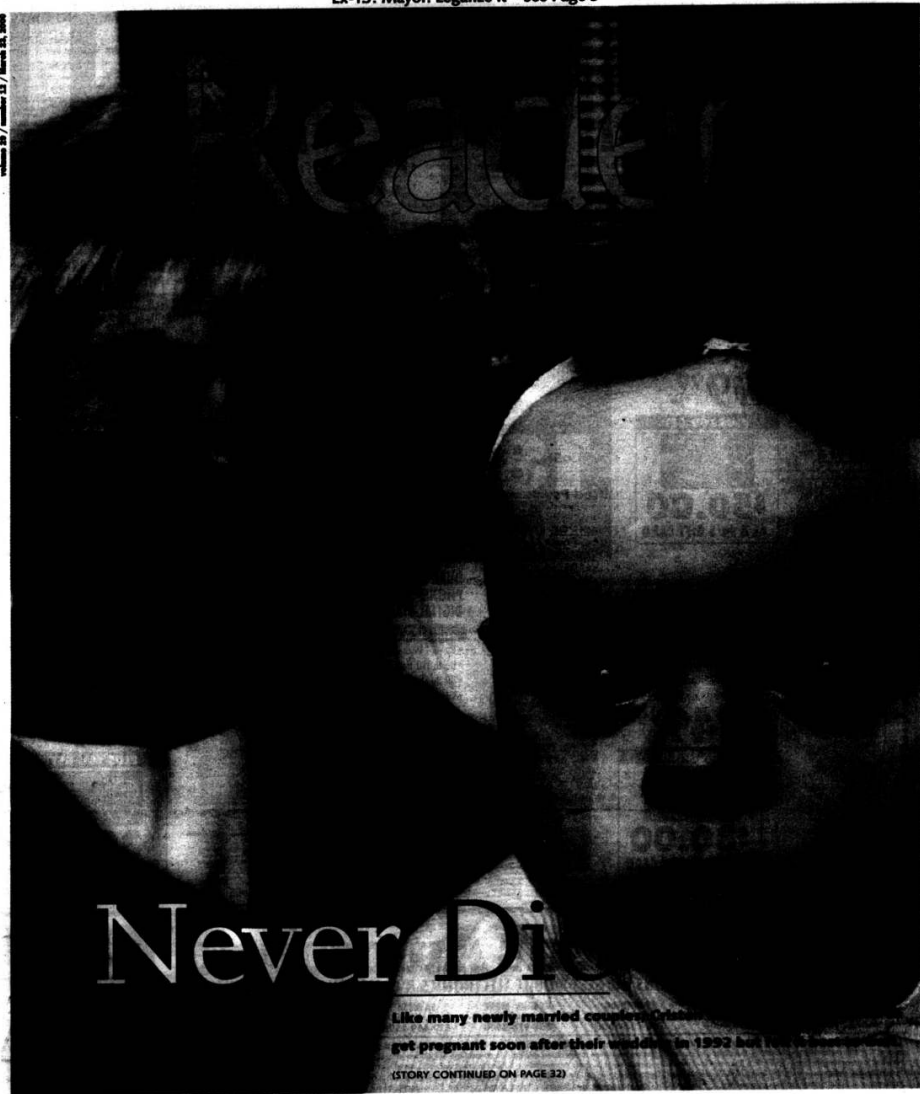


Ex-T.J. Mayor: Legalize It - See Page 5



Never Die

Like many newly married couples, [Name] got pregnant soon after their wedding in 1992 but...

(STORY CONTINUED ON PAGE 32)

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Superb Story, Superb Bridge

Thank you for the superb cover story on San Diego's magnificent bridge ("Drive to the Sky," March 16), and kudos to its author, Thomas Lux.

Recently I attended a brunch cruise on the bay, and as we passed under the bridge I saw scaffolding along a section being repaired. I wondered about the process at the time. Now, thanks to you, I am richly informed about it.

Tom Michael

The Alpine Sun Responds

We appreciate the story you published on us in last week's "City Lights" (March 16) but would like an opportunity to clarify a few things. As journalists ourselves, we know how hard it is to write a fair and impartial article, and although your writer interviewed us at length, we were disconcerted that your writer never gave us a chance to respond to the significant amount of negative statements made against us by George Vanek, chairman of the Alpine Planning Group. In fact, we had no idea that he would have anything to do with this article. We believe it should have been noted that Mr. Vanek is an elected local official that simply does not like the idea of a free press holding himself and his actions accountable. We believe in quality journalism that is both fair and accurate and have always printed both sides of every issue, including Mr. Vanek's. We would have expected the same from your writer.

In addition, we believe some quotes of mine were used to possibly infer that we somehow have secret investors. To clarify, other than a significant bank loan and ourselves, all our investors are family members. As a mailed periodical, a statement of ownership must be published by us every October and can

be viewed at any time by any interested parties.

Jay Harn
Editor and Publisher
East County Community
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Californian

Nancy Cary responds: In the opening of the "City Lights" article I state that Mr. Vanek is the "current chairperson of the Alpine Planning Group," and later I refer to the group as "the elected 15-member planning group." Regarding ownership of the Californian, the article states: "Pressed to say how he financed the purchase of the Californian, Harn says, 'I prefer to say we've got investors.'" Because the Daily Californian was purchased by the Harns in January 2000, information regarding the purchase has not yet been made available in an October statement.

Interference Works Both Ways
Re: Ken Leighton's March 16 "Blurt" on XLNC's interfering with KPFF 90.7.

What in the world is going on with radio stations on both sides of the border? How could the Mexican government assign a channel to a Tijuana broadcaster when there is a channel already in use by a Los Angeles broadcaster beaming its signal to San Diego 120 miles away?

In this case, KPFF 90.7, broadcasting at 110,000 watts, has been receivable in San Diego for many decades; the local stations from out of Tijuana, Z-90.3 and 91.1 XTRA-FM, are spaced 0.8MHz apart, which helps to make a distant station 0.4MHz from either frequency available down here.

Putting a 1000-watt FM station at 90.7 surely interferes with KPFF up to North County, and reports have come in that it also interferes with KPFF's reception in San Pedro and Santa Monica. Just because no San Diego or Tijuana station is using 90.7 doesn't mean that Los Angeles or Riverside isn't.

One solution is for the Mexican government to reassign the XLNC station to another frequency, preferably to one that isn't being used by any station locally or from Los Angeles.

Some channels Tijuana cannot use.
89.9 — K-Love used it briefly, but it interfered with KCRW, a Santa Monica public broadcaster, and it shut down a month later.

92.9 — in use by stations in Ensenada, Temequila, and Santa Barbara.

93.7 — KCLB from Coahuila is receivable in some parts, and KDB from Santa Barbara is receivable along the coast.

95.3 — in use by a Teme-

continued on page 34

MARCH 23, 2000

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Reader

SD WEEKLY

NEWS & FEATURES

Never Die What to do with fertilized human eggs? By Thomas Larson	1
City Lights A German artist traps local light in glasses; and City Lights shorts	4
Straight From the Hip Matthew Alice explores the amazing world of unselfconscious fish	9
The Sporting Box How to play softball with girls. By Patrick Daugherty	10
Sheep and Goats La Jolla Lutheran doesn't need hard-sell tactics. By Abe Oppen	14
Sightseer How Iraq's oil-for-food program doesn't work. By Justin Wolff	16
Tip of My Tongue God and lentils. By Max Nash	20
Punk Danial Doughboy for a night. By John Brizzolara	22
Off The Cuff	133
Puzzle	135
Picture Story	137
T.G.I.F. Comedy isn't pretty	169
Best Buys The secrets of buying good, cheap tires	171
Kid Stuff Anne Albright prepares for baby number five	173

CALENDAR

Events Highlight and Guide Build strong thighs in a friendly environment	57
Reading Marie Brenner: Great Dames	68
Roam-O-Rama Trailmaster Chad goes to great heights near Palm Springs	70
Classical Music Review and Guide Jonathan Saville finds the Prometheus Piano Quartet less than ideally integrated, but is impressed by pianist David Korevair	71
Art Museum and Gallery Guide	74
Theater Guide	75
Pop Music Blurt	78
Race, art, and politics in Encinitas	80
Adventures in obsessive CD-buying	86
Movie Guide	106
Restaurant Reviews and Guide Eleanor Widmer takes the prize.	114
Our Frugal Tongue escorts old money to Old Town	115
Wine matchmaker memories	116

CLASSIFIEDS

Classified Ads	
Antiques & Collectibles	167
Bicycles	166
Business Opportunities	134
Career Training	134
Cars	173
Car Parts & Accessories	173
Car Services	173
Computers	165
Counseling/Support	138
Employment Agencies	134
Employment Services	134
For Sale	167
Health & Fitness	136
Help Wanted	123
Lessons	134
Massage	135
Matches	172
Motorcycles	173
Music	156
Notices	138
Parent Resources	137
Personals	139
Pets	163
Photo	164
Real Estate	156
Rentals, Commercial	150
Rentals, Residential	150
Rental Services	147
Roommates	150
Roommate Services	150
Services Directory	144
Sports	161
Stage Notes	137
Travel & Getaways	139
Wanted	157
Wedding/Party Guide	137
Display Ads	
Automotive	158
Great Escapes	58
Help Wanted	124
Instruction	134
Music	156
Services	145
Sports and Fitness	157
Wedding Guide	139



Page 1



Page 23



Page 86

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Glass
continued from page 4
don't feel restless. By restless, I mean a kind of nervousness. When I paint, I suddenly feel at home. Very well and quiet.
"This may have something to do with one of my experiences during the war. My father's

house was totally destroyed during the war. When I was 26 I had this experience of trying to build a house for myself. Build a house for myself. And what I found was that you can't establish out of things, out of materials, in a certain place, a home. You have to build your home out of ideas. Ideas are something you can take

with you wherever you go. And so I have my ideas about painting, about painting what I really saw. The glasses are an experiment in showing how things change. You paint the same thing, again and again. You use different light, but you paint the same thing. When I started painting the glass, after I did four

or five, I began noticing how the paintings were changing. They were changing because I was changing. You cannot avoid change.
"And so I have my ideas about painting, and that is why when I paint I feel like I'm coming home.
"Painting my room here is

like painting the glass. The idea is to take what's nearest you, the simplest and most obvious, and to use it. You look around the room, and you see that it's quite simple, quite small, but you take it and you use it. You observe it carefully and you paint it.
"I think it's really quite beautiful, actually."

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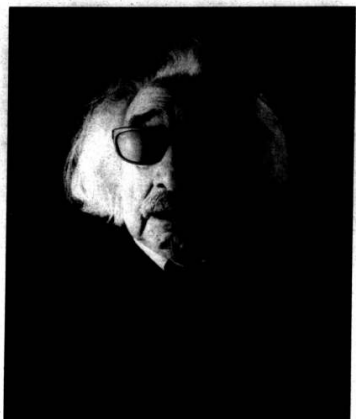
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CITY LIGHTS

Legalize it

continued from page 5
we have confidence in you!" We'd gather all the people, representatives from all the communities. We organized committees through our delegations—local council offices—we called out for the [committee members] to come and talk about the problems in their neighborhoods and list them out. And then make a selection of which ones you feel need attention most. They made decisions. And we put resources in the hands of the citizens and said, "You do it. Form a committee, here's the money," say 100,000 pesos. "If you put in 50,000 more, you'll be able to do more. You decide which construction company or whatever to hire. We'll just supervise and guide you through the process of organizing your committee, of technical aspects of your public works. We're just here to help you out."

"We had 1006 different projects in our last year of government [1995]. I think, on average, they managed to get improvements done at about 60 percent of what it would have cost the government. And they contributed another 100 percent on top of [the money] we put in. So they achieved three times as much as we would have been able to do in the traditional way. Now the World Bank is applying this principle to municipal governments throughout Latin America. Not a penny was lost. The secret was you didn't give money to individuals. You gave money to committees of citizens."

It's in this devolution of power to the people, Ouna believes, that a way to fight drugs may be found. Ouna, who will start campaigning for his senatorial seat April 3, sees the prospect of persuading the national government to devote more power and money in a similar way to all 2400 municipalities of Mexico. But his greatest hope lies in the upcoming presidential elections (July 2) and then the senatorial elections next year. "Our party [PAN] is a very influential force now in [the national] congress and for sure [in the senate]."

Ouna believes for the first time in modern history, in an opposition party, PAN, has a real shot at the presidency. "Mexico has a great opportunity," he says. "Vicente Fox Quesada, the candidate from the PAN opposition, starts very high in the eyes of Mexicans. Mexico now he is technically tied to Labastida [in polls]. We are very confident."

So how would a Fox presidency and a PAN-strong congress change anything on the drug war front? Ouna says that for the first time the Mexican congress would not be a rubber stamp for the president. At least legalizing drugs could be discussed. "Probably the PAN will not get the majority, but the PAN and the PRD [the left-

CITY LIGHTS

Legalize it

leaning Party of the Democratic Revolution] will [together] for sure. It's going to be a new era for the senators. And I want to be there. It will be a new Mexico after the July [elections]. I assure you of that."

