Restless*, *Hill Street Blues*, and *General Hospital*, to name a few shows.

I was raised in Pasadena and baptized in the Episcopal Church. Reverend Moses explained "Preaching without knowledge like those in the Old Testament." I was a healing crisis. It was a very complex condition. I was predestined and X-rayed and examined every way you can imagine. My doctors said I would never walk again. I thought, this can't happen. I'm a skier I love to ski. I was visited by a Religious Sister. My sister who prayed with me - Religious Sisters are a New Testament church. It was healed after that. Because my involvement started when I was struggling. I'm now one of the world's foremost authorities on New Thought.

"I think the easiest way for a layperson to understand how we differ from other New Thought denominations — like Unity, for example — is that we're not Christocentric meaning we don't center our beliefs around Christ's teaching and person. We certainly accept those things, but we bring in other teachings as well. In my sermons I make reference to Buddhism, Hinduism, to Islam. There is truth in all of those faiths."

"I told Reverend Moses that I was surprised to see his church's financial statement printed in the program, that such transparency was uncommon in independent churches.

"I put it in the program once a month because the church's financial well-being is something the congregation should be aware of and take responsibility for. I'm not proud when we're in the red. It's sometimes difficult to make public, but if I didn't, I'd be the only one worrying about it, and it's something we all should share."

— Abe Opince

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SIGHTSEER

Blue Monday

Often it's the simplest questions that the Web can't answer with any efficiency. I woke on a recent Monday impaired by a particularly acute phobia. The sensation had begun to circulate in my body the night before, around dinnertime. It was a familiar feeling, one that I had known since my first day of school. Monday was weighing on me, and it's a very heavy day.

But what exactly, I wanted to know, is so distasteful about Mondays?

To my surprise, there's no website dedicated to Monday, the worst day of our lives. It would make a good site, I think. There's no deficit of material. It could cover the etymology of the word "Monday" and of the other days of the week. It could investigate the history of the workweek and analyze the role of Monday in literature and song. A stormy aesthetic could distinguish the site's design; its pages could be washed in blue.

What my search yielded instead was a hundred or so references to the Boomtown Rats, the Irish rock band who wrote a song called "I Don't Like Mondays." The song, you may remember, was written in response to one of the most infamous defenses in crime history. On January 29, 1979, 16-year-old Brenda Spencer opened fire at Cleveland Elementary School in San Carlos, killing Principal Burton Wragg and school cus-



From www.bmj.com

todian Mike Suchar and wounding eight children and a police officer. When a reporter called her during the six-hour siege, she explained, "I don't like Mondays." Clearly something about another week in school peeved Spencer. But as the Boomtown Rats imply in their song, her excuse was a little thin: "And Daddy doesn't understand it / He always said she was good as gold / And he can see no reason / Cause there are no reasons..."

My search also returned an article in the *British Medical Journal* from this past January (www.bmj.com). The article documented a sharp spike in heart-disease deaths on Mondays. The report's conclusions are especially unnerving,

it so happens, because they corroborate similar studies conducted throughout the '90s, including several published in *Circulation*, the journal of the American Heart Association. Equally alarming, the report adds in a footnote, is the surge in the number of suicides on Mondays, a phenomenon that casts an eerie light on the "day of the moon." It seems that our benign aversion to Monday may soon mutate into malignant dread.

The report notes a startling anomaly. From 1986 to 1995, men and women under 50, who had no history of coronary disease, died from heart attacks on Mondays at a rate 20 percent higher than on other days of the week. The findings suggest that the frustrations peculiar to Monday can become intense enough to trigger sudden death.

Most studies conclude that weekend binge drinking and work-related stress are major factors in the so-called "Mondays effect." That both the heart attack and suicide rates jump for

Frustrations

peculiar to Monday can become intense enough to trigger sudden death.

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the middle-aged suggests that either years of work or promotion to a more stressful position can tax one's health. Or, like exposure to sudden temperature changes, it's a weekend of indulgence followed by sudden immersion in the workplace that's lethal. The anxieties of Sunday, it turns out, while unpleasant, do not ameliorate the terrors of Monday.

Unemployment, not surprisingly, plays a part in Monday suicides. Paul R. Duberstein, an associate professor of psychiatry at the University of Rochester School of Medicine in New York, says that the "social, economic, and symbolic power of Monday is very powerful." On the day that everyone kicks into gear — wives and kids rush out the door, friends and family head out to busy themselves — the unemployed stay home and stew.

One way to prevent the "Mondays effect," Duberstein suggests, is to screen for warning signs at the workplace and employment agencies. In terms of heart attacks, one possible solution is for people at risk to modify their medication dosage around Mondays.

John Beckett, who owns a Cleveland, Ohio, manufacturing company, has devised his own solution to the problem. He wrote a book called *Living Monday* (InterVarsity Press, 1998). The book, which can be found online at www.LivingMonday.com, addresses wayward businessmen and preaches a Christian work ethic. Beckett writes, "The whole idea of work has gotten a bum rap in our Western culture. As with so many distortions from the Biblical norm, we've come to associate work with drudgery and futility, not dignity and fulfillment." Genesis, Beckett reminds us, prescribes a six-day work week. Employees, he says, should look forward to Monday as the day when they can return to dutiful endeavors.

But Mr. Beckett's righteous gospel is falling on deaf ears. Monday's death anomalies suggest that God gets back to the grindstone before the average employee. ■

— Justin Wolff

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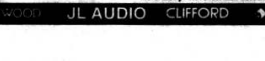
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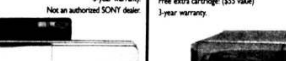
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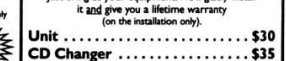
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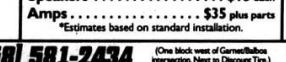
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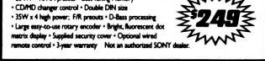
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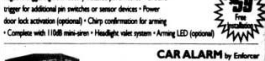
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tip of my TONGUE

I'm reading from *Eating Together: Recollections & Recipes*, a culinary memoir by Lilian Hellman and Peter Feibleman, her sometimes lover and perpetual confidante. Feibleman says, "Coast to coast, almost any rice recipe you pick up will tell you in the strictest terms that cooked rice must be dry, white and fluffy. Forget it. In New Orleans, as in India and other countries where rice is considered a staple, people would just as soon have it moist, colorful, and gummy."

Rice
As Feibleman's comment suggests, *Eating Together* isn't reliable. Feibleman and Hellman boozed together, and their recipes and "cooking tips" imply a lot of yelling and fumbling in a hot kitchen, bourbon or Burgundy in hand, trying to remember if the pot roast was shoved into the oven an hour ago or yesterday afternoon. I mention *Eating Together* only to show that even the most obscure cook like Feibleman holds strong opinions about rice.

Almost everywhere rice is eaten, people are said to have elevated its cooking to an art form. No other staple radiates as many taboos and ritualistic strictures. Claudia Roden's *A Book of Middle Eastern Food* lists four basic ways of cooking plain white rice, while admitting that throughout the Middle East, "Each family cherishes a particular method and is skeptical about all others, refusing to believe that it is possible to achieve successful results in any

way other than their own." In Shizuo Tsuji's *Japanese Cooking: A Simple Art*, a classic text, the author's rice-cooking instructions occupy five full pages: "Cover rice with cold water from the tap and stir quickly with your hands for about 30 seconds, till the water becomes milky. Never let the rice stand in this milky water.... Pour off milky water and wash again with fresh water from the tap. Repeatedly wash this way until water is almost clear. It takes about five minutes of washing, pouring off, and washing to clean rice sufficiently. The penalty for rice washed too hastily is 'smelly' rice. Stir more gently in later washings than at first in order not to bruise grains...." A simple art, indeed.

Bruised grains. "Smelly" rice. Wash it five times. Wash it six times. Don't wash it. I remember my father's wiry older sister screaming at anyone who interrupted her while she stirred her *orez nabait prajit*, a kind of Romanian risotto. "You're going to make me run this!" It's a wonder my hands don't shake when I pour a cupful of Mahatma brand extra-long grain enriched rice into a pot of boiling water. (Even my trusty Mahatma brand can't help being bossy. "TO RETAIN VITAMINS," reads the package, "DO NOT RINSE BEFORE OR DRAIN AFTER COOKING.") All this language couched in the imperative mood, like the Thou shalt and Thou shalt not heard by hungry Moses on Sinai. There's a plainiveness to these rice commandments, an echo of times when rice and water were the only things that stood between

by MAX NASH

you and a long grinding slide into ravenous eternity. Respect rice, or else.

I learned many rice commandments when I was young and living in Japan and too uneducated and too superficial to devote much thought to why people observed customs. I did

as I was told. Always finish your rice. Always compliment your hostess on her rice. Never jab your chopsticks vertically into your rice bowl and leave them there because that's done only to a bowl of rice at funerals. In the Kyoto family with which I lived each person had his or her own pair of chopsticks and his or her own rice bowl. You never traded them or swapped them and they were yours and yours alone until you left the household or died.

We're going back now, more than 20 years, and who knows if this custom is observed anymore? Snow was falling on Kyoto and in the hills outside the city a very old member of the family I was living with had died. I remember a long walk up a narrow road, snow crunching under my shoes. I remember a traditional Kyoto home, maybe a century old, whose living room was draped entirely—floor and walls—in white cloth. A pine coffin sat at the front of the room. A small table sat be-

fore the coffin and on it was a blue rice bowl filled with rice. Two black chopsticks had been thrust vertically into the dome of fluffy grains.

Legs tucked beneath us on the chilly tatami, we each took turns dropping incense onto a tray of charcoal embers. We bowed our heads, palms pressed together in respect. We returned the next morning—these tra-

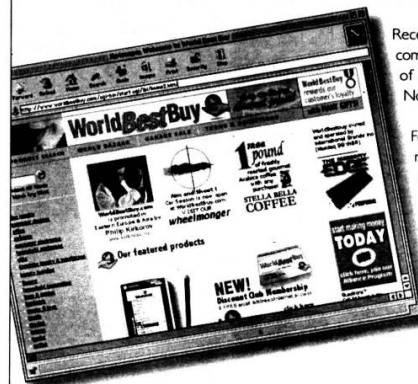


White rice

ditional Kyoto funerals were a long affair. I didn't know the many mourners. I didn't know the 90-year-old woman who had died. What I do know is that on the snowy morning we returned, our breath cottony-white in the air, the family observed a very old Kyoto custom. When the coffin was carried from the house, the dead woman's oldest daughter stood in the doorway holding her mother's rice bowl. After the coffin crossed the threshold, the daughter dashed the bowl to the ground—a sharp and indelible sound in the winter morning air. At that moment, the first time in a night and day of mourning, I heard people cry.

Rice connoisseurs should enjoy a stroll down the rice aisle at 99 Ranch Market, 7330 Clairemont Mesa Boulevard, which offers a staggering variety of rice—Japanese, Chinese, Thai, long-, medium-, and short-grain; white and brown; per-fumed and plain.

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Chartreuse Evenings

UNCLE CARL hunkers over his four-burner gas stove. The thermometer nailed to the scrawny poplar tree outside, were anyone to read it, might say that it's already 100 degrees. And it's only early morning, a summer Saturday morning in central Oklahoma. Uncle Carl wears red-plaid boxer shorts. Wrapped around Uncle Carl's big head is a cotton tea towel. The tea towel, I am sorry to say, features a smiling Aunt Jemima in repeat print. Thus, many many Aunt Jemimas wreath Uncle Carl's head, and sweat soaks all the Aunt Jemimas. The time is 1954 and we do not yet speak of racism or sexism.

What Uncle Carl is doing, standing by his gas stove, is cooking. In one hand he holds a yellow yardstick. He sticks the yellow yardstick into the huge canning kettle and stirs and stirs and looks perturbed. The water bubbles in the kettle.

I am sitting at the kitchen table. I am young enough and short enough that my feet don't even think of touching the floor. I ask Uncle Carl how it's going. I probably wipe with the back of my wrist the milk moustache that drips above my upper lip. I probably think how great it is that my mother isn't here and that

He'd torn off the white butcher paper and was ripping like a jungle animal at raw T-bones.



nobody's going to snap at me about using my napkin. I don't even have a napkin.

Uncle Carl stirs and says that he hopes it works. He says that Jon is coming this afternoon (which I already know) and he says he wants to get this bedspread dyed chartreuse and out on the clothesline and dry before Jon gets here. Jon is coming from Tulsa to help Uncle Carl redecorate. Everything in his bedroom is going to be chartreuse. The walls, he

and Jon have already painted chartreuse. Jon is an interior decorator. He is bringing with him from Tulsa fabric for the drapes. They are going to hang the drapes, and that night they are going to give a dinner party that Uncle Carl calls "The Chartreuse Gala." Everybody's coming: Max, Len, Dan, Alfred, Knox, Terry, Boris, Bob. All the food except for T-bones is going to be green and even the T-bones will have green basil butter. Jon is bringing

the basil from Tulsa. They have everything in Tulsa.

What's in Uncle Carl's kettle isn't dinner; it's his white chenille bedspread. Uncle Carl has used four boxes of Rit dye, one green and three yellow, and he is telling me that he hopes to God — whom, by the way, he does not believe in — that green and yellow make chartreuse. One reason Uncle Carl is sure there is no God, he says, is that nobody who

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Mall, Mission Valley!

created the world in seven days would ever create that depressing First Methodist Church where Uncle Carl plays the organ. He needs the money.

But Uncle Carl is not talking about God or money or his full-time job teaching organ and 18th-century counterpoint at the Agricultural & Mechanical College. He's wiping sweat with the Aunt Jemima towel, and he's saying it's hotter than Hades and I am agreeing, because my shortie nightie is damp from sweat on the panties part and even though I'm usually hungry, I am not hungry. Why I am not hungry is that I am so hot. So Uncle Carl, who sees I'm dawdling with my Cheerios,

says "Maybe, Toots, we should have root beer floats."

Which is something I love about Uncle Carl, that you don't have to eat the right food. Almost the minute my mother deposited me at his house for the summer, he took me to Piggy Wiggly. Well, he did wait until Mama dove off for Missouri to take care of their mother, who was dying. But as soon as Mama hit the road, Uncle Carl and I were at the store. He said, "Get what you want, Toots." I couldn't believe he meant this because my mother was strict about food and always watching my weight and watching her weight because she was a singer and very vain and beautiful and because, as she

said about me, I "ran to fat." She sometimes added that I ran to fat like my "useless father," from whom she'd long been divorced.

Uncle Carl didn't do squat when I started piling into the cart everything I liked to eat and some things I wanted to eat and never had tasted — cherry ice cream, for instance, and a TV dinner with a picture of a fried-chicken leg on the box. I heaped in Grapette and Royal Crown cola and Nehi orange and sacks of Planter's peanuts with Mr. Peanut printed on the see-through sack, which, back then, I think was cellophane. I was Mr. Peanut's fan, because in Manhattan, where I lived, you could see Mr.

Peanut dance on a bright-lit sign in Times Square.

That hot summer morning, though, while Uncle Carl boiled his bedspread, he let me put down my Cheerios for his obese yellow tomat, "Tom," at whom Uncle Carl often yelled because Tom got into the um where Uncle Carl grew an avocado tree and did what Uncle Carl called his "business," which was shitting. While the yellow-green water bubbled, Uncle Carl and I sat at the table and sipped cold root beer and spooned out with long iced-tea spoons from the fussy brown root beer froth, the cold vanilla ice cream. Uncle Carl said, "Mmmm" and licked his ice cream lips. He sighed, "A

busy, busy day ahead!" His eyes were huge and brown.

"Bedroom eyes," my mother said they were. He had long thick lashes like horses have, and he opened his eyes wide when he looked at you. He said we were going to clean house, we were going to get this bedspread on the line whether it turned chartreuse or not, and he was going to Piggy Wiggly. He unwrapped his sopped Aunt Jemima rag from his head and started writing on his lined pad: T-bone steaks, garlic, lettuce, Spanish onions, tomatoes, butter, celery, green bell peppers, Idaho potatoes, grapefruit, vanilla ice cream, and many limes, because Jon, he said, and he smiled when he said it, was going to make

daiquiris. We had liquor because even though Oklahoma was a dry state, everybody bought liquor from a bootlegger, and you bought lots of liquor at once. Uncle Carl had a closet of liquor. Uncle Carl's sweat fell on his list and smeared his writing and he said, "Hell's bells." Then he calmed down and said that we had so much to do before Jon showed up from Tulsa, and that after we got the housework done he would drop me off at the swimming pool, which was six blocks from his house. First, Uncle Carl had to get the bedspread on the line, and he told me to hold wide open the screen door that led from kitchen to backyard, and I hopped up and

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SINCE 1913

unstuck my sweaty self from the chair and did that and flies swooped in past me and poor Uncle Carl grunted as he carried the heavy, steaming pot out to the grass. This was a big mess, which I won't go into here except to say that Uncle Carl scalded his hands trying to wring out the spread, and he got charthouse water on his feet and hands and legs, and he was screaming and worst of all, green spots splashed the spread, and Uncle Carl said "Hells God damn bells" and turned the garden hose on himself to cool off and finally got the spread hitched on the clothesline and wrung it more and then started laughing his deep laugh.

I also won't go into how

we cleaned house like bananas for two hours or how Uncle Carl kept going to stare through the screen door at his ruined bedspread, which, decades before tie-dyed, looked tie-dyed, and how he scrubbed green spots off the stove and how we got ourselves dressed and Uncle Carl let me off at the pool after saying thank you, Toots, for the help. I won't bore you with how I changed into my suit, which had a flowered skirt, and how I floated on my back in among every other floating and splashing body, and I looked up into the blue blue cloudless sky and thought my ten-year-old's thoughts.

Even before it was three o'clock, when I was supposed to start home, my skin had

withered and I was lonesome because I didn't know any kids. I got out of my suit and slipped back on my shorts and walked home fast and dripped sweat and hurried in the back door determined to drink Grapette and eat a sack of Mr. Peanut. Nobody was in the kitchen, which was a bake oven, and I didn't hear a sound except fans whirring. I saw lettuce heaped up on the cutting board and garlic cloves mashed into a mushy heap and already-baked potatoes and chopped parsley and basil and lime halves. I smelled lime juice and garlic. I smelled baked potato. Then I heard a cat sound. Up on the counter was fat Tom. He'd torn off

the white butcher paper and was ripping like a jungle animal at raw T-bone. I tried to snatch him off the T-bones. He scratched at me. He hissed. I grabbed the broom. I swatted him. With steak in his mouth he jumped off the counter and streaked out through the kitchen screen door, which I hadn't shut. I was worried. I hurried through the dining room where the big table already was set with china and wine glasses and through the living room. I walked into the hall and saw into Uncle Carl's bedroom and he and Jon were stretched across the ugly charthouse bedspread and they were naked except for boxer shorts, and they were kissing. I guess, and didn't

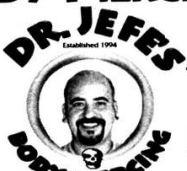
see or hear me. By the bed on the charthouse scatter rug, I saw four empty Grapette bottles and I knew, then, there wouldn't be Grapette for me. I didn't know what to think about the kissing. I really didn't. I lied up above. And, in fact, I lied up above. They actually were naked and I put them into boxer shorts so that you wouldn't be shocked or disgusted or whatever. I truly didn't mind. I'd seen butts before. I'd seen kissing, too.

What I hadn't seen was a cat eating T-bone. I went back to the kitchen and started screaming, "Uncle Carl, Uncle Carl, come quick," and next thing Jon and Uncle Carl were right there, dressed in shirts and seersucker slacks,

which was what men wore then in summer, and I was telling how I got home and was thirsty and went to get Grapette and Tom was on the counter tearing at T-bone. I showed where he scratched me, which was all down my arm and bleeding, and told the truth about how I'd left the screen door open, and Tom streaked out with one whole steak in his mouth. Jon, who was as old as Uncle Carl was then, which was 50-something, shook his head and looked sad. Jon had a long, narrow head and skin that always looked tanned because he used a sun lamp. I thought he looked like what, back then, I thought of as "a foreigner," maybe an Egyptian like Egyptians I saw in

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the Metropolitan Museum mummy section. Uncle Carl laughed and Jon shrugged and said he guessed that "Que ser, ser" and that company would be here at five and we'd better rub garlic onto the steaks and into the wooden salad bowl.

Uncle Carl rustled in the refrigerator and got me out what he said was the last Grapette, and I stood right there and drank it down. He and Jon tied on aprons, and Jon went to the living room and plopped on the record player his Edith Piaf 78 that he'd brought from Tulsa. It was Edith Piaf singing "La Vie En Rose." I said I hated garlic smell and Uncle Carl said, "Well, then, Toots, why don't you cut the grapefruits in half for me and tip out the seeds?" I knew how to do that and I did. I stood by the counter and cut grapefruits until I felt like a grapefruit-factory worker. I didn't say

a word about the cat hair on the counter, which would have made my mother go mad. I didn't ask if they knew where Tom was with that T-bone because I could tell they didn't care. While Uncle Carl carried on with his garlic smearing onto steaks and French bread and the salad bowl, Jon cut limes and squeezed lime juice and sang with Edith Piaf, and the singing made poor Uncle Carl wince because Jon was off-pitch. They talked about their menu and in what order to do things. They listed the menu aloud—the crackers with cream cheese and chives, the Green Goddess dressing for the green salad, the green beans, the Chartreuse to pour over the ice cream, and so on and so on. Jon had already scooped out the baked potatoes and mashed the potato with parsley and butter and put mashed-up potato back in the skins. Once I got the grapefruit done, Uncle Carl

asked me to line up the halves on the cookie sheet, which I did, and he opened the crème de menthe bottle and poured syrupy green liqueur onto the grapefruit halves until the fruit turned green for the chartreuse evening. Uncle Carl told me they were going to broil the grapefruit and

They actually were naked and I put them into boxer shorts so that you wouldn't be shocked or disgusted or whatever. I truly didn't mind. I'd seen butts before. I'd seen kissing, too.

serve them for appetizers. Jon, in the middle of "La Vie En Rose," said to no one in particular, that people were going to love the grapefruit. I didn't say I wasn't so sure. I wasn't.

Uncle Carl asked if I'd seen the drapes and I hadn't, so I went to look and they

were in a print that now that I am old I realize was Miro, with the background dyed chartreuse. They were very ugly and very modern and a breeze billowed them out from the window. I stood in the cool bedroom. My feet were bare and the floor felt good. I wondered where Tom

thanked me and suggested that I wash up and put on my pink dress because any minute our company would arrive, and we would serve the daiquiris and crackers and cream cheese, and Jon was already crushing ice in the Waring blender and the hot kitchen smelled lime, and I went into the bathroom, which was the darkest, coolest place in the house, and I washed the cat-scratch blood off my arm and changed into my dress and white sandals, and next thing I knew the doorbell rang and I was excited to see Max, Len, Dan, Alfred, Knox, Terry, Boris, and Bob, and they said I looked pretty and the smell was after-shave and rum and the sounds were laughter and Edith Piaf and the Waring blender turning out more crushed ice and Uncle Carl rushed into the kitchen to stick the green grapefruit under the broiler and then he rushed back into the living room and took

into his arms the bouquet of flowers that Dan brought and said, "Welcome to our chartreuse evening," and everyone laughed and laughed, and I knew this was a joke that was beyond me. I knew right then and there that I would think about this evening for many years and I did and I have.

—Judith Moore

Judith Moore has received two NEA Fellowships for literature, most recently in 1996. In April 1998, she was named as recipient of a Guggenheim Fellowship. She is coauthor with Sue Coe of *X*, published by Raw Books and Graphics and reissued by New Press, and author of *The Left Coast of Paradise*, Soho Press. Her essay collection, *Never Eat Your Heart Out*, was published in 1997 by Farrar, Straus & Giroux and was issued in paper in 1998 by North Point Press, a division of Farrar, Straus & Giroux.

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BODY MEMOS



My right ear has been mutilated by my own hand. Once, it had three holes in it, starting at the lower end of my lobe and working up in succession. The first came by way of a piercing gun in a mall, the second two by way of a sewing needle, and some adolescent courage. The first hole is still in use, albeit rarely, due to my life as mother and caretaker of small children. The second has closed from lack of use, and the third has torn out and become a split, disrupting the uniform curvature of my upper lobe.

This is partly because of the poor piercing and the use and abuse of weighty, gaudy '80s earrings. These markings took place during my adolescent rebellion in eighth grade at an upper-class-to-wealthy Catholic grade school quivering in its orthodoxy. The nuns were gone, but the lay teachers would still look askance at an ear with more than one earring. Adorning oneself in such a way hardened back to our pagan beginnings; at the very least, it was countercultural.

Reflecting back, I wish I hadn't done it. We were silly girls, up late, blowing off homework, desperate to grab onto some meaning. The only thing I garnered was numbness—literal and figurative—and a scarred earlobe. Now, 15 years later, with an explosion of body piercing on the youth culture scene—a culture far more edgy than it was in my day—I wonder what their reasons are.

Jeffrey Fagan, also known as Dr. Jeff, owns two body-piercing shops in San Diego, one in Ocean Beach and one in North Park/University Heights. He offers me some answers. "There are a lot of reasons why people get pierced. You have your younger crowd, who are doing it as a rebellious type of thing or because it's cool; you have your people who like to wear jewelry and adorn their bodies; and to many people, getting a piercing is something that can be spiritual or really meaningful. A lot of times, I hear, 'I've been wanting to do it for years. I finally just worked up my nerve to get it done.' Or, 'I broke up with my boyfriend, he never wanted me to do it, and now I'm gonna do it.' Or, 'It's my birthday. I'm turning

you survived, that you made it."

Marie, a friend of Fagan's, wears a tiny, delicate silver stud in her nose. "I have piercings in my nose, tongue, nipple, navel, and genitals, and lots in my ears. I got my tongue pierced when I was 26; it was an impulse thing. A friend of mine had it done, and it looked cute. You can get really pretty jewelry for your piercings."

Fagan points out her tongue jewelry. "It's small; it's really pretty and feminine," Marie continues.

"WE GET A LOT OF PEOPLE IN THE NAVY SEALS, AND THEY GET TWO PIERCINGS DONE..."

"I could look hard if I wanted to. I could have gotten my lip or my eyebrow done. My best friend has a lot of those, with really big jewelry. That's just her thing." Com-

ments Fagan, "Some people do, like, a nice, tiny little nose ring, or a little charm with a stone—something soft, something gentle. But some people like getting big thick hoops in their nose and their lips and their ears and their eyebrows. And if that's going to build your self-esteem or make you feel better about yourself, okay, then, let it be."

I've noticed several of Fagan's television and newspaper ads. He agrees with my suggestion that he is mainstreaming body piercing. "I like to think that I'm getting a lot of different people to look at piercings and understand. I can't tell you how many times somebody comes in here in a business suit, male or female, and asks a couple of questions."

"The average age of pierces around here [the O.B. store] is about 26, but we do get a lot of people in their 30s and 40s, teenagers and college kids. If you're in a sorority and one of the bigwigs in the sorority has her navel done, you can bet your bottom dollar that every other girl in that sorority is going to get her navel done too. We get a lot of people in the Navy SEALs, and they get two piercings done: their tongue and their penis. It marks them

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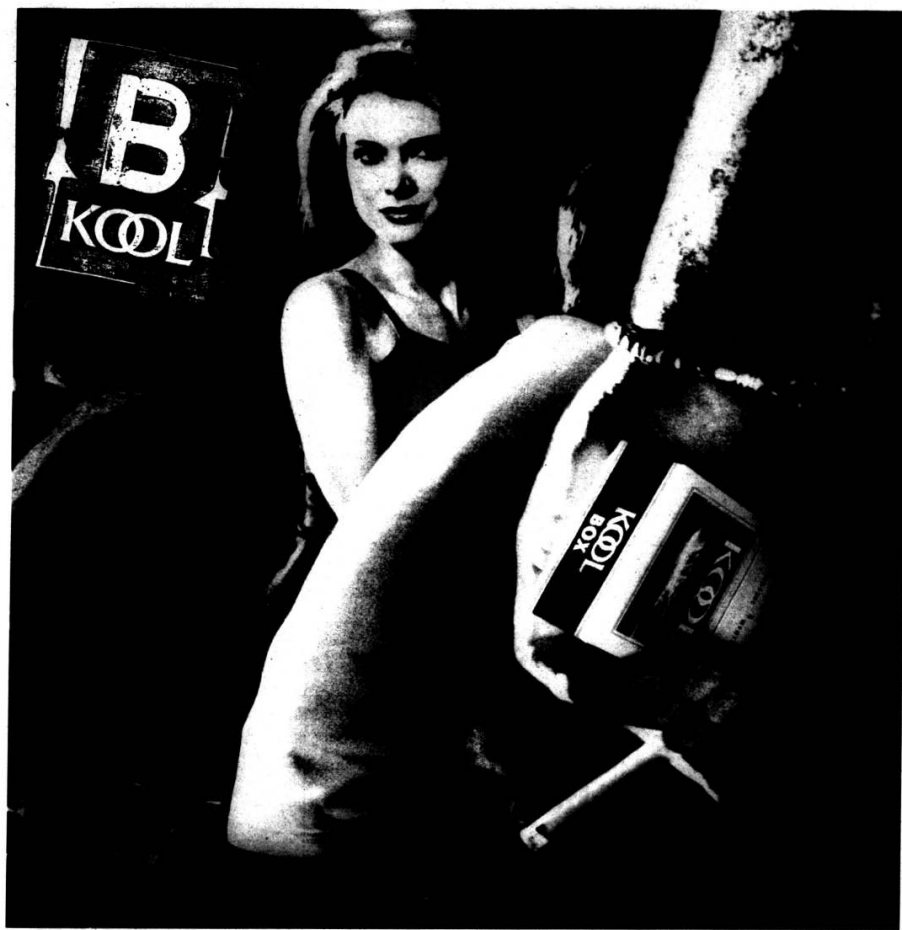
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Dr. Fagan and friend

when they're together; they're bonded."

Fagan has experience piercing a wide selection of the populace, but not everybody is game in the free market. "We don't pierce minors — anybody under 18 — unless they're with a parent, and even then, we will only go down to 16. At that age, we will only do navel or facial piercings. We won't do any kind of genital piercing or nipple piercing, because there are still growth patterns left. Younger kids aren't quite as responsible, and those kinds of piercings can be problematic in their healing if they're not

taken care of properly. It also can be considered sexual assault."

Fagan got into piercing in part through a longtime interest in the workings of the human body. "When I was a kid, I was such a rough-houser, and I got hurt a lot. I was in the hospital so many times, getting stitches or casts, and I always paid attention to what was happening to me. I was really intrigued by it. In fact, I wanted to go to medical school but later decided I wanted to travel and have a little freer lifestyle."

Fagan spent those freer years backpacking through Asia, Europe, Central America, and Northern

Africa. His interest in medicine got him branded "the Medic" among his traveling companions. He'd stitch them up or give them temporary settings when they were injured. "Because I played the medic part, a lot of my friends that were interested in getting pierced trusted me with their bodies. So I started learning about piercing, reading different magazines, looking up *Gray's Anatomy*, *Clement's Anatomy*, learning a little more about the body. I even went to a school out of Sacramento, the Michael Hare Exotic Body Piercing School. It was a good school for learning, very basic.

"I started doing piercings out of my house for about a year and a half before I opened up my store. People at parties and clubs were telling me there was a market for it, so I sold a motorcycle, maxed out my American Express card to get a cash advance on my Visa, and maxed out another card, because I believed the idea was going to work. When we first opened, we did only basic piercings. We wouldn't do any genital piercing — I didn't have the proper training. It's very important to understand the anatomy, especially in the genital area. I mean, ruining somebody for life is a possibility if you have no clue what you're doing."

Fagan tells me all of his piercers

have a minimum six years' piercing experience and a thorough knowledge of sterilization techniques. Every day the piercing tools are soaked in an ultrasonic cleaner filled with maidicide, a hospital disinfectant, for ten minutes. This kills

the jewelry used in initial piercings is made from surgical steel. The emphasis on body awareness and health is reassuring, especially to a mother, but I wonder if such cleaned-up rebellion is really rebellion. "Sure," answers Fagan.

"BECAUSE I PLAYED THE MEDIC PART, A LOT OF MY FRIENDS THAT WERE INTERESTED IN GETTING PIERCED TRUSTED ME WITH THEIR BODIES."

any bacteria. Then they are hand-washed, rinsed, and packaged in sterile bags. The tools and any jewelry that will be used are put into an autoclave, a sterilization machine, and cooked at 275 degrees for 15 minutes to get rid of any residual bacteria. Fagan adds, "We buy brand-new needles all the time. We never reuse a needle. Dropping a needle in a bottle of alcohol is not going to kill the hepatitis or the HIV. Hepatitis can live on the surface of something for up to two weeks. Alcohol is not going to clean it off, that's why you need the autoclave." All

"These are smart people. They're rebelling, and they're doing it the right way. I mean, they could very easily do it at home, do it the wrong way, do it dirty, get an infection. I decided to open up an establishment where people can do the things they want to do in a safe environment, so I'm not hurting people, and they're not hurting themselves."

Fagan says the most common piercings are done in the tongue, the nose, and the navel. "Ninety-five percent of navel piercings are obtained by women, because it's a cute pierce. And you can always get great jew-

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ely for it — something subtle, just to look sexy. But it's important to suit the piercing to the person, whether it's the size of the ball or the type of stone. In navel piercing, some girls might like large balls because they're a bigger girl, and they want it to be seen. Very dainty girls

like something a little smaller. "It's also important to get the right kind of jewelry for the piece in there. Curved barbells tend to be the easiest piercing to get, because 90 percent of that jewelry is inside of your body. But with a hoop or a circular barbell, only about one-third of that

jewelry is in your body. The other two-thirds is out there to be hit by all the elements — like your jeans, shirt, or just the air — and collect bacteria. Your body is secreting fluids from the pierced area that harden and form a scab, and these fluids also harden onto the jewelry. When jew-

elry, like a hoop, rotates freely, the dried plasma, or the crusties that have formed onto the jewelry, go into your piercing and scratch it. "And once it gets scratched, it can get infected. The danger lessens with time, as the skin forms a protective epidermal tract — a skin tube — around the

ear piercing. "Getting a tight stud in there might also be a problem, because when you're cleaning it, you're not able to extract it and move it around. When you have a barbell, you can slide it up and down. You're able to

clean the upper 50 percent, push it down through the skin, extract the other 50 percent, and clean that. Some people may need longer, curved barbells, like a half-inch, while others only need three-eighths."

But not everyone seeking navel adornment leaves with it. "We turn people away all the time. Some women come in and want their navel done. If they're too heavy-set, they might have thicker skin or less of a lip, and the way the stomach will fold or sit may create a problem for the piercing to breathe, causing a kind of stagnation. Then it won't heal properly. Or, if they're too skinny, and they have a flat stomach with no lip on their navel, the body might reject the piercing and push it out."

"There's a lot of things [said] about navel piercing, like, 'Oh, they get infected all the time. They're problematic.' Well, they can be, if somebody is pierced who shouldn't be. The old school was you pierce deep. But if you pierce deep, it takes a long time to heal. There's a fine line between too deep and not deep enough. When it's not deep enough, the surface layers over the jewelry can actually lose the circulation of blood and turn into a scab — the jewelry will fall out. But when it's deep, the more meat you go through, the longer it takes to heal. It's like a steak cooking. The thinner the steak, the quicker it will cook; the thicker it is, the longer it will take."

I wonder also about the pain. Piercing all those sensitive body parts seems like it could be torturous. "Piercings are not very painful," Fagan assures me. "They don't even take one second to get, for the most part. You feel either a quick burn or a little body rush, like getting a shot but without the liquid getting injected into you, which is what really hurts." Marie adds, "I think it's the apprehension before you go in that's the hardest. You're thinking, 'Oh, my God, I wonder if it's going to hurt.' But it's so quick."

Mark, a client of Fagan's who has piercings in his tongue, ears, nipples, and penis, jumps in. "It's really quick, really efficient. It's not like they're grinding or drilling it into you. My first genital piercing was through the foreskin. That hurt quite a bit; it

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was probably the worst of all the piercings, but it was a brief pain. My nipple piercings were a little sore. I didn't sleep too well that night, because I rolled over on them."

Fagan goes up and down the pain scale for me. "The most painful pierces are through the cartilage in your upper ear, because cartilage is basically one stage down from bone. But the tongue is absolutely minimal pain; it's nothing to get it done. It's a

very simple piercing. What we do is go through what's called the median of the tongue, which is pretty much lacking everything like arteries and such. But what will happen is, 24 to 48 hours later, you will start to receive some swelling and soreness. That's why we start people out with a longer barbell, so it will accommodate your swelling.

"One of the things we tell people is, when your pierce

is healed, come in and get a shorter barbell, because when it's long, it flops around in the mouth. A person may play with it a lot and wear the enamel off his teeth, or it could cause gum deterioration. But if you shorten the barbell, you still have a piece of jewelry in there, and it will still be effective during oral sex for clitoral stimulation. Also, you reduce the risk of problems like slurred speech or others I mentioned."

The willingness to run a piece of metal through your tongue for the sake of greater stimulation reflects a deep devotion to the sexual world, a devotion exceeded perhaps only by those willing to pierce their most sensitive organs—their genitalia. Fagan backs me up. "To be perfectly honest with you, it's for stimulation purposes."

Which is not to say that the barbell is a magic bead. "People ask, 'Will it really

make me that much better in bed?' My answer to them is, 'No, it's probably just going to make them feel a little bit more.' If you don't know what you're doing now, it's not going make you know what you're doing. 'When I get my tongue pierced, is it really that much more sensitive for my girlfriend when I'm having oral sex with her?' Well, of course, the ball is a much smaller object; it can really manipulate the clitoris

better. But if you don't know what you're doing anyway, it's not going to make a difference. Some people come in and they get things done because they think that it's going to make a difference: they have a short tongue, and their girlfriend wanted them to get it pierced because they thought it might work better. So they get it done for that particular reason only: 'I only got it done because my girlfriend wanted me to do it.'"

But then it might not help.

"It won't make it worse, but it might not solve their problems."

Besides enhancing more conventional practices, piercing can open new horizons. "I have a nipple piercing," says Fagan. "I was always intrigued by the fact that women had such sensitivity in their nipples. Men do, too, but men just don't really know how to bring it out; it has a mental aspect. I was intrigued by the fact that when I would kiss a woman's breast, she would moan, enjoy it. When I found out that a male nipple piercing makes it more sensitive, I decided to feel what it was like. If a woman could enjoy it so much, then maybe I could, too. It's about sensitizing your body so you can feel better while you're touching yourself or making love with your partner." Further, "It's also a self-esteem booster. I've never met a gentleman who has a genital pierce who hasn't been more proud of it, showed it off, and had more confidence."

Along the confidence line, he explains to me how piercings can help women with inverted nipples. "Women with inverted nipples are usually bothered by them, because it's a self-conscious thing. And when a woman is in bed, and she's feeling uncomfortable about that particular thing, it may disenable her to climax."

"The problem with the inverted nipple is that the tendon that the nipple is attached to sometimes doesn't stretch enough in order for the nipple to come out, or it's underdeveloped. So we pierce it with a straight barbell in order to pull it out and stretch the tendon, so that it becomes relaxed. Since the barbell is straight, it can't be sucked in. We couldn't use a hoop, because it would

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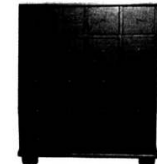
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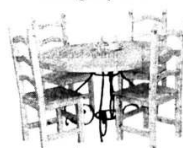
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be sucked back by the tendon, and the hoop would sit outward and just stand out. It would get caught on things and be in the way all the time."

Mark explored genital piercing on the Internet, and it intrigued him. "I thought it was cool. I decided to try something different. I surprised my girlfriend. At first, she freaked out and thought I was crazy. I told her to keep an open mind, and when she got used to the idea, she kind of got turned on. What's the sensation like? 'I haven't had a chance to really experiment yet as far as having sex, because the pierce in my penis is still healing. But the idea of it excites me. Like right now, I'm walking around, and I hear a little jingle once in a while, because I have rings

in my scrotum that I call the Ladder of Truth. This is a little turn-on for me. I've got a little secret, and people don't know." Marie chimes in, referring to her pierced nipple. "The sensation is wonderful, and it's kind of a secret little thing, which adds to the erotic quality of it."

Curious for intimate detail, I push for more information. Fagan tells me, "Usually, with genital piercing, it's the female who receives more pleasure, and when a man knows he's doing a good job getting his woman off, he knows that she's going to reciprocate. Also, some piercings tickle when you're having intercourse. They could be a urethra tickle, depending on the piercing. It may tickle

different parts of your partner. I don't want to say male or female, because not everybody is straight. Male genital piercings work on other males; it stimulates the prostate gland."

What exactly have these men had done to their penis? Fagan gives four examples, though more exist. "Well, there's the ampallang, which goes straight across the entire head of the penis, through the urethra. That can take a year to heal." From the pictures he shows me, the jewelry used for this pierce is usually a barbell. "Then there is the Prince Albert, which loops from the underside of the penis through the urethra, coming out the opening. Then you have a frenum, which is in the same area as

a Prince Albert — the soft tissue right below the corona of the penis gland." Those latter two are the most common, "but you can also do a piercing straight down the shaft, going vertically through the penis."

Fagan tells me a frenum piercing might bring more inner wall stimulation to one's partner, while a ReSearch book on "Modern Primitives" he shows me offers this about the Prince Albert: "The Prince Albert, called a 'dressing ring' by Victorian baby-dashers, was originally used to firmly secure the male genitalia in either the left or right pant leg during that era's craze for extremely tight, crotch-binding trousers, thus minimizing the man's natural endowment. Legend has it

that Prince Albert wore such a ring to retract his foreskin and thus keep his member sweet-smelling so as not to offend the Queen. Today its function is strictly erotic, providing the ultimate in sexual pleasure to men of both persuasions." Depending on the piercing, healing can take anywhere from three months to a year.

We move on to what the women use to adorn their pearly gates. "What women usually get done is a hood piercing. You're piercing the skin above the clitoris, not the clitoris itself. This causes direct stimulation to the clitoris; it takes two to four weeks to heal." Fagan emphasizes that he doesn't pierce the clitoris because "it has about 6000 nerves, and if you hit

that thing, you're going to ruin it. It's going to die. That's why we won't do it. People do get it done, but I personally believe it's a risky piercing."

What else do the girls go for? "We do a labia minor or a labia majora piercing — the inner and outer layers of skin. The inner labia is the softer, thinner tissue that leads to the vaginal orifice. This thinner tissue goes upward in a very thin line of skin that's going to surround the clitoris, called the frenula. That's where you do your hood piercing. The outer labia are mostly pierced for looks. I've even gotten requests for two piercings in the inner labia, so that when their men go overseas, they can put a little padlock on it." — *Deirdre Lickona*

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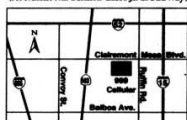
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Drive to the

STORY CONTINUED FROM PAGE 1

refer literally to the hundreds of miles of crosshatched cables (it's a suspension bridge) that help hold it up. By calling them "choiring" he's making them holy, but the line is grounded in the literal as well as leaping wildly into the metaphorical: the wind through the cables, when strong enough, makes a kind of music.

The San Diego-Coronado Bay Bridge has no choiring strings. In fact, it has no strings, no cables, at all. Instead it is: a long blue banner — from some angles — held out and up almost straight by a strong wind and sometimes showing a slacker wind in its curves. It is a one-bar — blue — rainbow arching over the bay in fog at dawn. It's a blue piece of ribbon candy hurled from a child's hand and caught as a faint blur in the frame of a badly focused snapshot one lost Christmas morning. It's a blue streak on the backs of 30 daddy long legs with their knees straightened (and their other legs lost) under the deadweight of steel and concrete. It's a ramp upwards (particularly from Coronado to San Diego) to the sky, to vapors, to — some might say — heaven. It's a slash of light blue against the bay's darker blue and partly absorbed, partly contrasted to, the blue of the sky. And below the blue of the bridge and above the blue of the bay: the long, skinny legs, pale as a banker's calves when his trousers ride up above his dark blue socks. It's to the eye what a word with a soothing vowel is to the ear. From the bay's south side it's almost straight, a bolt, connecting city to town, island — pure, lean, and practical. I will get you there, it says, on my blue back fast. From Coronado it's a huge blue hook, its curve almost as tight as either end of a paperclip. From San Diego, approaching the bridge, for a few seconds: that paperclip straightened out.

A comet's tail. A low blue flame hurled across a chasm. The bridge's color is the color of the great ether dome of your dreams. It's hardly there at all, a wisp, at dawn or in mist, or at night its lights and the lights of its cars look like two strings of white beads beneath which there's nothing but darkness. Steel and stone. The bridge.

It's 2.12 miles (11,179 feet) long and cost nearly \$50 million. Last summer it was 30 years old. Retrofitting — earthquake-proofing (does it offend nature that we presume such a thing possible?) — going on now will cost between \$70 and \$150 million by the time it's finished. Which end of these estimates do you think will be more accurate? It has 20,000 tons of steel in it — 13,000 tons of that in structural steel and the other 7000 in reinforcing steel. That equals the weight of about 15,384 and one half 1995 Honda Accords. Multiply that 15,000-plus by four and that's the approximate number of Honda Accords (or other cars smaller than Accords and trucks bigger) that cross the bridge every day. It contains 94,000 cubic yards of concrete, 40,000 linear feet of concrete pilings. Add to that 900,000 cubic yards of dredged fill. Some of the caissons for the towers were drilled and blasted 100 feet into the bay's bed. A lot of weight, a lot of space. A lot of space filled, a lot of space emptied.

It's what's known as an orthotropic structure, a word that reminded me of "orthopedic" and made me think of aching shoulder joints and hip replacements. What it means is: it has unequal flexibility in two perpendicular directions. Which means, metaphorically, what it's really about is great strength, apparent sparseness, and a kind of architectural cunning. It's a design originally used by German naval engineers building battle ships. The center part of the bridge is called "the box" and spans three piers (numbers 18 to 21), the ones over the main shipping channels. It's the third largest orthogonal box in the country. This design is a steel-saver and contributes a slender superstructure and a smooth exterior: the braces and stiffeners are inside the box and beneath the roadway in all other parts of the bridge. That's what I mean by cunning: instead of showing off its muscles like a suspension bridge, it keeps them all hidden inside, beneath. It doesn't have huge shoulders that brag about its strength like the Golden Gate or Brooklyn Bridge. It was originally set to be painted red like the former (red is easier and cheaper to maintain), but the planners decided on blue: it's more harmonious with the surroundings. Its 2850 feet of curved steel contain the longest segments of such steel in the country. The bridge's principal architect, Robert Mosher, a I suspect of many architects and engineers, had a sculptor's eye. In 1970 it was given the Most Beautiful Bridge Award by the American Institute of Steel Construction. I suppose one could call that a possible conflict of interest, but as far as I know no one was inclined to disagree and put forth another Most Beautiful Bridge in 1970. It took about three and one half years to build and opened officially on August 3, 1969, the summer after the summer after the

Summer of Love and during the year of San Diego's bicentennial.

A 4.67 percent grade is the hill you climb driving from Coronado to San Diego: this is the ramp to the sky. The side railings are concrete blocks only 34 inches high — to present an unobstructed view. If you hit them they're designed to let your car ride up a few inches and then let it slide down to the road again. Cars have gone over twice. One with three drunk sailors somehow jumped onto the railing, slid along it like a skateboarding trick, and then over into the water. Was there a moment, a second or two, when the car teetered on the railing while gravity decided which way it would fall — back to the roadway or into the bay?

So: you're driving up to the sky and to your right or left is the sky, which begins just below your window. It needs its grade and the 90-degree angle to rise high enough to create clearance for an empty aircraft carrier to pass underneath it — about 200 feet. It takes ten years to paint the bridge. It's not painted from one end to another. It's painted where it most needs painting, when it needs painting. Over 50 people — men and women — work every day to maintain it and take its tolls. The bridge is always there. Always open, 24 hours a day, 365 days a year.

I think the first thing Michael Martin, the bridge's toll captain, said to me was "So do I." I had just said to him, "I think the bridge is beautiful." Captain Martin, and his second in command, Lieutenant Patricia Young, have the rank of captain and lieutenant (there are also sergeants) because at one time all highway and toll-bridge workers were peace officers and carried sidearms. They no longer do but have kept the ranking system. I heard one story, probably apocryphal, as to why they are no longer armed: A drunk sheriff or policeman stops at the tollbooth one night and refuses to pay. After some argument the toll-taker pulls his gun. So does the sheriff. Standoff. No shots fired. No one seems to know who backed down. Did the sheriff hand over his buck? Did the toll-taker wave him through with the barrel of his pistol? Captain Martin, a trim man in his late 40s, looking both a little preppy and a little military at the same time, has a splendid view of the bridge from his corner office at the Glorietta Toll Plaza: over the tops of some trees the great blue stream of it rushes toward San Diego as if shot off the tight curve into a straightaway home. He told me his predecessor, knowing he was dying, asked him to hold a memorial service in Tidelands Park, just across from the toll plaza and with a perfect view of the bridge. He did.

Captain Martin arranged for me to meet, the next day, Robert Morbey, the bridge's maintenance supervisor. Bob's been with Caltrans for nearly 30 years, the past decade on the bridge. His crew's headquarters is located directly below Pier 36 on the San Diego side of the bridge. The massive columns rise up from the parking lot. You can get an idea of how immense they are when you stand next to one. It makes you feel smaller than those men

Sky

It's a **DIFFERENT**
FEELING over
water, scarier to
me, and a **FEW OF**
THE CREW said it
was for them too.

standing in front of the giant redwoods. Parked in the yard was a Caltrans truck with a 6'x6' orange box attached to its rear end. It's called an attenuator and it's a crash absorber — getting rear-ended is always a danger for a vehicle stopped on the bridge.

Some months ago Bob and his crew heard a thud on the roof of the shop. It was a dog that either jumped in panic after wandering onto the bridge or was tossed out of a car over the railing. Depending on how you feel about the potential cruelty of humans, you can choose to believe the former or the latter. The dog was pretty smashed up but didn't die.

Bob's 5'8" or 5'9", sandy-haired, and has about him an easygoing air and a sense of calm control that one sees in men who are utterly competent in their work. You never mistake this calm for a lack of alertness or indifference. It is men and women like him without whom a good portion of America — particularly its infrastructure — would simply crumble. He knew every bolt on the bridge and exactly what to do to keep each one in the best condition, coordinating a crew of 11 men and women to do so every day. I learned later that he was a pretty serious tournament poker player. No surprise. Bob set me up to ride on the barrier transfer machine (colloquially known as the Zipper or even the Zamboni), to ride with one of the bridge's tow-truck drivers, and to walk the two-mile maintenance catwalk that runs below the bridge's surface.

A tunnel inside of a bridge: that's how I thought of the catwalk when I first heard about it. At one time it was proposed an enclosed 16-foot tube for bicyclists and pedestrians be built onto the bridge. That plan didn't fly. Now the bridge is open to pedestrians a few times a year for walks or runs. The catwalk is never open to the public. You enter it about a quarter of a mile onto the bridge from the San Diego side — a set of stairs lead down to a door — looking like the entrance to a basement apartment. Through another locked door, down a ladder, and you're on it. (Note to nincompoops: these are serious doors, serious locks, and monitored 24 hours a day.) The catwalk is open-meshed steel, with handrails about bottom-rib high. Other than some crossing beams: air and distance to the ground and then more air and more distance to the water.

Don Elms, one of the crew, who loved it up here, took me. For some reason I walked ahead of him. Maybe I didn't want to seem spooked. Maybe I just wanted to get across as fast as I could. Don handed me a hardhat and I soon found out why: *bang!* my head hit a pipe. I was

glad it had some practical use — I knew (like a seat-belt in a plane crash) that it sure as hell wouldn't help me if I fell. In fact, I was having a mild case of acrophobia. I gripped the handrail hard for the first hundred yards or so. Later, I heard a joke about a certain bridgeworker "who does a good job keeping the handrail clean" — meaning he doesn't like to let go of it on the catwalk.

For a while it's a different feeling over water, scarier to me, and a few of the crew said it was for them too. You'd think just the opposite. It's windy up here. Sometimes very windy. If it's too windy — a call made by Bob Morbe — nobody works up here. The bridge is built to give a little in the wind. I asked Don if he'd ever been up there when he could feel it move. "Many times," he said. I asked him if it was likely the wind would pick up enough to move it today. He said he didn't know.

Here and there's a

porthole with blue sky in it or the white of a cloud. A ladder was lashed with rope to the railing of the catwalk. Everything up here — every tool, bucket, etc. — has to be tied down when not in use. I spotted someone walking toward us. I asked Don if we'd have to fight with wet sticks as in Robin Hood to see who would get to pass first. Actually, there's enough room, just, for two-way traffic. All was airy, water and wind, until we hit the box, which you enter through what looks like a bulkhead door on a ship. It's dark in the box — there's a string of lights along the catwalk and a porthole here and there, but it's so large — like being in a huge empty boxcar in a land of giants. The light was so dim that before my eyes adjusted I thought a bank of electrical panels was a locker room for the men who work up here.

Don led the way now, and he said there was one particular place he wanted me to see: a large porthole, reached by a ladder, out-



side of which was a small balcony. Don climbed the ladder and went out onto the balcony eagerly. Another ladder led down to the top of one of the pier

caps. I was hoping he wouldn't suggest that we descend that one. He didn't. He leaned back with his arms draped over the balcony's railing, smiling like the Lord Admiral

of the Ocean Seas at the helm of his flagship making record time around the Horn: he loved this spot, one of the best views in San Diego (it looks south toward the Strand, Imperial Beach, and Mexico), and it belongs to practically no one else but him. He invited me onto the platform, but I settled for standing on the ladder and leaning out. I don't think Don was ready to leave, but we did, continuing our trek.

After the box, the descent and the turn begin, although neither, particularly the turn, seemed very noticeable to me. Back out over the open water again, perhaps I welcomed the downside because it quickened my journey. The catwalk ends at Pier 2, and you descend a series of stairs and ladders to the ground just feet from where the bay's water laps the Coronado shore.

We saw some painters working when we were on the catwalk. They were so swathed in protective gear that I didn't recognize

them back at the shop. Their names were Bob and Julian, and they were painters — painters work in crews of at least two so they can watch each other's backs, check each other's safety equipment. Bob's shoes were blue. Julian's thumbs were blue. Julian was voluble, Bob knew how to get his words in edgewise. Painters are tested regularly for drug or alcohol abuse. Their blood is checked yearly for lead and their lungs are monitored — a lot of times they're painting tucked up underneath in a corner of the bridge. When they work on the outside of the bridge, they stand on scaffolding that moves on a rail alongside it. Even though it's more dangerous, they prefer it outside. I asked Don if he ever had a fear of heights. He said no, but now he has a great respect for heights. Everything gets four coats: red primer, pink, light blue, and dark blue finish. Their thumbs and their shoes, therefore, wear different colors sometimes. They take regular training and devel-

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opment courses — in rigging, safety issues, etc. — even though they're veteran painters.

The Zipper is not exactly a Disneyland ride, probably because the Zipper (the barrier transfer machine, or BTM) only goes five miles per hour, is essentially on a rail, and makes a deafening noise while at the same time creating a vibration that made my whole body feel like a struck funnybone. The Zipper's been on the bridge since 1993. It moves the concrete barriers to create an extra lane coming or going — in the morning rush hour, three lanes leaving San Diego, in the evening rush hour, three lanes back to San Diego. Before the Zipper, the job was done by hand in an operation the crew called "pull 'em and plug 'em." The barriers were orange-rubber stanchions that



were pulled or plugged by a worker on the back of a moving vehicle. There were hundreds of these stanchions. It was a matter of pride, when plugging, to not miss any holes. Not easy. No one ever plugged a perfect game: no misses. The closest I heard anyone

ever came was two or three missed "plug 'ems."

The best part about my ride on the Zipper was Jerry Browning, one of its regular drivers. Jerry's another happy man on what felt like a crew of unusual harmony. When I noticed that Beverly Sanders, a



and smiled as they drove past us. Jerry said many of them were regulars, people he sees and waves to often. Jerry sat in the driver's seat with the same kind of body language that Don Elms displayed when on the high balcony — he smiled serenely while looking over his kingdom of sky and land and sea. The barriers have also virtually eliminated head-on collisions on the bridge. The two vehicles (each lifts and moves the 1400-pound barrier segments 6 feet to create a 12-foot lane) move forward guided by a wire in the pavement. The lifting is done by hydraulics, and there are only three or four other machines like this in the country.

work today." Beverly has long brown hair, almost to her waist. In her ID picture pinned to her shirt she wears it in pigtails. Jerry drives the front BTM (there are two cabs) because he's a friendly guy and likes to wave to people. Several people waved

On the day I rode with Jerry, we carried several cans of paint. We stopped at a manhole, and while Jerry and a few oth-

ers lowered the large containers on a rope to the painters below, I sat in the driver's seat. Previously I rode shotgun on a small jump seat. Jerry told me not to touch anything. There were several rows of buttons and dials to the left. Citizens of San Diego, know that as of March 31, 1999, your Zipper had 2879.4 engine hours on its odometer. (Note to taggers: don't try the Zipper — it's got eyeballs on it at all times that will get you.) People like the Zipper: it makes more room for their cars. They also like Jerry, and Jerry — no kidding — likes them.



When we went back to the shop for lunch I got a chance to meet other members of the crew and to listen as they talked and kidded and ate. These kinds of rooms exist in the

thousands all over America — where working people eat, or grab a cup of coffee, get their assignments for the day, catch a few minutes of goldbrick time now and then.



You hear lockers slamming and the thunk of a hardhat on the table. And even though Bob is clearly the boss he gets his share of ribbing too. I can freely admit (I have tenure) that

I would rather eat, hang around to listen, and talk in a room like this, with people like these, than eat in a faculty dining room at a college, and I sure as hell would rather hear

these people discuss business than sit through a meeting of English-department professors yammering about abstractions.

I met another man at lunch. He's about 5'10", shaves his skull clean (even though he has a full head of hair) once a week, has a goatee to make a Viking marauder proud, is heavily tattooed (all of which he got long before tattoos were fashionable and seems somewhat chagrined now that they are), drives a big black motorcycle, has never drunk a drop of alcohol in his life, is a former Merchant Marine, barroom bouncer,

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and truck driver. You will be very happy to see this man — if you run out of gas or break down on the bridge. He's one of the tow-truck drivers who constantly loop the bridge for about 16 hours a day. They're usually on the scene a few minutes after a breakdown is reported at a tollbooth or, more frequently, seen on one of the monitors from five cameras on the bridge. His name is Gene Harrell. He's lived on Coronado (where he looks neither like the typical tourist for 15 years, and driving a tow truck for the bridge is his dream job.



It's very dangerous to break down or run out of gas on the bridge. Both, particularly the latter, happens a lot, and most often on the uphill climb around the curve of the bridge.

Other than the grade itself, nobody had any idea why. Everyone, Gene said, no matter what kind of car they're driving, says their gas gauge is broken, i.e., it's a mechanical problem



and not boneheadedness. Gene said this part of the bridge is a little spooky, even for him, and was so even before he worked on it. Although Robert Frost said several years be-

fore the bridge was built, he could have been thinking of it, and this part of it, when he wrote the lines: "The road at the top of the rise / Seems to come to an end / And take off

into the skies."

The tow-truck driver's job is to get a disabled car off the bridge as fast as possible. Traffic can get snarled quickly, and a rear-end collision could hurt or kill someone. A story I heard a few times: In June of 1995, a newlywed couple, on their way from the reception to their honeymoon destination, blow a tire on the bridge. They're struck from the rear, both are killed.

The tow truck pushes you off the bridge. If you're out of gas they give you a gallon (note to idiots: don't fake running out of gas on bridge in order to get a free gallon), and if you're broken down otherwise, they'll call a private tow truck. Gene says sometimes people expect him to fix their car or change a flat for them. A car with a flat is pushed off the bridge. "Possible rim damage is not as bad as possible death," said Gene. One of the other tow-truck drivers never gets out of the cab: he pulls up behind them, tells them what he's going to do over

the loudspeaker, and pushes them off.