Ouna is not impressed by today's visit by Labastida to the site where Colosio was killed.

"It has been a political stance to go to the local shrine, for them, the PRI," he says. "People have many theories on the assassination, whether it was a political reason—some of them say that narco-political interests were involved—but the PRI haven't shown any will to really come up with the so-

CITY LIGHTS

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lution, to the why? in the killing of Colosio. I think a political martyr is what they are really looking for."

And after the arrest of seven suspects in the de la Torre murder, the house arrest of Jesus Labra Avilés (reputedly the master adviser of the Arellano Felix cartel), and the promise of more government funds to throw at the problem, does he have hope for a governmental counterattack? "It all depends on what happens over the next month or so. If Mr. Labra is prosecuted, then it's for real. If he finds loopholes and gets away with it, [we'll know] it's the same old thing."

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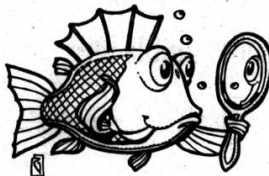
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STRAIGHT FROM THE HIP



BY MATTHEW ALICE

Matthew @ the Reader:
Recently I was in a restaurant that has an aquarium. There are several fish in the aquarium of the same species that hang around with each other like a herd of cows does in a field or a flock of pigeons does on an overhead electrical wire. My question is: if their eyes are up on the front of their heads and they cannot see their own bodies, how do they know what they look like so that they can hang around with fish of their own species?

—Greg and Judy, San Diego

Aquarium fish, for the most part, are pretty basic organisms. Guppies don't have egos; angel fish are not burdened with a sense of self. If a particular gourami has especially nice electric-blue stripes, he doesn't know and doesn't care. Unlike us human beings, he'd never do the other gouramis because they don't. Experiments have shown that fish that hang together in a school or shoal know their fellows by smell, sight, and behavior. It's like a schooling instinct. Fish are awesome smellers and can even detect fish of the same species but from other schools. The lateral line along a fish's flank detects minute changes in water movement, which helps a schooling fish stay the proper distance from its neighbor. They also arrange themselves in a particular way, lining up their eyes with their neighbors' eyes or with a fin or other fish-skin feature. The lateral line detects the proper current pattern generated by the neighbors' fins. Any minute change in the visual or sensory arrangement produces an instantaneous adjustment in all the fish, and the school seems to move as one big organism. But is one fish aware that he looks like all the other fish? Not likely. He just knows that all fish who look and act a particular way offer best protection and opportunity for mating. In an aquarium, schooling fish may not hang together as tightly as they would in nature. No matter how many hundreds of thousands of dollars you spend on a tank, it's still an artificial environment, and the fish know it.

Hells, Matt:

Thanks for taking my call. First-time caller, long-time listener. What's the story on the sculpture of a large, single yellow rose on the western outskirts of Lemon Grove? The sculpture in question is situated about halfway up a large antenna tower located on the south side of highway 94, about a quarter mile west of the College Avenue exit. It's best seen from 94 going east; about eye level from the freeway.

—Kevin in Rolando

Thanks for your call, Kevin. We have Grandma Alice with us in the studio today. Welcome, Grandma.

"Thank you, sweetie. I'm glad to be here."
So, Grandma, can you help Kevin with his question?
"Yes, Matthew. I certainly can. First let me say, the yellow rose is attached to a cell phone relay tower. You know, I really don't like those big ugly things. I remember the days when you'd just pick up the phone and some nice operator would answer, and you'd say, 'I want to talk to Marge at the bakery,' and—"

"The rose. Well, it's a—and I think the story is just the sweetest thing, don't you know. There isn't enough sweetness in the world today. Why, when I was coming up, it was just expected that all us girls would visit that inn and knit socks for—"

Yeah, sure, Grandma. The rose, please? We're coming up on a station break.
"Oh, yes. Of course. Ah, well, the rose is a family's tribute to the memory of their dear daughter. In 1995 the daughter of one of Lemon Grove's former mayors was killed in a freeway accident near the College off-ramp. At the time, she worked for AirTouch, and the cell site beside 94 was one of their antennas. He got permission to put the rose up there. So the rose is to remember her and to remind the rest of us to stop driving like idiots and causing accidents in which nice young girls are killed. Why, I remember when cars would sail along at 15 miles an hour, and we just thought that was the best—"

Matthew, honey? What's wrong? Are you crying?
What, who? Me? Nah, Grandma.

Here's a Kienesse, sweetie. I've got to get caught up on the laundry, but before I do, I want to put a step to a rumor that's gone around since the rose went up. It's not a memorial to Princess Diana, it appeared around the time that poor young thing died in that awful accident in Paris. Me, personally, I think anyone who drives in Paris is just asking for trouble anyway. So the rose isn't a tribute to anyone. It's for someone from Lemon Grove. Bye-bye, dear. Your favorite for dinner tonight—meat loaf. Don't be late. 'Snags!'

Dear Matt:

In your article on the various 'Berto' taco shops, you failed to mention another offshoot of Alberto's: Albertitos, owned by brothers Alberto and Jose Davila, also from San Luis Potosi. They're on El Cajon Boulevard in San Diego and Spangmo Boulevard in Vista.

—Cristi Ferri, The Net

Cripes! We had enough trouble dealing only with the 'Berto's. Yes, there is another whole raft of non-Berto's spin-offs: Albertitos, Alberto's, Roberto's, plain old To's in Oceanside. Pronounced "Toe's." I guess we didn't mean to ignore these worthy names, but we had to draw a line somewhere. We're leamed that if we don't get tough, you people take advantage of us.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to hymatt@att.net via the Internet.



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SportingBox By Patrick Daugherty

Guys Huddle Up

Ellas, sooner or later you're going to be in a situation where you'll have to play softball with a woman or women. Count on it.

Let me hasten to add that there are women who can out-fight you, out-curse you, out-run you, out-shoot you, out-drive you, out-drink you, out-anything you. Say this with emotion and repeat it several times in front of every female softball participant before picking up a mitt, ball, or bat. Of course, the odds of actually meeting one of those forementioned out-anything-you women are slim, because, simply put, there are not that many of them around. But what's the sense, moments before the big game, in nipping!

Facts are, most women throw the ball funny, run slow, and squeal. Far worse, they are not willing to injure themselves or consider seriously maiming an opponent during the course of a neighborhood softball game. They lack a predator's blood lust. This makes the game a lot less fun.

So, you ask, what is the etiquette here, what's a guy to do? First, we have to define your situation. Are you planning an attempt at sexual congress with any of the women you will be playing with or against? If the answer is yes, carry on, the game is no longer important. If no, then memorize the following rules.

1. Don't scream so loud as to cause your neck arteries to rise up from your skin making you look like the monster in *Alien Resurrection*.
2. Don't be dead-ass drunk by the fifth inning.
3. Don't walk out to centerfield and urinate on the fence.
4. If you want to belittle a male member on the other team, don't shout something on the order of, "You swing like a girl."
5. Tuck your shirt in and tie your shoes.
6. Take the garbage out and fix the porch.
7. Throw away your old clothes.
8. Where have you been and what did you do?

I realize this is a lot to remember, so take a moment now and write these rules on your forearm. I'll wait.

Finished? Okay, now keep this in mind. When you're turning first base and tearing into second, it's not okay to run over and obliterate a female second baseman. If the second baseman is male, obliterate the hell out of him, but after you're safely on second, turn around and make a face that implies concern. I know this makes no sense, just do it.

When throwing a female runner out, throw the ball to the appropriate base, not at the runner's head like you normally would. While we're at it, do not stand around home plate and constantly adjust your genital equipment. At first, this will be difficult and annoying, but with practice, you can do it. Others have.

A word about spitting. You need to keep that under control. We all understand that a man's gotta spit when a man's gotta

spit, but try to take it easy, give yourself a time out now and then.

We better talk about patting butts. When male, heterosexual baseball players pat each other's butts, we know that merely indicates approval of another man's athletic prowess, even though the average outside observer would call this harmless ritual, "classic mating behavior." Fie on them. The point is, do not pat a female player's butt without prior approval, in writing, from said female player. Think of it this way: every time a man and woman encounter each other, that's a potential lawsuit. Add butt-patting and you've just given away your case. "Nuff said.

If you're the manager or captain and need to go out to the mound to counsel your female pitcher, do not fill each sentence you speak with expletives. Also, do not physically threaten your pitcher if another player is present.

The Vegas Line

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Duke	9 to 2
Iowa State	8 to 1
Oklahoma State	8 to 1
Syracuse	20 to 1
Florida	12 to 1
Tulsa	15 to 1
Tennessee	15 to 1
LSU	15 to 1
UCLA	12 to 1
Purdue	30 to 1
Miami-Florida	25 to 1
Georgia	25 to 1
Wisconsin	20 to 1
Seton Hall	75 to 1
North Carolina	20 to 1

Remember, the little things do count. We a female teammate is at bat, don't cover your face with your hands or pound your fist against your skull. Avoid phrases like, "Go ahead, strike out, get it over with," or, "Hey, just stand quiet in the batter's box and let the ball hit you."

Even with this checklist, you're still not going to get through the game without making a fool of yourself. Accept the inevitable. Making a fool of oneself is what men were made to do. A lifetime of training (much less, this diminutive cheat sheet) isn't going to change that. Women won the important game a couple eons back. So, I'm not talking victory here, I'm talking survive to play another day.

By the way, all of the above is sexist drivel. This is a hard world for most of us. It's nice, every once in awhile, to be reminded that we are moving forward, however rudely, and that people like me don't write this kind of patronizing slander anymore.

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Evangelical Lutheran
Address: 7111 La Jolla Boulevard, La Jolla; 858-454-6459
Year founded locally: 1945
Senior pastor: Mark Dahle
Congregation size: 200 members
Staff: two and a half full-time
Church school enrollment: 10
Annual budget: \$181,000
Weekly giving: \$3500

Singles program: no
Diversity: predominately white
Dress: dressy-casual
Services: Sunday worship, 9:30 a.m.

From prelude to postlude, La Jolla Lutheran Church's very fine liturgy lasts one hour and 15 minutes. Much of the liturgy is done in planning. The choir sings no hymn less than a century old. If one were familiar with some of the Roman Catholic church's bare-basics, post-Vatican II liturgies, the historical irony wasn't hard to miss.

La Jolla Lutheran uses no incense and has, of course, no soot-blackened icons, but its liturgy, its sanctuary—dim light filtering through stained glass—gives a strong sense of tradition, a sense that's hard to come by in most local churches, Protestant or Catholic. The church's Mission-style architecture helps. Built more than 50 years ago, its walls are thick, its ceiling high, its straight-backed, dark oak pews have been worn smooth with age.

"Our church," explains Reverend Mark Dahle, who's served at La Jolla Lutheran for five years, "has historically had a traditional liturgy. From the very beginning."

The only thing out of place among all this tradition was a thick stack of newspapers sitting at the back of the church. "Alpha News" read the masthead. Time magazine's "Alpha Miracle," read the headline. Articles in the paper referred again and again to something called the "Alpha course," and the "Alpha course" had apparently changed the lives of hundreds of thousands of people. But what was it?

In the early 1990s, Nicky Gumble, an Anglican curate in London, saddened by the Church of England's decline, developed a Bible and theology course for nonbelievers and lapsed churchgoers. Reverend Gumble's recipe was simple. For two and a half months he invited people once a week to his church for dinner. During the meal, they could talk about anything but God. Afterward, they could ask any question they wanted about religion in general or Christianity in particular. No question was considered too profane. Small study groups were encouraged. People responded to Reverend Gumble's friend and intellectual evangelism.

By 1999, 13,000 Alpha courses had been held around the world—most of them in Britain, 2000 or so in the United States, a few

hundred in Germany and Russia. The March 2000 edition of the Alpha News listed conferences in, among other places, Anaheim, California; Moscow; Cape Town, South Africa; Hong Kong and Singapore. One article estimated that by the end of 1999, almost 200,000 Americans had attended the course.

"It's not a denominational movement," says Reverend Dahle. "It was started by an Anglican, but now even Roman Catholics are running Alpha courses. Depending upon who's offering the course, which denomination, the approach is a little bit different. If after attending the course, someone decides they want to join a church or become a Christian—"

Methodists, for example, might ask someone to make a public declaration of faith. Lutherans would ask that the person be baptized. The course itself deals with the fundamentals of Christianity. When Roman Catholics offer it, they add an additional week, which covers the particulars of Catholic doctrine and practice. The main focus for everyone, however, is on the small study groups. We plan to start offering the course this fall."

While Reverend Dahle spoke with me about the Alpha course, churchmembers bustled about pouring mugs of coffee for newcomers, arranging big piles of donations they'd decorated with lilies.

"Is this your first time here?" "I'm so glad you came. I hope you come back."

For the past several decades, many mainline Protestant denominations, like the ELCA, to which La Jolla Lutheran belongs, have stood by, nonplussed, as evangelical churches grew enormously. While aware they had much to offer, these mainline Protestants had been laid-back, even shy about attracting new members. They'd never really had to sell themselves to the public.

"We always knew," says Reverend Dahle, "that Jesus called us to bring the Gospel to the world, and we very much believed in that. We just lacked any real framework for going out and doing it."

The Alpha News is filled with impressive testimonials. "We had 800 more people in church this faster than last year and we attribute almost all of that to our Alpha course," writes a Lutheran pastor in Lakeville, Minnesota. An Episcopal priest in Austin, Texas, who recently started a new parish, claims that Alpha course helped him grow his church from "scratch to 300 in just two years."

"This isn't a hard-sell program," explains Reverend Dahle. "We're not planning on advertising. Most people hear of the course by word of mouth. It simply addresses questions about life and Christianity. Everyone is welcome. Everyone can learn from it. It's designed to meet the needs of people who aren't sure they want to follow Jesus."

—Abe Opincar

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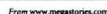
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Out There's reporting on Iraq is more thorough than anything you'll see on TV or read in a daily paper. The fact is, because of the embargo, Iraq's health and education infrastructures are unable to meet even the most basic needs of its citizens. Reports from UNICEF and the International Com-



Peace Action, based in Washington, D.C., and one of the country's largest peace and justice organizations, also has a long list with provocative peace slogans on Iraq (www.who.com/peaceaction/iraq.html). Either one of these sites you can read in detail about opposition to the sanctions, which is no longer voiced only by fringe groups. Several key diplomats have resigned their posts in protest of the UN's Iraq policies. In October 1998, Denis Halliday, coordinator of the UN humanitarian programs in Iraq, quit in disgust over the ineffectiveness of the oil-for-food program. In February, both Hans von Sponeck, Halliday's successor, and Jutta Burghardt, head of the World Food Program in Iraq, announced their resignations for the same reason.

Also in February, U.S. Representatives Tom

The media avoids reporting on Iraqis suffering because it's difficult to locate the injustice within the U.N.

Firstly, Iraq doesn't have the equipment and infrastructure necessary to distribute whatever it

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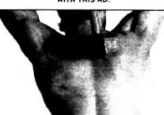


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does get from the program. Secondly, even the website of the UN's oil-for-food program (www.un.org/Depts/da) implies that its relief efforts are inadequate and have done little to ameliorate the tragedy. Halliday's and von Sponeck's resignations say at least as much.

The contracts that permit businesses or organizations to send materials to Iraq have to be approved by the UN, by the so-called 661 Committee, which is made up of members of the Security Council. This committee controls the money earned by Iraqi oil sales and the contracts for materials that money pays for. The bottom line is that the committee has placed too many contracts on hold — contracts for things like irrigation and refrigeration.

UN documents at the site indicate that since the oil-for-food program was launched, in December 1996, it has received a total of 10,308 contracts, of which it has placed holds on 915. However, it is currently holding close to 25 percent of the contracts for spare parts necessary for oil production, meaning that Iraq could be exporting much more oil, which would be especially useful considering the high cost of oil today. Even more troubling than the holds on oil equipment are the holds on contracts for electrical parts, which amount to \$435 million. If the committee approved them, Iraq's output of electricity would double. John Mills, spokesman for the UN oil-for-food program, has admitted that holds are a major problem and Secretary General Kofi A. Annan has denounced the holds to the committee.

What no website or newspaper has been able to determine is why the committee is holding so many contracts. Presumably, the UN still believes the holds and the sanctions apply strong diplomatic pressure on the Iraqi government. But one ironic effect of the sanctions is that they have strengthened Saddam by making his people more dependent on the regime for basic needs. Not to mention that the current policy is killing children who weren't even born until after the Gulf War ended.

Read all about it, but only if you want to. ■

— Justin Wolff

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Years ago, off a small side street in downtown Jerusalem, there was a kosher vegetarian restaurant named Alumah's. In the foyer you often saw a young Orthodox girl seated at a table equipped with a white tablecloth, reading lamp, and free-standing magnifying glass. By her modest dress, you knew the girl was *frum*, or religious, but her presence was more suggestive. Peering through the magnifying glass, she picked through lentils scattered before her across the white cloth. Her fingers darted through the lentils, flicking some — *plink!* *plink!* — into a bowl in her lap, culling others into a pile to one side of the table. The girl was a living advertisement for the restaurant's religious rigor. She was searching for bugs.

The Biblical prohibition against eating insects is as unequivocal as the prohibition against eating pork or shellfish — a mealworm or mite being the spiritual equivalent of a minute pig or lobster. Orthodox Jews

spend considerable time sifting through flour, picking through walnuts and pulses and rice, examining each leaf in a head of lettuce or bunch of spinach, searching for creatures God has forbidden them to consume. Orthodox Jews who eat only organic insecticide-free vegetables — there are a fair number of Orthodox Jewish Americans who adopt this additional stricture — keep busy kitchens.

There are exceptions. The Talmud allows Yemenite Jews to eat a certain kind of locust. Jewish law requires no Jew to worry about microscopic insects. Minuscule bugs often burrow beneath the skins of cashews and almonds, but if the nuts are roasted until brown, "The intensity of the heat," one rabbi wrote, "will dry out the insects to such an extent that they will be regarded as dust and cease to be forbidden."

To non-Jews, even to secular Jews, this attention to detail appears pathologic. But if you've handed over your life to holiness, allowed your will to be thwarted by hun-

by MAX NASH

dreds of roadblocks constructed by God's will, then spending 20 minutes combing through a head of romaine isn't crazy. It is part of the life you lead. It is an expression of love.

Having spent time in the more rigorous reaches of Orthodox Judaism, I can recognize the tiny blatter at the edge of a lentil that means a worm has burrowed inside. I can recognize the fine webs in a package of flour that indicates the presence of weevils or, in Yiddish, *milben*. With a magnifying glass, I've scrutinized feathery dill for pinhead-size bug eggs. In the big secular world I'm comfortable with fanatical wine connoisseurs, with purists who use only the most virgin first-cold-pressed olive oil and who insist on the superiority of free-range roasting hens.

To non-Jews, even to secular Jews, this attention to detail appears pathologic. But if you've handed over your life to holiness, allowed your will to be thwarted by hun-

Jerusalem was my home, and I still can't face a package of lentils without trepidation. I ate so many when I was young and poor and in love with God, or at least young and poor and in love with the idea of being in love with God. Each lentil I ate I inspected by hand.

While I know the secular world's sensitivities to food, I also know the awareness isn't reciprocal. I don't expect a *Gourmet* magazine subscriber to have read the story of Esau and Jacob in the original Hebrew, to know how the muddy, meaty taste of lentils evokes a narrative of betrayal. But I am someone who culled lentils and I know how Jacob, with lentils, cheated hairy Esau of his birthright. Esau and Jacob's story ends with ambiguous kisses and hugs. I sometimes wish my own peculiar family drama would achieve similar resolution. I no longer inspect lentils under a magnifying glass, but in my mind's eye they still are huge.

In addition to carrying many different Middle- and Near-Eastern foods, North Park Produce, 3551 El Cajon Boulevard, carries a nice range of lentils — red, yellow, brown. The lentils with which Jacob cheated Esau were apparently of the red variety.



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I once walked into a dermatologist's office with a nasty, unnatural-colored inflammation around my fingertips. Right off, I thought it was leprosy.

The doctor looked at it in a cursory way, not too interested, and said, "You're either a baker or a bartender, right?"

I thought, *am I at the right address? Did I walk into some psychic scam artist's den?*

"Yeah, I'm a bartender, but I always wanted to be a baker. How did you know?"

"You generally only see these kinds of fungus in professions like these, where the hands are kept moist for hours at a time, either in ice or a sink, or, say, bread dough."

I was treated successfully. It cleared up. But it made me wonder why I blurted out, "I realized it was true."

As I thought about it, I realized it was true. As a kid in a loud and bawling Italian household, it seemed that my Aunt Louise was consistently mellow. She baked, from morning until night, kneading and rolling and folding ravioli, filling cannolis and making fragrant loaves of golden bread the size of baseball bats that appeared from her ovens in an assembly-line parade of life affirmation.

Of course, had I confessed my secret ambition to this occupation to my brothers or cousins, I would have been pounded.

Punk Danish

None of them is engaged in any conversation across the bakery such as, "Key! How about those Chargers?"



Michelle Devany

Everyone has had the experience of walking into a bakery, say, in the morning — and filling one's nostrils with a smell comparable to few other things, like the sea, or a woman, an infant, rich earth after a rain, or certain fleshy blossoms.

This happened to me recently while seeking out the best bakeries in San Diego. It wasn't until I entered Devany's on Pacific Beach that I was flooded with that Proustian, childhood sense of warmth, well-being, and, of course, hunger.

I bought some rolls, which were exquisite — not croissants or raspberry-macadamia, low-fat, high-fiber, gluten-free,

non-lactose, Amaretto yuppie puffs. These were just rolls. Bread. Good for sandwiches or dinner. The same dough as their hamburger rolls. If my mother ever baked or cooked anything, I'd say they were just like Mom used to make.

I wanted to do it. Just try out. See if after a single shift — no pay, of course — if they would let me bake something. Maybe consider me as a possible employee; bakery material, as it were. Few things I could think of would be more noble: an ancient heritage, a tradition, an art.

I called Michelle, who does most of the cake decorations (complex and beautiful) and asked her if I might try my hand at the work of baking (not decorating) just to see if I had any aptitude. Michelle's a cheerful woman and she did not hesitate. "Sure," she said. "You probably want to work with the men in the back at night. Come on by Thursday morning about 1:30, and they'll get you started. Ask for my dad, Mike."

This was great, but 1:30 in the morning! That's the middle of the goddamn night. Well, I had to ask myself, when do you suppose this stuff gets done?

Mike is a graceful, quiet man, 62 years old, who works at a steady rhythm pouring huge, 100-pound bags of flour into a Hobart mixer, which looks like some Victorian torture device. That is, it is a vat from which a descending screw or churning, evil-looking metal spiral moves slowly in a sure, steady spin that mixes the flour and water in large quantities. It seems fraught with a kind of menace I can't quite put my finger on. Mike speaks in a low voice while he works.

"My dad started this bakery in 1938. He went off to the war and started it up again in 1946."

"Here, in Pacific Beach?"

"Yes. We were on Ingraham, then Garnet Street. We moved to Pacific Plaza and then we moved here. I've been a baker my whole life. I started when I was ten."

"What did you do in here at ten years old?"

"They had me washing pans and trays to start off, and then gradually I learned everything else."

Mike performs every aspect of production and administration at Devany's — everything except cake decoration, although he knows how to rotate and frost a wedding cake very well. He demonstrates, miming the actions on the rotating dish, and it reminds me of a careful and fastidious potter at a wheel creating art as well as craft.

To refer to the cake decoration of Mike's daughter's as art is not just promotional hyperbole. Her work was recently on display at the David Zapf Gallery on Kettner Boulevard. It's

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the first time that gallery has included baked goods as visual art.

After demonstrating the simple cardboard, plastic, and aluminum-foil-covered decorating wheel, Mike is back at his energetic, deliberate pace, preparing dough for bread loaves, dinner rolls,

hamburger buns. As he works, he introduces me to his "crew," David Miller, Glenn (just Glenn), and Caleb Diaz. The three other nocturnal bakers work at a distance from each other, at their own stations: muffin preparation, for example, the rotating "fired oven," and the Danish roller

and cutting table. None of them is engaged in any conversation across the bakery, such as, "Hey! How about those Chargers?" or "How's the wife and kids?" Each seems to be in a separate world rotating around the single star, Mike, for the combined purpose of produc-

tion against the clock.

At 8:00 a.m., hungry, hurried business men and women, shop clerks, students, young mothers, surfers, elderly, longtime customers in the habit of making Devany's a morning stop will all come through the front door with definite carbohy-

drate and/or fructose needs that must be met. At first, I think the chatterless work atmosphere is due to Mike's — "the boss's" — presence, but this is not the case. The quiet, the relative solitude and repetitive cycle of production are important to these men. The nature of

their tasks and the lack of necessity for social interaction are two moving parts that drive them more than the wage involved.

One thing is conspicuous by its absence. Recipes. No one in the mini-pastry factory is consulting measurement lists or wall posters indicating quantities of sugar or butter to be used. Not a single cookbook is in evidence, and yet an impressive variety of products is being prepared here. From bread loaves to "diplomat pudding" (a classic bread pudding made with leftover Danish dough) to carrot cake and blueberry muffins, walnut loaves, bran muffins, and numerous types of cookies.