The tow-truck drivers are also often the first on the scene if someone is threatening to jump. They get a little training in how to talk to people in this situation to try to keep them from leaping before police or other emergency workers can arrive.

That the bridge with some frequency draws suicides and potential suicides to it is well known. I'm not sure if the statistics would differ from those of the Golden Gate Bridge or the Brooklyn Bridge. In the same poem of Hart Crane's I quoted earlier,

he writes: "Out of some subway scuttle, cell or loft / A bellamite speeds to thy parapets / Tilting there momentarily, shrill shirt ballooning..." About eight to ten people per year jump from the bridge. Maybe twice that many threaten to and are talked down.

One thing was clear to me: These statistics, these facts, disturb the men and women who work the bridge. Not once did I hear the kind of joking, in order to lessen death's frequent and violent presence, that one might hear among police, say, or emergency medical personnel. I know a

compassionate and thoughtful doctor who routinely uses the phrase "fly signs" to indicate that someone is near death.

ing the term flippantly until I asked her why. She said, "So the families have something to bury." Most people are grabbed by the

People like **THE ZIPPER:** it makes room for their cars. **THEY ALSO LIKE JERRY,** and Jerry — no kidding — likes them.

Beverly, whom I mentioned earlier, used the term "floaters." She said they preferred "floaters," and I thought she was us-

current and swept out to sea. And occasionally (three times is the figure I heard most often) someone jumps and survives.

One such woman broke most of the bones in her body, recovered after several months in the hospital, went back to the bridge upon release, and jumped again. She must have desired exit badly. Hitting water after a 200-foot fall is very much like hitting cement.

I heard this story a few times, from different people: An empty car is pulled over, mid-bridge, and on the railing next to it a pair of cowboy boots. They were aligned neatly, toes pointing out, as if their occupant had been lifted from them into another world. Another story

concerned the so-called Dapper Bandit, a bank robber known for his natty attire, who in September 1998 was cornered on the bridge and held many cops at bay for a few hours before finally jumping. Did he hesitate so long because he was considering the damage it would do to his suit? (Note to would-be suicides: Please don't but if you absolutely must, please do it somewhere else. Note to people who might yell "Jump, you asshole!" to someone threatening to jump: Don't. You could and should — someone recently was — be arrested, which will de-

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lay you much longer than a traffic tie-up and will make it clear to those who know you, if they did not already suspect, that you are a cruel and insensitive moron.)

Gene picked me up at 4:30 a.m. so I could ride with him on his Saturday rounds. When I stepped out onto the sidewalk, it was so dark I didn't see him, sitting on his bike, wearing a black helmet and jacket, only about 20 feet from me. I jumped on the back of his bike and we hit the bridge. It was freezing, and when I lifted my head and looked over Gene's shoulder, my mouth (open, I guess, in awe or semi-terror) and cheeks flapped in the wind. I'd never been on the back (or front) of a motorcycle, in pitch dark, racing over a bridge.

When we hit the upgrade I remembered Gene's earlier comment about it—that it was a kind of Bermuda Triangle of the bridge—and I felt exhilarated. When we got to the maintenance headquarters and Gene realized he'd forgotten his keys (I'm not so sure he didn't forget them on purpose so we'd have to repeat the trip), I was delighted. We rode back to Coronado, picked up the keys, and again over the bridge. By now I saw a few streaks of pink in the sky sneaking through cracks in the clouds. I felt like a little god. This time over I even let go of Gene's jacket (with one of my hands) and tapped my helmet tighter on my head.

His Saturday shift, which he starts earlier than usual, is Gene's favorite time on the bridge: at dawn, and with much less traffic than a regular workday. He said it feels peaceful. We looped the bridge several times in a kind of figure eight, waiting for calls over the radio or to spot something ourselves. Mid-bridge, we stopped to pick up some trash. What gets picked up when is a judgment call: is it something a driver would swerve to avoid and maybe cause an accident or will stopping to remove it be more dangerous for the driver of the truck or someone in a car? All sorts of things fall out of cars or

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off trucks. Bob Morbey told me he saw a huge sheet of plywood fly off a truck and over the railing. A toll-taker, who looked remarkably like Jack Nicholson, gave me a list off the top of his head: ceiling fans, surfboards, a box full of wine

glasses. He said that once the Navy dropped some sensitive instruments on the bridge and then didn't want to admit it because they were embarrassed they'd lost them. As Gene gathered the trash, I looked over the rail.

Enormous, and sliding silently, a freighter passed beneath my feet. Gene, too, loves his job, loves the bridge. He's planning, in fact, to get married on the bridge, pending approval. His bride will walk from one

direction on the catwalk, and he will walk from the other. Then the wedding party will descend a ladder to the top of a pier cap, where the ceremony will be held. I hope I'm invited. I hope he and his fiancée screen the guest list for

scrophobics. . . . The next day Gene drove the boat. I wanted to see the bridge from beneath. I wanted to look up to where I had been recently looking down. We set out from the marina, and

when we turned the corner by the Coronado Golf Course and I first saw the bridge from this angle, the south, I was again stunned by the great blue banner of it, so spare and spindly legged, seeming so effortlessly to stretch and surge

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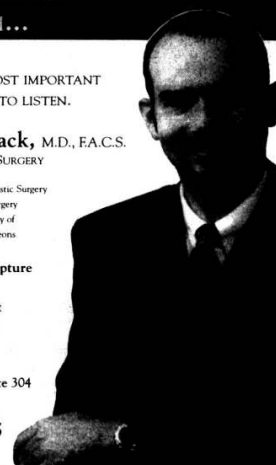
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across the bay. It emanates, from here, a sense of forward movement and immovability at the same time, and nothing, really, seems to be holding it up. The Brooklyn Bridge is the Sing Sing Prison of bridges: massive, medieval, so many cables crossing, holding it up from below. Nothing (but the sky) holds up the San Diego-Coronado Bay Bridge from above. And what holds it from beneath is so slender, slim of thigh, smooth as though electrolysis could happen to

stone. Gene piloted the boat ("O my Captain...") all around and beneath the bridge, salomong between the piers, going out further to the north, right up to the lower pier caps. These need to be maintained, too: they haul a big hose out on a boat to wash the birdline away. People on the crew take turns with this assignment. It doesn't seem to be a favorite job, but as one said, "Hey, it's a nice day, you're out in the boat..."

Gene drove the boat, and the photographer sat up front near him taking photographs. They both

made fun of me when I lay down in the bow so I could look straight up when we were beneath the bridge. The catwalk looks a long

Gene's planning to get MARRIED ON THE BRIDGE, pending approval.

way up and thin as a pencil. The crossing beams and stiffeners beneath the bridge offer a kind of strict geometry to balance the fluid wildness of the bridge

seen from a distance. I could barely make out the sign mid-bridge with the suicide prevention hotline number. I spotted the lit-

ing out on the platform with him. There is a reason people have a fear of heights: if you fall from one great enough, you will die. The lightpoles on the bridge looked the same shape and as thin as that curved pick the dentist uses but with a bulb shaped like a teardrop. As in the box, where they were much louder, when we were under the expansion joints, there were bangs each time a car or a truck drove over them. We went further north to look from a greater distance. Different again, from every angle

different and new. From here the curve is more evident and looks as if it might draw you into its huge arms. It looks as if it's saying, "Come to me, my little boat. Come to me." Again, we went under the bridge. We considered tying up to one of the pier caps—the center columns have docking facilities—but the tide was low and the water choppy. We also didn't want to annoy the harbor patrol: they wouldn't know from wherever they saw that Gene was authorized to be here. It was getting cold,

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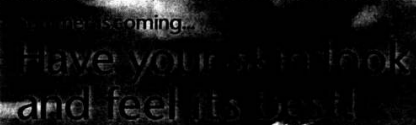
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so we headed back to harbor. As we rounded the golf course point again going back, I watched the bridge slide from view. The water was calmer now, and I stood in the boat until we docked, trying to imagine myself an explorer returning home after charting new oceans, new lands, and proud of myself that I didn't get seasick and bequeath my lunch to the sea in the midst of my rhapsodies. I'm not nuts about

boats either, particularly on the ocean, which we sort of were on and sort of weren't. Samuel Johnson said that being on a boat was like being in jail but with a chance of drowning.

One longtime Coronadan said to me, "I can't tell you what we called the bridge when it was first built," and, as so often when someone says that, she immediately said, "Brown's last erection." Meaning

then-governor Pat Brown, who, as legend has it, got frustrated one day waiting for the ferry to take him to the island and exclaimed, "I don't care if they don't want this bridge, we're going to build it!" A lot of longtime Coronadans still don't like that the bridge is there. It changed Coronado drastically by making it more accessible. It does not, however, seem likely that it will be dismantled and removed. Most people

want the tolls eliminated. Some people worry (legitimately, I think) that if the tollbooths are gone, people will hit the island coming off the downgrade at about 80 mph. If this happens, some of the houses at the end of the bridge should put up crash barriers. Coronado cabbies hate to take a fare to San Diego and pay a buck to get back. "San Diego cabbies taking a fare to Coronado don't have to pay a buck to get back," one said to me. There's no toll if there's

more than one person in the car. Let's let former-governor Brown have the last word on the politics. He was invited to the opening ceremonies on August 3, 1969, but declined to come, sending a letter with these words: "The San Diego-Coronado Bay Bridge is one I will be proud of until the day I die, and I do hope that I will be able to quietly travel that bridge some early morning because I feel it is my baby." Not many people get such a beautiful baby

from their last erection.

I have traveled the bridge quietly (as quiet as it can be on a motorcycle, tow truck, and the Zipper), and I didn't feel like it was my baby. I felt like it was my mother, my big architectural mother. I know what Hart Crane meant when he said of the Brooklyn Bridge at night, "And I have seen night lifted in thine arms."

The next time you drive from San Diego to Coronado, give a little salute to Captain Martin in his office. He and his people and Bob Morbeu and his people are taking care of their big blue baby, which just bore you on its slender shoulders high over the bay, safe and swift, to an island (almost) you boat (almost) only get to by boat not so long ago.

Thomas Lux teaches at Sarah Lawrence College. His most recent book of poetry is *New and Selected Poems: 1975-1995* (Houghton Mifflin). A new volume, *The Street of Clocks*, will be published in early 2001.

errors" Potter made about the university, why didn't the doctor mention them? I notice he did not say Potter made errors about Dyes.

Thinking San Diegans, and, especially, the sheep who get baited into these corporate welfare programs that Golding arranged, should be thankful for Potter and the Reader. They also should realize that Bruce Henderson is attempting to keep city government honest and moral. He is trying to make it clear that the residents of the city are going to pay to give away the heart of the city to private enterprise. The enterprise in the ballpark deal has been in controlling information,

the legal people on the city's team, and the media. Now the people of San Diego have created a landloaf of unprecedented power. Now, that landloaf is connected (through Dyes ???) to one of the wealthiest and most powerful investing houses on the West Coast. With that kind of leverage and backing, Moores could buy this town.

So, what's up, doc? If you are so much smarter than Potter, you tell us.

I always have trouble, doc, deciding which of my degrees to use in my signature block: HWE, Honest Wage Earner, or LMC, Lower Middle Class. I wish I were as smart and privileged as you so I could let

everyone know I was just a good old M.D.

C.L. Ulrich
Chula Vista

Daugherty Hysterical
Patrick Daugherty's article on the card game of bridge was frigin' hysterical ("Sporting Box," March 2). His writing is informative, historical, and hysterical. I beseech you to keep him and Alice on your staff forever. I don't play bridge, but I am a certified firearms instructor and I'm going to look into learning this game that many take "deadly" serious.

Heck, it may drum up quite a bit of business. As Columbo used to say, "Ohh, and, uh, one more thing...." I read the *Daily Transcript* and I regularly find a plethora of typos as well as incorrect grammar and usage. I do not recall ever encountering such oversights with the *Reader*. I may not agree with everything you write, but I admit that it is all spelled correctly. Kudos (whatever that is) to your proofing staff, and keep up the good work.

Christopher,
a.k.a. the lizard man
Point Loma
but wanna-be OB

Best Prose
The article in the March 2 *Reader* titled "Say Cheese" ("Tip of My Tongue"), supposedly written by Nash, is without a doubt the best piece of prose I have read in an age. The amount of research, humor, and love of food and its history was beautifully presented! It was a SAPRO.

Christoph,
a.k.a. the lizard man
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Most Cool, Indeed
It is totally cool that the March 2 *Reader* printed both Mordecai Watts's letter on

page 2 and Richard Meltzer's simultaneous response in "Of Note" on page 96. It reminds me of how cool the *Reader* is in that they print any letter, no matter how anti-*Reader* or anti-*Reader*-writer it is. Most cool, indeed.

Since the subject of Mr. Watts's original letter is the celebrated "Richard Meltzer," it reminds me of something I've always wondered. Is Mr. Meltzer related to someone on the executive staff of the *Reader*? Or did Richard Meltzer once save the life of Jim Holman (editor and copyright holder to the *Reader*)?

Steve Terry
La Mesa

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—Thomas Lux

Thomas Lux teaches at Sarah Lawrence College. His most recent book of poetry is *New and Selected Poems: 1975-1995* (Houghton Mifflin). A new volume, *The Street of Clocks*, will be published in early 2001.

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Carolyn Fowler: My mother met her husband through a personal ad and she persuaded me to advertise in the *Reader*. I got about 600 responses and it was hard to sort through them all. I think I was overwhelmed.

Bill Calhoun: I moved here from Florida at the end of 1996 to help a

friend fix up his sailboat. He said, "Come to San Diego and I'll introduce you to all these single women I know." After I arrived, I asked where they were. He said, "I don't know any. I was just trying to get you to move here." A month later, I saw Carolyn's ad in the *Reader*. Carolyn: I was living at home at the time and my mom kept sending me into my room and telling me not to come out until I called back some of the guys who had left messages. I returned Bill's call because he was the only one who mentioned that he had a dog.

Carolyn: We were together for almost 10 months when Bill left for Palau. It's

UTC. Carolyn said, "I'll have red hair. You can't miss me." When I walked in, there was this redhead at the bar. Carolyn: It wasn't me. I was watching the whole thing from across the room. After realizing his mistake, he saw me and came over, introduced himself, and we shook hands. Bill: Carolyn says I held her hand for about 20 minutes. I never even realized it. We talked for a long time and then had dinner in La Jolla. Carolyn: I was closed down two bars that night. I didn't get home until 3 a.m.

Bill: Carolyn gave me a deadline to make a decision—I had until the end of last year. I made up my mind before Christmas. But decided to have

a cluster of islands about 300 miles from the Philippines. Bill: I was doing some archeological work there. It was a significant project and I was glad to be involved. But I missed Carolyn a lot. Carolyn: It seemed like a long time, but I was busy starting a new job as a pastry chef at a retirement home. When Bill came back, we moved in together. We started talking about getting married, then Bill started begging.

Bill: Carolyn gave me a deadline to make a decision—I had until the end of last year. I made up my mind before Christmas. But decided to have

some fun. So I proposed at 8:30 on New Year's Eve. Carolyn: We're getting married on April 24 at my parents' home. The flowers will be in full bloom and yes, I'm making my own cake. Bill: We tell everyone how we met. I think it's incredibly efficient because you can be selective about who you respond to. For me, making the calls was the hard part. But meeting Carolyn was easy.

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Calendar LOCAL EVENTS

Traditional Rhythms Devoid of Nouns — call it modern Cuban music — may be heard when (Cubanismo) takes the stage at the California Center for the Arts, Escondido at 8 p.m. on Saturday, March 18. The group is led by Jesus Almaraz, with two soloists: Panchito Amat, flutist Orlando "Mara" Vajir, vocalist "Robo" Martinez, and pianist "Nacho" Herrera.

Tickets range from \$17 to \$32. Find the center at 340 North Escondido Boulevard (at Valley Parkway). For reservations, call 800-868-4253. (ESCONDIDO)

Author Eric Douglas signs Straight Talk at 7 p.m. on Saturday, March 18, at Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Free. 619-220-0175. (MISSION VALLEY)

Big Wheel for Ball the cultures of Indonesia have inspired Bali & Beyond, performing Shadow Theater. The play on March 18 and 19 at the Mingie International Museum of World Folk Art. On both Saturday and Sunday, performances at 2 p.m. introduce audiences to shadow play, various characters, traditional stories, and gamelan music accompaniment. Tickets are \$8.50 general, \$5 for seniors, members, students, and military. \$4.50 for kids under 12.

On Saturday, a performance featured *The Mahabharata* in Shadow-We are 7 p.m., followed by a reception with the artists. Tickets: \$12 general, \$8 for seniors, members, \$6 for children and family. The museum is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For reservations, call 800-449-4479 or 619-561-3252. (BALBOA PARK)

Science Fiction Author Sean Stewart signs and discusses *Galaxies* at 2:30 p.m. on Saturday, March 18, at Mysteryland. Tickets: \$19.95. (CONVENT STREET)

Free Sounds, the series at the Spruce Street Forum continues with original music by pianist Mike Wolf, flutist Holly Hoffman, drummer Duncan Moore, and bassist Daria Olenkiewicz on Saturday, March 18. Tickets are \$15 general. The music begins at 8 p.m. at 301

MEMOIR OF JAMES JACKSON



Louis Brown

Memoir of James Jackson: The Attentive and Obedient Scholar, Who Died in Boston, October 31, 1835, Aged Six Years and Eleven Months, By His Teacher, Miss Susan Paul Edited by Lois Brown; Harvard University Press, 2000; 166 pages; hardcover, \$35; paperback, \$14

FROM THE DUST JACKET:

The design of this Memoir is to present the incidents in the life of a little colored boy. So begins the life story of James Jackson, as set down by his African-American teacher, Susan Paul, in 1835, as an example to other children and adults who might learn from the boy's goodness. This remarkable document — the first African-American biography and a work which predates Harriet Jacobs's *Incidents in the Life of a Slave Girl* by almost 30 years — is a lost treasure from the annals of African-American history. By its combination of eyewitness accounts, personal testimony, and excerpts from traditional Sunday school texts, the memoir is an extraordinary social history rooted in both 19th-century evangelism and the experiences of free African-Americans. Susan Paul's portrayal of James Jackson's Christian sensibility, his idealism, and his racial awareness emphasizes his humanity and exemplary American character over his racial identity, even as it embeds him in the African-American community.

Editor Lois Brown was born in London, England. Her parents both were teachers, her mother in humanities and her father a scientist. "So I grew up," Brown said on the morning that we talked, "in a house where we had a lot of chalk." "Chalk?" asked "Yes," she laughed. "For blackboards." The family moved to the States when Brown was nine. Brown graduated from high school in Gainesville, Florida, and did her undergraduate work at Duke University in North Carolina. About Duke, Brown said, "I feel so happy to have been able to be there. It was a good place. It wasn't that far from home. Not far at all. And a good place to get a sense of the academic possibilities. I graduated from Duke in '87, and then went on to graduate school at Boston College. I graduated from there in 1993, and then spent a few years teaching at Cornell. I've been at Mount Holyoke now for two years."

At Mt. Holyoke, an all-women's college, Brown teaches 19th Century American Literature and 19th and 20th Century African-American Literature.

Brown came across *Memoir of James Jackson* while doing research for another book, "A literary biography," she said, "of a turn of the century African-American writer named Pauline Hopkins. She's a really opinionated, very visionary soul. She writes these amazing historical novels. She was a figure in Boston literary circles, until she got on the wrong side of Booker T. Washington. Scholars really haven't learned as much about her as we might like. I knew she was from Boston and started tracing her family tree. Hopkins

Spruce Street, call 619-295-0301 for reservations. (HILLCREST)

A Variety of Choral Pieces may be heard when the annual San Diego City Schools Choral Honor Concert takes place at 7 p.m. on Saturday, March 18, at the College Avenue Baptist Church (14747 College Avenue). Elementary, middle, and high school honor choirs will perform.

For information, call 619-582-7222. Free. (COLLEGE GROVE)

The Ballerina Shadow Play Arjuna Waskara (*Arjuna's Wedding*) — based on an epic poem from 11th-century India — tells the story of the warrior Arjuna winner of the Pandava Brothers (the Mahabharata) who falls in love with the temple Supriya in the middle of a great war between gods and demons. The shadow play

will be presented by Balinese *dalang* (master puppeteer) I. Nyoman Samudra, accompanied by traditional gamelan music played by Kawi Okada and Alexander Khalil.

Episodes two will be presented on Sunday, March 19, at 7 p.m. at the Maricopa Hills Puppet Theater. General admission is \$10. For information, call 619-685-3065. (BALBOA PARK)

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READING

comes from a really prominent black Boston family line. And Susan Paul is — I haven't figured it out entirely — a great-great-great cousin.

"What I would tend to do when working on Hopkins's biography, was go down into the microfilm room in the library at Cornell and spend hours looking at 19th-century New England newspapers on microfilm. One afternoon I was scrolling through *The Liberator*, for 1835, the summer, 2000; 166 pages; hardcover, \$35; paperback, \$14

In the list of books, Brown saw a name she recognized, "Susan Paul. And it said, *Memoir of James Jackson, the Attentive and Obedient Scholar*. I then began to think, 'Wait a minute, this is amazing, 1835, a black woman publishing.' So I checked with the National Union catalog and saw that there were five extant copies of this book. My interlibrary loan allies at Cornell then began trying to see if they could get a copy. Finally, one day it came. There it was in all its glory: this very straightforward, persuasive, and inspiring tale of a young boy who grew up in antebellum Boston.

"When you're doing African-American literary history, and African-American history, you find that there's so much material that has been indexed, but just as much hasn't been. So you have to have the patience to keep looking. One of my favorite lines in the Susan Paul book is when she speaks directly to her readers and says, 'There are many gems in the rubbish, and which is it among us who's going to bring them out to be polished?' Those lines were inspiring to me."

We talked about Susan Paul. Brown said, "She was the second daughter of Catherine Paul, a Bostonian, and Thomas Paul, who was the first minister of the first black church in Boston, a Baptist church, connected to the African-American Baptist congregation in New York. She seems, by virtue of her parents' prominence and involvement in abolitionist circles, to have been exposed to and involved in various abolitionist community activities."

"She was introduced at a very early age to William Lloyd Garrison and the novelist and abolitionist Lydia Child and other prominent Bostonians. Her uncles were pioneering abolitionists. They were personalities in their own right. Her uncle, Nathaniel, was constantly going back and forth between England and America trying to raise sponsors for African-American colonies in Canada. And they were establishing churches."

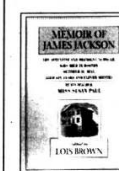
"Her mother was a highly respected teacher, as was her older sister. She turned to teaching, I think, in part because she had such good examples. At some point — it's not quite clear when — she established her own school for young children in downtown Boston. Education in Boston was no easy place to be a black woman or a black person."

Admission is a \$5 donation. Find the church at 915 Pico Ranchero (at East H Street). 619-656-2525. (CHAL VISTA)

Broadway Veterans Randall Saar, Diane Krutcher, and friends present "Hooray for Hollywood" — featuring hits from Hollywood's great musicals — at 2 p.m. on Sunday, March 19, at the East County Performing Arts Center (210 East Main Street). Tickets are \$16, \$21, and \$26.

Jan Teal Springs, the jam session hosted by the Jazz Artists Guild runs from 1:30 to 5:30 p.m. on Sunday, March 19, at the Museum of Photography Arts. Free. 619-238-7559. (BALBOA PARK)

Take in the Old-Fashioned Melodrama *Love Rides the Rails*. Dr. Will



LOIS BROWN

But it was de facto segregation of children of color. Schools cropped up in Lincoln Hill neighborhoods, where Susan Paul lived, that were meant to serve African-American children. So she started her own school. And it's from that school that she met James Jackson. And she also began a Sabbath school, or what we would now call Sunday School. She was doing double duty. She was teaching throughout the week, and then teaching on the weekend in the Sabbath School.

"Her father died in 1831 of tuberculosis. Then four years after that, her oldest sister died from complications of childbirth. Susan became responsible for her sister's children, ranging in age from a newborn to an eight-year-old, her elderly

mother, and her younger brother. Records suggest that they were impoverished. They had this social standing and high respectability because of their profession and Thomas Paul's reputation. But they didn't have the economic stability that one would hope they would have had. There was a lot of domestic upheaval. They were moving from one place to another. She was trying to take on so much, and at some point during this time, her fiancé died. So Susan Paul was somebody who must have had an enormous amount of faith but who must have had an incredible amount of fortitude as well."

What, I asked, were race relations like in Boston at the time Susan Paul lived there?

"Boston was a place that struggled with its own racism. In the summer of the fall of 1835, William Lloyd Garrison was almost lynched in Boston. That's a moment when Susan Paul marches out, arm in arm, with the members of the Boston Female Anti-Slavery Society. The strategy was to have white members march arm in arm with members of color, to afford them some protection from the crowd of 'quote/unquote, 'gentlemen,' who had gathered outside."

"It seems as though that race relations were tense. There was a lot of debate about whether or not schools were to be integrated. And in reports that are published by the Boston School Committee, you do get a sense of just how pervasive the racism is. And the degree to which the humanity of black children — and by extension their parents, the community — are devalued, disregarded by the powers that be. And then I think in terms of the working-class community, to which Susan Paul did indeed belong, there were also obstacles. There were difficulties in finding housing. At least one occasion she tried to rent a home that was safe and dry and spacious enough for the four children, herself, and her mother. And once it was found out that she was black, they said, 'No, you can't move in here.' And that, for a woman of such high respectability, had to be very difficult. So I think, in many ways, on a social level, residential policies, educational, political, Boston was no easy place to be a black woman or a black person."

Admission is a \$5 donation. Find the church at 915 Pico Ranchero (at East H Street). 619-656-2525. (CHAL VISTA)

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I asked about the Sabbath Schools.

"They were started in order to get children off the streets on the weekend. Because so many children didn't attend school during the week because they were working. So Sabbath School became a means by which young people would receive some education, and it was meant as a form of social control, as well as educational. It appears that — at least in Susan Paul's case — that there really was quite a following. Students went to school during the week and then went to the Sabbath Schools as an addition, to complement regular school. They used traditional catechetical literature. 'Who made you?' 'God made me.' 'Why did He make you?' 'Because He loves me.' They also used regular spelling books and often hymns as paths toward literature."

"At the Antiquarian Society, I've come across a number of tiny hymnals for children. They barely fit in the palm of your hand. They're clearly meant for a pint-sized audience. They would sing hymns, repeat Bible verses."

Susan Paul, during this time, founded a youth anti-slavery choir. Brown described the choir, "Upwards of 30 to 60 children, some of them as young as three, singing these songs, in perfect formation and perfect harmony. It really gives a good sense of what the network must have been. Because we're sure the wasn't doing it alone. So the kind of collaborative enterprise in antebellum Boston, and probably, by extension, in other northern cities at the time, really is phenomenal. She would take these choirs to places like Salem, so that there was a real choreography in this, moving so many children around the region."

I said that Susan Paul's book seemed to be addressed to both African-American and Caucasian audiences. I said that Paul, in a subtle way, seemed to be trying to shame Caucasians.

Brown did not disagree. "And, I think, cajoling and coaxing, too. Trying to stir them to action. She's very conscious in the way she went back and forth to address different audiences. It is a book that could be read by children and also could carry a sophisticated, uncompromising political message for adults."

I asked if Brown had seen examples of Susan Paul's handwriting.

"I've been able to come across two handwritten letters, one of which is included in the memoir. And there's another letter she wrote in the Boston Public Library. So we're privileged to see her handwriting, and we get a sense of just how delicate her script is, and how it seemed as though she takes pride, not just in her literacy, but also just the style of the writing. So I imagined that the manuscript pages were very neat."

"I talked about James. 'A heartbreaking story,' I said, 'heartbreaking.' 'It is. It certainly is. He's a martyr, a child martyr. And then because this book chronicles the life and times and struggles of an ordinary African family, it becomes incredibly heartbreaking to see the loss of this child. Part of me does wish that we had more information about James's mother. But in some ways I think that the lack of detail about her tells us who it is that Susan Paul really is trying to focus on: she doesn't want to take away from the story by times."

"I think she had a couple of motivations for writing it. By the time you get

(continued on page 70)

General admission is \$10. Call 858-560-5114 or 858-273-7343 for information. (CLAREMONT)

Mystery Author Nancy Pickett will sign and discuss *The Whole Truth* at 2:30 p.m. on Sunday, March 19. Find the gallery at 1904 Convey Street and by calling 619-268-4747. Free. (NEARBY MESA)

Wahle Post Megan Webster leads off during the open-mike poetry night hosted by Mark Fischmeister starting at 7 p.m. on Monday, March 20, at Borders Books and Music (1072 Camino del Rio North). Webster will be followed by poets reading either original or well-known favorites representing the American cultural heritage. There's a ten-minute limit. 619-295-2201. Free. (MISSION VALLEY)

Sham Rock 2000, a concert to benefit child abuse prevention programs, is slated for Sunday, March 19, at 5 p.m., at the Scottish Rite Masonic Temple (1895 Camino del Rio North). Slightly Scepted will be joined by Kindred and the McCarty's. Tickets are \$12. Call 619-265-9872 for reservations. (MISSION VALLEY)

Become Aware of Your True Nature in Richard Tolle's *Power of Now: A Guide to Spiritual Enlightenment*, which the author signs at 3 p.m. on Sunday, March 19, at Heaven on Earth (765 South Coast Highway 101). For information, call 760-753-2345. Free. (ENCINITAS)

East and West Will Blend when Krishna Das presents a concert at 8 p.m. on Monday, March 20, at Master Yoga Academy (7592 Java Avenue). Tickets are \$10 in advance, \$15 at the door. Call 858-454-6979 for reservations. (LA JOLLA)

Fantasy Time, head to *Mysterious Galaxy Books* on Monday, March 20, when fantasy author Guy Gavriel Kay discusses and signs *Lord of Empires* at 8 p.m. *Mysterious Galaxy*, 3904 Convey Street. Admission is a suggested \$5 donation. (MISSION VALLEY)

An "Outback/Outback Playreading" of Kelly Stuart's *Life of Spiders*, loosely based on stories by Balzac, is promoted by the Actors Alliance of San Diego at 7 p.m. on Monday, March 20, at the Divergent Theatre (4545 Park Boulevard). Admission is a suggested \$5 donation. (BONNICKS HEIGHTS)

Have Trouble with Backstage? How about trailer loading or hitting? Monty Roberts — the self-styled "Man Who Listens to Horses" — plans a live demonstration of his "join-up" techniques on Monday, March 20, at 7:30 p.m., at the San Diego Sports Arena. Join-up will be demonstrated on a starter horse with this "raw" horse accepting its first saddle, bridle, and rider within 30 minutes (versus the four to six weeks required for traditional methods). Tickets are \$25, available by calling 858-432-6689. (SPORTS ARENA)

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HOW TO KNOW GOD

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Please join us as we welcome renowned author Deepak Chopra to discuss and sign copies of his new book, *How to Know God*. Deepak Chopra has written over twenty-five books and was selected by *Time* magazine in 1999 as one of the Top 100 Icons of the Century, describing him as the poet-prophet of alternative medicine. Please call the store the day of the event for signing guidelines.