I ask Mike about this and he says, "Oh, we have recipes around here somewhere." He guides me to a chest of drawers near the mixer and pulls one out. He rifles through some yellowed pages, some typewritten with inked notes, but most in cramped handwriting. These pages were written long ago and resemble some unearthed ancient manuscripts with a fine slitting of dough like exotic desert sand or temple dust. "We never really look at these," he says. "We've got the recipes up here." He taps his head.

Another absent item occurs to me. No donuts. "Everybody's on this health kick, I guess," Mike says. "Besides, we can't compete with Vons or Ralphs as far as donuts."

"This health thing is going to blow over," I assure him.

"Maybe," he says. But he might also be thinking that Vons and Ralphs aren't going anywhere.

Mike suggests I talk with Glenn, a tall man with a mustache unfolding what looks like a beige blanket — Danish dough that had been "put up" the night before. He's worked at Devany's "on and off for 20 years. Mike's hired me several times." Glenn is fortyish; he came to San Diego to "be in the sun," and worked in a 7-Eleven before being hired by Mike Devany for the first time.

"Well," I suggest to the laconic baker, "this must be a lot easier than dealing with wackos at 7-Eleven in the middle of the night. I mean, you probably don't get many wackos in here at 2:00 in the morning, other than me."

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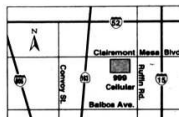
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"That's a fact," he says. I give him my spiel about the ancient art he is a part of, the tradition, the history nearly as old as mankind and fire, the nobility of baking grain into sustenance. "It's a job" is all he says, adding, "but, yeah, it may be the second-oldest profession." As the night wears on, it is evident that it's more than clock-punching and assembly-line monotony. Glenn enjoys his work at a level you don't see at the DMV — or 7-Eleven. It is in his hands and the relaxed but focused posture and easy movements that you see it.

Glenn has flattened the sheet of Danish dough and folded it several times. These will become "small," "pretzel," and "pocket" Danish. He sets the sweetened dough on a conveyor belt and then dusts the surface of the belt with dry flour. He unfolds the layers until it is the size of a small-area carpet. He turns on the conveyor belt, and the swatch of "set up" firm batter advances toward the automatic roller that flattens and thins it further. "You see something you've started that goes to completion," he says. "You can see how much you've progressed over the course of a shift. It may not be like American television — 30-second satisfaction, you know — but you get a sense of accomplishment that you can see."

"Are these really the best Danish in town?" I just want to hear what he says. A Danish, I figure, is a Danish. Maybe I'm testing his *esprit de corps* or the extent of his public-relations sensibilities. Glenn just shrugs. I don't get the impression he cares that much what I think. He's been the "Danish guy" at Dewey's for the better part of two decades and does not appear in a hurry to prove anything. "You compare product with price," he says simply. "We're not gonna be beat."

The baker takes the newly flattened dough, now twice the size of that original area carpet, and lays it out on an adjoining table. He sprinkles water on its surface with his fingers. He then produces a brazier device: a half-dozen circular pizza slices on a collapsible frame. He extends the frame and plays the rotating blades over the dough, neatly carving squares to be filled with fistfuls of blueberry, cherry,

cream cheese, etc. "This will make about 70 Danish," he says. He strips away excess dough and tosses it into a bucket where it will be recycled into bear claws or "diplomat pudding."

It looks easy enough, though I'm not paying close attention. I am studying the plastic canisters of spices to my right: anise, nutmeg, cinnamon, tartar. They are well-handled with floury fingerprints and peeling masking tape identifying the contents. "You wanna try it?" Glenn asks.

"What? Oh, sure," I take the slicer gizmo and play it over the dough, trying to distribute pressure equally to all the blades. What I accomplish resembles some seriously botched incisions by a drunken surgeon on, say, a wide area of flesh on the back of a fat guy. "Sorry," I say to Glenn.

"No problem," he tells me and balls up the odd-shaped bits, then tosses them into the bucket for re-rolling. "I don't think I have what it takes," I tell him. "Hell, sure you do. Try it again."

I do it again and this time I manage to get a lot of actual squares the right size. The remaining dough is an acceptable amount, though more than Glenn leaves behind. Now it's time to fill the squares with fruit filling. Glenn demonstrates the technique.

He grabs a fistful of the gooey fruit in his left hand, squeezes his fingers gently over the individual square. With his right forefinger he makes a swiping motion over his left fist, launching a glob of the stuff onto the center of a single square. He shakes the excess from his left hand over a plastic barrel full of the gelatinous fruit, reaches back in for another handful, and repeats the motion over the next square and the next. This is done with quick, practiced efficiency: he has a tray of filled Danish squares in under a minute. He then folds the four corners of the individual pastries to meet in the middle. This gesture is also done with a factor of zero wasted motion. He invites me to go to work on the next.

I reach into the plastic vat of blueberry, and the sensation is both sensually pleasing and vaguely disgusting. Of course, I grab too much,

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ALCANTARA CD PLAYER	\$225 \$205							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$235 \$215	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$245 \$225							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$255 \$235	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$265 \$245							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$275 \$255	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$285 \$265							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$295 \$275	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$305 \$285							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$315 \$295	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$325 \$305							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$335 \$315	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$345 \$325							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$355 \$335	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$365 \$345							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$375 \$355	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$385 \$365							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$395 \$375	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$405 \$385							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$415 \$395	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$425 \$405							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$435 \$415	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$445 \$425							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$455 \$435	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$465 \$445							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$475 \$455	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$485 \$465							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$495 \$475	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$505 \$485							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$515 \$495	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
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ALCANTARA CD PLAYER	\$565 \$545							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
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ALCANTARA CD PLAYER	\$585 \$565							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
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ALCANTARA CD PLAYER	\$605 \$585							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$615 \$595	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$625 \$605							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$635 \$615	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$645 \$625							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$655 \$635	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$665 \$645							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$675 \$655	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$685 \$665							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$695 \$675	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$705 \$685							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$715 \$695	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$725 \$705							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$735 \$715	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$745 \$725							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$755 \$735	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$765 \$745							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$775 \$755	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$785 \$765							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$795 \$775	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$805 \$785							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$815 \$795	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$825 \$805							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$835 \$815	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$845 \$825							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$855 \$835	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$865 \$845							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$875 \$855	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$885 \$865							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$895 \$875	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$905 \$885							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$915 \$895	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
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ALCANTARA CD PLAYER	\$965 \$945							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$975 \$955	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$985 \$965							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$995 \$975	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$1005 \$985							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$1015 \$995	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
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ALCANTARA CD PLAYER	\$1035 \$1015	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$1045 \$1025							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$1055 \$1035	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$1065 \$1045							SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
ALCANTARA CD PLAYER	\$1075 \$1055	CLAMOR 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	CONCORD 10" 15" 20" 3" 4" WTS. CHANNELS	\$149 \$149	WOLVERINE 10" 15" 20" WTS.	\$149	SONY 10" 15" 20" WTS. CHANNELS	\$225 \$225
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squeeze my fist too hard, and launch enough blueberry filling over the tray to cover several potential Danish with erratic amounts of fruit and mostly in the wrong places; that is, in the corners that should remain fruit-free for adhesion purposes while baking.

"Sorry, man," I say to Glenn.

"That's all right. Here, let me show you again."

He repeats the procedure effortlessly. "Just a medium fistful. Squeeze gently, then a quick knife kind of motion with your right finger."

"Right, right." I have a go at another tray while Glenn tries to salvage the mess I've made of the previous one. I do a little better, but in terms of fluidity of motion and cost-time effectiveness, I suck.

"How's he doing with the Danishes, Glenn?" Mike is smiling in our direction as he continues filling the mixer with flour.

"I don't know, Mike. I

"That's how everybody starts out." I do not volunteer to wash pans. He tells me he gets his flour from a distributor in Lakeside; he gestures at a row of 20-gallon drums. I turn to Caleb, who is making bread loaves and placing them in the reel oven. He tells me he's been working there for four years, and that's the end of the interview with Caleb. The man is into baking bread, period.

It is clear that my audition as a baker has pretty much failed, and the best I can do is stay out of everyone's way. I walk over to the south wall of the production area and study pictures of Vince Gill (Michelle's heartthrob) and the yellowed and taped cartoons that hang next to them. One is of a woman standing across the counter from a baker in a shop. The woman is saying, "How much are these rolls?" The baker says, "Thirty cents each." The woman asks, "Would they be good for making hamburgers?" Baker: "They

"There are so many factors.

The weather affects things, the kind of

mood you're in affects things,

the kind of products you buy."

think he's trying to make pies over here."

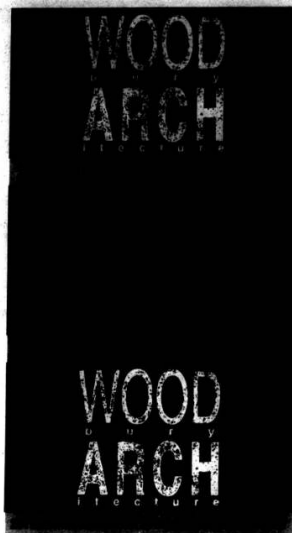
I demonstrate an equal amount of skill and raw aptitude folding the edges of the dough, first wetting them with a little water as Glenn had shown me. I feel I have created some interesting shapes. Perhaps I have innovated previously unimagined configurations for the traditional breakfast treat; dimensions that might appeal to, say, the punk community or the blind.

I bow out of the Danish-production process so that Glenn can get some actual work done. It is Friday morning, "the heaviest day," and 66 to 70 pans of Danish alone, each containing at least a dozen items, must be ready by opening time. Aside from that, Glenn must "set up" dough for the next day, brush it with "egg wash," and arrange it in the freezer for a reprieve of the entire process over the course of the weekend.

I talk to Mike a little more about when he first started at ten, washing pans.

would." Woman: "Could I put ham and cheese on them?" Baker: "You could." Woman: "Could I put orange marmalade on them?" Baker: "Madam, as long as you pull the shades you can do anything you want with them."

I then studied the "Wedding Cake Information" and discovered one could order white, chocolate, marble, lemon, or spice cake with fillings of apricot, cherry, lemon, raspberry, strawberry, custard, rum custard, buttercream, chocolate buttercream, chocolate fudge, or mocha buttercream. Also German chocolate cake or carrot cake with cream cheese filling. You can get anything from a 6" cake to 18", serve as many as 275 people, and pay anywhere from \$49.95 to \$329.95. Whipped cream is extra; from \$8.00 to \$45.00. These prices strike me as pretty good, though I don't really know. When I got married I was working in a restaurant in Manhattan where the small reception was held and the cake was on the boss. It was, by the way, in the shape



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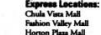


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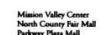
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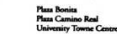


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David tells me, "I came out here to retire and couldn't

"My father was a baker

"No. Every time you bake it's something different. There are so many factors. The weather affects things, the kind of mood you're in affects things, the kind of products you buy. Like, if you get some lousy

David had retired for three years and bought a sailboat. He ended up in San Diego with boat trouble. He talks about discovering Devany and their Danish. "I was moored in Coronado, and I was riding the ferry around and ended up at Devany's one day. I love a

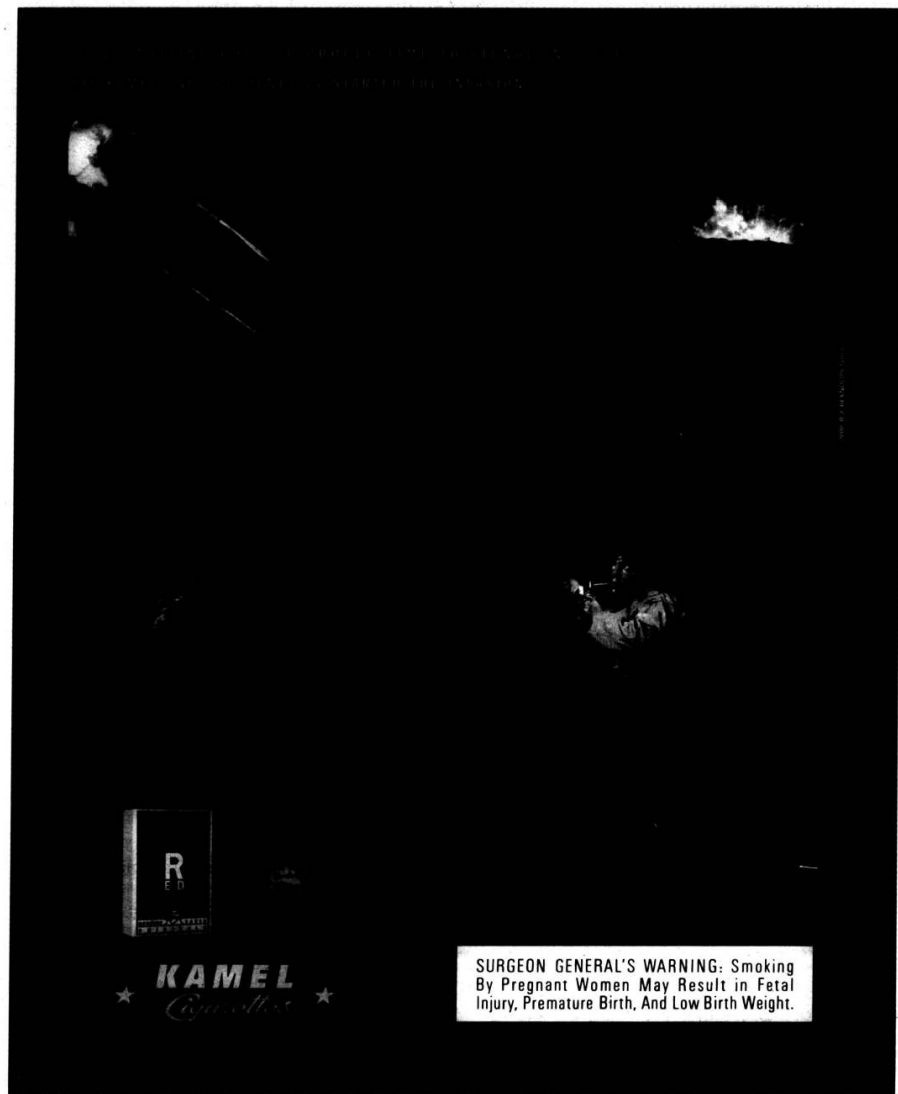
Glenn is still hard at work, this time on cinnamon-raisin rolls, so I don't bug him. Mike, too, is still flailing away with flour sacks. It's the wee hours; soon it will be dawn. I ask Mike Devany one more question. "What's the biggest headache in the bakery business?" He pauses, trying to think of one.

— John Brizzolara

John Brizzolara's novels include *Wirecutter* and *Empire's Horizon*. In 1997 he received the National Conference Media Award for Journalism.

Piercings
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9⁹⁸

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San Diego Reader March 23, 2000 31

(STORY CONTINUED FROM PAGE 1)

Never Di

They used birth control until Jeffry finished three years of chiropractic school, passed his preceptorship, and established a practice in San Diego. Then, in their mid-30s, with "it's now or never" nagging them, they dropped their protective shields and went at it, a pleasure as often as it was a duty.

For a year, nothing happened. Something was wrong, and the Bakersfield natives suspected the problem was inside Cristen. An insulin-dependent diabetic since 12, Cristen wears an insulin pump, monitors her intake by pricking her finger and testing her blood-sugar level ten times a day, and lives at times emotionally weakened by the high maintenance her illness requires. Tests suggested that either the diabetes or scar tissue from the disease was blocking her fallopian tubes. She was ovulating regularly, but the incoming sperm couldn't find an egg. They considered laparoscopy, a "roto-rooter," Cristen calls it, to open up the tubes. But the operation guaranteed nothing, except another invasive procedure.

Diabetics do have healthy babies every day, Cristen tells me on a warm evening in January when she and her husband are lounging at the dining room table in drawstring shorts and cotton T-shirts at their Scripps Ranch home. Cristen is 37, athletic and fit, able to work, but weary of her daily regimen. Jeffry, a year older and a former personal trainer, possesses (literally) a hands-on grasp of anatomy as well as empathy for his wife's condition. "Yes, [pregnancy] is doable," he says. "But Cristen had had complications with her eyes, some stages of kidney dysfunction. Throw a pregnancy in there, throw some hormones in there, throw all that together and try to manage your blood sugar. If the blood sugars get out of control, it can wreak havoc. Some higher power was saying that this was not meant to be." So they gave up on getting pregnant and turned to the higher power of science.

In vitro fertilization, it's called. The now-22-year-old technique whereby conception can occur outside the body is routinely performed at seven San Diego fertility clinics. Cristen and Jeffry met Dr. David Smotrich at his Smotrich Center for Reproductive Enhancement. A soft-spoken, impartial man, as much scholar as physician, Smotrich was trained at Tel Aviv University. He told me recently, "In Israel, there's a push for people to get pregnant." As a "disease," infertility is covered under Israel's socialized medicine system, while in the United States the pro-

cedure is still elective. In any event, Smotrich didn't need to present the Hayeses with the idea of surrogacy, that is, a carrier for the couple's fetus who gives birth to the child and gives the child to the parents. The Hayeses had already stumbled on the procedure through a friend whose sister had been a surrogate. Suddenly an idea lit up in Cristen; she thought of her older sister Candace, who had three children and who, according to Cristen, gets "pregnant so easily." Candace wasn't sure. She hemmed and hawed for months. Antsy, Jeffry called her one afternoon and said, "I appreciate that this is a big decision, but we have to know." After a half-year of reading, classes, and reflection, Candace agreed.

In vitro with a surrogate requires pit-stop coordination. Candace took drugs to ready her uterus to receive the embryo; Cristen was put on Pergonal to stimulate her egg production; Jeffry kept his calendar open: He would have to arrive at the clinic to supply the sperm on the same day as implantation. Which, good treasurer, that's just what he did — running a stop sign or two on his way to the clinic bathroom when the great day finally arrived.

On Pergonal, Cristen had created 14 eggs, and Smotrich, once he'd removed them from her ovary, fertilized 10 of them. (The odds of fertilization are pretty good, what with 40,000 to 50,000 fresh motile sperm after one egg on the bottom of a petri dish.) He watched the eggs closely, "grading them subjectively," as he says, on their number of divisions, symmetry, and clarity. He determined that 6 of the 10 were viable. Smotrich and the Hayeses decided then to implant 3 in Candace and freeze the other 3 for a (possible) later cycle. Raising high the roof beams, Jeffry and Cristen's Christmas card showed a picture of an embryo, a one-day-old, six-cell floating dower leaf in its preimplantation petri-dish exile.

Fertilization begins when the pronucleus of the male gamete disperses its material into the pronucleus of the female gamete. With in vitro, it may be necessary to surgically inject a single sperm through the egg's membrane with a needle. Consummation occurs once 23 chromosomes of each male and female

There is even a treatment proposed using stem cells to cure Cristen Hays's disease, juvenile onset diabetes, from which one American dies every three minutes.



David Smotrich

gamete are combined into a single cell, the zygote. The zygote then begins cleavage, dividing many times over the next four days. At day five, the zygote forms a blastocyst, a hollow membrane of primitive cells, some external, but more colonizing internally in a tight clump. Seen under a microscope, the round blastocyst, about as thick as a human hair, or 0.008 inch, resembles an inverted wedding ring with the diamond on the inside of the circle. That diamond is the inner cell clump, elliptically formed and pulsating with switched-on genome joy. The hope is that the blastocyst will keep enlarging and, after seven and a half days, implant its sticky outer cell mass (eventually the placenta) onto and into the uterine wall. The cells forming on the inside of the blas-

tocyst are called stem cells, that is, the undifferentiated master cells from which all other cells in our body stem. (It is these cells and their medical possibilities that I have come to talk with the Hayeses about, though I admit to being circumspect. Stem cells have been touted, just in the last two years, as the greatest medical miracle since antibiotics, because these cells, in their blastocyst stage, have unlimited potential for treating and curing almost all diseases as well as for growing organs from scratch. I hope to discover how Cristen and Jeffry feel about this potential, which, as they know, resides within the embryos they have created, and are keeping in vitro.)

Back at the clinic, Dr. Smotrich placed three embryos

in Candace. Jeffry and Cristen knew their chances were less than 50-50, but they were hopeful. Just one or, perhaps, all three will stick. High hopes, indeed, but the rule is otherwise. The best estimate is that only one of ten implanted embryos stays for the full term. We've all heard of the exhausted mother with as many as seven embryos implanted, resulting in a multiple birth after which telethons are organized and the neighborhood volunteers in shifts to change diapers. Couples and clinics want pregnancies. That can mean upping the ante with fertility drugs and the questionable practice of putting in a dozen embryos to enhance the odds (in England the law limits the number to four). But the "success rate" of in vitro remains dicey: Only 40 percent of cou-

ples who do three cycles or more (each cycle is one implantation of embryos) will get a baby.

Dacey, indeed, for Cristen and Jeffrey and Candace, now an even closer triumvirate. But, sadly, none of the three implanted. Candace's body absorbed them. After consultation, the group decided to unthaw the other three embryos and try again. A month later, that too was a bust. It was "all downhill on the emotional roller coaster," Cristen recalls. Either they'd start once more from scratch, meaning another \$10,000 cycle and the coordinated labor of the female tag team, or quit. Cristen, a fighter, says, "I wasn't ready to give up," even after the second failure. Jeffrey adds, "We felt the odds increase every time because the doctor learns a little bit more about what he can change to make our chances greater."

On the third cycle, they created five embryos and Smotrich placed four in Candace. Jeffrey calls it "getting more aggressive," while Cristen acknowledges some desperation. Candace agreed that if all four, or three or

two, stuck, she would carry the lot to term. The lone left-over embryo they froze. Though the Hayeses and Candace knew about "selective reduction," whereby they could reduce the number inside Candace if there were complications, in principle the three decided against it. Doing so remained hypothetical: One of the four clung to Candace's uterus and buried itself in the lining.

The embryo-cum-fetus had few problems as it grew to term. In March 1999, Jayden Marie Hays was born, pudgy and healthy, a saucer-eyed charmer who by the time I meet her at age nine months cadges me to pick her up and hold her just so she can push my tape recorder off the table.

Though Cristen and Jeffrey and Candace came to a perfect end with Jayden's birth, which is also the perfect beginning of this little girl's life, there is another "being" or "life" left to consider. That is other frozen, and as yet unused, embryo. And the Hayeses have considered it.

Options for the future of frozen embryos are several.



Lawrence Goldstein

Smotrich described four: Use them again for another cycle; not use them again and instruct the clinic to thaw and discard them; couples can request a memorial service; donate them to an infertile couple; donate them to research. "Most couples rec-

ognize how difficult it is to create embryos," he says, "so it's unusual for them to want to discard them." Most keep them frozen; the storage fee runs around \$150 a year. (The oldest known freezer-to-birth embryo is one that was held for seven years.)

Their numbers are also reduced because, according to Smotrich, there's only a "67 percent successful thaw-rate," which means one-third of them die.

The Hayeses have decided to leave their remaining embryo frozen, for the time being. If they change their minds, they will donate it to medical research.

I ask them how they regard its "moral status." Quickly, it seems, the joyful ending of Jayden's conception and birth is left in the dust. "I don't know," Jeffrey says. "I guess I see it as—even though it's frozen, it's alive."

"Can you say it's alive?" Cristen counters. "Because it doesn't have a heartbeat."

Jeffrey starts at me, his inquisitor. "So the question you're raising, damn you"—he and I laugh nervously—"who are we to take this potential life's being and donate it to science when it could live?"

"We'll use it," Cristen says with certainty, confiding later that she has a new surrogate picked out, her younger sister. Candace, at 40, has said no thanks to another

mission.

"I'd like to think we'd use it," Jeffrey adds. "But if we don't, our choice was not to donate to another couple to start a family but to donate to science so something could be learned from [the embryo]." His voice is a bit ethereal; Cristen is quiet.

She agrees, and adds, "Then we're going to use it." Jeffrey laughs and reminds her that this embryo is "not a very viable one, and so I guess I'm justifying in my own mind that if we don't use it, then we'll donate it to science." But deciding whether to keep it, he admits, is also a way to delay a decision about its status. "I didn't sit down and think, 'What if I donate this to science? Then that means I'm not allowing this embryo to live!'"

And if it's a life—I believe he understands this but didn't express it this way—then it's troubling because donating the embryo to research will mean terminating its life. "And I'm against abortion," he says, renewing his moral quandary more than he may want to.

Then, as if to rescue Dad from the Big Muddy, Jayden is pulling herself up the rungs of the chair he's sitting in, reaching hands up to be hoisted, to feel alive in his lap where there is no uncertainty about her.

It's not clear that there's a good place to end our talk, so I say it's late and I must be getting home. Before leaving I recall that before the Hayeses told me the story of Jayden's birth, I'd asked Cristen if diabetes is hereditary. Yes, she responded. Her father and brother both have it; in fact, complications have meant eye surgery for Cristen and her father.

I looked at Jayden, chewing on a biscuit in the high chair. Does she have diabetes? I asked uncomfortably.

"We're hoping she won't," said Cristen.

Driving home, I imagine

admit it, "we're putting this out to pasture, we're condemning this embryo to death."

"It's like organ donation," Cristen says.

"No, it's not," he says. "An organ isn't a life."

She agrees, and adds, "Then we're going to use it." Jeffrey laughs and reminds her that this embryo is "not a very viable one, and so I guess I'm justifying in my own mind that if we don't use it, then we'll donate it to science." But deciding whether to keep it, he admits, is also a way to delay a decision about its status. "I didn't sit down and think, 'What if I donate this to science? Then that means I'm not allowing this embryo to live!'"