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Calendar LOCAL EVENTS

Explains Life from a spiritual and political perspective when Cheryl Laif shares new and signature pieces for Poetic Brew on Tuesday, March 21, at 8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings precede and follow her reading; sign-ups start at 7:30 p.m. 619-488-9645. Free. (North/Park)

(Don't) Read and Author Quincy Troupe — *Miller of Me and Miller: The Autobiography* — will read from and sign his most recent book, *Chorus*, at 7:30 p.m. on Tuesday, March 21, at Warwick's Bookstore (7812 Grand Avenue). Free. For information, call 608-454-0567. (LA/SLA)

Local Man of Letters William Murray visits the Emerald Books next Thursday, March 23, to sign and discuss his memoir, *Janet, My Mother, and Me*. The book is a portrait of the loving relationship between New York writer Janet Flanner and his mother, as well as a coming-of-age tale. Emerald Books and Coffee, 1555 Camino del Mar, suite 307, 858-755-2707. Free. (DL/MAR)

Women's History Month is being commemorated with a talk by author and cultural historian Riane Eisler at 6 p.m. next Thursday, March 23, in Academic Hall room 102 at CSU San Marcos. Eisler is known for her best-seller *The Chalice and the Blade: Our History, Our Future* and has a new book titled *Tomorrow's Children*. Free. The campus is found at 333 South Twin Oaks Valley Road. Call 619-750-4990 for information. (SAN MARCOS)

Jeane Garret, Marshall Hawkins (trumpet) and pianist Rick Heller plan a concert at 7 p.m. next Thurs-

MEMOIR OF JAMES JACKSON (continued from page 69)

to the end of the book, she wants you in an intensely religious space. And she also wants you to feel yourself driven to do some incredible outreach in your community. And then once it becomes part of the abolitionist, antislavery trend, by virtue of the publication and the printer's affiliation, it then takes on an emphasis on James's goodness and his scholarship and his capacity for learning. Susan Paul is suggesting, in this way, "If this child is representative of the children in the community, how dare we not integrate our schools and make them equal?"

Susan Paul never describes James Jackson physically. I asked Brown about this.

"Given the time, this lack is really remarkable. Right? Because there's always information about color and race. And racially identifying marks. And there's none of that in here. Which makes him sort of the all-American child; he can be whatever we want him to be."

"She wanted to teach people about the damage that stereotypes can do, and also draw their attention to more substantive things. Even the title *James Jackson: The Attentive and Obedient Scholar*. If you pick that up, you have no idea that this is a book about a young black child, right? And you learn all those details very, very slowly over the course of the book. So I think she's emphasizing his American-ness and his ability to be a role model for all children."

I said that it must have taken an extraordinary amount of confidence, in the midst of all that was going on in Susan Paul's life, to sit down and write this.

"It was also something in which she truly believed. She thought it was absolutely vital that we have this story out there for the public to read. And given the time period in which it was published, when there was so much upheaval in the antislavery world, in the world of race relations, all of this in Boston, four years after the Nat Turner Rebellion, with so many shocking things happening in America. But she was convicted, she wanted to tell the story. It was not so much that she wanted to memorialize him. You don't get the sense that she's up to that. She had a real definitive agenda or set of

agendas. In some way, she wanted to discipline her audience, to teach them about what was morally upright and necessary. I think probably at a time when she was no doubt aware of her own mortality — her father gone, her fiancé gone, her sister gone, her mother in increasingly failing health, and her own exhaustion — she felt that she had to hurry to do this. There was a sense of urgency."

I asked her the readers of the memoir were.

"They range in age and occupation. Although I have no documentation of this, I would be surprised if it wasn't, in some way, incorporated into the African-American classrooms. We do know that the memoir was on sale at the antislavery bookshop, that probably people with abolitionist beliefs and tendencies bought the book. That would have been an interracial adult audience of people who were supporters of Garrison. I wouldn't be surprised if Garrison didn't know about it. But we also know that it went to colleges, and it was part of the original Oberlin Library. It was also sent down to Yale, in a little bundle of books that included the Memoirs of Phyllis Wheatley and the Memoirs of William Wilberforce. So there was a little Abolitionist package that got sent down to Yale, to one of the two literary societies down there, a society called the Brothers in Unity. It was part of their lending library."

"So it was a book that did get a fair amount of exposure. I haven't been able to determine the number of books that were initially printed. We may never know. But it's clear that it appealed to a diverse number of people in education, different classes, and different professions."

I said that I imagined that Brown's fingers quivered when she first got her hands on a copy of Susan Paul's book.

"They did. The first time that I actually held the original in my hand was a very humbling experience. It's a plain, unassuming little volume. It's not got any adornment on it. In some ways it's a very practical, not at all romantic book. Yet there's so much inside it. You turn past those plain, pasteboard covers, and the journey begins."

— Judith Moore

and the Darbous William Goldman screenplay, Val Kilmer and Michael Douglas, who are both good at certain types of roles, a setting ripe for an unencumbered investigation into madness and hunting and civilization and courage, and then... off! Air Saturday, March 18, at 8:30 p.m. on KNSD, Cox Cable Channel 7.

As Much as We Love and Admire Wilbur, sometimes we think it's a little bit with the philosophy, and even holder with the psychology. But maybe that's just because we're jaded, unconsciously conditioned to imagine that truth is relative and more difficult really instead of the other way around. *Spellbound* airs Sunday, March 19, at 4 a.m. on A&E, Cox Cable Channel 41.

Chasma Warblers, Jack Palance has been around for some 80 years and in the movies for 50. He's thrown out a lot of stuff better left unwatched (*Go for Gyrfalcon* 27), but there were some performances in there: the bizarre *American in Context*, the creepy *Willie in Shave*. *Shave* airs Sunday, March 19, at 11:35 p.m. on AMC, Cox Cable Channel 33.

Every Now and Then, we think we're getting it pretty good, and then we read about some jerk (actually, a known leftist) who's coned the folks at Bravo into putting him in his bubble across America with a camera crew and make a series out of it called *Take Lights*. Fantastic. Airs Wednesday, March 22, at 10 p.m. on Bravo, Cox Cable Channel 42.

SPORTS

Hoops, the San Diego State Aztecs basketball team hosts Ball State today, Thursday, March 16, and Saturday, March 18. The team from Troy arrives for games on Tuesday and Thursday, March 21 and 23. All games begin at 7 p.m. at San Diego Sports Arena. Ticket prices range from \$5 to \$25. For tickets, call 619-299-0148. (SAN DIEGO)

Puckish, the San Diego Gulls meet up with the Phoenix Mustangs on Friday, March 17, and the Colorado Gold Kings on Wednesday, March 22. Both matches begin 7:05 p.m. at the San Diego Sports Arena (3500 Sports Arena Boulevard). Ticket prices range from \$5 to \$15, available by calling 619-224-4425. The games are broadcast on KSDS (AN 11.90), SPORTS AMERICA.

A "Beautifully Hilly Ride" is promised when San Diego Bicycle Valley riders take the 19th annual Valley ride on Saturday, March 18. The 55-mile starts at 8:45 a.m. at McCloud's (551) Telegraph Avenue Road. Free. For details, dial 619-426-8192. (CHULA VISTA)

Hemmingway, Part II, there is an intended shaming effect to the question, "What would your father have thought if he were alive today?" (Great line from *Quint* "Your name is mine.") The question comes more curious when you've just had breast implants, it's your daughter's birthday, and the *Hemmingway* Star 80 airs Saturday, March 18, at 9:30 p.m. on Bravo, Cox Cable Channel 42.

Hemmingway, Part III, it's not really his fault, not entirely. Becoming an icon outside of your chosen field isn't something you can choose for yourself. So whatever his faults, we still feel a twinge of pity for the man whenever we see ads for the *Eden Allen Hemmingway Collection*. In *Love and War* airs Saturday, March 18, at 7:30 p.m. on TBS, Cox Cable Channel 27.

Hemmingway, Part IV, (not off), we had such high hopes for *The Chast*

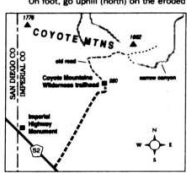
Roam-O-Rama

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

Caught in the grip of faults and folds, the corrugated landscape of the Donatlands exposes millions of years of geologic history. This is a good place to view marine fossils aplenty, but you can't collect samples. The area lies in the Coyote Mountains Wilderness, which protects all natural resources — be they animal, vegetable, or paleontological.

Less than two hours' driving takes you there. Head east on Interstate 8 to Ocotillo, and then northwest on County Highway S-2 for 7.1 miles to the unmarked turnoff, which is a dirt road heading northeast (if you reach the San Diego-Imperial County line, you've gone 1.1 miles too far). Drive 2.0 miles on the somewhat bumpy dirt road to the foot of some yellowish clay hills, where a signpost announces your arrival at the wilderness boundary.

On foot, go uphill (north) on the eroded



Wind-eroded spurs, the Donatlands

remnants of a jeep road. At 0.5 mile you pass over a small summit; at 0.8 mile, the remnant road veers right (east) up a sandy wash. At about 1.3 miles you'll see footprints veering left out of the wash and onto a terrace just beyond the foot of the rocky slope, and your choices for further exploration include at least these two options:

Option 1: Follow a narrow footpath out obliquely upward along the rocky slope and discover the wonderland of cavernous sandstone domes and outcrops less than a half-mile to the east. One cave-like feature has a sandy floor suitable for a siesta. Enjoy the view over the convoluted Carrizo Badlands to the north. This is surely one of the finest views you'll see from the desert.

Option 2: Veer south and work your way over a series of sharp little ridges, 0.2 mile to the rim of a steep basin draining east. Descend from there into what soon becomes a deep chert. You pass yellow and gray clay deposits, desert-varnished granitic boulders, and sandstone walls tinted various shades of tan and orange. At one point, huge chunks of sandstone have fallen from the walls, creating a "fat man's misery" situation. Further



Wind-eroded spurs, the Donatlands

down the ravine, the walls separate somewhat, and you discover (among many other wonders) so-called "toad reefs" — narrow, sedimentary rock containing nearly as much fossilized shell material as cemented sand and silt. The shellfish represented by these fossils thrived in the warm waters of the ancestral Sea of Cortez, which covered this area during certain intervals over the past several million years.

North of the spectacular Donatlands area, the Coyote Mountains Wilderness consists of a relatively unexplored maze of clay hills, or "mud hills," many of them still through with narrow, sinuous mud caves. Days could be spent wandering here, either by the will of intrepid and informed travelers, or by lost souls endlessly wandering in search of a way out.



Wind-eroded spurs, the Donatlands

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Published by CROWN

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Borders in Carmel Mountain is proud to welcome award-winning journalist and author, Michael Drummond to discuss his fascinating new book, *Renauges of the Empire: How Three Software Warriors Started a Revolution Behind the Walls of Fort Microsoft*. In telling this story, Michael Drummond gives us the most revealing glimpse into the world's most successful company.

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TV
For its 75th Anniversary, the once-remembered New Yorker profiled Mike Nichols, a movie director. Of all the people it could have chosen a

Palin and Repbach, it's Saint Paul's Day, and you're celebrating by drinking Guinness while scarfing potato chips and channel surfing. (Postpone — Irish) Watch *The War of the Worlds*, and remember knowing that no matter how cool it still looks, it'll never match the imagined terror inspired by the radio version. Airs Friday, March 17, at 7:35 p.m. on AMC, Cox Cable Channel 33.

Kate Jackson, who, along with Farrah Fawcett and Jaclyn Smith, starred in *Charlie's Angels* (soon to be a major motion picture starring Cameron Diaz), once played a part in the 1973 TV movie *Janet's School for Girls*. An important thing to know when doing a TV movie remake (1999), *Charlie's Angels* airs Saturday, March 18, at 6 p.m. on XFLPN, Cox Cable Channel 13.

People Who Say That White Squall aren't just dead. They're on a boat, where young men battle the elements while spray machines spray hair and drenches their youthful torsos.... Scott Wolf and Ryan Phillippe, Ethan Hawke and Robert Sean Leonard. *White Squall* airs Saturday, March 18, at 8 p.m. on KGVTV, Cox Cable Channel 10.

Hemmingway, Part I, there is an intended shaming effect to the question, "What would your father have thought if he were alive today?" (Great line from *Quint* "Your name is mine.") The question comes more curious when you've just had breast implants, it's your daughter's birthday, and the *Hemmingway* Star 80 airs Saturday, March 18, at 9:30 p.m. on Bravo, Cox Cable Channel 42.

Hemmingway, Part II, it's not really his fault, not entirely. Becoming an icon outside of your chosen field isn't something you can choose for yourself. So whatever his faults, we still feel a twinge of pity for the man whenever we see ads for the *Eden Allen Hemmingway Collection*. In *Love and War* airs Saturday, March 18, at 7:30 p.m. on TBS, Cox Cable Channel 27.

Hemmingway, Part III, (not off), we had such high hopes for *The Chast*

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Author of
Caroline Moon
The New York Times number one bestselling author "just keeps getting better and better," says the *Milwaukee Journal-Sentinel*. Now Nora Roberts has crafted an utterly spellbinding tale about a woman who, though battered in both body and spirit, can never lose hope.

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Calendar LOCAL EVENTS

and other psychic arts will be featured, just \$20 per reading. The shop is located at 3545 Midway Drive, suite G-619-286-3422. (SPOOKY SENSE)

Qi Can You Name a Three-Cornered Dalmatian? will be the highlight of the event. The artist is a human teacher, and you'll be able to use the tree along with Middle Eastern specialties, during the Pura Pura Festival and neighborhood bazaar planned on Sunday, March 19, from 10 a.m. to 2 p.m., at Temple Emanuel 81 (939) 499-1000. Organizers promise a carnival games, interactive crafts, facemaking, vendors, and more. Admission is free. Call 619-286-2555 for information. (DOL CERO)

Get Inside a GILL tour the "1412 2000 Dream House" hosted by the Junior League of San Diego through March 19. The home — located at 210 Maple Street — was built in 1916 for Dr. Harry Wengert by architect Louis Gill and is the new headquarters for the League. Numerous local designers, architects, and craftspeople took part in the renovations.

Tour hours are 10 a.m. to 4 p.m. Tuesday through Saturday, 11 a.m. to 4 p.m. Sunday. Admission is \$15. For information, call 760-635-0868. (BARNES HILL)

Flamenco, Hips, and Fairness, the fabulous Fords from the 60s are paid tribute during the San Diego State Auto Swap on Sunday, March 19, from 6 a.m. to 2 p.m., at Qualcomm Stadium. View vehicles on display and for sale, along with acres of parts and accessories. Visitors are encouraged to bring unwanted toys to donate to Toys for Tots. Admission is \$5 generally, kids under 13 free. 658-484-3422. (MUSICAL VALLEY)

The 1982 Battle between the Spanish soldiers of Fort Guadalupe and the

American crew of the *La Brea* will be commemorated with the Battle of San Diego Bay Fiesta on Sunday, March 19, at the Naval Base Point Loma (at the south end of Rowan Street, ask for directions at the guard gate). Expect flag raising, speeches, food, music, and dancing. Admission is free. 619-804-6342. (POINT LOMA)

A Polish Show is set for Sunday, March 19, when the Supercar-Carwelders Group performs at 2 p.m. at the House of Pacific Relations International Center. For information, call 658-538-6099. Free. (BALBOA PARK)

Love a Canine with an Ugly Mug? The Del Mar Kiwanis host their fifth annual Ugly Dog Contest (with multiple categories) on Sunday, March 19, from 1 to 4 p.m., at the Del Mar Fairgrounds. Admission is \$5 general, under 12 free. Call 658-755-5913 for information. (DEL MAR)

On the Prowl, the second annual Los Brighi Memorial Cruise and Provides Car Club Old Timers Get Together is slated for Sunday, March 19, through March 20. The cruise — which starts at 10 a.m. at Shelter Island (in the first parking lot next to the water) and ends at Simpson's Garden Town Nursery in Imperial. For information, call 619-463-1000 or 619-464-0703. (SHELTER ISLAND)

Meat-Less, the Great American Meat-Less celebration is scheduled for Monday, March 20, from 6 to 9 p.m., at Galaxia Gallery and Restaurant (5662 La Jolla Boulevard). Guest speakers Gene and Lori Baston from the Farm Sanctuary will speak. The \$12 fee includes appetizers and information "on the benefits of a meatless diet." For reservations, call 619-583-9522. (LA JOLLA)

Resurrection Rainbows Return, the 50 acres of giant rainbows flowers are blooming at the Flower Field through early May. Visitors may stroll on pathways through the fields from 10 a.m. to one hour before dusk daily. Admission is \$4 for adults, \$2

for children 6 to 12, and free for those 5 and younger. Find the fields by taking the Palomar Airport Road exit from I-5, heading east for two blocks, and turning left on Paces del Norte Road. For information, call 760-930-9123. (CARLSBAD)

Divinely Inspired, the 37th annual Religious Art Festival hosted by St. Mark's Methodist Church is on exhibit through April 22. Art juror Ken Goldstein and poetry reader Pearl Silverman selected works in all artistic media. The show is open for viewing Tuesday through Saturday, find St. Mark's at 3502 Clairmont Drive; call 658-273-1480 for information. (CLAIRMONT)

FOR KIDS

A "Marionette Variety Show" is being presented by the Tom Jensen Puppetry Unit, Thursday, March 16, in the Marie Haddock Puppet Theater. Kathy Felker's One Up One Down Puppet Show, March 17-19, Next up Puppet Express presents The Emperor's New Clothes March 22-26. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m. and 1:30 p.m. on Saturday and Sunday.

Find the theater near the Aerospace Center, 619-685-5045. Regular admission is \$5 for adults, \$2 for children (11-2), free for those under two. (AEROSPACE)

The Best of Very Little Brins, a.k.a. Winner the Pooh, visits Barnes and Noble Bookstore for the story time at 2 p.m. on Friday, March 17. Find the store in Grossmont Center, 5500 Grossmont Center Drive, 619-467-2870. Free. For all ages of kids, you're encouraged to wear your pajamas. (LA VERNE)

Children's Museum of San Diego, "GraphicCity," the third component of "Design Words/Diverse Mundos," continues through July. East Coast artist Robert Anderson contributes a

mural based on orange crate labels; San Francisco artist Glenn Swick joined Los Angeles artist Dean Swick joined Anderson in painting the mural. Local sculptor Bill Schindler designed a piece using road signs to depict the shape of the U.S.A. The exhibit includes installations and workshops to increase children's awareness of graphic arts.

The work, classes are being offered in "Canvas Painting" (March 17, 18, and 19 at 1 p.m.), "Veggie Prints" (March 22, 24, 25, and 26 at 1 p.m.), and "Cartooning with the Toon Squad" (March 18 and 19 at 2 p.m.). Call for fees, ages, and reservations.

Continuing exhibits include "The Book Shop," "Imagery Theater," and "Corra's Rainhouse." Find the museum at 200 West Island Avenue. Dial 619-233-4702 for additional details. (DOWNTOWN)

Plant a Seed story time starts at 12:30 p.m. on Sunday, March 16, at Barnes and Noble Bookstore (7610 Hazard Center Drive). Participants will explore the world of plants. Free. Call 619-286-4306 for details. The exhibit is suitable for those 3 through 12 years old. (HUNTERS VALLEY)

Races Memory tells the story of a race car on a miniature speedway during the event. The fun runs from 9 a.m. to 5 p.m. on Sunday and 11 a.m. to 5 p.m. on Saturday. Free. For participating locations, call 760-746-6233, 658-467-1222, or 658-467-4523. See 60500 (DOWNTOWN)

Women's History provides the theme for the story time planned at 2 p.m. on Friday, March 18, at Borders Books and Music (1160 Rancho Carmel Drive #104). For information, call 658-418-1814. Free. (CARMEL, MOUNTAIN)

Formation, call 658-418-1814. Free. (CARMEL, MOUNTAIN)

Check the Billy-o-Meter! Listen to Shasta County's *You Forget Your Shirt, Amelia Bloomer!* during the Saturday Story Time beginning at 1 p.m. on March 18, at Borders Books and Music (1072 Camino del Rio North). Participants will make a craft. Free. 619-295-2201. (MISSION VALLEY)

Carnival Classics hosted by the San Diego Chamber Orchestra continue at 4 p.m. on Saturday, March 18, in the outdoor activity center at the Del Mar Fairgrounds. The theme this week: "Magic and Mystery," with selections including "The Mountain King," "The Sorcerer's Apprentice," "Samurai's Lullaby," and "Puff the Magic Dragon" performed by the Christian Youth Theater.

Pre-concert activities start at 3:15 p.m., with an instrument petting zoo, face painting, storytelling, magic, clowns, jugglers, and art projects. Tickets for the one-hour program are \$10 for adults, \$5 for children. Bring blankets or beach chairs, or use the Astroturf. For reservations, call 658-448-7326 or 760-753-6402. (DEL MAR)

Pewee Antwerp Susan Lipson will read from and sign her book *Knob on Wood* at 7 p.m. on Saturday, March 18, at Barnes and Noble (11744 Carmel Mountain Road). Lipson will also conduct a "3-D Magic Sight" activity related to the book. Call 658-474-1055 for answers. Free. (CARMEL, MOUNTAIN)

This Cat Needs No Introduction! Head to White Rabbit Children's Books when Dr. Sena's famous Cat in the Hat visits the story time starting at 2 p.m. on Sunday, March 18, at Borders Books and Music (1160 Rancho Carmel Drive #104). For information, call 658-418-1814. Free. (CARMEL, MOUNTAIN)

March 19, in "Bright Idea," Wanda tries to convince the gang that Waldo's old theater is still haunted, and then Arnold mysteriously disappears. Is the theater really haunted?

Shows begin at 2 and 5 p.m. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Tickets are \$14. Call 800-988-4253 for reservations. (ESCONDIDO)

First Friends, songs and activities are used to introduce children to birds when the classes meet for those two to four years old at the Helen Woodward Animal Center (6255 Calle del Nido). Children will "fly," eat, and "talk" like birds during the meeting at 10 a.m. Tuesday through Friday, March 21-24. The fee is \$10. Call 858-756-4177 x318 to register. (MUCHO SANTA RITA)

You've Gotta Love History, the adventures of a young boy who is a Calhoun's son of books including *High-Wire Henry*, *Hot-Henry*, and *Cross Country Cat*. Calhoun, author of 30 books for children, will discuss his books at 10:30 a.m. next Thursday, March 23, at White Rabbit Children's Books (7755 Grand Avenue). Free. Call 658-454-3518 for details. (LA JOLLA)

Searching for Spot, learn to identify animals from the sea they leave behind when the Junior Rangers meet next Thursday, March 23. The Tijuana Estuary visitors' center hosts these mini-workshops for kids in kindergarten through sixth grade from 3:15 to 4:45 p.m. each Thursday. Children are welcome to come with or without an adult (parents are required for children 6 and under). Free. 619-575-3613. (IMPERIAL BEACH)

Children's Discovery Museum of North County, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 200 Calabazilla Village Drive, suite 103, 760-720-0737. (CARLSBAD)

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and shodsmith shop, a country kitchen and parlor, a steam-operated sawmill, and 1/3 scale train. Find the museum at 2040 North Santa Fe Avenue. For further details, call 760-941-7791. (ONTARIO)

Bonnie Historical Museum, the talents of South Bay artists are honored in the "Jurnal Fine Art Exhibit 2000," on display through March.

The museum highlights the history of the Inverness Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming implements; the district's 1953 fire engine and bound copies back to the 1930s of the *Chula Vista Star News*. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional information. (BONITA)

Chinese Historical Museum, Chinese calligraphy, paintings, and seal carving by Shui-Ping Tan are on exhibit through March. The artist is professor emeritus of the National Art College in Taiwan, Republic of China.

The museum is located in a building originally built in 1927 for the Chinese Mission, adjacent to the building is an Asian garden, including a statue of Confucius, a waterfall, stream, and a large Chinese gate. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway. 619-524-0638. (SANDEWY)

Marine Corps Recruit Depot Museum, housed in a historic building, the museum features five permanent galleries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway. 619-524-0638. (SANDEWY)

Chula Vista Heritage Museum, the museum features glimpses of Chula Vista's past; exhibits feature lesson packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the city of Chula Vista. Find the museum at 360 Third Avenue. For further information, call 619-420-6916. (CHULA VISTA)

Crescent Museum, a museum contrasting the evolution and creation world views is found at 10946 Woodside Avenue North. For more information, call 619-448-0900 x231. (SANTEE)

George White and Anna Gunn Museum, this historic home sits on five acres of landscaped grounds with a formal English Romantic garden. Built for civic leader and department store founder George Martson and his family by San Diego architect William H. Hubbard and Irving Gill, the Martson house design is in keeping with the early 20th-century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3525 Seventh Avenue. 619-298-3142. (MILPITAS)

House of Pacific Relations, International Cottages are open every Sunday from noon to 4 p.m. to present the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-4069. (BALBOA PARK)

San Diego Hall of Champions, 52 San Diego have been in 87 Sports Illustrated magazine covers, and 32 of those covers are on exhibit at the museum through Monday, May 1. The show features a timeline of athletes' names and cover dates and explanatory text panels.

The newest permanent exhibit at "The Art of the Lumber," continuing through March 26, Lumber is said to have emerged in the 1960s in American America, with the lumber and women who have influenced the Southwest. The exhibition includes bicycles and models.

More than 80 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Starlight Bowl. 619-231-2884. (BALBOA PARK)

San Diego Historical Society Museum, "Elegant Fantasy" the jewelry of Arline Fisch focuses on the full range of jewelry design and innovative techniques that have inspired this acclaimed artist. The San Diego resident is said to focus on "the relationship between jewelry and the body." Enjoy the show through Sunday, July 30.

Reuben H. Fleet Science Center, San Diego organizations have joined the center to create "Techovation," an exhibition highlighting the most innovative science and technology departments in town. Each of the eight exhibits includes an interactive and educational display incorporating what the specific technology is, how it works, and how it affects the public. The show continues through December.

Bright, interactive exhibits designed to introduce all ages to the world of color are on offer in "Color Play," continuing through Monday, July 3. The exhibition includes a "Color Playhouse," "Picture Printing," "Color Storms," and a "Big Kaleidoscope."

Continuing exhibitions include "Symmetry," "Retro Tech," "About Face," "Sagals," and "Shadows." The permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as lasers, lighting, sound, and more. For further information, call 619-238-1235. (BALBOA PARK)

San Diego Automotive Museum, nearly 20 examples of low-slung, customized vehicles are included in "The Art of the Lowrider," continuing through March 26. Lowriders are said to have emerged in the 1960s in American America, with the lumber and women who have influenced the Southwest. The exhibition includes bicycles and models.

More than 80 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Starlight Bowl. 619-231-2884. (BALBOA PARK)

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado Ferryboat, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark *Star of India*, the 1888 San Francisco Ferryboat *Benbow*, and the 1904 Scottish steam yacht *Medea*. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

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

San Diego Museum of Man, a national touring exhibition of 40 religious, secular, and abstract woodcarvings by Hispanic artist Placido Barba makes its only California stop at the museum through Sunday, May 14. (Barba Remembering Village Arts) bring to life the carving career of Barba, considered the most important mid-20th-century Mexican American artist. His self-taught style is said to be representative of both the New Mexican tradition and the American modernist traditions. A small selection of works of art is influenced by Barba is part of the exhibition.

"Conversations in Culture" — A Twentieth Anniversary Retrospective focuses on both photographs and artworks by artists who have contributed their talents to the museum's annual Southwest Indian Arts Colloquium. Expect to see a diverse collection of carvings, figurines, jewelry, blown glass, and pottery by Native American artists. The show closes on April 30.

Legendary self-taught Mexican artist Juan Quezada is showcased in the "Magic of Mata Ortiz" exhibition. The exhibit focuses on the vibrant, intricate pottery of Quezada, Nampeyo, and Maria Martinez, all of whom were inspired by ancient pottery found near their villages. Enjoy the magic through January 14, 2001.

Life in Egypt 3500 years ago is depicted in the museum's new Children's Discovery Center, "Time Travel to Ancient Egypt" features a walk-through rendition of a nobleman's home, and organizers promise a specific theme each month. For more information, dial 619-239-2001. (BALBOA PARK)

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, isolated by soldiers and volunteers from San Diego, and California militia. A narrated slide show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 15080 San Pasqual Valley Road. 760-338-3380 for additional details. (ESCONDIDO)

William Heath Davis House Museum, said to be the oldest surviving structure in the new town area of downtown San Diego, is a well-preserved example of a pre-framed lumber "cabin house" family home shipped from the East Coast to California by boat around Cape Horn in 1850. Find the museum at 410 Island Avenue (at Fourth Avenue). 619-233-6492. (GASLAMP QUARTER)

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The Opposite of Porgorelich

Once again Nojima just didn't get it.

Just as if the La Jolla Chamber Music Society had planned it, Minoru Nojima, who performed at Sherwood Auditorium in the "Piano Series," turned out to be the exact opposite of Ivo Pogorelich, his immediate pianist predecessor in the Society's offerings. Pogorelich, in the all-Chopin recital at the Civic Theatre I wrote about last week, is an extreme eccentric in matters of interpretation, and at the same time

REVIEW

JONATHAN SAVILLE

sluggishness of temperament in their execution that made each piece sound so long and static. In performing Bach on the piano, Nojima made no effort to imitate the snappy articulations and terraced dynamics of the harpsichord (as some pianists do), but he also avoided the subtle shadings, dramatic contrasts of volume, and sustained, singing tone by which the piano makes possible an exploration of musical values in these works that the harpsichord cannot bring out. His pedaling was minimal, his sound was dry, his phrasing was deeply unreflected, and the result was neither real Bach (the most intellectually stimulating of all composers) nor real piano playing (the piano being the most sensual of all keyboard instruments).