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Driving home, I imagine



Ewa Carver

ine Jayden one day not having a brother or sister from the lone embryo and, instead, that intended being donated to research. If Jeffrey and Cristen do trade the gift of a sibling for a possible cure for a disease Jayden might inherit, I hope any of us can under-

stand the moral dilemma they have faced.

About the time Jayden was lolling, midway through her gestation, in Candace's uterus, James Thomson, a molecular biologist at the University of Wisconsin, was test-

ifying to a subcommittee of the United States Senate. He was excited, in that self-possessed unexcited way scientists get, about his research using human embryonic stem cells, those cells that can only be gotten from a five-day-old blastocyst. Thomson had

been one of the first U.S. scientists to remove stem cells from a human embryo. The embryo was donated by a couple, much like the Hayeses, who had created more than they needed during in vitro treatment. Thomson had isolated the cells on a bed of mouse embryonic stem cells and, after eight months of growing over one trillion (that's right, with a 0), he was amazed at what his research team had accomplished, namely, maintaining a feedstock of these master cells that form the cellular paths for all human development.

Stem cells contain undifferentiated and specialized cellular potential and, if harvested in their youngest and purest stage, hold treatments and cures for nearly all types of disease. Harold Varmus, head of the National Institutes of Health, has said, "This research has the potential to revolutionize the prac-

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tice of medicine." Further indicative of its promise is the Patient's Coalition for Urgent Research, which is advocating an increase in federally funded stem cell research: "No research in recent history has offered as much hope to the more than 128 million Americans suffering from debilitating and often fatal diseases."

The list of possible cures using stem cell treatments is staggering: sickle cell anemia, Parkinson's and other brain diseases, heart and cardiovascular diseases, certain leukemias and cancers, autoimmune diseases, osteoporosis, spinal-cord injuries, birth defects, and more. There is even a treatment proposed using stem cells to cure Crispen Hay's disease, juvenile onset diabetes, from which one American dies every three minutes. In addition, work is proceeding with synthetic scaffolds and tissue-specific stem cells to grow cartilage,



Jody Dinehour

muscle, pancreas, kidney, liver, heart. Finally, genetic manipulation of stem cells may mean that many diseases will be nipped in the code and never begin. Thomson's experiment had to be done in a strait-jacket, so to speak. The

National Institutes of Health has banned the use of federal funds for any human embryonic research although the government does not forbid privately funded research. So Thomson got funding from the California-based Geron Corporation, a pri-

vate biotechnology company, and built a lab only for his stem cell experiments. (Word was he bought everything new, including the electrical extension cords.) His comments at the time speak volumes about government duplicity: "That a sensitive

category of research is legal for people who are not publicly accountable but illegal for those who are accountable is just very strange."

Thomson forged ahead, growing his bank of stem cells, then arresting their growth in the deep freeze. He testified at the senate hearing that such cells could not by themselves make an embryo. Thomson wanted the senators to hear why he feels stem cell research should require the ethical exploration and financial support of the National Institutes of Health. He said, "The current ban...for embryo research discourages the majority of the best U.S. researchers from advancing this promising area of medical research." One month prior to his testimony, he told the press that the mother of all cells contains "limitless" possibilities. "Our stem cells can give rise to potentially

everything, and they never die." By never dying, he meant that a stem cell's nature is to self-renew and to differentiate: Most often it divides into two cells, one a duplicate, and another that will differentiate via further growth and division into a particular tissue. By duplicating itself, the stem cell retains its ability to supply whatever new cells the body needs. Thomson made the network news when he called the human embryonic stem cell "immortal."

Twenty years before Thomson's pronouncement, another biologist, Lewis Thomas, had written a short essay entitled "On Embryology," part of his best-selling collection *The Lives of the Cell*. In the piece he swoons over the first test-tube baby. Thomas is enthralled with embryogenesis, the process by which cells develop into tissues and organs. He writes that from the onset, in the

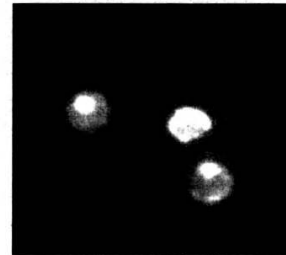
first "cluster of cells," a huge array of information is "latent inside every cell in the cluster. When the stem cell for the brain emerges, it could be that the special quality of brain-ness is simply switched on. But it could as well be that everything else, every other potential property, is switched off, so that this most specialized of all cells no longer has its precursors' option of being a thyroid or a liver or whatever, only a brain."

What wonder fills his words — as much wonder as science. The voice of Montaigne in a junior high student firing up the Bunsen burner. "One cell is switched on," he continues, "to become the whole trillion-cell, massive apparatus for thinking and imagining and, for that matter, being surprised. All the information needed for learning to read and write, playing the piano, arguing before senatorial subcommittees,

walking across a street through traffic, or the marvelous human act of putting out one hand and leaning against a tree, is contained in that first cell. All of grammar, all syntax, all arithmetic, all music."

How curious that Thomas foresaw James Thomson's need to testify before a senatorial subcommittee. Such was Thomas's gift — to be as thrilled by the mystery and meaning of life ("no one has the ghost of an idea how this works," he noted of the stem cell's switching-on of its duty) as he was by the explanation of it. He did say that when someone figures out that switch, "Thomas himself will 'charter a skyrocketing airplane, maybe a whole fleet of them, and send them aloft to write one great exclamation point after another, around the whole sky, until all my money runs out.'"

All cells divide and grow.



Stem cells with nuclei

But when the stem cell divides, one of its daughters grows toward tissue and the other retains its full potential as a stem cell. The daughter cell that has an intended function, to make skin, for example, will grow and divide until it becomes skin tissue. Biologists call this process differentiation or specialization.

The specializing skin cell divides into identical daughter cells. But these cells, as they grow, "express" more specialized genes that produce specific proteins, which can become only one type of a skin cell. Like most differentiated cells, the skin cell can divide only so many times. The skin tissue must be re-

vigorated by a stem cell, which like a fairy's wand supplies the skin with new cells once the old ones wear out.

Stem cells in the one-to-five-day-old embryo are called pluripotent cells because they have not yet differentiated and, thus, will generate most other cells in the body. Pluripotent cells are paper heavyweights, ready to do many duties but as yet unleashed, much like a set of first-round draft choices headed for the NFL. Once cells begin dividing toward their intended tissue, in blood, nerves, or organs, they become multipotent or adult. Some cells hold on to their "stemness" as they differentiate. The hematopoietic stem cell is an example of a multipotent stem cell, one that resides in the bone marrow, supplying the blood with new cells as well as self-renewing. Multipotent cells exist for the brain, blood, liver, skin, heart muscle, and other tis-

ues, but not for every tissue and not for every organ. (To complete the spectrum, the totipotent cell is the first two divisions of the fertilized egg — all cells come from it; the unipotent cell can realize only one goal, a particular cell type.)

Cells are the basic element of life. Not only is their quantity of 75 trillion in one human body mind-boggling, but their quality as efficiency experts is equally astonishing. Cells are vital to the body's metabolism, reproduction, and organ growth. The 200 cell types in our bodies do their developmental work as four basic tissue types. A tissue is the end result of cellular growth and combination. We have epithelial tissues, which form the body's skin and line the internal organs; muscle tissues, which expand and contract; nerve tissues, which conduct electrical impulses through the nervous system; and connective

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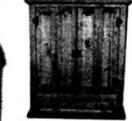
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embryologist who cloned Dolly, placed adult sheep cells in an embryonic-like culture where they "thought" they were growing inside an embryo just like stem cells. He then fused one of their nuclei with an unfertilized donor egg whose original DNA was removed. One hundred forty-seven days later, *baa-baa-baa-baa*, it worked. Genetic medicine and molecular biology haven't been the same since.

lab, technician Liz Roberts, who's cultured mouse embryonic stem cells. She brings out several dishes to show Goldstein and me a success story of experiments. First, she's grown a feeder layer of stem cells on which she's placed embryonic cells (What I'll be looking at are the descendants of a mouse stem cell that was derived from a blastocyst embryo about 100 days ago in Canada.) Roberts, who worked with handicapped children before joining the lab, has stopped the cells' propagation after three and half days. She wants me to see a ragtag cluster of 32 or so stem cells in their near-primitive pluripotent state. She says they're "quite happy" clustering together on the feeder cells. "If they aggregate too big, they'll start to differentiate. We're not growing in a single-cell suspension" — that is, sensa-

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On this note Goldstein joins the discussion. An investigator for the Howard Hughes Medical Institute, Goldstein is a biologist himself. Goldstein is a one-time triathlete (he blew an ankle out) who now manages a careful four miles a day. With premature gray hair and a nose like a knifer, he enjoys playing the piano. He is married and has two children. "They're confused," Goldstein says of the cells Robertson has isolated in the dish. They usually rely on signals from their neighbors ("other kinds of cells, growing and differentiating") to proceed. And yet, they "remember" being a mouse embryo. Goldstein's anthropomorphism feels deliberate. He insists that we compare the behavioral models of the cells to the human counterpart because of the genetic and cell research, now reserved for mice, will begin on human embryonic stem cells, sooner than late. Those human stem cells will not be in a growing embryo. They will be in a petri dish, at rest, in a petri dish, "cannot become a mouse," he says. And this, he states, is the same for our species. Biologists are "always very careful to distinguish that human stem cells are not human. They are not themselves humans. They do not have the capacity to become human any more than a cell from your arm at the moment can become a human. Genetic information is there, but just that the cells in the embryo know how to become a lot of different kinds of tissues and organs."

With a little poking, Robertson is able to bring a few cells into view. "If you look at ten o'clock, you see one smooth, circular cell—that's what we like." With her glass needle, she can pick one up or, if necessary, puncture and retrieve its DNA from the nucleus. In fact, Robertson is so fast that Goldstein's lab does routine

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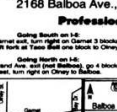
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

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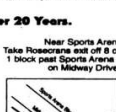


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larly — genetically modify these stem cells and inject them into mouse embryos. Then they study what those cells do down the cellular line as the mouse ages.

Finally, Roberts shows me a few stem cells that have begun differentiating. These she's cultured in another petri dish so they would mature as if they were in an embryo. At two weeks, this embryoid body is spectacular, a ball as pocked and still as a harvest moon. Roberts calls it "incredible, [like] a hollow golf ball." The body is already beginning, in its cellular spectacle, to differentiate into the tissue properties of a mouse. But it can only go so far, lacking its uterine home. By adding certain proteins to the media, Roberts might

convince the cells that they were in the brain and, thus, they might turn on their brain switches and start dreaming about cheese. But in this case, she is coaxing the cells to become heart cells and, if we're lucky, begin beating with the recognizable rhythm of cardiac muscle tissue. Roberts says she'll call if the cells start pulsing, but, alas, she never does.

Across the street in another crowded lab shared by Dr. Ball and Dr. Carrier, work is progressing on bone marrow and stem cell transplants in humans and on stem cell applications in the uteruses of mice. Ewa Carrier speaks in rushes of technicalities about her research, as though every treatment she hopes to administer is

busting from her at once. Today in a green jacket and black turtleneck, the Polish national has a cherubic face, brownish-red hair, and open-top energy. Having worked with lymphoma patients at Stanford, she now devotes herself to pediatrics and prenatal transplantation with hematopoietic stem cells. Her specialty, though, is rarely done: helping children born without immune systems, commonly known as the "boy[s] in the bubble." She has developed a fetal transplant model using stem cells that she believes will save them. Otherwise, exposed to our surroundings, they will die.

She describes her inquiry as cell, not gene, therapy because the immunode-

ciency diseases she studies occur in the cell. "When you provide healthy stem cells, they will cure the disease," she says. Cellular therapy can be combined with gene therapy. "You take stem cells, put them in a tube with a healthy gene, mix them, then put them back." But there's a caution: If Carrier introduces genes to provide an immune system to a child born without one, she is unsure she can control the gene transfer at the embryonic level. Even if the gene therapy works in the patient, there may be complications in the hereditary germ line of his or her offspring. Not enough is known about propagation down the genetic highway after transplantation. Thus, Carrier has agreed with the finding of the National Institutes of Health that more study needs to be done before

actual gene-cell therapy in humans occurs.

Carrier's nongenic "in utero transplant protocol" for humans has been approved by the FDA, but she has not yet performed one. She has done a similar transplant in mice, which, she says, is very difficult. "You have to expose the fetuses, which are in the uterus, transilluminate them, and [work with] a delicate microcapillary tube [like a glass pipette]. You need magnification [to] introduce the stem cell solution to each fetus. Put the fetus back, let it grow, be delivered, and study its life to see what happens."

Children born without an immune system must be kept in a germ-free environment, the bubble, in order to live. Eight fetal stem cell transplants on such children have occurred throughout

the world. One, she says, has been quite successful, with a boy surviving with a strengthened immune system now for 12 years.