Nojima's Bach gave little promise that he would fare any better with Ravel, whose music has less inherent intellectual attraction and depends so crucially on tone color. The Ravel works on the program were all of the rhapsodic, coloristic, painterly "impressionist" variety (as opposed to the more classical, elegant, traditionally structured Ravel of — for example — *Le Tombeau de Couperin* and the *Sonatas*). In the scene painting of *Miroirs* (the fluttering of owlet moths, the exhausted fluting of birds in a heat-drenched forest at night, the careening of a boat on a tumultuous sea, the atmosphere of a Spanish town at sunrise, a valley resonant with random

church bells muffled in mist) and of the single encore, *Ondine* from *Gaspard de la nuit* (the splashing, bubbling, liquid environment of a water sprite), what counts is the ability to evoke through dazzling and subtle sonic effects the soft-edged, iridescent, wavering pictures suggested by the titles, to make the listener experience the rhythms, textures, hues, and other exquisitely ephemeral qualities of nature in its various picturesque manifestations. Everything in these pieces is subordinated to the imaginative poetry that is their raison d'être; their fabulous pianistic devices aim exclusively at inducing in the mind a state of indefinable sensory illumination.

What, then, can one say of a performer who seems to seek firm, objective clarity above all else; who cannot (or will not) float a tone or produce a shimmer of sound; who instead of trying to give voice to the weight of the unambiguously perceptible and the plain, unchanging light of day? What Nojima's Ravel performances lacked most of all was imagination; but this was a technical defect as well, for he seemed unable to grasp the purely sonic implications of the composer's astonishing pianistic inventions. The playing throughout was small, modest, self-limiting, polite — to the point where it actually made me long for Pogorelich, who plays everything wrong but at least plays it big.

The second half of Nojima's program was occupied with — of all things, for this kind of adventures of an ardent soul constantly in flux.



MINORU NOJIMA

Minoru Nojima, pianist
Sherwood Auditorium (La Jolla Chamber Music Society)
Bach, Well-Tempered Clavier, Book 1, Prelude and Fugue Nos. 4, 7, 8; Ravel, *Miroirs*; Schumann, *Symphonic Etudes*, Opus 13.

Etudes. What was needed here was passion, intensity, and drama, in order to depict the inner adventures of an ardent soul constantly in flux.

Calendar

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That is what Schumann's piano works are all about. But Nojima seemed temperamentally alien to the mode of thinking and feeling that informs this music. Here, too, the lack of identification with the music's inner meaning was accompanied with specific technical choices that diminished the work's potential effect. Rather than seek vivid contrasts between the loud and the soft, Nojima brought them closer together. Rather than arch Schumann's phrases to an exciting, surging peak, he preferred a more level shape and a level-headed decorum. Rather than allow the ebbs and flows of rhythm to be dictated by the spontaneous impulse of the moment, he held everything in tight, systematic control, as though fearing the unreason of freedom.

Nojima's understated approach seemed to be summed up at the very end of the *Symphonic Etudes*, in the substantial, weighty unanticipated modulation from D-flat Major to B-flat Major, which, coming right in the middle of a tune we have heard a dozen times before in its normal key of D-flat, and marked as it is with a crescendo in the preceding bar, a jolt on the upbeat, and a sforzando on the B-flat chord, virtually screams out to be dramatized in as huge a way as possible. It ought to make the listeners jump out of their seats! But, alas, once again Nojima just didn't get it.

CLASSICAL 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, costs, the price 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 CLASSICAL MUSIC, Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

The Wind Ensemble at UCSD performs at 8 p.m. tonight, Thursday, March 16, in Mandeville Auditorium. Tickets are \$5 general. Call 858-534-5406 for more information. (LA JOLLA)

"March Madness" — promising marches from the Baroque and romantic periods to the late 20th Century — arrives when Miracosta College's Wind Ensemble performs at 7:30 p.m. on Friday, March 17. Military marches, processions, circus marches, and marches from the Broadway stage and movies will fill the air, along with some Irish favorites. Tickets are \$5. Find the campus at One Bernard Drive. For more information, call 760-755-4815. (OCEANSIDE)

Chamber Ensembles under the direction of Janus Negren plan a recital of their works at 8 p.m. on Friday, March 17, in the Racial Hall at UCSD's Mandeville Center. 858-534-5404. Tickets: \$5. (LA JOLLA)

"Fantastic Messiaen" Concerts are promised when the San Diego Chamber Orchestra ends its classic season with concerts March 17-21. These concerts include Messiaen's "Requiem" and "Symphony No. 29." For the "Requiem" the orchestra will be joined by the San Diego Master Chorus and soloists Sylvia Wren (soprano), Patricia McAfee (mezzo-soprano), Patricia MacNeil (tenor), and Martin Wright (bass).

Enjoy the program on Friday, March 17, at Copple Symphony Hall (1245 Seventh Avenue) on Monday, March 20, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street), and on Tuesday, March 21, at the Fairbanks Ranch Country Club. All of the concerts begin at 8 p.m. Tickets range from \$10 to \$40, depending upon the venue and seat availability. Call 760-753-6402 or 888-448-7326 for information and tickets. For any of these performers, (OCEANSIDE, LA JOLLA, RANCHO SANTA FE)

It's March 17, it must be time for the "Third Friday of Every Month" pipe organ concert at the First Church of Christ Scientist. The performer is Eric Huemmer of Cambridge, Massachusetts. The concert starts at 7:30 p.m. at 8262 Allison Avenue (at Palm). Free. Call 619-422-8201 for details. (LA JOLLA)

Carnival Concerts hosted by the San Diego Chamber Orchestra continue at 4 p.m. on Saturday, March 18, in the indoor activity center at the 1st Mar Fairgrounds. The theme this week: "Magic and Mystery," with selections including the "Mountain King," "The Successor's Apprentice," Saravali's "Fantasia," and "The Magic Dragon" performed by the Christian Youth Theater.

Pre-concert activities start at 3:15 p.m. with an instrument petting zoo, face painting, storytelling, magic, clown, jugglers, and art projects. Tickets for the one-hour program are \$10 for adults, \$5 for children. Bring blankets or beach chairs, or use the Astroturf. For reservations, call 888-448-7326 or 760-753-6402. (LA JOLLA)

"A Declaration of Music: The Harpsichord Music Collected by Thomas Jefferson" is highlighted when harpsichordist Jennifer Paul performs for the Spring Concert Series at the First Unitarian Universalist Church on Saturday, March 18, at 7:30 p.m. In addition to his many accomplishments as politician and diplomat, Thomas Jefferson also played the violin and greatly admired the harpsichord. This recital features samples of Jefferson's private collection of harpsichord solo pieces, including works by Rameau, J.C. Bach, C.P.E. Bach, Pergolesi, and others. Free. The church at 4190 Front Street. Admission is a suggested \$8 donation. For further information, call 619-298-4580. (MILCREST)

Everything from "Beethoven to Ellington" is what to expect when the La Jolla Symphony and Chorus presents concerts on March 18 and 19. Harvey Solberg leads the orchestra in a program including Ellington, Vivaldi, and Beethoven, along with the premiere of a new work by Maria Boller. Guest artist Jürgen Hubacher performs Vivaldi's "Lute Concerto." Concerts begin at 8 p.m. on Saturday and at 3 p.m. on Sunday in UCSD's Mandeville Center. Free concert lectures by Eric Bromberger begin one hour prior to each performance. Tickets are \$16 general. Call 858-534-4637 for reservations. (LA JOLLA)

Hailing from Lithuania, Slovenia, and Ukraine — Tomislav Tonkovic plans a concert for the Piano Series hosted by the La Jolla Chamber Music Society at 8 p.m. on Saturday, March 18.

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Calendar

CLASSICAL MUSIC

in Sherwood Auditorium (at the Museum of Contemporary Art, La Jolla, 700 Prospect Street). Tommie will play Bach's "Prelude and Fugue in D Major," Liszt's "Sonata in B Minor," "Méditation de L'ère dans la solitude," and "The Magnificat (Waltz)," and the "Sonata No. 4 in C Minor" by Prokofiev.

A pre-concert lecture begins at 7 p.m. Tickets to the concert range from \$30 to \$60. For ticket availability, call 858-459-3728 (LA JOLLA).

"Twenty-First Century Baroque" is presented when the Los Angeles Baroque Orchestra and the USC Choral Scholars perform on Sunday, March 19, at the period's best-known masters will be represented, with Bach's "Sinfonia" and final chorale from "Cantata BWV 41," Handel's incidental music and chorale from Solomon, the overture and conclusion from "Talemkus III" by Telemann, and two Vivaldi concertos on the program.

The music begins at 5 p.m. in Founders Chapel at the University of San Diego (1998 Alcala Park). A reception follows the concert. Tickets are \$12 general. For information, call 619-260-2280 or 858-581-6959. (UNIVERSITY)

A "Workshop Evening" is planned when the 52-voice John Brown University Cathedral Choir performs at 7 p.m. on Sunday, March 19, at the First Presbyterian Church. Expect to hear Mozart's "Dixi Dominus," Mendelssohn's "Hallelujah," "Holy Radiant Light" by Greshamoff, and settings of hymns and spirituals. An offering will be received. Find the

church at 320 Date Street (at Fourth Avenue). For details, dial 619-232-7513. (BROWNSVILLE)

The Lake Series hosted by the Lake San Marcos Chamber Music Society continues with a concert by pianist Volodymyr Vynnytskyi. Liszt's "Sonata in F Major," the "Sonata in B-flat Major" by Mozart, Beethoven's "Sonata in A Major," and Chopin's "Fantasy in F Minor" and "Sonata in B Minor." Tickets are \$20 general. The series is offered at the Lake San Marcos Recreation Lodge, 1105 La Bonta Drive. For reservations, call 760-744-7316. (SAN MARCOS)

Renaissance and Baroque Sacred Music may be heard when the vocal ensemble Pacific Camerata presents a Lenten Concert at 3 p.m. on Sunday, March 19, at St. John of the Cross Catholic Church (1806 Broadway). Listen for the "Lamentations of

Jeremiah" by Thomas Tallis, along with several works by the recently discovered female composer of the early Italian baroque, Chiara Margarita Cozzolani; and selections by Orlando di Lasso, Michelangelo Franchi, and Isabella Leonarda.

Tickets are \$10 general. Call 619-527-4437 for information. The concert repeats on March 24 in Pacific Beach. (JACKSONVILLE)

Hebrew Solists — With His Choral Works of the early 17th Century — was a predecessor to J.S. Bach, whose masterpieces followed some hundred years later. The next Pier View Music concert features Shira's "Seven Last Words of Christ on the Cross," with guest soloists, instrumentalists, and the combined choir of St. Mary, Star of the Sea Church and the First Presbyterian Church of Oceanside performing on Sunday, March 19. This Lenten concert also features works by American sacred composers and Bach (illustrating the influence that Schütz had on Bach). Soloists include Avner Brighell, Thomas Oberst, Kathleen O'Brien, Gertrude González, and Kate Oberst.

The music begins at 4 p.m. (doors open at 3:30). An offering will be received. St. Mary, Star of the Sea, 609 Pier View Way. For further information, call 760-722-1686. (OCEANSIDE)

Chorale Evening, the 3 p.m. evening on Sunday, March 19, at Saint Paul's Cathedral promises the men and boys chorale singing the new service music in F by Harold Darke, and the Henry Purcell anthem "Thou Knewest Lord, the secrets of hearts." Find St. Paul's Cathedral at 2728 Sixth Avenue (at Fifth and Nantuxet). An offering will be received. 619-288-7261. (MONTGOMERY)

An Orchestral Benefit Concert for Coronado's youth program is slated for Sunday, March 19, starting at 3 p.m., in the Lowry Theater (Building 650, McCain Boulevard, on Naval Air Station North Island). Pianist Tatjana Raskovich joins the Tifereth Israel Community Orchestra for a program including pieces by Beethoven, Mozart, Liszt, and Chopin. Bach, Beethoven, and the "Fantasy for Orchestra for the New Millennium" by Armando Pretergia. General admission is \$5. For details, dial 619-435-1269. (CORONADO)

Bach Birthday Tribute, the concert planned by civic organizer Robert Plimpton in the Sprinkles Organ Pavilion on Sunday, March 19, at 2 p.m., includes Liszt's "Prelude and Fugue on Bach," and selections by Bach himself, Walther, and Beethoven. The Granada Hills High School Marching Band will perform a pre-concert recital at 1:20 p.m. on the same day. Free. 619-702-8138. (GRANADA HILLS)

Music for Lunch, there's a free concert starting at noon on Monday, March 20, at the Athenaeum Music and Arts Library (1008 Wall Street). 858-454-5872. (LA JOLLA)

The Celebrity Series hosted by the La Jolla Chamber Music Society continues when Vladimir Ashkenazy conducts the Czech Philharmonic on Monday, March 20. The program features Dvořák's "Symphony No. 1 in D Minor" and the "Symphony No. 5 in B-flat Major" by Prokofiev. The music begins at 8 p.m. at the Civic Theatre (202 Street). Tickets to the concert range from \$25 to \$95. For reservations, call 858-459-3728. (CORONADO)

Bach's Birthday begins at 7 p.m. on Tuesday, March 21, at the All Saints' Episcopal Church. This "Basilica Bach — Celebration 2000"

event covers the vast genres Bach composed: preludes and fugues, concertos, and a variety of choral settings. Selections include the "St. Anne" prelude and fugue, the "French Suite No. 2" played on the clavierchord, chorales from the "Orgelbüchlein," and "Other delightful works." Organists include Robert Thompson, Alison Lundbeck, Gabriel Arruga, and Kathleen Schelde.

A reception follows the recital. Find the church at 1475 Catalina Boulevard (at Chatsworth). Tickets: \$14 general, \$10 donation, \$7 students (with identification). For reservations, call 760-436-8704. (PUEBLO GRANDE)

Q What Is "The Exploding Piano?" Find out when the Noise at the Library series — highlighting 20th-Century classical music — begins its fifth season at the Athenaeum Music and Arts Library on Tuesday, March 21. Kathleen Supnet will perform "Phrygian Gates" by John Adams and "The Blue Guitar" by Alkan. Composer David Shulz will also "dedicate works" by Aaron Kernis, Alvin Curran, and Kitty Braxton.

The music starts at 7:30 p.m. The Athenaeum is located at 1008 Wall Street. For information, call 858-454-5872. Admission is \$15 for non-members. (LA JOLLA)

Love Piano Trio Literature? The Beaux Arts Trio plays Beethoven's "Variations on 'Ich bin der Schneider Kakadu'" in G Major, the "Trio in A Minor" by Ravel, and Schubert's "Trio No. 1 in B-flat Major" for the "Trio No. 1 in B-flat Major" for the La Jolla Chamber Music Society on Wednesday, March 22. The concert commences at 8 p.m. in Sherwood Auditorium, at the Museum of Contemporary Art, La Jolla (700 Prospect Street). For reservations, dial 858-459-3728. Tickets are \$35 and \$45. (LA JOLLA)

Born in 1824, Johnson as a young man began his training in a Boston lithography shop and built a moderate career as a crayon portraitist. He did portraits of a quite satisfied Longfellow, a dazed Hawthorne, and a strangely blissed-out Emerson. But Johnson wanted to paint, so he went to study in Düsseldorf and later in the Hague, where he absorbed his deepest influences, from Rembrandt and other masters of Dutch portraiture and from genre painters like Jan Steen and Gerard Dou. After six years abroad he returned to the United States, committed to the ambition of painting contemporary and

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Q What Is "The Exploding Piano?" Find out when the Noise at the Library series — highlighting 20th-Century classical music — begins its fifth season at the Athenaeum Music and Arts Library on Tuesday, March 21. Kathleen Supnet will perform "Phrygian Gates" by John Adams and "The Blue Guitar" by Alkan. Composer David Shulz will also "dedicate works" by Aaron Kernis, Alvin Curran, and Kitty Braxton.

The music starts at 7:30 p.m. The Athenaeum is located at 1008 Wall Street. For information, call 858-454-5872. Admission is \$15 for non-members. (LA JOLLA)

Born in 1824, Johnson as a young man began his training in a Boston lithography shop and built a moderate career as a crayon portraitist. He did portraits of a quite satisfied Longfellow, a dazed Hawthorne, and a strangely blissed-out Emerson. But Johnson wanted to paint, so he went to study in Düsseldorf and later in the Hague, where he absorbed his deepest influences, from Rembrandt and other masters of Dutch portraiture and from genre painters like Jan Steen and Gerard Dou. After six years abroad he returned to the United States, committed to the ambition of painting contemporary and

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Love Piano Trio Literature? The Beaux Arts Trio plays Beethoven's "Variations on 'Ich bin der Schneider Kakadu'" in G Major, the "Trio in A Minor" by Ravel, and Schubert's "Trio No. 1 in B-flat Major" for the "Trio No. 1 in B-flat Major" for the La Jolla Chamber Music Society on Wednesday, March 22. The concert commences at 8 p.m. in Sherwood Auditorium, at the Museum of Contemporary Art, La Jolla (700 Prospect Street). For reservations, dial 858-459-3728. Tickets are \$35 and \$45. (LA JOLLA)

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Our Culture Needs Such Artists

He was essentially a sweet painter.

During the Civil War, writing from a Washington field hospital where he was nursing Union soldiers, Walt Whitman estimated the heap of amputated arms and legs he saw under a tree to be "about as load for a one-horse cart." His moral courage didn't shy him from such details, but they seldom made it into his poetry, where even sorrow carried a charge of futurity and betterment. Some 40 years later, in *The Varieties of Religious Experience*, William James described what he called the "religion of healthy-mindedness" as a state of mind "organically weighted on the side of cheer and fatally forlorn to linger over the darker aspects of the universe." His example was Whitman. The painter Eastman Johnson, Johnson's contemporary, could have been another.

Johnson was at Antietam and Bull Run, and he marched with the Union army after Gettysburg, but the work that came out of that experience, at least the two on view at the retrospective at the San Diego Museum of Art (till May 21), were one thing: drawing of a field hospital bed and *The Wounded Drummer Boy*, an earnest chunk of patriotic fervor that won Johnson acclaim and became an icon in the imaginary museum of classic America, the one that includes images of other great illustrators like Norman Rockwell and Andy Warhol. But I'm getting ahead of myself.

Born in 1824, Johnson as a young man began his training in a Boston lithography shop and built a moderate career as a crayon portraitist. He did portraits of a quite satisfied Longfellow, a dazed Hawthorne, and a strangely blissed-out Emerson. But Johnson wanted to paint, so he went to study in Düsseldorf and later in the Hague, where he absorbed his deepest influences, from Rembrandt and other masters of Dutch portraiture and from genre painters like Jan Steen and Gerard Dou. After six years abroad he returned to the United States, committed to the ambition of painting contemporary and

uniquely American subjects. Figure painters at midcentury had new kinds of competition. Engravers could endlessly reproduce and disseminate grim images of the war. And photography was already performing its surgery on physical reality. First the ghostly light-incisions of daguerretype, then the two-toned world of wet-plate photography, created intense, unmediated versions of physical reality. Painters like Johnson were aware of all this and in response began to exploit painting's ability to disclose the process of its own making. It's thrilling to watch Johnson's wrist, in some of his pictures, build and slash and break down passages. In a picture of his wife in a white dress, for example, and dissolves a fabric of light in long, streaky, pleated strokes.

In 1853, two years before his return from the Hague (and two years before the publication of Whitman's *Leaves of Grass*), Johnson was forming his ambition to represent "the present condition" of the United States, to treat distinctively American subjects — slavery, the Civil War, Indian culture, rural life. In 1857, he went to Wisconsin to work among the Anishinabe (Ojibwa). His pictures were the first to present indigenous people as any other portrait subjects might be treated. He didn't "Romanize" or idealize them. Two exquisite drawings he made of the young woman Shamen ne gun are achingly sensitive and candid. Had he made more images of her, she men ne gun would be remembered as the crone of modern models, right up there with Courbet's "To" and Madame Bonnard.

By 1857 Johnson was settled into a studio in New York, where he conducted his career with canny discretion. Most of his pictures are not sunny exactly, but they do favor demure good cheer and emotional moderation over the darker, more disruptive forces in the universe. He wanted to make a socially inclusive art. His first famous picture, the 1859 *Negro Life in the South*, depicts black folks going about normal

activities — a young man courts a pretty girl, another picks a banjo, a mother holds the hands of her shuffling son — at the moment they are visited by a gentrified white woman who enters through the picture's side door. It secured Johnson's reputation as an artist truly of his time who could paint a peculiarly American scene and paint it big: the picture contains 13 human beings, a dog, a cat, a chicken, and a rooster. To me, though, *Negro Life in the South* is more interesting as illustration than as painting. One person's illustration is another's great art. A critically generous painter friend of mine thinks Thomas Eakins was mostly an illustrator. I think he was the purest American painter of all time. I should explain myself. Illustration occurs when iconography is privileged over painterly dynamics, when the image solicits unambiguous response, when an anecdote predominates. An illustrator honors subject matter at any cost, such that the desire for likeness overwhelms the desire to investigate formal possibilities. Johnson knew his genre depictions of African-American life (*Negro Life in the South*, *A Ride for Liberty — The Fugitive Slaves* [child, father, and mulatto mother escaping on horseback], *Fiddling His Way* [a black playing for his supper to a white family in Jan Steen-ish interior], *Union Soldiers Accepting a Drink* [from a black woman]) would wake people up, and as historical documents they are compelling. They are also a little too judicious and discreet. Except for the occasional startling effects like the fiery sundown light streaming down the horse's flanks in *A Ride for Liberty*, these works are not very interesting as painting. Johnson's cory demure interiors, for which he was equally famous, also tend toward illustration, especially those involving children. He was essentially a sweet painter (Henry James called him a "homey" artist). I don't mean that as faint praise. Our culture needs such artists. Later on, Norman Rockwell, whose controversial retrospective comes to town later this year,



Catching the Bee, 1877

Retrospective: "Eastman Johnson: Painting America"
San Diego Museum of Art, Balboa Park
Showing through May 21. For information call 619-232-7931.

could carry forward this tradition in a likewise winning, insinuating way. And waiting down the line was the most commercially adaptive illustrator of them all, Andy Warhol.

When he wasn't trying to fashion an official American art, Johnson made some wonderful, probing, ambiguous pictures. The Johnson I prefer is the one who paints loosely, experiments with lighting, and lets a picture come into its form; a painter not hostage to anecdote or local color, who handles pigment so freely that a monochrome swatch serves as a face, Nantuxet, where he spent considerable time as he got older, seemed to loosen him up.

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Calendar ART

The first image in the show, the Degas-esque *Woman Reading* (1874), jumps out at us because of the crusty, prickled light around a hat that mimics the shape of white sails in the background, and the sepia ground cover that keeps up the back of her dress. Johnson went to Nantucket for that particular iridescent shave-the-ground Cape light, beautifully rendered in *The Cranberry Harvest*, Island of Nantucket, 1880.



The Cranberry Harvest, Island of Nantucket, 1880



Sunburning Off at the Camp, Fryeburg, Maine, 1864-66

Certain pictures have details so thrilling that during two long visits I kept going back to them. The right hand of a black man holding a Bible in *Old Man Seated* looks like a grappling tool constructed of rods and bearings and sheathing, fire lit and worn with use. In *Head of a Black Man*, a wild and great picture, the side of the face is so roughly painted that the coppery skin looks raw. You may find yourself as I did, tracking for the sheer pleasure of it the yellow pigment gashes that compose the sea of hooks in *Husking Ber*. Or find in *Five Boys on a Wall* (my favorite) a compositely finessed and painterly

ART LISTINGS
HOW TO SEND US YOUR LISTINGS: Contributions may 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 price advance when it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER ART, Box 83083, San Diego CA 92186. Or fax to 619-563-0082. You may also submit information online at www.sandiegoreader.com by clicking on the event section.

GALLERIES
"A Mask Tells More Than a Face," according to artist Dan Law, whose exhibit of new work goes on display at the Scott Street Studio during a reception on Saturday, March 18, at 4 p.m. The works in the collection

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Shimon Attie features five of the artist's most important public art projects. These projects were realized in the cities of Berlin, Copenhagen, Amsterdam, and New York, as well as related photographic series created in San Francisco in 1998. The projects are represented through large-scale color photographs, light boxes, and video installations. An important theme in Attie's work is said to be the relationship between place, memory, and identity. View "Sites Unseen: Shimon Attie — Photographs and Public Projects, 1992-1998" through Sunday, May 7. Find the center at 360 North Euclid Boulevard (at Valley Parkway) 760-744-1100. (ECONOMY)

Museum of Contemporary Art, La Jolla, the artists featured in "Small World: Dismantling in Contemporary Art" make tableaux sculptures, photographs, and paintings in their diverse media as vehicles for artistic expression. These scale or full-size recreations of environments consider actual and fictional situations in their simulations of geographic, architectural, and social structures. The diorama is an 18th-century innovation, a pre-cinematic form of entertainment and education intended to provide views of significant places and events. Get "Small" through Sunday, April 30. "Contemporary Collection XV" is an exhibition showcasing the selection of works that may be chosen for the group's 2000 acquisition. The Contemporary Collections have purchased nearly 40 works for the museum since 1985 — which piece will make the cut this year? Check the possibilities through Sunday, April 30. Find the museum at 700 Prospect Street. 619-534-3541. (LA JOLLA)

Museum of Photographic Arts, the inaugural exhibit at the museum is "Expanded Vision: Highlights from the Permanent Collection," reflecting how the collection continues to grow in depth and breadth. This show features more than 200 images from 70 photographers, offering a chronological survey through photography and insight into the medium as well. Artists featured in the show include Alexander Rodchenko, Diane Arbus, and Arnold Newman. Enjoy the show through Monday, May 28. Find the expanded museum back in the Casa de Balboa building, at 1649 B Prada. For information, call 619-238-7559. (BALBOA PARK)

Museum of Contemporary Art, Downtown, featuring three painters and three sculptures from San Diego County who have reputations for introducing audiences to provocative art. Painters Philip Kirkland, Nancy Kretzberg, and Alecia Markarian join with sculptors Robin Bright, Anne Mulge, and James Renner to present a diversity of styles in two- and three-dimensional work. Catch the show through Sunday, April 2. The museum is located at 704 First View Way. 760-721-2787. (OCEANSIDE)

San Diego Museum of Art, a retrospective of one of the most important painters of the 19th Century, whose career spanned the Civil War through the turn of the 20th Century, continues through Sunday, May 21. "Eastman Johnson: Painting America" includes 68 paintings and 32 drawings, divided into thematic sections. The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, and the Western Gallery of Contemporary California Art. 619-232-7931. (BALBOA PARK)

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road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

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Ability to Body-Snatch

The lie-detecting statue laughed loudest at her claims.

In Carlo Gozzi's play *The King Stag*, which wowed audiences last week at UCSD, the king has rejected more than 2700 potential brides. As he interviews another candidate, he assures her, "Don't let the fact that I am king intimidate you," he says, his tiny head atop a white, cone-shaped robe at least 12 feet tall!

Directed with inventive flair by Andrei Belgrader, *Stag* was that rare production that inspires instant confidence: it was funny, the actors obviously enjoyed their work, and at no time could you doubt that a moment, a scene, or the evening would ever lose its infectious assurance. I caught the second performance of *Stag*. Even one of the notoriously dull nights in theater — the night after opening (and the opening night party) — couldn't stifle its spirit.

Carlo Gozzi (1720-1806) reinvented the *Commedia dell'Arte* all' Improvis. Aided by Antonio Sacchi's legendary troupe, the Venetian aristocrat wrote *fiabe*, fairy-tale romances with stock characters: the buffoon, the vain soldier, the clever rogue, and, Gozzi's special contribution to the pantheon, Tartaglia, the dishonest stammerer.

Julie Taymor directed Gozzi's *Green Bird* for the La Jolla Playhouse in 1996. Like *Stag*, *The King Stag* (1762) combines unfettered theatricality with an abhorrence of the earthly, the mundane, the real (Gozzi was an aesthetic

and political reactionary light years from the temper of his times). Before the curtain's fully risen, you must accept a different order of being: a world of magic spells, curses, the ability to body-snatch (and become that person, or animal). Your first sight is a human-sized green parrot, in a gilded cage, that can talk, not because it's been trained, but because it was once the magician Durandarte.

True to the *commedia* tradition, the actors were expressive masks. Their eyes located them on a sliding moral scale. The good, trusting types, like the King, had wide orbs for eyes. At the other extreme, the bumbling conceiver, Tartaglia, had black brows the size of crow wings and Jack Palace-like slits for eyes, as if taking aim at unsuspecting targets.

King Stag was an ensemble show, the cast fully attuned to Gozzi's *commedia-improv* style, though a couple of performances stood out. Jennifer Smith-D'Castroverde's Smeraldina, one of the King's suitors, was a host. There was no way she'd win the King. Her slightly woden movements, like a human puppet, betrayed her status, and the lie-detecting statue laughed loudest at her claims. And yet she had such hope! The cross between her comic antics and the degree of her delusion made Smeraldina a surprisingly round, both funny and touching, "type" character.

REVIEW
JEFF SMITH

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Calendar THEATER

When people remember Erik Johnson's performance as the smarmy Tartaglia, most likely it'll be his fall. Tartaglia climbs at least five rungs of a ladder, inside the King's 12-foot robe. He falls to the floor, sideways, and bounces up a good foot or two, and bounces again, and again.

Flashy stuff, forgettable. But so was everything else Johnson did: Tartaglia's famous stutter (you could never predict when Johnson'd do it, yet each skipped beat fit just right); his archness (you sometimes get the sense, in plays like this, that villains are the only ones in touch with their true feelings); his rapport with, and spontaneous antipathy for, the audience. Johnson's assured performance included the possibility that even evil can sometimes be inept.

I want to plug a book. Lives of William Shakespeare come in two kinds: scholarly factual; or, someone named Shakespeare lived from 1564 to 1616 — the evidence is undeniable — but never wrote the plays. In either case, a gap spans between the works and their maker. Who was he? Did he swoop down from Parnassus, aureate pen in hand, or did he drag his bum leg through London grime when writer's cramp made work unbearable?

Robert Nye's novel *The Late Mr. Shakespeare* (ISBN 1-55970-469-1) blusters

fearlessly into the gap. Convinced that "things do more in the mind of a poet than they do in the world as a whole," Nye's narrator distinguishes between town history and country history. Town history's just the facts. It offers "believable and reliable" proofs, but somehow "it can't see the forest of Arden for the trees."

The narrator, a rickety old comedian who once played Shakespeare's famous women, prefers country history, where "facts obscure the truth." Country history's told for "years, passing from mouth to mouth. And when it is written down, it loses something. Publishing stops it." Later, he sums up his approach. Fiction, he says, is the best biography.

The Late Mr. Shakespeare is a bawdy, Rabelaisian frolic with a subtle interlarding of town-history facts. It's not who the Bard was but what it felt like to be Shakespeare. Did he, for a moment, hold all the future in memory? Was his quipster father, "merry-check" John, the drunken model for Falstaff? Did he fail at tennis, on the Earl of Southampton's walled and roofed private court, to invent new epithets — "Desteined kille! Leprosy o'take! You chao?"

How could Shakespeare know so much about the law and about darnel, rank fumitory, hateful docks, rough shistles, burns, "Weeds a man learns from intimate acquaintance with

The King Stag, by Carlo Gozzi, adapted by Shelley Berc and Andrei Belgrader
Directed by Andrei Belgrader; cast: Trey Lyford, Maria Dizza, Erik Johnson, Jenni Kirk, Rosemary Garrison, Allen Weller, David Johnson Kim, Jennifer Smith-D'Castroverde, Zander Telle, Guillermo Alvarez-Rodriguez, Michael Bakkenheim; scenic design, Kelly Hansen; costumes, Melanie Warnick; lighting, Gwen Grossman
Run concluded.

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Calendar THEATER

wild places," says the narrator, "from walking abroad in the sun and the wind and the rain, from personal experience of ploughing land, from lying in a ditch after a hard night's drinking."

Since the narrator likes to smell the flowers, the book is both a read and a wayward amble. Flowers bloom, though. Two examples: Shakespeare "was a man who wanted to taste the sweetness and the bitterness of everything. He would eat each day to the core, and the dark night too."

The second example refers as much to acting as to poetry: "Meaning what you

said was sometimes not quite enough in poetry. You had to add as though you meant it, which was harder. You had to get words and meaning to make the one tune."

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given, but it is always wise to phone the

theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

All Made Up
Rabel Arts presents the first of a monthly original works/improvisation series, featuring dance, performance art, and theater works by Lower Left, SoHo's company in residence.
SWEETSHIRT THEATRE, SUNDAY, MARCH 15, AT 8:00 P.M. FOR INFORMATION CALL 855-544-0075.

All My Sins
South Coast Repertory presents Arthur Miller's drama about a young man who must confront "a terrible truth about his father." Martin Reardon directed.
SOUTH COAST REPERTORY THEATRE, THROUGH APRIL 1, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M.

The American Daughter
Lynsa Dent Hughes just got nominated for a Pulitzer Prize. When she says she has nothing to hide, it doesn't sound like hubris, just modest confidence from a woman whose achievements verge on "having it all." Ph.D., MD, popular speaker on women's issues, wife, mother, Lynsa, however, made one small oversight: she didn't respond to jury duty. Now her name's associated with "jury duty," and America perceives her, in her husband's words, as "one priority privileged, ungrateful-to-her-mother, conniving bitch." Wendy Wasserstein's comedy-drama is accessible, almost



Forever Plaid

to the point of being "fine." And the play is very funny. Although she concentrates so much on a chipper surface that several characters have pail gaps (empty sections where you'd expect their hurt to blast off but doesn't). Daughter provides thought-provoking, like Zoe Baird's "Naanagay." Lynsa's oversight puts what Wasserstein calls "contemporary femininity" on trial.

The North Coast Repertory Theatre, director Rosina Reynolds crafts a deft model of humor and seriousness (in some ways better than Wasserstein's), whose characters operate under a gag rule to squelch feelings and stick to jokes and themes. The acting was even, on opening night, but showed signs it will grow in positive directions, and the design work—Marty Burnett's set (interior of Georgetown home) and Karin Filizian's lighting—makes

you think the North Coast Rep has ten times its actual budget. **Worth a try.**
NORTH COAST REPERTORY THEATRE, THROUGH APRIL 5, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Bel Song and He Came From Out of the Closet
The Faith Line Theatre presents "a musical romp based on the vampire legend," by Neal Sullivan, and Ted Falagan's comedy/drama about how an Asian family deals with a son's coming out of the closet.
FAITH LINE THEATRE, THROUGH MARCH 18, FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 8:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M.

Brilliant Traces
Cindy Lou Johnson's drama offers a man and woman, "running from life for different reasons," who "collide within the confines of a cabin in Alaska." Wayne Alan Erickson directed.
OCTAGON PRODUCTIONS, THROUGH MARCH 19, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Comedy Conundrums
The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights.
CREATIVITY CENTRE, 4130 32ND STREET (JUST NORTH OF ADAMS AVE), NORMAL HEIGHTS, FRIDAY ON SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

ComedySports
Two teams of comedians improvise scenes based on audience suggestions. "Appropriate for all ages."
MANQUA THEATRE, 3177 MIDVA STREET, MISSION HILLS, FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 855-295-4999.

Fiddler on the Roof
The Wells Resort Theatre presents one of the (if not the) most popular musicals of all time.
WELLS RESORT THEATRE, THROUGH MARCH 25, THURSDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY AND SUNDAY AT 1:45 P.M.

The Beauty Queen of Leenane
South Coast Repertory Theatre stages Martin McDonagh's highly acclaimed Irish drama about a mother and her spinster daughter.
SOUTH COAST REPERTORY THEATRE, THROUGH APRIL 9, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Born Yesterday
Moonlight at the Arts Stage. Garrison Kain's 1960s comedy about the education of Billie Davis. Kathy Brouncker directed.
ARTS STAGE, THROUGH MARCH 19, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Breaking Legs
Pine Hills Lodge and Dinner Theatre presents Tom Dulack's comedy about a playwright seeking funds from the "family" (i.e., Mafiosi). B. Cervantes directed.
PINE HILLS LODGE AND DINNER THEATRE, THROUGH MARCH 18, FRIDAY AND SATURDAY, DINNER 6:30 P.M., CURTAIN AT 8:00 P.M.

Death Rides the Stage
H.I.T. Productions new interactive comedy-mystery, written by Beth and Scott McNeill, is set in Texas. "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the back room."
TYLER'S TASTE OF TEXAS, 7668 EL CAJON BOULEVARD, LA MESA, OPENED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Denial of the Fittest
The Quentin Crisp Theatre (formerly McPhee Studios) hosts Judith Sloan's autobiographical chronicle "through family secrets, nervous breakdowns, beauty school, and the ever-expanding hole in the ozone layer."
QUENTIN CRISP THEATRE, THURSDAY, MARCH 18, THROUGH APRIL 2, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Fiddler on the Roof
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WELLS RESORT THEATRE, THROUGH MARCH 25, THURSDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY AND SUNDAY AT 1:45 P.M.

Forever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the right harmonies of "50s" "group" genre's your particular bliss (I needed a quick fix of Ozu and Herzog after hearing them), you've got to admit the Plaid follows them with verve. They dare to be square. They crown an love of having a life but put life into the greatest hit of your life (Parade) (which crowned the most popular songs of the "50s until Elvis drove it off the airwaves). Stuart Rose, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of ending everything to everyone. Terry O'Donnell plays an



Rest

Communicating Doors
The Laguna Playhouse stages Alan Ayckbourn's bedroom farce/mystery thriller, set in 2014.
LAGUNA PLAYHOUSE, THROUGH MARCH 26, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Death Rides the Stage
H.I.T. Productions new interactive comedy-mystery, written by Beth and Scott McNeill, is set in Texas. "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the back room."
TYLER'S TASTE OF TEXAS, 7668 EL CAJON BOULEVARD, LA MESA, OPENED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

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QUENTIN CRISP THEATRE, THURSDAY, MARCH 18, THROUGH APRIL 2, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

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indelible piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plaid got stuck, is awfully dear for such a perky show, though Jane Rosman's savvy lighting knows where to break the brightness. (Note: Current cast members are Mark Prekiss, Scott Dreier, David Humphrey, and Kevin McMahon.)
Worth a try.

THEATRE IN OLD TOWN, OPENED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

Gigi
Westminster Presbyterian Church's Vanguard Productions presents Alan Jay Lerner and Frederick Loewe's popular musical, based on a novel by Colette. Lesly Pearson directed.
WESTMINSTER THEATRE, CANON AT TALBOT STREET, POINT LOMA, FRIDAY, MARCH 17, THROUGH APRIL 2, SUNDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Gross Indecency: The Three Trials of Oscar Wilde
Poway Performing Arts Company presents Moshe Kaufman's chronicle of Oscar Wilde's trials. POWAY PERFORMING ARTS COMPANY, THROUGH MARCH 26, FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

Kiss Me Kate
Lamplighters presents the popular Cole Porter musical, book by San and Bella Spewack.

LAMPLIGHTERS, THROUGH MARCH 19, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Later Life
OnStage Playhouse presents A.R. Gurney. It's comedy about rekindled sparks in the chance reunion of a middle-aged couple.
ONSTAGE PLAYHOUSE, FRIDAY, MARCH 17, THROUGH APRIL 15, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Love Rides the Rails: or, Will the Mail Train Run Tonight?
Claremont Community Players present Morland Cary's comedy melodrama about control of a railroad company. Jean Rodin directed.
CLAREMONT COMMUNITY PLAYERS, HOLMES ELEMENTARY SCHOOL, 4802 MT. ARABY DRIVE, CLAREMONT, THROUGH MARCH 19, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 858-561-5114 OR 858-273-7343.

The Merry Widow
San Diego Comic Opera opens its 21st season with Franz Lehár's popular opera about a rich widow, a rakish count, and attempts to join the two in matrimony. J. Sherwood Montgomery directed.
CASA DEL PRADO THEATRE, BALBOA PARK, FRIDAY, MARCH 24, THROUGH APRIL 2, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Rest
San Diego Playwrights hosts a touring production of the Pulitzer Prize and Tony Award-winning musical by Jonathan Larson and directed by Michael Crieff.
SAN DIEGO CIVIC THEATRE, THROUGH

Murder on the Trail
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TYLER'S TASTE OF TEXAS, 7668 EL CAJON BOULEVARD, LA MESA, OPENED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

My Blue Angel
Sushi Performance & Visual Art presents Ricardo Peralta's multidisciplinary performance solo, revealing the story of his coming out and encounters with his guardian angel. SUSHI PERFORMANCE & VISUAL ART, THROUGH MARCH 18, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Our Town
PATRIS (the Performing Arts Theater of the Handicapped) presents Thornton Wilder's evocative drama about small town life, and death.
PATRIS, 1542 CHESTER STREET, SAN MARCOS (JUST SOUTH OF HIGHWAY 78, OFF RANCHO SANTA FE ROAD), FRIDAY, MARCH 17, THROUGH APRIL 8, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 760-551-7446.

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PERFORMERS: MARCH 13

THURSDAY, MARCH 30: Vincent Henry & Armand Christian, Sherrell Holtheimer, Lennon Isaacs • THURSDAY, APRIL 6: Derek Wilson, Homa Simpson, Balducci Carroll • THURSDAY, APRIL 13: Angela Jackson, Patricia Rushen, Greg Sarte • THURSDAY, APRIL 20: Lita Rodriguez, Luis Don Hernandez, Anthony Davis • THURSDAY, APRIL 27: Whedee Loo Smith & Harumi Palasio Smith, The Taco Shop Poets, Grace Paley

TICKET INFORMATION: All performances are at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. For more information, call the Museum at (650) 434-3141 x444. Tickets may be purchased in advance at the MCA Bookstore in La Jolla and Downtown, and at all TicketMaster outlets (210-TICKETS). Tickets will be sold at the door if space is available. Advance purchase is recommended. Individual event tickets: MCA Members, Students & Seniors \$10; General \$15.

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Enjoy a drink or dinner at the Museum Café prior to each performance.

Richard Abrams is the co-founder of the Association for the Advancement of Creative Musicians (AACM) and founder of the AACM School of Music. He has been affiliated with such musicians as Max Roach, Dexter Gordon, Woody Shaw, and the Art Ensemble of Chicago.

Gerald Stern is the author of ten books of poetry, including *Three Wishes*, *Sugar*, *Old Money*, and most recently *The New and Selected Poems*. He has taught at numerous universities such as Columbia, New York University, and Sarah Lawrence, and for ten years was reader and taught at the Writers Workshop in New York.

In addition to publishing six novels, two short story collections, and four books of poetry, **BRUKI DUCONNET** is also an actor who has performed for work throughout the world. Born in Canton, New York, she has lived in North Africa, South America, Canada, and France, and currently resides in Denver, Colorado.

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Calendar
MUSIC SCENE
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impact on his life. The segment is part of a VH1 series in development called *soundAffects*, created in part by associate producer Jeff Jenkins of Encinitas. Jenkins, 26, moved to Encinitas a year ago after working in marketing and concert promotion in Memphis. He runs his own indie label, Mad Jack Records, which has four bands from the alternative-country/Americana vein. None are from San Diego County.

"When I go back east and look for bands, I always end up in the same towns — Athens, Chapel Hill, Richmond — they have great college radio stations. It's good to go to a place where their idea of good music is not just Korn, Limp Bizkit, and Lit."

On most weekends Jenkins comes back to Encinitas. But not to check out the music. "I haven't been able to find out why there's not any kind of scene for Americana out here. So Cal will always be punk. But if you really listen to country, it's a lot more punk than you think. Mike Ness and some of those guys tried to cross over here by covering Willie Nelson. Other people say, 'Wow, look at me with my cowboy hat.' I don't know if you have to live in the South to fully understand it and to get past the novelty of some of the things we're singing about." Jenkins said VH1 has not

yet selected a launch date for *soundAffects*. "The show is basically about how music is the soundtrack to your life. About the one song that helped you get through when you lost your friend or your dad died or your girlfriend broke up with you. We have celebrities and average people. Miles Zuniga from Fastball said his song was Cheap Trick's 'I Want You to Want Me.' He said he was never the big popular guy in high school, and all the girls were in love with [Cheap Trick's] Robin Zander. He figured he could do that, so he started a band."

Jenkins said the show welcomes ideas via e-mail at soundaffects@vhl.com.

—Ken Leighton

"Traci Lords' manager [Julien Green] told me that she was asking me not to do interviews



people not to do interviews known or worked with Traci. She never told me how she got my number, but she asked me not to write the book. I told her that I planned to continue but that I'd put a clarification in my future letters and phone calls, letting people know her stance, that she didn't approve of the book." Did Green indicate why she objected to his efforts sight unseen? "She told me, 'When Traci's story is told, it will be Traci who'll tell it.' She also told me that, for the [TV show *Boy*] *El True Hollywood Story*, she'd asked John Waters, Aaron Spelling, and Roseanne not to do interviews for that either."

Gardner says his book spends a lot of time covering (and, he points out, publicizing) Lord's "legit" showbiz career, which includes hit dance CDs and soundtrack cuts for *Mortal Kombat* and *Virtuality*, as well as roles in dozens of films and TV shows like *Roseanne* and *Murder... With Children*. "But I think [Lords and Green] are afraid I'll focus too much on her notorious X-rated past."

Many are turning down his interview requests (including directors Sam Raimi and John Waters), but others are talking to him, such as longtime porn figures Don Fernando and Bobby Hollander.

"The ironic thing is that by talking to people who've done mainstream work with [Lords], it's like they're trying to leave nothing to focus on but the adult movies. And they have to be dealt with. Not to would be like doing a biography of Pamela Anderson and not mentioning that she was in *Playboy*."

—Jay Allen Sanford



San Diego's Wise Monkey Orchestra hit a full-grown back in the middle of the night while on tour.

The band's trombone player, Andy Gelb, said, "Chad, Alley, their kids, Bruce and Heidi [bassist, vocalist, drummer, and rock-and-roll babysitter, respectively] decided to leave for Killington, Vermont, after the show in Portland, Maine. About one hour before Killington, they rounded a corner and saw a deer leaping salt in the middle of the road. When the deer saw the headlights, it jumped right in front of the RV." Nobody in the vehicle was hurt. The same could not be said of the

RV or the back.

"The front end was smashed along with the radiator, the battery, and pretty much everything in that area, not to mention all the hair, blood, and guts that were all over the place. This happened at about 3 a.m., so they slept in the RV until the morning and then started making calls."

Girlfriend of keyboardist Sean Hart said that before Sean left, she had read his horoscope. Hart is a Gemini. "It said, 'Be very careful driving.'"

Wise Monkey Orchestra is presently on a ten-week national tour.

—Ed Decker

CD review: Triloksa, Spine and Sensory, Makoto

CD review: Triloksa, Spine and Sensory, Makoto

Industrial psychedelic? Mechano-cocktail? Non-carcinogenic easy-listen!

Post-life inorganic ryeol? Slow-mo micro-gesture as maxi-dance? Benign death rattle? Musak concrete? Some my-t-good shit!

—Richard Meltzer

CONTRIBUTORS
Jennifer Ball (editor), Russell Bender, Kristina Collins, Ed Decker, Drew Good, Randy Hoffman, Jimmy Jans, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Elaine Zimmerman

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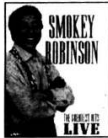
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"No, Michael Flatley is quite a bit older — about 41 or 42."
"He doesn't look that old. Do you think he's had surgery?"
"I don't think so."
"Do you think there are those that will never be able to pick this up?"

"Do you have problems with the kids kicking each other?"

O'Connor laughs. "Some kids have a natural ear for the music. I teach them the steps. I put the music on, and they just absolutely know how all the steps go to the music. They hear it. Other children just don't hear that beat. We teach them how to count the bars of music and we clap. If [the kids] are not getting it, I'll dance for them. Eventually they pick it up. Tap dancers can land anywhere. Irish dancers' feet have to be placed perfectly — crossed over and turned out. That takes a lot of training for some kids... They have to have one foot turned out and then you put the other foot so the heel of your foot is touching your big toes... That's fifth position in ballet. A pigeon-toed child is a problem."

"Have you ever had to turn away pigeon-toed kids?"
"A little girl's mom just recently said to me, 'My daughter is kind of pigeon-toed, and I notice you're always telling her to turn her feet out. I don't think she can.' I said, 'We can work at it.' She said, 'No. She's never going to turn her feet out and pulled her out of [the class]. That was kind of lousy. Irish dancing builds a lot of character and self-esteem in a child. They get to perform onstage in front of a lot of people, and that takes guts.'"

I ask O'Connor if she has a preference in flooring.
"I love a hardwood floor. I rent the Masonic Lodge in Coronado. It's almost a hundred years old and has these gorgeous hardwood floors."

"How would you describe the sound?"

O'Connor's voice waxes ethereal as she romanticizes the children's steps. "It sounds like beautiful music."

"Fight. Would you say it sounds more like that thunderous applause as the ocean washes over rocks on the beach or more like a herd of antelope?"

She gives a frustrated sigh. "I don't know. [I tell the kids] it's like a drum roll. That helps them understand."
I ask if O'Connor has incurred any damage to her feet.
"I'm on my feet teaching five days a week; it's a lot of wear and tear. I get pedicures every week. My nails need to be cut short, because when you

get way up on the tips of your toes in the hard and soft shoes... it hurts. When I was kid, my feet were always blistered, bruised, and callused. I didn't care. I was a good dancer." O'Connor likens her callused feet to a guitar player's callused hands.
"A lot of kids in my dance school have visited the foot doctor. I always encourage stretching and warm up before they come to class."

When pressed about the occurrence of athlete's foot among dancers, O'Connor says she cannot confirm any such epidemic.

Thomas admits, "If I don't stretch out well in the morning, I'll feel it the next day. The heels hurt a little bit where the Achilles tendon is — you sort of walk a little gingerly for about three minutes."

Though Pride of Erin dance director Maureen Connell attributes the zombified glaze of an Irish dancer's eyes with "concentration," dance champion O'Connor offers another explanation.

"I've heard stories about the British oppression — hundreds of years ago the British came to Ireland and tried to take away their religion, their dance, and their art — stripped them of everything. At the end of a hard day, they'd gather in the village and play music and get up and dance. The British tried to stop them but couldn't. Finally, [the Brits] said, 'Fine, you can do your dance, but you cannot move your arms or upper body whatsoever. They said, 'Fine, we'll dance with our feet.'"

"Do you have problems with the kids kicking each other?"

"Not at all," answers O'Connor.
But dancer Thomas says he's seen some kids "who can be pretty cutthroat — as they're competing onstage, they'll crowd each other out and push each other across to prevent somebody from doing steps in their choreography. They're intense kids." Thomas says he's seen the kids kick each other on several occasions.

"How would you rate the floor at the Field?" I ask Connell.

"On the wood, it's terrific. The slate is just too hard to dance on. It's also uneven."

I ask if she feels constrained dancing at the Field and Connell laughs. "I tell you what, sometimes you just have to push your way through. [The audience] gets a kick out of it when they see you coming sometimes."

"You mean you kick them?"
"I've tripped them a bit, but never really a solid kick."

I ask if she thinks the popularity of Riverdance has helped or hindered her art form. "It's

very commercialized and competitive now. Traditionally, it was just an expression of joy... But do we shun the people who jump on it later? No, I'm certainly not an elitist. This is primarily a young person's dance anymore," she laughs.
"I'm old at it. But I'm really glad to be able to offer adults the opportunity to have a place to dance."

Returning to the Field several months later, I'm deflated to see that a stage has been erected at the far end of the bar. Two men from the San Diego Opera's Scenic Studio, where it was constructed, are inspecting their work as owner Daniel Drayne wipes spilt Guinness from the edge of the stage. Sadly I learn that a soundboard has been fitted beneath the pine boards to censor the full impact of Irish stomping.

Coming in from the rain, Patrick says that he's already been on his feet all day. He heads to the bathroom to suit up. Preparing to take the stage, dancers Pam, Carrie, and Colin climb a wobbly step stool as Cobblestone breaks into a set of rears. The music all sounds like an old Irish Spring commercial to my untrained ear. I ask owner Drayne if he can tell the difference between the various dances and the songs. Shrugging his shoulders, he admits that he cannot.

Between songs, a slim dancer, Colin Brady shows me where the toes and heels of his hard shoes are worn. He will replace these rather than buy new shoes. Before the advent of fiberglass tips, dancers used to wedge coins and nail heads between the toe leather of their shoes.

O'Connor had mentioned that at competitions, girls and boys and men and women do not compete against each other. "You can't really judge a girl against a boy," stated O'Connor. "Girls are more feminine and more graceful."

"Don't you think that's a little sexist?" I'd asked.

"No. Not at all."
"The slip jig is traditionally a ladies' dance," explains Thomas. "It is referred to as the ballet of Irish dancing because it has a lot of intense footwork. If it's done right and at a high enough level, your feet are just all over the place. It's not really relegated [to the sexes] except at competitions."

Thomas says that heel clicking is traditionally a more masculine expression of Irish dance. "Yeah, just because it's a little bit more forceful — a little more up front, as opposed to the leaping around." I ask if any of his old football buddies have been out to watch them dance.

"A couple of friends from high school. When I first started doing it, they'd go, 'You're doing what?' They'd come to a show and have a couple of pints or something."

"Did they finally get into it?"
"No. They'd go, 'Whoa, okay, have fun.'"

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APRIL

"O.Y.E. Fest" with No Innocent Victims, Born Blood, Twoflower, Dirt and Slide Shows: New Hope Church, Saturday, April 1, 12 noon, 10330 Carmel Mountain Road. 858-860-6400 extension 6473.

Terry Riley and Stefano Scaramella
Spruce Street Forum,
Friday, April 7, 8 p.m., 301 Spruce Street,
Banker's Hill. 619-295-0301

The Dance Hall Crushers (421), the Bluffs (308), and Backs: Cones Bar and Club (422). 619-231-2106.

Gregg Allman and Honeytribe: 4th &

Kansas: 4th & B, Thursday, May 4, 345
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UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Fax information to 619-881-2401 or e-mail: pabbott@wdc.com. The listing are free.

Anytime: DJ K Factor and Xmas spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aerie, 4356 30th Street, North Park. 619-220-4944.

Biters End's Underground: Hip-hop, top 40, and old school. Thursdays through Saturdays, the Biters End, 770 Fifth Avenue, downtown. 619-338-9000.

The Brass Ball: Call club for night information. 3796 Fifth Avenue, Hillcrest. 619-296-2233.

The Checkbook Soundline: DJ Frisco, Saint, and Marcus B spin midtempo breaka, house, drum 'n' bass. Fridays, Aerie, 4356 30th Street, North Park. 619-220-4944.

Club Bona Bay: Fridays, Get Your Groove On with DJ spinning top 40, hip-hop, and dance classics. Sundays, DJ at 5 p.m. 3175 India Street, midtown. 619-296-6799.

Club Wot: DJ Bryan Pollard and Richard D. Best of 80s new wave, synthpop, and new romantic. 21 and up. Thursdays, beginning March 23.

1299 Camino del Rio South, Mission Valley (Mt. OX). 619-465-5827.

Club Havana: Thursdays, 10 p.m., Transmussion with DJ Arkon, Jenny Quatt, and J-Sun. Fridays, 10 p.m., Let's Play House with DJ Dine, Sunny D, and Lee. Saturdays, DJ Dine and Trench House. Sundays, Banzhola, with DJ Fugger, Guido, and Phil Ave. 1255 University Avenue, Hillcrest. 619-296-8160.

Club Retro: DJ Dementia spins '80s, synthpop, alternative, and new wave. 21 and up. Tuesdays, the Brass Ball, 3796 Fifth Avenue, Hillcrest. 619-296-2233.

The Congregation: Monthly drum 'n' bass and experimental session. 619-996-6409.

Discotheque 2000: DJ Bob spins rare groove, acid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Avenue, Pacific Beach. 21 and up. 619-445-9900.

Goodies: DJ Rita Chu, Jim E. Thon, Clay Demore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South. 21 and up. 619-487-5779.

Groove Sinner: DJ Baby, Tribe of Kings, Sense, Rucker, and Openminded spin hip-hop, dancehall reggae, and drum 'n' bass. Thursdays, 1901 Nimitz Boulevard, Point Loma. 619-521-5656.

Kiss'n Place: Thursdays, hip-hop and old school. Saturdays, hip-hop and live bands. 637 H Street, Chula Vista. 619-420-3321.

Liquid: DJ Dave Aude, Mike Deaton, Sores, Clay Demore, and East One spin house and hip-hop. Fridays, E Street Alley, 819 Fourth Avenue, downtown. 619-979-9999.

Live Wire: DJ Rattner spins rare groove and hip-hop. Wednesdays, Live Wire, 2101 El Camino Boulevard, University Heights. 619-291-7450.

Margaretta Sanchez: DJ Mary A., Jose, and Scott Martin spin house and hip-hop. Thursdays, 950 Horrell Street, Pacific Beach. 619-272-1780.

NOTE

BY DAVE GOOD

Write the book about how to make it big in the business of rock and roll, and I will tell you that you're all wrong unless you include a chapter on **Richard Thompson**. Consider what Dave Byrne (formerly of Talking Heads) writes about Thompson: "Personally, being somewhat jealous and envious of Richard's songwriting and guitar playing, it is somewhat satisfying that he has not yet achieved household name status."

Thompson probably never will. He is the perfect example of how not to be a rock star. Called one of music's most important artists and included in *Rolling Stone* magazine's top ten records of the 1980s for *Shoot Out the Lights*—on this side of the Atlantic, Thompson is pretty well unknown.

But that Thompson caught Byrne's ear (and eventually developed a cultish following

of musicians as diverse as Lou Reed, John Cougar Mellencamp, and the Pointer Sisters) says a lot about his writing and his innovative guitar style—it's something of a cross between Django Reinhardt and blues legend Mike Bloomfield.

The son of a North London policeman, Thompson, at 27, co-founded the British group Fairport Convention, which became the happening gig in the '60s. Their early sound was similar to the Jefferson Airplane and the Byrds. Later, the band began to include Celtic roots music, and they were credited with the invention of British folk rock. In 1970, Mr. Thompson left Fairport and went solo.

With his wife Linda Peters, Thompson churned out some of his most memorable work, a disarming body of highly original compositions, folk rock, big band, even guitar and mandolin arrangements of Duke Ellington. He's collaborated with Duke Costello, Dave Swarbrick, Fred Frith, Henry



RICHARD THOMPSON

Kaiser, and Pere Ubu's David Thomas. While Thompson's work has garnered the esteem of fellow musicians, big commercial success is a story not yet written.

Blower McBlower opens. (To hear a sample of *Richard Thompson*, call 619-233-9797, wait for the prompt, then punch in ext. 4864.)

RICHARD THOMPSON, *Batty Up Tavern*, Thursday, March 18, 7:30 p.m. 619-220-8407 or 800-461-6540. \$20.

University Avenue, Hillcrest. 619-296-8160.

Respect: DJ S.K., Dirty, and Milky Wayne spin deep jazz, future funk, gritty soul, smolder. Late and Brazilian. Fridays, Bar Dynamite, 1808 West Washington Street, Mission Hills South. 619-295-8743.

Rick w/ Thursdays: Club Hadesman, DJ Jim Rabby and Mike Oros spin house, techno, and groove. Fridays, C-9 in Fridays, DJ Derek spin house and tribal. Saturdays, Lighthe Up, DJ Derek spin house and tribal. Sundays, Hot Tea Sundays, DJ's Derek and Tony spin house and tribal. 1051

and 16th. 21 and up. Sundays, the Brass Ball, 3796 Fifth Avenue, Hillcrest. 619-296-2233.

Old Madrid: Call club for information. 791 Fifth Avenue, downtown. 619-557-0146.

Ozzy Bone: Fridays, DJ Joe America and Conrad spin lounge and house. Saturdays, DJ Wendy O'Rourke, Gopher, and Henry Diaz. Wednesdays, DJ Gopher with live music. 852 Fifth Avenue, downtown. 619-295-4163.