Her protocol ready, Carrier's next step is to advertise on the Internet for patients, who are quite rare. She hopes to locate a history of immunodeficiency disease in a family, preferably in a child whose mother is thinking of getting or has gotten pregnant again. If the mother is pregnant, Carrier can present her and the father with options — about the fetus, treat the disease in utero, or wait for a postnatal transplant, which can be toxic. Treatment options are highly experimental and risky. If the couple consents to treatment, Carrier will take the hematopoietic stem cells from the father and inject a five-milliliter solution into the

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liver of the in utero fetus in the second trimester. Finally, she will track the fetus through birth and into childhood to see how robust an immune system the child will grow.

Jody Donahue is Carrier's chief technician. The former ballet dancer turned stem cell researcher focuses on fetal transplantation using mouse stem cells. She shows me a photograph of an anesthetized pregnant mouse, played out on a cloth, her abdomen open and bulging out (like large intestines) a multifetal uterus. I count nine mouse embryos in whose livers Donahue, with microscope-glasses, injects purified stem cells. In the photo, the fetuses are embossed in their sacs. How do you know where to stick the needle? I ask. Donahue says, "Wait," and reaches to a stand of capped glass vials, each the size of my pinkie. She hands me one. There in alcohol bob a half-dozen mouse fetuses, yellowy-white and stillborn at 12 days of gestation out of the mouse's normal 20 days. "See that dark blotch?" It's like the half-moon dark under a fingernail. "That's the liver." That's where she injects stem cells into the living fetuses. With a healthy liver, the mouse will double its stem cell count every day until the 14th day of gestation.

Surgical candidates, these mice have thalassemia, which is an anemic disorder that occurs in mice and humans. (Thalassemia is inherited among people of Mediterranean descent much the way sickle-cell anemia, a recessive genetic disorder, is inherited by people of African descent.) Donahue and Dr. Carrier hope to discover whether stem cells can cure the disease. And so far their experiments have yielded mostly healthy mice after the transplant.

Donahue is fascinated by the potency of the stem cell. Although she cautions, "Stop me if I start to lecture," her explanations are concise. This cell, she says, "is one that renewed itself, then stopped. It created a daughter but didn't change itself. There's only one cell in the body that can do this and that's the stem cell. Their progeny create the entire system" of the body. She smiles reverently, telling me of a Japanese researcher who "ethically irradiated" a mouse (destroyed its immune system) and then

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transplanted only one stem cell. The mouse grew an entirely new immune system.

But how the stem cell does this from its initial divisions is, she says, "not well understood." Researchers know pluripotent stem cells start in the yolk sac, migrate to the fetal liver, then settle in the bone marrow, becoming stromal cells. Next, they move inside the bone, "form a lattice work," and pack themselves into "little niches." She says they both divide and rest, much less active than other cells.

In the animal vivaria, or mouse house, at UCSD, Donahue and I are joined by Dr. Phil Richter, the campus veterinarian. It's another hospital-like ward of shiny corridors and small sunless rooms, now smelling of rodent. Getting in takes a few more who-what-why answers than normal, since the occasional animal-rights protester has tried (and failed) to liberate these cages. Donahue untaps an elaborate box and pulls out

from a pile of vibrating straw what Richter calls "your typical research mouse." Wearing pale yellow plastic gloves, Donahue holds up a mouse who "was transplanted with stem cells from a different strain of mouse, an unmatched donor." Her voice softens, her maternal instinct rising palpably. "She survived" the transplant, she says, "but she's a little nervous right now. Curious, but nervous."

One of hundreds of types of white mice, this one's "a laboratory-specific mouse, originated, I'd say, 30 years ago, an inbred strain so that all the littermates are genetically identical." Donahue

next cups a very pregnant brown mouse, with about a dozen little sacs pushing out like Santa Claus's bag of toys from under the skin.

What is it about the mouse that lends itself to so much prehuman research? Humans and mice have very similar hematopoietic systems. Mice also make perfect subjects: Diseases can be bred in them that could never be bred in humans. Most of what we know about human immunology has been gathered from experiments on mice. Donahue next shows me a seven-day-old pup, sniffling the air, blind as a bat. She pets, oohs and aahs, seems to love her tiny charges.

Elegantly attired Bernadine Palsson, born and raised in Iceland, "of all places," he tells me, has an office perch on the sixth floor of the Irwin and Joan Jacobs School of Engineering building. There, he is working (like Dr. Carrier) on the hematopoietic stem cell, those cells from which our blood cells

originate. After a handshake, he directs my attention to the scientist's equivalent of the baby's portrait on the desk—a framed copy of an enlarged cover of the journal *Blood*. On the cover is a photograph of a hematopoietic fetal liver stem cell, which his lab caught in some exotic dance.

Attached to the cell is a podia, a cytoplasmic extension or tubule, very narrow and extremely long. In the color-dye-enhanced photo, cell and podia look like a ball with a long tether or noodle loose in space. Some stem cells, he tells me, are 5 to 10 microns wide and send out podia 300 or 400 microns in length.

"It's like you, being 6 feet tall, reaching 200 feet away," the photographic discovery has "caused a lot of excitement," he says. "It is something totally new in cell biology."

What do these podia do? "In cell biology it's very hard to prove a cause and an effect," Palsson admits. "I don't know what that [podia] is—an

original.

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antenna, maybe." Cells are blind, so the extension may be like a cane, tapping down the sidewalk toward new tissue. "It may," he continues, "be going to touch another cell, so it could be a new [kind of] cell communication. It reaches out and touches someone. Sometimes we see nodules, a ball in the membrane,

moving up and down the line of the podia. Sometimes we observe the podia grab on to something and then reel it in like a fisherman reels in a line. The other cell is stuck [on the podia] to the point of attachment." Palsson seems comfortable with being not sure. With a degree in chemical

engineering, he's been involved in clinical trials for bone marrow transplants and stem cell research as well as developing "tech-transfer" applications, whereby academics convert their discoveries into biotech products and, they hope, profitable companies. When asked why stem

cells are so important today, Palsson responds that they are "the source from which you can derive a large number of cells to transplant or manipulate." He notes that bone marrow is "the body's most prolific tissue; it generates as many cells as it's comprised of every three days. It's unbelievable." If you calculate such as over 70 years,

you find bone marrow producing 500 times one's body mass in a lifetime. Bone marrow is "driven," he says, "by these highly proliferative stem cells." Palsson employs the word "quiescent" as the stem cell's main state, but, when stimulated, "They can generate tens of millions of cells.

Like ticking time bombs ready to go off." He explains how a stem cell can halve itself into identical cells; into two nonidentical specialized cells; or, a third way, asymmetrical division: one, a daughter cell, the other, a cell that will specialize. Palsson questions the putative "immortality" of the stem cell, because no one has demonstrated that they "stick around forever."

He says "their proliferative capacity...diminishes with age." The stem cell is most productive in the fetal liver, next in the umbilical-cord blood, last in the adult. "The younger the source, the better." And that, he says, opens

all sorts of ethical questions. One case he knows of involves parents of a child suffering from a blood disease who had another child to harvest stem cells from the umbilical-cord blood. Of course they did not dispose of the new child. But, quite purposefully, they had a second child to save the first one.

Another idea, untried as yet, says Palsson, is to abort a fetus in order to harvest the fetal liver cells, which are the most "proliferative," in order to cure a fatal disease. In yet another scenario, which he stresses no one he knows has attempted on humans, is to split up the first four stem cells (that is, after two divisions following fertilization) and grow them in four separate uteruses. (Recently such a birth was accomplished with one of four surgically divided and implanted embryonic stem cells of a monkey.)

A particular question Palsson's lab is investigating concerns what happens to stem cells as they divide and begin to specialize or migrate to their tissue sites over time. To describe this visually on film would summon the most creative of video-savvy biologists. Enter Karl Francis, a former robotics operator at Pasadena's Jet Propulsion Laboratory, who helped fly *Voyager* and *Galileo* unmanned spacecraft and

has, with a Ph.D. in bioengineering, turned his ingenuity to good use in Palsson's lab. Francis's time-lapse digital camera system, still and video, studies stem cell migration and division. To do so he built a large plastic box to fit around a multiwire camera and temperature-con-

ditions following fertilization) and grow them in four separate uteruses. (Recently such a birth was accomplished with one of four surgically divided and implanted embryonic stem cells of a monkey.)

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trolled system, "essentially," he says, "an incubator around a microscope." The media in which the stem cells grow has a bicarbonate of soda base and must be infused regularly with carbon dioxide. In order to maintain an atmosphere perfect for stem cell growth, sometimes for up to a month, Francis installed as

his heat source an Oster dog dryer he got at the pet store. The resulting bath is a toasty 98.6 degrees Fahrenheit, a Tahitian climate for cellular productivity.

In a five-minute video of time-lapse and real-time tape, Francis shows me stem cell division along with the modern dance of their podia.

The real-time film begins in an apparent swimming randomness of cells, and then a stem cell cleaves in two. Next, a cell shoots out a tentacle, the podia, which the deadpan Francis says, reflecting on the first time he saw it, looked to him like, "I don't know, an octopus. Here's a mouse stem cell," he gets a

bit animated, "and you see a lasso at the end of it, which loops back and adheres to itself." Some podia tips come into contact with other cells, presumably to trigger a chemical reaction, then snap back, jilted or kissed. (It's hard not to anthropomorphize cells in this microscopic rodeo.) He describes one podia as forming a "string of pearls," while another podia breaks off from its owner. Maybe, he hypothesizes, it's sending out "a note in a bottle." Another podia, tugging on a cell, shows some material being transferred,

like reeling in (or out) "the clothes on a clothes line." I compliment his metaphors, though he mentions having practiced by showing this tape a dozen times. In none of what he observes can Francis say which of the dividing cells is the daughter and which is the specializing cell. Nor can he say what that specialized cell will become. But he can say that these stem cells face Everest-like climbs, which he, Palson, and other scientists are only beginning to grok.

Not all stem cells are free

from worry like those healthy tribes grown in Bernhard Palson's lab. Some stem cells can be diseased or can carry an illness, sometimes for generations. Leukemia, or cancer of the blood, is believed to be caused by a mutation in a hematopoietic stem cell residing in the bone marrow. Like a dormant cancer cell, this blood stem cell may or may not become active within a person's lifetime. However, if a genetically diseased stem cell switches on, the cell will divide and send out progeny with the same characteristics, in effect, cloning itself as leukemic cells. The worst is, anyone can develop an acute leukemia, at any age and without warning. Before current treatments, such a disease killed more than 90 percent of its victims.

No one knows this better than Hejira, a woman of 33, born and raised in Taiwan and now living in San Diego. (Hejira requested I use only her given name, which is Chinese.) In May 1999, Hejira and her husband were trimming a rubber tree in their yard one weekend, no overly physical activity. That evening Hejira noticed her

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San Diego Reader March 21, 2000 47

hands were bruised. She asked her husband whether he'd gotten any bruises; he said he had one or two. The second day, she had more bruises and swollen glands. She also noticed on her leg "red dots under the skin." Then discovered "bloodlike lines" underneath her eyes. There was no pain, only these persistent symptoms.

On Monday Heiju went to work. She felt fluey, but otherwise normal. Soon she suspected the bruising was too strange not to be serious, so she drove herself to a Mira Mesa clinic, where she was told to go to an emer-

gency room. There, a doctor said he wasn't sure what disease she'd contracted, but she needed urgent care. Admitted to UCSD Medical Center in Hillcrest, she learned from an oncologist that she had leukemia. A few blood tests later they diagnosed it as acute lymphoblastic leukemia. Her white cell count was so high that it kept the red cells from functioning. Her platelets were severely curtailed: Without platelets clotting the blood, she might bleed to death; with too few red cells, she could become anemic; without oxygen or nutrition being carried to the

tissues and organs — the purpose of red cells — she could not live. The doctors began chemotherapy at once, to boost the red cells and lower the whites.

Had anyone in her family had leukemia? Heiju tells me, over lunch recently at the Hong Kong Chef, "none that we know of." Her great-great-grandfather came from Fujian province on mainland China, one family branch she and her mother have not kept in contact with. Had that man had leukemia, says a century ago, he would probably have bled to death. Heiju may have acquired the disease, but she says the doctors can't explain how. At first she understood the illness, but now, thinking back, she says confidently, "I had no idea of the depth of the disease."

Her chemo treatments progressed for a month. She reports feeling "spacey," trying to focus while she and her husband searched Internet reference sites to learn about their options and her survivability. The latter was not good. One source reported only 20 to 30 percent odds of pushing the leukemia into

remission. Heiju says she didn't panic or suffer major depression; she studied, read, asked questions. In the process, though, she learned so much about leukemia that she ping-ponged between feeling "out of control" and certain she'd survive. Quickly she found her mantra: "I know I have a strong will to live. I know there is a reason for me to continue living. All I have to do is start planning" for one of the treatment options.