Nightlife: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Ball, 3796 Fifth Avenue, Hillcrest. 619-296-2233.

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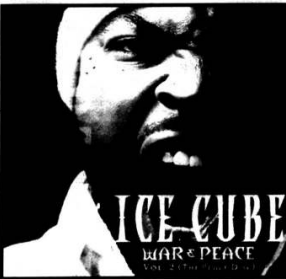
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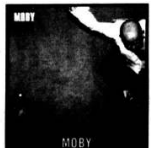


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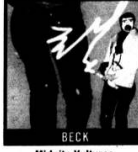


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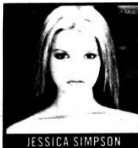


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Tuesday, Whopper, Wednesday, Big Vinnie and the Himes.

Surf N' Shake, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, 50 Cal's Beach of Angles, reggae, Saturday, Sand Jack, blues, rock.

La Costa Resort's Tournament of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 760-438-9111. Friday, the Fabulous Pelicans, classic rock, Saturday, Rex and the Wrecking Crew, pop, dance.

Beaches
Beach House, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Monday, 8 pm to 10:30 pm, open mike hosted by Dave Davidson and special guests, country, industry, jazz, R&B.

Milwaukee Cafe, 1953 San Elijo Avenue, Cardiff, 760-943-7924. Friday, 7:30 pm to 10:30 pm, Willie Joe, R&B, Saturday, 7:30 pm to 10:30 pm, Craig Sherman, with rock, Sunday, 10 am to 1 pm, Tony Lundy, South American guitar.

Volcano Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, in the carport, 7 pm, the Credit Union, big band, Friday, the Myra Brothers, Ray Sipe and the One Love Band and Profound, Saturday, 7:30 pm, Scott White, jazz, 11 pm, Madcap One, Sunday, 9:30 pm, Greg Esala, Wednesday, call club for information.

The New Wharf Bar & Restaurant, 925 San Marcos Boulevard, San Marcos, 760-744-8888. Performances are from 8 pm to 10 pm, Thursday, Cole Loo, pop, Friday, Gumbo Ya Ya, blues, reggae, Saturday, Private Domain, rock and roll.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120. Thursday, Southern Edge, country, Saturday, Jernelline, classic rock.

Founders, 125 West Grand Avenue, Encinitas, 760-739-1288. Thursday, Red Lane, rock, blues, Friday and Saturday, call club for information.

NOTE

BY WILLIAM CHAIN

Tony Goddard, Shvika Aithana, and Keith Randall started **Papas Fritas** in 1992, when the three were students at Tufts University. Like any number of bands in the early '90s, they began enthusiastically bashing away at their instruments, liberated by punk's disregard for musicianship and encouraged by alternative rock's success. But, by the time the band's debut album came out in late 1995, the three had started to labor over their recordings like basement Brian Wilsons. The name "Papas Fritas" came from a Spanish reference to french fries, but it also sounds like "pop has freed us" (the name of

their publishing company). Like a lot of their peers, Papas Fritas turned away from the sad implication of what passed for alternative rock mid-decade and instead started exploring the melodic vocals, romantic lyrics, and simple chord changes a lot of people think of when they think of "pop." To Papas Fritas, and especially to main songwriter Goddard, pop means the Beach Boys, the Zombies, and Fleetwood Mac. And, like the Apples in Stereo, Papas Fritas treats pop as a scientific pursuit, trying to get to the heart of what made their heroes so great, while simultaneously working within the limited expectations of turn-of-the-millennium college radio and indie labels. It's a balancing act that may be impossible to sustain.



PAPAS FRITAS

The Incredible Moose Larney and the Pseudos also perform.
(To hear a sample of **Papas Fritas**, call 619-233-9797, wait for the prompt, then punch in ext. 4543.)
PAPA FRITAS, Carlsbad, Wednesday, March 22, 8:30 p.m. 818-232-4588. 97.

The Dog, 4479 Everts Street, Pacific Beach, 858-581-0149. Thursday, Sound of Nurses, Sunday, Casual Vibes, Papas Fritas, H.P. Power, Carlos Culture, Rex, and Stump J.

Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131. All shows start at 8 pm, Thursday, Algorhythm, Ego Crack, and Agnet 22.

Friday, 9:30 pm, the Mar 26, pop, dance, Saturday, Dave Wadland, aka Wednesday, Big Daddy's Orchestra, Domain, rock and roll.

Chateau Orleans, 920 Turquoise Street, Pacific Beach, 858-488-4744. Thursday, Tomcat Courtyard and the Blues Dusters, blues.

The Crescent Shore Grill, 7955 La Jolla Village Drive, La Jolla, 858-439-0541. Thursday, 7 pm, Barbara Jernelline, jazz, Friday, 6 pm, and Saturday, 7 pm, John Cain, jazz.

Tuesday, 7 pm, Eric Tullie, acoustic, Wednesday, 7 pm, Rick Reno, jazz.

8847, Saturday, the O'Brien Brothers, Irish folk.

Jane Joe's Coffeehouse, 1950 Bacon Street, Ocean Beach, 619-523-0356. Music is acoustic/folk unless otherwise noted. Thursday, Glen Phillips, Friday, Gregory Page, Saturday, Berkeley-Hart, CD release.

Sunday, Beth Lundy, Monday, Wendy's open-mike night.

Wednesday, Araya Merina, punk/alternative, Saturday, E.K.P., Crash Rucker, and Ring Around the Moon, rock.

Galea, 5662 La Jolla Boulevard, La Jolla, 858-551-8610. Thursday, Jernelline Tru, Friday, Cosmologic, Saturday, Stereophonic Frequencies with Eren's Conspiracy, Sunday, Jop Clay and Ron Caldwell.

Honolulu's Tavern, 8650 Mission Boulevard, Pacific Beach, 858-483-

La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-434-0771.

Thursday, and Monday through Wednesday, 8 pm to 10 pm, also, Friday, 5 pm to 7 pm, Barry Levick, piano.

Marguerita Racks, 999 Hornblend Street, Pacific Beach, 858-272-2780. Sunday, N2 Rhythm, reggae.

Monday, 8:30 Canton Avenue, Pacific Beach, 858-483-4050. Friday, the Fat Bear Squad, funk.

Newbreak Coffee Co., 1959 Abbott Street, Ocean Beach, 619-224-6666. Sunday, 3 pm, All acoustic.

Old Venice Cafe, 2910 Canton Street, Point Loma, 619-222-5888. Friday, the Twister Park Punks, rock, Saturday, Big Lundy and the Money Shakers, swing, blues.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach, 858-272-7278. Club Trenches. Call club for information.

Panathia Cafe, 3145 Rosecrans Street, Point Loma, 619-224-2891. Performances are from 8 pm to 10 pm, Friday, Craig Sherman, with rock, Saturday, 5 O'Clock Shadow, jazz, swing, blues.

RTV Laughland, 1466 Garnet Avenue, Pacific Beach, 858-270-4030. Thursday, Theo and the Zepherus Patrol, blues.

Second Wind, 1261 Garnet Avenue, Pacific Beach, 858-270-8813. Friday, the Good Chino, alternative.

Shoreline Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla, 858-453-5000. Thursday, Friday, and Saturday, Jack Polack, piano. Tuesday and Wednesday, Stephen Knight.

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Tonight! Thursday, March 16 with special guests FLYER LOUNGE \$2 MGDs

Friday, March 17 • 4-9 pm THE GASLAMP'S BEST IRISH HAPPY HOUR PARTY! \$2 Wells (4-7 pm) • \$2 Miller & Miller Lites • \$3.50 Budweiser Giant "Irish" Appetizer Menu (select 1/2 price appetizers 4-7 pm) Corned Beef Specials • Party Favors Music by The Joey Bowen Band (4-9 pm)

Flashback Fridays • 10 pm 80s ALL-STARS Formerly 80sAmthin

Saturday Night Fever THE DISCO PIMPS Disco Party

Sunday, March 19 • 7 pm JAKE'S BLUES from LA

MOTOWN MONDAYS THE JOEY BOWEN BAND

TROPICAL TUESDAYS KOKO LOCO \$3 Margaritas • \$3 Coronas

Wednesday, March 22 Join the "Nasty Men" ATOMIC DOGS

NIGHT OUT! \$2.50 Asahi's Funk & Disco • Giveaways

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Thursday, March 23 COMMON SENSE with special guests VOICE OF REASON

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St. Patrick's Day • Friday, March 17, 2000
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Irish food, drink & dance!
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Live music with 6 bands featuring:
"The Young Dubliners"

Ticket includes entrance to Maloney's, Martini Ranch, & Parrot Grill/Tsunami
Entrance at 6th & E St
Tickets: \$10 in advance
\$15 at door
Must be 21 & up w/proper ID

STAGE LINE-UP
The Fiddle Hickey's
The Pride of Erin Irish Dancers
120 Piece Celtic Marching Band
Big Time Operator
D.J. Mark Thrasher
The Young Dubliners
Atomic Punks
The Disco Pimps

Tickets Call: (619) 233-5008
or go to Buffalo Joe's - 600 Fifth Avenue
or Patrick's II - 428 F Street
Proceeds benefit the Gaslamp Quarter Historical Foundation
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www.hardrockcafe.com

Calendar MUSIC SCENE

Saturday, and Wednesday, 8 pm.
Kris Rickert, piano and vocals.
Monday and Tuesday, 8 pm to
midnight, Karen George, piano.

The Whiplash Bandstand, 400
West Broadway, downtown, 619-239-
4500. The Sideshow Lounge: Thursday
and Wednesday, 5 pm to 7 pm, for
Tarentino, jazz piano. Friday, 5 pm
to 9 pm, and Saturday, 6 pm to
10 pm, Sallia and Joe Tarentino,
contemporary.

The Tumbler Club, San Diego Marriott
Hotel, 333 West Harbor Drive,
downtown, 619-234-1500. Friday,
Kids, pop rock.

South Bay/Coronado

Beach House Restaurant, 4110
Donna Road, Bonita, 619-475-2660.
Thursday, Miguel de Hoyos, acoustic
guitar. Friday, 8:30 pm, Marie
Gonzalez and Lita Lopez. Saturday,
8:30 pm, Jaime Mena, Latin jazz.
Sunday, open.

The Beacher, 356 Broadway,
Chula Vista, 619-420-9440. Thursday
through Saturday, and Wednesday,
8 pm to midnight, Dave Lopez,
contemporary.

Cafe La Mesa, 1441 Highland
Avenue, National City, 619-474-3222.
Friday and Saturday, piano bar,
featuring Sandy Chappell, Serrano,
Campanelli, Burnett Anderson, and
Maurice Perry.

On second floor, 773 Third
Avenue, Chula Vista, 619-545-7323.
All music, a rock and roll. Friday and
Saturday, the Big Ideas, rock and roll.

Gallery at the Marina, 350 Marina
Parkway, Chula Vista, 619-422-5714.
Friday, 6 pm to 10 pm, the Justin
Brothers, acoustic. Saturday, 6 pm to
10 pm, Kiki Loco, pop. Sunday, 3 pm
to 9 pm, Island John's Steel Drum
Band.

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 619-435-6611.
Onyx Terrace Pavilion: Thursday
and Friday, 6 pm to 10 pm, Joy West
Saturday through Sunday, 4 pm to
10 pm, Jerry Melnick. Wednesday, Joy
West.

Palm Court: Thursday through
Saturday, 5:30 pm to 11:30 pm, James
Parish. Sunday, afternoon tea, noon to
4 pm, Joy West. Monday through
Wednesday, 5:30 pm to 11:30 pm,
Joy West.

Caloka Jazz Scene

Restaurant & Gallery

Thursday, March 16

Interstellar Trio

Friday, March 17

Cosmologic

Saturday, March 18

Stereochronic

Frequencies

with Erwins Conspiracy

Sunday, March 19

Live Jazz 5-8 pm with

Jon Close & Russ Caldwell

Monday, March 20

"Benefits of a Vegan Diet"

Lecture 6-9 pm

Wednesday, March 22

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Saturday, March 25 - 7:30 pm
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DAVE WAKELING

Wednesday, March 22

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9pm
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\$2 well drinks before 11pm
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Richard Thompson
w/guests Eleanor McEvoy
Thurs. 3/16-7:30-20:00

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\$2 well drinks before 11pm
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THE
MAR DELS

Saturday, March 18 • King of Ska

DAVE
WAKELING

Wednesday, March 22

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Support local bands & local beer
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The best in signed and
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\$2 Pints till 11pm!
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8:30 • \$5 • Note: Belly Up's
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lists this as a free show

Clyde's Ride
w/guest DJ Super Mario
FREE w/college I.D.
Thurs. 3/23 • 8-15

Super Diamond
Fri. guests: Joey Down Band
Sat. guests: Mad Dog & Englishman
Fri 3/24 & Sat 3/25 • 8-15 • 8:15
Fri early show: Candy Kane 5:30

Saw Doctors
w/guests O'Brien Brothers
Sun 3/26 • 7-10:30pm

Apple Gabriel
(founding member of
Israel Vibrations)
w/guests
Wed 3/29 • 8-10 • 8:30pm

Roger Clyne &
The Peacemakers
w/guests
Thurs. 3/30 • 8-10 • 8:30pm
\$2 well drinks till 11pm!

Third
World
w/guests
Fri 3/31 • 8-15pm

Common Sense-4/1
King Sunny Ade-4/11
Lucky Dube-4/12
Beenie Man-4/18
The Bacon Brothers-5/3

Pato Banton-4/5
Lucky Dube-4/12
BR-5-49-4/20
Etta James-5/31

Femi Kuti-4/9
Led Kaapana-4/13

To order tickets, call the Belly Up after 12 noon: 858-481-8140
On @shows, call Belly Up directly or Ticketmaster:
619-220-TIXS or order tickets online at: www.ticketmaster.com

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WINE, DINE, NO LINE SHOW at the Wild Note Cafe (next door
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Calendar MUSIC SCENE

Saturday, and Wednesday, 8 pm.
Krisi Robert, piano and vocals.
Monday and Tuesday, 9 pm to
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The Wyndham-Barnwell Place, 400
West Broadway, downtown, 619-239-
4500. The Sidecar Lounge: Thursday
and Wednesday, 5 pm to 7 pm, Joe
Tavarnino, jazz piano. Friday, 5 pm
to 9 pm, and Saturday, 4 pm to
10 pm, Sallia and Joe Tavarnino,
contemporary.

The Tuckahoe Club, San Diego Marriott
Hotel, 333 West Harbor Drive,
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Kicks, pop rock.

South Bay/Coronado
Bass Garage Basement, 4110
Bonita Road, Bonita, 619-475-2660.
Thursday, Miguel de Hoces, classical
guitar. Friday, 8:30 pm, Mario
Olivares and Laine Spivey, Saturday,
8:30 pm, James Arnes, Latin jazz.
Sunday, opera.

The Backdoor Shop, 556 Broadway,
Chula Vista, 619-422-9440. Thursday
through Saturday, and Wednesday,
8 pm to midnight, Danny Lopez,
contemporary.

Cafe La Mesa, 1441 Highland
Avenue, National City, 619-474-3222.
Friday and Saturday, piano bar,
featuring Sandy Chapoy, Serrano
Carrascosa, Burnett Anderson, and
Manuel Perez.

10-second Turn's Nightclub, 773 Third
Avenue, Chula Vista, 619-545-7323.
All music is rock and roll. Friday and
Saturday, the Big John, rock and roll.

Galleria at the Marina, 540 Marina
Parkway, Chula Vista, 619-422-5714.
Friday 6 pm to 10 pm, the Jetties
Brothers, acoustic. Saturday, 6 pm to
10 pm, Mike Leno, pop. Sunday, 5 pm
to 9 pm, Island John's Steel Drum
Band.

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 619-435-6611.
Ocean Terrace Pavilion: Thursday
and Friday, 6 pm to 10 pm, Joey West
Saturday through Sunday, 6 pm to
10 pm, Joey Melnick, Wednesday, Joey
West.

Palm Court: Thursday through
Saturday, 5:30 pm to 11:30 pm, James
Parish, Sunday, afternoon tea, noon to
4 pm, Joey West, Monday through
Wednesday, 5:30 pm to 11:30 pm.

Caloka Jazz Scene

Restaurant & Gallery

Thursday, March 16

Interstellar Trio

Friday, March 17

Cosmologic

Saturday, March 18

Stereochronic

Frequencies

with Erwin's Conspiracy

Sunday, March 19

Live Jazz 5:30 pm with

Jon Chase & Russ Caldwell

Monday, March 20

"Benefits of a Vegan Diet"

Lecture 6:30 pm

Wednesday, March 22

Temple of the 2x4

Set of the Turntable

featuring Syko & guests

New swing dinner until midnight

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The *Los Angeles Times* calls Diavolo
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Friday, March 24 - 7:30 pm

THE IRISH ROVERS

Three original members are joined by three
new members for an evening of good cheer,
great jokes and classic sing-along tunes.
Saturday, March 25 - 7:30 pm
\$KOP SHARP

ALSO ON SALE: Jack Jones with Shirley Jones, Paul Taylor Dance Company's
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CALL FOR TICKETS
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Friday
May 5

Neal McCoy

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Friday, March 17 • St. Patty's Day!

Music from the '50s to the present

THE MAR DELS

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DAVE WAKELING

Wednesday, March 22

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Recorded Info 858-481-9022

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Show times listed are for opening bands. Main act to follow

Richard Thompson
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Thurs. 3/16 • 7:30-10:00

SWERVE
w/guests Soulcracker
Fri 3/17 • 7 • 8:15

Bread Zepplin
w/guests King Conn
Sat 3/18 • 8 • 9:15

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Monday
3/20

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every Monday night

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Showing local talent
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Iris Diego

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Tuesday 3/21
8:30 • FREE

Digital Vibe Night
The best in signed and
unsigned R & B and
hip hop
\$2 Pints till 11pm!
Wednesday 3/22
8:30 • \$5 • Note: Belly Up's
March calendar incorrectly
lists this as a free show

Clyde's Ride
w/guest DJ Super Mario
FREE w/collage I.B.
Thurs. 3/23 • 8 • 8:30

Super Diamond
Fri. guests: Joey Bowen Band
Sat. guests: Red Dye & Engines
Fri 3/24 & Sat 3/25 • 8:15 • 8:15

Fr early show: Candy Kane 8:30

Saw Doctors
w/guests O'Brien Brothers
Sun 3/26 • 7 • 7:30pm

Apple Gabriel
(founding member of
Israel Vibrations)
w/guests
Wed 3/29 • 8:10 • 8:30pm

Roger Clyne &
The Peacemakers
w/guests
Thurs. 3/30 • 8 • 8:30pm

\$2 well drinks till 11pm!

Third World
w/guests
Fri 3/31 • 8:15 • 8:15pm

Common Sense 4/1
King Sunny Ade 4/11
Beenie Man 4/18
The Bacon Brothers 5/3

Pato Banton 4/5
Lucky Dube 4/12
BR5-49-4/20

Femi Kuti 4/9
Led Kaapana 4/13
Etta James 5/31

To order tickets, call the Belly Up after 12 noon: 858-481-8140
On @shows, call Belly Up directly or Ticketmaster:
619-220-TIXS or order tickets online at: www.ticketmaster.com

ticketmaster

WINE, DINE, NO LINE SHOW at the Wild Note Cafe (next door
to the Belly Up). Dine at the Wild Note Cafe before the show and we'll
reserve special seating for you. Go direct from the cafe to the club and
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reservations. Belly Up/Wild Note Cafe 143 S. Cedros Ave., Solana Beach

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PHOTOGRAPHY

Calendar MUSIC SCENE

John Gale
Prince of Wales Performances are from 6:30 pm to 10:30 pm. Thursday

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Isabel Salinas, 104 Orange Avenue, Coronado, 619-435-3436. Friday, 6 pm to 10 pm. Saturday, 10 am to 12:30 am. Sunday, 10 am to 12:30 am.

Kim's Place, 637 11 Street, Chula Vista, 619-426-3321. Thursday, 10 pm to 12:30 am. Friday, the Brothers. Saturday, Reggae. Sunday, the Tropics.

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Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.
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- Blind Melons **2 for 1 cover**
- Brick By Brick **2 for 1 admission**
- California Express **Buy 1 card, second free**
- VIP Card
- *Canes **20% off total bill**
- Cannibal Bar **\$2 off admission**
- Croce's **Free cover with dinner**
- In Cahoots **\$1 off admission**
- Jolt'n Joe's **1 hour free pool**
- Juke Joint Cafe **Free admission Thursdays**
- La Costa **Complimentary admission**
- Champions Lounge
- Margarita Rocks **2 for 1 cover**
- Martini Ranch **1/2 off martini**
- McCabe's Beach Club **\$2 off admission**
- Moondoggies **\$1 off cover**
- Navajo Inn **No cover**
- Neimans **2 for 1 admission**
- North County Sports Dome **2 for 1 cover**
- P.B. Bar & Grill **2 for 1 entrée**
- Patrick's II **2 for 1 cover**
- Pentagon **Free admission**
- Sevilla **\$2 off cover**
- Sham Rocks Shack **1/2 off cheeseburger combo**
- Tio Leo's Lounge **\$1 off club admission**
- Tsunami Beach Club **\$2 off VIP admission**
- Winstons **2 for 1 cover**

SanDiegoReader.com
For information on advertising your club online, call the Reader's Display Advertising Department at 619-235-3000.

Calendar MUSIC SCENE

Married With Chicks, 2018 Main Street, Chula Vista. 619-429-8045. Thursday through Monday, and Wednesday, Latin music.

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-1280. Thursday, the Offbeat rock. Friday, 12:30 pm to 3:30 pm, Raggle Taggle Celtic folk. 4 pm, Mo. Larry, the Cheese, rock. Saturday, Four-Way Street acoustic. Sunday, Blue Highway, blues, rock. Monday, Ingram and Hanley, acoustic. Tuesday, Gene Warren, Celtic folk. Wednesday, Heart and Soul.

Over the Border, 2008 Main Street, Chula Vista. 619-427-9889. Thursday and Wednesday, Genere Humano, rockers in Spanish. Friday and Saturday, Terena Curda, Latin dance music.

East County

Drick's Nightclub, 7602 Broadway, Lemon Grove. 619-489-8344. Friday and Saturday, 9 pm, Full Exposure, classic rock.

Dan & Candi's Lounge, 13321 Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Cuda Band, country.

Vino Springs Inn, 15505 Highway 80, El Cajon. 619-561-3015. Friday and Saturday, Southland Western, country.

The German-American Societies, 1017 South Mission Avenue, El Cajon. 619-273-7283. Friday, 7:30 pm, the Ray Barre 12-Week Big Band featuring Jo Dark.

Magnolia Mahogany's, 8861 Magnolia Avenue, Santee. 619-441-8500. Friday, Saturday, and Sunday, Touch of Country.

Tired of the Downtown Scene? Come to the Island.

THURS. MARCH 17, 8 PM
ISLAND BLUES JAM

FRI. MARCH 17, 9 PM
COUPE DE VILLE
SAT. MARCH 18, 9 PM
BLUE ROCKIT

ISLAND SALOON
184 Chicago Ave., Coronado
(619) 435-3456

On the Rocks, 518 East Main Street, El Cajon. 579-5537. Saturday, Big Time, rock. Sunday, Altered Time, rock.

Deligro

Appearing at
The Playhouse
4740 El Cajon Blvd. • San Diego

Friday, March 17
Brothers from Another Planet Earthside

Saturday, March 18
Ghoulsoup Grooveyard Agroculture

Friday, March 24
The Mice Booydogs The Flip Side Headboard

Saturday, March 25
Pitch Factor Surf Report 3 Bags Full

Live Music & DJ DANNY GLAM at Brick By Brick
(619) 501-0815

Plan Valley House, 28841 CMA Highway 80, Plan Valley. 619-473-8708. Saturday, Nine Exposed, country.

Hard Rock CAFE SAN DIEGO

Friday, March 17
ST. PATRICK'S DAY BASH
Spin Records presents

KENOSHA THE COLOR RED

Next Thursday, March 23
PSYDECAR

No cover • 21+
Happy Hour all night plus Jack Daniels Drink Specials

Sunday, March 26
AFTERNOON BLUES JAM

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Swing by **Lee's** and you can grab a **gratis movie pass** to catch **High Fidelity** starring John Cusack. He plays the owner of an independent record store, so we'll be watching closely to see if truth really is stranger than fiction. **High Fidelity** hits theatres **March 24** and the passes are free till we run out. No purchase necessary, but you'll want to pick up the **High Fidelity** soundtrack on March 28. See you at the movies.

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High Fidelity opens March 31 in theatres only.

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GUEST BARTENDERS AND LIVE MUSIC 5PM TO CLOSE

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MUST BE 21 OR OLDER.

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ALL DAY...ALL NIGHT!

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5 pm Pepper
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\$10 (12-6 pm) Unlimited Domestic Drafts, Food, Music & Guest Bartenders

GUEST BARTENDERS: 12-3 pm Eric Lingenfelder & Ireland's own Declan Roche from the Tavern, Millennium & formerly Plan B
3-6 pm Paige & Stacie from Froggy's Bar & Grill

Thursday, March 16 • 8 pm
IN CONCERT
Walter Trout
with **The Bluebreakers**

Saturday, March 18 • 8-7 pm
Baga Tricks
9:00 pm close
Stillwater Junction
with **Ten Pound Brown**

Sunday, March 19
5-9 pm Kenny Neal
9 pm Madcap Otis

SERVICE INDUSTRY NIGHT EVERY SUN. 8 PM-CLOSE
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Monday, March 20
Foreplay Productions
Las Vegas style DJ's opening
Honey & Super Techno Pop Garage
with special guest DJ

Thursday, March 21 • 8 pm
Barney Roach/B.L.U.S.D.
Open Blues Jam
with special appearance by **Stevie Lynn**
from *Barndancing*

Wednesday, March 22 • 9 pm
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Zoo Man
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Hosted by **DUSTIN KNAPP**
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1. Press the the 4-digit extension above the category that interests you (for example, 4002 for alternative rock).
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without

EXTENSION 4002
ALTERNATIVE

Mondo Menologues: Buffalo
Joe's, The Cezbali
178 **Marshall's Ghost:** Hard Rock
Cafe
The Neighbors: The Cezbali,
Brick By Brick
309 **No Knife:** 4th & B
Notice: Epicentre
186 **Grocery Pups:** Joe's Joe's
Coffhouse, The Cold Seal

168 **Pitch Factor:** Dream Street
Portrait of Poverty: The Corbair
Psydecar: Tiki House, Weston
The Possibilities: The Corbair

142 **San Quentin: The Blvd.**

331 **Waxing Poethetics:** Dream Street
Whisper: Founder's
212 **X:** 4th & 8
221 **Zak:** The Canish

EXTENSION 4003

ROCK

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BLUES-BOULEVARD
417 August 22: Dream Street
All of Nothing: Coney Bar and
Grill

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The Big Island: Diamond Jim's
Nightclub
Big Miller: Winstons
Big Toe: On The Rocks

James Bewhild: Tin Loo's Lounge
Jeffie and Lynn: The Bailey
Barbecue Restaurant and Bar
Kenny: Kenny's Hard Rock Cafe
Lagunas: The Bailey Barbecue
Restaurant and Bar
Lagunas: Carvers
Red Lanes: Founder's
Legal Tender: Poppy's Sports
Bar and Grill

101 **Liquid Blue:** In Caboots
Local Tourist: Bear Cross'n

177 **Shadock Otis:** Neimans Bar and
Grill, Blind Makers

112 **Shimmer McFrey:** Baby Up
Town
Larry Mitchell: Humphrey's

43 **Papua Friths: The Cosboh
Positive Approach: Vejoz
Crino**

Walter Trout: Blind Makes
The Ugly Ducklings: Covered
for
Uncle John's Big Ball Band:
Erie's Place
2...The West Coast Plimp: To
Leo's Lounge
The Wheels of Autism:
Westons

B Westerns: *Bohème* (Cruise)
John Cullum: *The Trillium*, *The Crescent Shores Grill*, *Hôtel del*

The Stone Pheasant: Buffalo Joe's
Rocked Draxler and the Phe
Group: The Indites
The 80s All-Stars: Buffalo
Joe's

**Race and the Wrecking
Crew: Tournament of Champions
Leaps, Jimmy Lee's
Joe Treanor: Off's Restaurant
X-Cal: Jimmy Lee's**

Agnes Dolan: Coca's jazz for
The B-Sharps: Lantini's
California

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ALTERNAGRASS

EGO CRASH • AGENT 22

Friday, March 17

**3 BAGS FULL
PITCH FACTOR**

WAXING PATHETIC • LOT 13

Saturday, March 12

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CROCHT ROCKET
RING AROUND THE MOON**

Every Monday

**DOWN TEMPO, DRUM & BASS
WEEKLY GUEST DJS**

Every Tuesday

HIP-HOP & RARE GROOVE

Every Wednesday

THE MATRIX

Special Guest Djs: A & I Drinks All Night

Thursday, March 12

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 The second and fourth
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'3 Well Drinks
6 pm-6:30 pm
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Swing/Tenor

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THE FAT TONES**

Friday • March 17 • 9 p.m.
Swing/Tenor

**BIG TIME
OPERATOR**

Swing/Tenor

Saturday • March 18
Swing/Tenor

**JEFFREY HALFORD
& THE HEALERS**

THE WEST COAST FUNK OPS
(Rock/Funk)

Sunday • March 19 • 8-9 p.m.
Contemporary Jazz

Wednesday • March 20

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OF JOSEPH COEN
(Rock/Funk)

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Saturday, March 18
RIP CARSON and
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ROCKY RYAN and the LUNARDS
BLUE SWIRLE
Friday, March 24
DEADBOLT and
PEACEFUL MEADOWS
Saturday, March 25
NEON BEAT
Spinning the best and worst of the 30s to 60s
Friday, March 31
MONDO MESSENGER
Saturday, April 1
NO KNIFE
4079 Adams Ave.
Admission is to the Top
Floor Only


**SHAM
ROCKS
SHACK**
BAR & GRILL

FRIDAY - MARCH 17
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MONDAY, MARCH 20
 Reggie Smith
 and the Pressed
 For Time Band
 6:30-10:30 PM

WEDNESDAY, MARCH 22
 Higher Ground
 7:30 PM-12 AM

WWW.JIMMYLOVES.COM

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Don't Worry About the Antlers

Walking to my table at Prado I couldn't help but notice, scattered around the room, large arrangements of candy-colored glass orbs stacked in bouquets of antlers.

"Don't worry about the antlers," my waiter said with a wave of his hand. "They just fall off the deer. No force was used."

Prado is decked out with eccentric tchotchkes and mementos that aren't really drapes but postmodern suggestions of drapes that hang on weird little rods suspended above the windows. The ceiling is a crazy quilt of bright red and blue. The walls glow with a soft orange. When the pre-theater crowd packs the dining room, all the color and loud laughter make your head buzz, but not in an unpleasant way.

It's easy to forgive Prado its faults because for the longest time there was nothing decent to eat in Balboa Park. You could get good tortillas made by the Mexican woman in the Museum of Man and, during warm weather, okay snow cones from the stand in front of the Organ Pavilion. But it was hard to make a meal out of tortillas and snow cones. The restaurant space Prado now occupies in the House of Hospitality sat vacant for six years.

Prado's clever owners, Louis Owen and Leslie Cohn, have devised a restaurant that's amusing enough for tourists with kids and sophisticated enough for the older crowd that attends the Old Globe and museum openings. Look carefully and you'll see that Prado has a two-in-one menu: lower-priced Mexican-style dishes and higher-priced "Southwestern fusion" fare. Prado's more sophisticated dishes succeed.

Which isn't to say that the tourist-friendly, Mexican-style dishes are bad; they're just not very good. The tortilla soup with grilled chicken was vaguely spicy but didn't taste much of the chicken it's supposed to contain. The build-'em-yourself grilled fish tacos were dreary — three cold, rubbery tortillas, a chunk of grilled shark, and a lime-scented peameal slaw that didn't quite make up for the tortillas. Pulling apart my beef enchiladas with my pumpkin seeds, and raisins, but the enchiladas needed a good, solid sauce to balance their sweetish filling. Prado's kitchen left me longing for the honest, complex Mexican food in Diana Kennedy's book. I spent a couple of other evenings sampling



At long last, decent food in Balboa Park

the showier items on Prado's menu. I plucked plump muskies from a broth of white wine, mustard, and chervil, a rarely used parsley-esque, anise-y herb. I spooned up clean tangy cubes of ahi from a blue glass filled with marinated cucumber, scallops, and vivid pickled ginger. In about three minutes I devoured two of the largest, best crab cakes I've eaten in town. They were almost solid crab meat, fresh and nut-sweet, surrounded by small dabs of tart aioli, smoky with chipotle Chile. The crab cakes made me forget the fish tacos.

My entrees, too, too. I still get hungry when I think of Prado's pistachio-crusted rack of lamb. Crunchy, crispy, savory, the chops came with subtly sweet mashed plantains and grilled asparagus spears that had snail left in them. My bloody ribeye steak came with a bordelaise speckled with toasted cumin seeds — only a kitchen that thinks with its palate has the good sense to pair beef with toasted cumin. The kitchen's good sense was also obvious when it served up my chicken milanese. Pounded flat, lightly breaded and fried, the cutlet was moist,

greaseless, and came intelligently paired with a bright, sour arugula salad that tasted strongly of lemon. What would draw me back, however, again and again to Prado are its desserts. One night I forked into a pistachio meringue, releasing a warm blue glass filled with marinated cucumber, scallops, and vivid pickled ginger. In about three minutes I devoured two of the largest, best crab cakes I've eaten in town. They were almost solid crab meat, fresh and nut-sweet, surrounded by small dabs of tart aioli, smoky with chipotle Chile. The crab cakes made me forget the fish tacos.

REVIEW MAX NASH

sweet, smooth, cheese-like filling. The last time I visited Prado, I finished my meal with a chocolate tart, layered with apricot and accompanied with a scoop of vanilla ice cream sitting on a lacy, peppery pancake cookie.

I ate the tart slowly. The waiter poured the last of my wine. The dining room seemed less garish and more relaxed. I even started to like the inexpressible, muggy, brightly painted globes Prado has tucked into corners and balanced on shelves. Suddenly, hail began rattling down on Prado's patio roof. People darted from their tables to watch it blanket the courtyard in white. A sous-chef giggled and

Prado

House of Hospitality, Balboa Park
619-557-8441

ATMOSPHERE: Warm, busy. A lot of eye-catching stuff to distract kids. In warm weather the patio should be wonderful.

SERVICE: Usually attentive, but can be scatty-behind and indifferent.

SOUND LEVEL: Teeth-rattling when the pre-theater crowd is present, otherwise rather low.

RECOMMENDED DISHES: crab cakes; ahi magenta; white wine steamed muskies; mixed beet salad; chicken milanese; pistachio-crusted rack of lamb; ribeye steak; chocolate raspberry tart; banana tres leches cake; cheesecake-filled poached pear; triple coconut cake.

WINE LIST: Has some interesting wines like Carmine Dymally Cabernet Sauvignon, but definitely bargain-free.

PRICE RANGE: Moderate to expensive. Appetizers, \$7.95 to \$10.95; entrees, \$12.95 to \$21.95; desserts, \$5.95 to \$6.95.

HOURS: Lunch: Monday through Sunday, 11:00 a.m. to 3:00 p.m. Dinner: Tuesday through Saturday, 5:00 p.m. to 10:00 p.m.; Sunday, 5:00 p.m. to 8:00 p.m. Closed for dinner on Mondays.

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.sdrider.com

slid around in it in his big black clog. The air was cold, and the wind smelled of wet leaves. Situated in Balboa Park, on the edge of a canyon, one of the nicest things about Prado is that it's open to nature unlike any other restaurant in the city. ■

Ground-Zero Grub

He'll be the first guy to get cooked if the nuclear carrier ever blows.

Here's Doug Daley's dilemma. He loves the view. This flag-fluttering, sail-splattered, million-dollar view. The bay, the gulls, the herons' refuge, the Flag Landing, the view of mighty ships sliding by, the sea-breeze whipping at his face....

He's far from the crowd yet yards from his business, the Last Chance Gendak.

Only thing is, when he can see the view, it means no ships are in. He doesn't see any business.

This is North Island. Smack in the historic center of the "birthplace of naval aviation." It's also ground zero for the nuclear-carrier homopony they're developing. That's Doug's other dilemma. He'll be the first guy to get cooked if the nuclear carrier *Stennis* ever blows or the reprocessing plant on the other side of him goes Chernobyl. Not that he's worrying. "I've been here 14 years," he says, puffing a cigarette against a bollard. "Been great so far."

I wouldn't be here except John asked me along. John's my old Hawaiian buddy. He spent untold years aboard carriers like the *Stennis* — except non-nuclear — organizing bomb-loading crews, avoiding prop blades and catapults and jet blast. A warrant officer.

"Course this little trailer, with its portholes, its bunch of bollards, and its seven yellow tables outside, has been here since 1956. The glory days

of the nickel-snatchers, the little ferries that dropped sailors off right here. Drunken sailors would nuzzle ashore and head straight here for coffee and hot dogs to sober them up before duty.

It's 7:30 a.m. John and I are looking for breakfast, but Doug isn't ready. He has a few hot dogs turning fresh under the heater. It'll be an hour before they're hot. His veggie soup is a frozen chunk leaning into its pot, and he's still preparing the rest of his stuff, like sandwiches.

So we hop in John's Buick and head toward the ocean side of the base. Pretty soon, round a corner where paddocks spread out before us, we come on this newish clubhouse. "NASI Sea & Air Golf Club," says the sign. It's like, if the ancient Greeks played golf. We walk up the steps of this small Parthenon past admirals with golf bags and into — aah! — the smell of bacon. Inside, it's cream and green. A few armchairs in their olive jumpsuits sit eating breakfast at the blond-wood tables, staring outside at trees and greens and ocean. These guys must have just flown in from somewhere. Their pockets still have notepads in them. Everything's hushed by the "autisms in Vermont" carpet. But two big TVs set blunt out the news. Navy news, by the look of it.

"Number 68!" It's a Filipino voice.
Cora Reine stands at the cash register. She

looks at John. "One," John says. Guy doesn't hesitate. "I always have it." Cora Reine knows what he's talking about. "It's the most popular," she says. I check the list on the wall. "1. Bacon, two eggs, hash browns, and toast, \$3.00. 2. Sausage, two eggs, two pancakes, \$3.00. Huh. Could go for that. But number 3 is ham and two eggs and toast for \$2.75, and number 4 is three pancakes for \$2.00. Thing's getting cheaper and cheaper. Then I see it. "Steak and eggs with hash browns and toast, \$4.25."

Mad expense but how many times do you get a steak breakfast at the birthplace of naval aviation? Five minutes later, "Seventy-eight!" Cora Reine hollers it out. It's all there on china plates. John's bacon and eggs and my scrambled eggs quivering from Cora Reine's voice. I load my steak with steak sauce, mush the scrambled eggs on top and the hash browns on top of them, then saw chunks off my steak. Mm-mm. All I need is that 75-cent coffee.

But the best part's actually when we get back to Doug's Last Chance Gendak. By now Doug's got his toasted sandwiches rolling, his hot dogs are warm at last, and his soup has melted. I grab a bun, lave it with mustard and ketchup and onions, and roll in the hottest hot dog I can

find. "You crazy or greedy?" says John. "I'm hungry," I say. "Something about the sea air." I pay Doug the \$2.48 for the chili dog (the chili's hot), ladle veggie soup into a small polystyrene cup, hand him another dollar for that, and head outside to a table. The last of the morning ferries has come and gone. Only two matelots sit nearby munching Doug's sandwiches. A blue and white seiner sails into port.

I slurp, chew in silence. John's looking up at the distant wall of the *Stennis*. Its number, 74, has to be three stories high. Now a walling rumble comes from the ship. "They're grinding the deck, put grip in it for the aircraft tires," says John, wistfully. "Oh man. Every time I return, I long to be back in the game."

I swallow the last of my chili dog. "Course I'm just about gone from this trailer," says Doug. "Ronald Reagan's going to take it over."

"The new nuclear carrier, I'll be in that new building. At least I'll be able to cook there. Grill and oven cooking. That means burgers, fries, pies. But no view."

Huh. The Ronald Reagan. Mother of all view-blockers. But Doug's already counting the matelots coming down that gangplank. ■

The Place: Last Chance Gendak, Naval Air Station, North Island, 619-455-4003; NASI Sea and Air Golf Club, Naval Air Station, North Island, 619-545-9655

Type of Food: American
Prices: Last Chance: Chili dog, \$2.48; large vegetable soup, \$1.35; tuna salad, \$2.29; breaded chicken, \$2.49. Sea & Air: ham and cheese omelet with hash browns and toast, \$3.50; Spanish omelet, same fixings, \$4.25; two eggs and toast, \$1.25; bacon cheeseburger, \$3.50; chili cheeseburger with potato salad and fries, \$3.50; two eggs with biscuits and gravy, \$3.00

HOURS: Gendak, 7:00 a.m. to 3:30 p.m. Monday to Friday. Sea & Air, 6:00 a.m. to 2:30 p.m. Monday to Friday, 5:30 a.m. to 2:30 p.m. weekends

BUSSES: 901, 902 to NASI, Coronado, or ferry from San Diego. Need pass or sponsor.
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Calendar

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858-792-6476. Select the fresh fish prepared in the simplest manner and you'll be done here. The setting and view remain delightful and the service excellent. With items available. Open daily for lunch and dinner. Moderate to expensive.

PANORAMA ITALIAN BISTRO 647 South Highway 101, Solana Beach, Calif. 92083
858-755-2525. Italian dishes from every section of Italy are prepared with loving care in time-honored traditions. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fish. Charming atmosphere with fireplace. Open daily. Moderate.

PERCIPES OF THE REAL 1100 Camino del Mar, Del Mar, Calif. 92028
858-792-6476. This long-established and well-known restaurant is located at the spot itself, in a gorgeous room one flight down from the lobby. The menu includes fresh lobster, scallops, and duck. Open daily. Moderate.

PRIMA AMERICAN BISTRO 215 15th Street, Del Mar, Calif. 92028
858-481-1801. The roof garden has an unobstructed ocean view and is especially pleasant for very good American or Mexican breakfast. Select simplest preparation for dinner: Chicken or beef, salad, soup, roasted lamb, chicken, beef, lamb. Lunch through Friday, dinner nightly from 5:30 p.m. to 10:30 p.m. Moderate.

TWINS RESTAURANT 937 South Coast Highway 101, 740-835-1862
Beautiful interior complete with waterfalls, well-prepared French food, but primary. Best bet: Rock fish soup, mussels, duck salad, rack of lamb, bouillabaisse. Open lunch, Monday through Friday, dinner nightly from 5:30 p.m. to 10:30 p.m. Moderate.

VIVACE FOUR SEASONS RESTAURANT 7100 Fourth Avenue, Carlsbad, Calif. 92008
858-463-4999. The well-prepared food is no more expensive than the offerings in any special San Diego restaurant, but it's an experience to dine in such luxurious surroundings. Menu changes seasonally. The appetizer list offers unique selections. For entrees try chicken in clay pot or daily fish soup. The Four Seasons brings a great place to visit and listen to live music. Go see the hotel. It's worth the trip. Open nightly, 5:30 to 10:30 p.m., dinner only. Expensive.

THE PORTUNE COOKER 16425 Bernardo Center Drive, Rancho Bernardo, Calif. 92041
858-451-4958. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Tang, comes from a five-star restaurant, and his cooking may be characterized as Chinese with French influences. Lunch, Monday through Saturday, dinner nightly. Moderate to expensive.

EARL STRAUSS BREWERY 9075 Serrano Road, San Marcos, Calif. 92078
858-587-2779. Delishious San Diego Tech building). The garden with bridges, hot pool, and outdoor seating are major attractions for summer diners. Cooling is done by first-rate chef and portions are massive. Try Thai chicken salad, oven-roasted salmon, salmon salad, fish-and-chips, fillet mignon. Buffet lunch average. Closed Sunday through Friday, Sunday brunch. Low to medium.

ELLA FLORIDA 609 Penco Delicias, Rancho Santa Fe, Calif. 92083
858-755-3085. This long-established and well-known restaurant is located at the spot itself, in a gorgeous room one flight down from the lobby. The menu includes fresh lobster, scallops, and duck. Open daily. Moderate.

MINING COUNTRY 12750 Carmel Country Road, Carmel, Calif. 93921
858-793-2633. Elegance defines the interior of this restaurant. Some unusual preparations are clams chowder, poached shrimp, three-meatroom delight, tangy beef, and items on the Mining Country specialty list. Service is first-rate. Open daily. Moderate.

ONAMI JAPANESE RESTAURANT 240 East Via Rancho Parkway, Encinitas, Calif. 92024
858-755-3085. This long-established and well-known restaurant is located at the spot itself, in a gorgeous room one flight down from the lobby. The menu includes fresh lobster, scallops, and duck. Open daily. Moderate.

RANCHO VALLENCIA 5921 Valencia Circle, Rancho Santa Fe, Calif. 92083
858-755-3085. This long-established and well-known restaurant is located at the spot itself, in a gorgeous room one flight down from the lobby. The menu includes fresh lobster, scallops, and duck. Open daily. Moderate.

SAN DIEGO ARTISAN BAKERS 1551 South Escondido Boulevard, Escondido, Calif. 92026
858-755-3085. This long-established and well-known restaurant is located at the spot itself, in a gorgeous room one flight down from the lobby. The menu includes fresh lobster, scallops, and duck. Open daily. Moderate.

I'll cook in your home!

Enjoy the luxury of a chef in your home! I'll prepare your dinner, clean up, and serve you. I'll even do the dishes! Perfect for special occasions, dinner parties, and romantic dinners. Dinner menus to choose from.

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Meat or Vegetarian
\$6.95 per person
All items include injera (flatbread)

With the expert Ethiopian chefs, April 8

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Personal Italian Chef

Specializing in Northern Italian
Serving a fabulous menu with over 60 wines.

- Intimate evenings
- Dinner parties
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For an appointment with Mr. Belmontelli by phone or fax, please call 692.25.8861

2 for 1 DINNER

Buy one dinner entree and receive second of equal or lesser value FREE

Live folk music
Now Serving:
Lunch Buffet \$5.99

Thai Orchid
4370 Genesee Avenue #111
(at Horton and Liberty) San Diego
858-778-4949

Medium Specialty

Pizza & Large

Caesar Salad \$10.95

With this deal, the 10.95 is combined with the 10.95 for the 10.95.

Angelos
RESTAURANT & BAR
1111 La Jolla Village Drive, Suite 111
(858) 548-2533
Open 11 a.m. to 11 p.m., Closed Sunday

St. Patrick's Day Special
Friday, March 7

CORNEBEEF & CABBAGE

Complete dinner \$12.95 all day

Not valid with any other offer.

\$14 OFF Dinner Entrée

Choose from: beef, lamb, salmon, chicken, steak, or fish. Or enjoy a fresh fish or meat dinner and receive the second of equal or lesser value complimentary. Up to \$4. Not valid on holidays, with any other offer, or on dinner specials. With all Excludes 1/20/00.

Shelby's Restaurant
6737 La Jolla Blvd. • Reservations call (858) 456-6660 • Open until 9:30

Happy Dinner Hour
Monday - Friday 5:00-7:00 pm

Buy any dinner entree (\$10 max value) and get another entree of equal or lesser value FREE with this coupon. 15% gratuity will be added to the total before discount. (No to-go orders.)

Sasha's
(858) 488-7311

For Reservations
3768 Mission Boulevard • Mission Beach
Valid through 4/30/00. Not valid with any other offer or special!

Spanish Cuisine

Let Our Chefs Entertain You!

An Authentic Dining Experience... Without the Airfare to Spain!

PANDA COUNTRY 1450 Regency Park, Suite 100, University Towne Center, San Diego, Calif. 92108
858-551-1345. Gorgeous surroundings and stunning presentations carry the day here. The extensive menu particularly well with its 11 appetizers and its 10 seafood and fish dishes prepared Mandarin or Szechuan style. Scallops well as terrific which means real restaurant. Open daily. Low to expensive.

THE PANCAKE CAFE 7467 Girard Avenue, San Diego, Calif. 92121
858-544-0435. The outdoor seating area is almost always crowded with tea and coffee drinkers who sun themselves, read, or chat. Light menu, including breakfast (strawberry eggs, bagels, fruit platters) and lunch (soup, salads, as well as beverages and sweets are served. It is a well-known hangout and always crowded. Open daily.

RESTAURANT L'AVANTAGE 6960 University Center Lane, Avondale complex, La Jolla, Calif. 92037
858-554-0435. Shik and sophisticated setting but old-fashioned Italian cooking with heavy sauces.

menus are the same and offer four kinds of soup, several salads, including grilled chicken Caesar, and pasta dishes. A variety of desserts is available at day. Open daily. Low.

THE BIRD ROCK CAFE 5656 La Jolla Village Drive, Suite 100, La Jolla, Calif. 92037
858-551-4000. Don't miss this small cafe that serves delightful food. Dishes are divided into small, medium, and large plates. Try the free-range chicken, tuna, salmon, crab cakes, or salad. Unpretentious but worth seeking out. Patio available for outdoor dining. Dinner, Tuesday through Sunday. Moderate to expensive.

CARLEPPING 6960 University Center Lane, Avondale complex, San Diego, Calif. 92108
858-554-0435. The decor is unassuming and the Pacific Rim food—with influences from Japan, China, Hawaii, Thailand, and California—is a beautiful to behold. Outstanding appetizers, for entrees, try roasted duck with crispy vegetables or shrimp and scallops with spicy peanut sauce. The sushi bar is one of the city's best. Please make one of the prices—if you get carried away you may be in for a large bill. Open daily. Expensive.

DAILY'S 8915 Towne Center Drive, Encinitas, Calif. 92024
858-453-1112. The restaurant is owned by a doctor who has dated a menu that's low fat, low-calorie, low sodium. The dishes look and taste wonderful. All items available for salami. Same menu lunch and dinner. Open daily. Low to moderate.

DONOVAN'S STEAK AND CHOP HOUSE 4340 La Jolla Village Drive, La Jolla, Calif. 92037
858-450-6666. Very noisy room and distracted service tend to make the experience more stressful than relaxing. Average steak and chops, though nothing memorable. Popular "in" spot. Closed Sunday, dinner, Monday through Saturday. Expensive.

HOPS BISTRO AND BREWERY 6153 La Jolla Village Drive (next to Mary's University), San Diego, Calif. 92121
858-587-6677. Hops serves the best food of any brewery in San Diego. The same menu is served continuously from lunch to closing. Best dishes are spit-roasted chicken and prime with salmon and shrimp. All beers are brewed on the premises. Open daily for lunch and dinner. Moderate.

LA FONDA 5752 La Jolla Boulevard, San Diego, Calif. 92121
858-456-7171. If you've visited La Fonda's Roberto's in Tijuana, you'll enjoy these gourmet regional Mexican dishes (no tacos, tostadas, or enchiladas). Excellent crepes, cactus salad, soup. Best entrees, spicy lamb wrapped in banana leaves, shrimp in two sauces. Best steak, child or seafood. Romantic room with fountain. However, cooking tends to be uneven. Sometimes excellent, sometimes average. Open for dinner nightly. Moderate.

Online Restaurant Coupons!

These restaurants have valuable coupons on the Reader's Web site. Indicates at least one North County location.

- Angelo's 2 for 1 dinner
- Ashoka 50% off lunch or dinner
- Atlanta Free tiramisu
- The Atoll Free entrees & 1/2-price wine
- Bahia Café Prime rib buffet \$32.95
- Bollicine Free lunch or dinner entree
- Broken Yolk Café \$2 off breakfast or lunch
- Buffalo Joe's 2 for 1 dinner
- Cañada 2 dinners \$19.95
- Calypso Café 50% off dinner
- Casa Picante Free dessert
- Casa Sanchez Free appetizer
- Chateau Orleans Free 1 Cajun/Creole entree
- Cookin' it Free Moche Crème Brûlée
- Cucina Fresca Free appetizer
- Deluca's Cucina Italiana 2 for 1 lunch or dinner
- Dickie's Smokehouse 50% off lunch or dinner
- Dish Express 1/2 off dinner
- Don Chuy 50% off dinner
- Firehouse Beach Café Sushi dinner for two \$14.95
- Granger's Ethiopian Cafe 2 Ethiopian entrees \$15
- Hard Rock Café Free fudge brownie for two
- Harry's Coffee Shop 20% off breakfast or lunch
- Ichiro Japanese Restaurant 2 for 1 sushi
- Jewel Box Bar & Grill Complimentary dessert
- Juke Joint Café Dinner & movie for 2 \$21.99
- King's Shish Kabob Free breakfast
- Ki's Restaurant 1/2-price Moroccan cuisine
- Marrakesh \$10 off entire bill
- McCabe's Bridge 20% off sushi
- Mikko 50% off entire bill
- Old Madrid 50% off entree
- Passage to India Free dinner
- Pasta Espresso \$4.50 pasta
- Pizza Nova Dinner for 2 \$21.99

MANAGEMENT: Looking for experienced managers to take over existing divisions in a full-time sales position. Send resume to: **MANAGEMENT**, Universal Opportunity, 10000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90024. Fax: (310) 550-2000.

MANUFACTURING: Universal Opportunity. Growth firm in medical technology seeks full-time Entry Level Tech. Duties include: fabricating of prosthetic devices, repairs. Must be organized and mechanically inclined. Career advancement in medical technology. Send resume to: **MANUFACTURING**, Universal Opportunity, 10000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90024. Fax: (310) 550-2000.

MARKET RESEARCH: Researchers looking for a part-time job to supplement our existing market research. Send resume to: **MARKET RESEARCH**, Universal Opportunity, 10000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90024. Fax: (310) 550-2000.

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Call Now!

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Wireless Communications Gateway

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Needed Now!
(25 full-time positions, all shifts)

Begin your career in security today!

We are a steadily growing company committed to finding and developing the best-qualified trainees in California. Positions available now - full-time and part-time, including weekends.

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We offer:

- Competitive pay (\$5.75-\$7.50 per hour)
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- WILL TRAIN - No experience required

Requirements:

- Good communication skills
- Neat appearance
- Kaiser, dental, and eye care plans
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- Drug screening

If interested, please apply in person Monday-Friday, 9 am-4 pm.

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1260 Morena Blvd., Suite 200, San Diego

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Apply in person:

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- Sports Arena: 3760 Gaines at Rosencrans, 92110 619-574-0906
- La Jolla: (Closed during remodel. Apply in person for La Jolla store at Mission Valley or Sports Arena locations.)

Fax resume or application to:
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2144 El Cajon Blvd., San Diego 619-497-5485

or

810 W. Los Verdes Blvd., San Marcos 760-474-6460

EOE

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CORRECTIONAL DEPUTY PROBATION OFFICER I

MINIMUM QUALIFICATIONS

- 21 years old • Good physical condition • No illicit drug usage
- U.S. citizen or in process of becoming a citizen
- No felony convictions • High school diploma or GED

SALARY: \$24,252.80-\$38,438.40 ANNUALLY

Bilingual men/women encouraged to apply

Test location: County Administration Center 1600 Pacific Highway • San Diego, CA 92101

Dates: **March 25, 2000 & April 22, 2000**

Time: **8:00 am or 11:30 am**

Testing: first come, first served basis to a maximum of 86 applicants each session. Applications available at the test site.

For additional information, contact the department's **Jobline: 858-514-8558**

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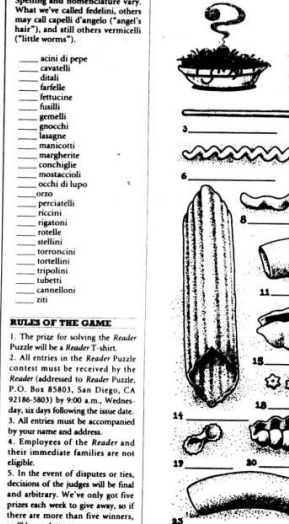
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THE READER PUZZLE by Don Rubin

#1106 Call It Macaroni

How many of the following pasta configurations can you identify? Spelling and nomenclature are what we're called fedieli, others may call capelli d'angelo ("angel's hair"), and still others vermicelli ("little worms").



Answers to winners of Reader Puzzle #1104, Piece of Cake:

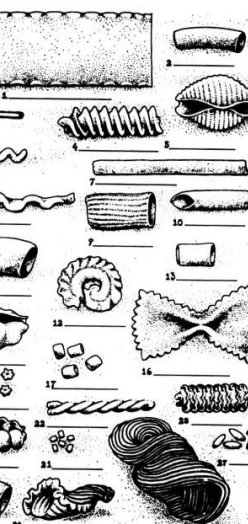
- 1) PAPER PLATE
- 2) PIZZA SLICE
- 3) SUNFLOWER
- 4) PHOTOGRAPH (recess, campsite hat, etc.)
- 5) CREAM (not a hat)
- 6) BARREL (weight (not "LBS."))
- 7) HUBCAP
- 8) CLOCK (watch, etc.)
- 9) FILM REEL (note sprocket holes)
- 10) THE JUICE
- 11) DRUM (or bongo) HEAD

Of course all this on a paper plate.

The winners are:

1. Vera Sipper, San Diego
2. Tim Marino, San Diego
3. M. Longway, San Diego
4. Jeffery Butler, Encinitas
5. Barry Babin, San Diego

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1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8300, San Diego, CA 92161-8003) by 9:00 a.m., Wednesday, at the latest the issue date.
- All entries must be accompanied by your name and address.
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or ties, decision of the judges will be final and arbitrary. We've got you five prizes each to give away, so if there are more than five winners, we'll have a lot.
- All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.

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kid stuff

BY ANNE ALBRIGHT

Weekend Without Daddy

Right against my shoulder. I carried him back to bed and dozed while he slowly emptied his bottle and fell back to sleep.

Around 6:30, when the room had begun to lighten, Rebecca and Angela trooped in and snuggled under the covers on Jack's side of the bed.

"Did Daddy already leave?" seven-year-old Rebecca asked.

"Mm-hmm," I answered. "He left while you were still asleep."

Rebecca turned out her lower lip in an exaggerated pout. "I miss Daddy."

"I know, sweetie. But he'll be back Monday night. And we'll have fun this weekend. We'll go to the zoo today with Grandpa and have dinner at Grandma and Grandpa's house. Tomorrow we'll go to Mass with Billy and his family. Daddy'll be home before you know it."

When three-year-old Lucy woke up, I lifted her down from her bunk. "Can we watch a video?" Lucy asked.

"Yes," I answered.

The girls ran downstairs. Johnny followed, sliding along on his belly, thump-thump-thump from step to step. Rebecca, Angela, Lucy, and I covered them with a blanket as the opening credits of Tazman rolled down the TV screen.

I made blueberry muffins for breakfast and read the paper. The girls passed the morning watching Tazman and coloring. After lunch, as I backed the van out of the driveway, Johnny asked, "Daddy? Daddy?"

"No, Johnny," I said. "Daddy isn't going

with us. He won't be home for a few days."

"Daddy's at work," Lucy offered.

"No," Rebecca explained. "Daddy went to Ohio to surprise Uncle Mark for his birthday."

"Daddy? Daddy?" Johnny didn't understand.

We went to the zoo. We celebrated my birthday a few days early with dinner at my parents' house. After dinner, the girls ran up and down the hall shrieking with delight while my dad chased them. Each time he caught one, he tickled her for a moment, then let her go. "Catch me again, Grandpa," Lucy told him.

When we got home, I bathed Johnny and Lucy. I put Johnny's diaper on him and pulled his PJs up over his short legs. After I brushed Johnny's wet hair and helped Lucy brush her teeth, the girls gathered on Jack's side of the bed, trying to stay out of the puddles. "I hollered over the wind."

We threaded our way through great lakes and rushing streams. When we finally reached the front door, I set Johnny down and folded up our umbrellas. Mass had already begun. I had arranged to meet some friends at church so the girls would have someone to sit with if Johnny made too much noise and I had to go outside into the pew in front of them. At an especially quiet moment, Lucy turned around and said in a stage whisper that could be heard to the back of the church, "My mom said if we're good, we get to watch Tazman again."

At my shoulders shook with repressed laughter. I prayed for Jack's safe return.

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