At this point Heiju's care was transferred from Hillcrest to UCSD's Thornton Hospital where Dr. Ewa Carrier arrived on the scene. Carrier told Heiju she could stay on the chemo for a year and a half, with injections every month. The survival rate was 30 percent. Another possibility was a stem cell transplant. It would require passing a number of "eligibility" criteria — the stage of the disease, the sex and age of the candidate, the availability of a donor. Once deemed eligible for a transplant by Carrier and a team of doctors, Heiju was buoyed, in part, because she feared she couldn't endure a year and a half of

chemo. But, even with a transplant, complications might arise: permanent damage to the liver and the lung, the macabre-sounding graft-versus-host disease, where rejection of the new cells can occur. The survival rate for the stem cell treatment, however, doubled that of the chemo. Heiju wanted that chance.

She didn't have to look far for a donor. One of Heiju's three sisters in Taiwan volunteered to be tested. When the call came that her sister was a match, Heiju was only half-pleased. She had one more treatment, perhaps the most difficult — irradiating the leukemic cells in her body. She was bombarded with radiation and an equal assault of chemo, which, she says, "killed everything that you can possibly see [in the blood]. My white cells actually dropped to zero." This was the "condition," albeit it severely weakened the doctors wanted — total decimation of the leukemic whites. Now she was ready for the stem cells.

Heiju's sister and mother flew in from Taiwan, and the sister, no sooner than she was off the plane, had to

endure apheresis, or blood collection. This meant drawing blood via one catheter out of her right arm, passing it through a device that filtered out the stem cells, then pumping the blood back through another catheter for its return to her left arm. Heiju's sister underwent blood culling for four days, some days being drained and replenished for up to six hours.

Finally, Heiju got the full weight of stem cells from eight packets of blood, much like a transfusion. She felt dizzy as a chemical in the thawed stem cell solution filled her lungs, and, for 15 seconds, she got "less and less air [and] my face got hotter and redder." But the vertigo stopped and, within 20 minutes, the transplant was done, a far easier regimen than the radiation and chemo treatments that had prepared her. In all, four months had passed between the appearance of the bruises and the transplant. Two weeks later Heiju was out of the hospital and has been recuperating steadily without any side effects. When we have lunch in early February, she is quite healthy, lively, at times zest-

ful. She's back working (in computer graphics) from her home.

I ask if she and her sister (who now share the sister's blood type) are closer. "It changed my perspective on life," Heiju says. At a stem cell transplant support group soon after the operation, she says she was able to testify to others about how much she now values "family relationships. I feel so much closer to my mother and my sister. Life in general is easier. I used

to be upset by petty things. Not anymore. And most of all, I feel like I'm three years younger."

We share a laugh, after which I remark that Heiju probably feels rejuvenated because she swiped all those good stem cells from her little sister.

She says that's true. But her sister felt no physical complications from the apheresis. "Once you donate your stem cells," Heiju says, "20 or 30 minutes later you've

got them all back." Those rear guards who hide in their bone marrow niches know what has happened and quickly — as is their nature — self-renew.

Dr. Gail Naughton is the president of Advanced Tissue Sciences, a biotech company of 200 employees that sits across from the golf course on North Torrey Pines Road. In the 15 years since she began the business with her husband (they are now divorced), she

has grown human skin and other tissue types, mostly to aid burn victims. So far she has avoided using stem cells. She's still not comfortable with it because, as she tells me in a small conference room (she is dressed in a red pantsuit with pearls and a black turtleneck), "Society doesn't understand how to deal with stem cells" yet. She knows the universities haven't researched and tested these cells nearly enough. In fact, she predicts, "Embryonic

stem cells are years and hundreds of millions of dollars" from their highest rung, growing organs. Still, she'd like nothing better than to be making liver with human stem cells. "I think," she leans forward, her large brown eyes very serious, "embryonic stem cells will be the key to guaranteeing every person who needs an organ can get one."

"If I wanted to grow a liver today, can I grow one? Yes," Naughton is confident,

like a betting woman putting her money on a favored filly at Del Mar. I hold out my hands to mime (fish-story caricature) the size of a liver: What? about 16 inches? "Well," she counters, "I can't grow a whole liver. But I can grow enough to help somebody with an enzymatic deficiency." The possibility enthralls her words. "We know how to grow liver, we know [how] to keep it alive outside the body for months, absolutely functional, mak-

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ing all the right proteins, all the right enzymes, and liver's a very complicated organ." (In what may be science fiction, a team of researchers at a recent Toronto conference set themselves the goal of growing an entire human heart from scratch within ten years.)

"If you give me an embryonic stem cell," Naughton continues, "and tell me how to direct it into a hepatocyte [a liver cell] chemically," she can grow a liver. Scientists, she says, will look at the genetic code and determine what type of tissue this stem cell will stem toward. Once they know this — turn the switch on — then biologists can create the host environment that "mimics" conditions that cells recognize. Biochemical trickery.

Naughton says Advanced Tissue forges uses embryonic stem cells because the company is "product focused." The cells they do use to make skin and cartilage come from donated foreskin fibroblasts, after routine circumcisions. Fibroblast is made not of stem cells but of specialized

cells that make connective tissue. This is, Naughton says, "young healthy tissue" whose mother and child donors, once they have consented to the foreskin donation, are tested "extensively" for viruses and diseases. This tissue is good, Naughton insists, because it "always comes from the same age, same sex, same anatomical location, [minimizing] the difference from one starting material to another. It helps us make a uniform product. It also has huge expansion potential." In the company's dozen cell banks, their present stash will take them "through decades of production."

I get an idea how huge an expansion it is from a tour of their facilities. Rob Sorenson, director of manufacturing operations, lets me peer through windows at sterile areas watched over by technicians in head-to-toe gowns, cycling and recycling nutrients in order to keep the growing skin tissues alive in their two main products — Dermagraft, to treat diabetic foot ulcers, and Transcyte,

to treat burns. One it's piece of foreskin, he says, can, through eight cycles of cultured division or some five million scaffolded cells later, cover six football fields.

At last it's time for me to touch some advanced living tissue. I'm escorted, wearing a nylon lab coat, into

large animals and humans, she says, the major similarity is their "weight-bearing," which horse, cow, and human put on this small but virile substance.

"Tomorrow," she says, "I'm getting in cow knees. We'll take the cartilage off the bone, digest it down, and

again to 1,000,000; that's a passage.

"We grow them in an incubator for weeks at a time," Davison says, "and they come out looking like —" She points to a pint vial of liquid, where a little frothy white chip of human cartilage floats. "Like this," she says nonchalantly. She tells me, as I don plastic gloves, not to inhale the Formalin, an asphyxiant that, breathed in, will affect my brain. I avert my face: the hard patch of goo is laid in my open hand. This cartilage — like most everyone, I've never handled live cartilage before — feels otherworldly, a sort of bumpy, dense plastic, not so much alive as gelatinously rigid. Certainly not pulsing with life. I test its tensile strength and, oops, it breaks in two. Davison retrieves it, saying not to worry, she can grow more, although I wonder if I've just ripped up something destined for Ryan Leaf's throwing arm.

Next, Davison shows me a flask in which cartilage cells will, in a petri-dish media solution, proliferate. The

medium is a red Kool-Aid-like liquid, nutrients that keep the cells supplied with food. This is one of the most interesting aspects of tissue engineering — the nutritional concentrate that mimics the body's vicinity, in this case cartilage, where the cells grow. All these cells "know" is that the medium is providing sufficient nutrients to sustain them. Under the microscope, at 40-power magnification, I can see the colonies of cells, the chondrocytes, like curled cyclab-tip ends clustered together in small lumps of division: two, four, six. Davison says that these "cobblestone" clusters "will become confluent, and there will be cells everywhere." Once they divide into millions, Davison will and, she says, to coax stem cells "into liver cells, into neurons, into pancreas. We'll be able to make those organs cost-effectively and safely because this cell bank [of human embryonic stem cells] will give rise to all of it. That's what you will see this decade."

Preempting the competition, Advanced Tissue

three-dimensional tissue.

Naughton sees a story future for building organs with embryonic stem cells once geneticists learn how to switch the cells' codes on and off. Roger Pedersen, a biologist at the University of California, San Francisco, calls this switching a "language of signals and receptors," the signals coming from chemicals that secrete into the cell's neighbors and the home-grown receptors that hear the signals. "We know the semantics," Pedersen writes in *Scientific American*, "but we don't understand them because we can't eavesdrop on the embryo very well, where this intimate conversation is going on." Eventually Naughton will be able, she says, to coax stem cells "into liver cells, into neurons, into pancreas. We'll be able to make those organs cost-effectively and safely because this cell bank [of human embryonic stem cells] will give rise to all of it. That's what you will see this decade."

Two things are clear from discussions I've had with doctors and patients about stem cells. One, the cells' potential is astronomical, and two, such potential is weighed down by the following choices: Do we or do we not derive, do we or do we not use, stem cells from aborted fetuses or donated embryos after in vitro treatment? (Deriving and using adult stem cells to treat leukemia poses no problem, as long as there's an adult donor.) No one wants to make an embryo, that is,

make "life," only to derive its stem cells, then discard the embryo. And yet most people support the medical and research use of an embryo and its stem cells, if it's going to be discarded. An embryo's "right" is a difficult nut to crack because only the early-stage embryo contains the most pluripotent of stem cells. Nothing seems more apt than Roger Rosenblatt's labeling the embryo, in his book on abortion, *Life Itself*, "an entity of uncertainty."

Derivation versus use drives the way we talk about embryos and stem cells. For example, what do we mean by the idea of an "excess" embryo? Do we even call one an "excess"? Can we even talk about an embryo — think of Jeffrey and Crispen's indecision about their embryo's physical and moral status — as having given its "life" to science?

When I ask UCSD investigator Lawrence Goldstein what happens to an embryo after the stem cells are removed, he says he would "look at [the question] differently. During the deriva-

tion of embryonic stem cells from a blastocyst, they are derived from blastocysts that are destined for discard anyway," his final word ping-ponging. These are "excess embryos" from fertility clinics "beyond the need of the donor parents. The act of taking the stem cells has not changed the ultimate fate of those embryos." Which means — I will say what I think needs stating — the embryos die.

Goldstein then topsy-turves my question. "Would it be possible to remove the stem cells from an embryo and have that embryo remain viable? I would argue that it's completely unethical even to do the experiment." His distinction is this: One does not manipulate embryos that are destined to be implanted in women. But one can do research on embryos that are "in excess of clinical use," a definition Goldstein feels most comfortable with. He wants me to know that he has friends who are anti-abortion and who also believe "it unethical not to use the tissue left" after any fetal discard.

"In that sense," he says, "it's the same as an auto accident. Nobody wants an auto accident for organ donation. We would not go out and terminate people for organs. But if it happens, then we should take advantage of that in some ethical way."

David Smotrich says that for patients the decision to freeze an embryo is as "emotionally difficult" as it is to thaw it out, for donation or discard. Smotrich wishes the public, too often incited by abortion politics, would be more sensitive about the phrase "in excess of clinical need." He cites the recent concerted move by in vitro clinics in England to notify patients who had embryos still on ice and were not paying for their storage. After a massive get-out-the-word campaign, the clinics thawed out all the unclaimed embryos. In England, he says, the outcry was nearly inaudible. But in the United States such a move would create a "tremendous uproar," perhaps inciting street fights and re-igniting the abortion war. Indeed, who would march on behalf

of destroying embryos? Smotrich admits to having difficulty saying at the embryo stage, before implantation, that it is "life," but he does "respect the fact that it [has] potential for life." His hoped-for sensitivity reminds me that Americans' view of "excess" can never be clear-cut, since the antiabortion wing has concluded that fetal rights exist at the moment of physical conception, in or out of the womb.

Ewa Carrier describes her research as misunderstood, especially where the fear of abortion struggles with the need for embryonic stem cells. To develop a plan, Carrier spoke with a French physician, Dr. Touraine, who advocated the creation of a fetal-liver bank in which, postabortion, small "chunk[s] of fetal liver" would be frozen. To help his countrymen understand why, Touraine published a book describing the fate of immunodeficient children who might be cured by stem cell transplant using these livers. Carrier says he "activated" the public to support him. The French Assem-

blée Nationale, in turn, passed a law in 1994 that forbids the creation of embryos for research purposes. The law also states that embryos created for research purposes must be destroyed within 14 days of creation.

Smotrich says that for patients the decision to freeze an embryo is as "emotionally difficult" as it is to thaw it out, for donation or discard. Smotrich wishes the public, too often incited by abortion politics, would be more sensitive about the phrase "in excess of clinical need." He cites the recent concerted move by in vitro clinics in England to notify patients who had embryos still on ice and were not paying for their storage. After a massive get-out-the-word campaign, the clinics thawed out all the unclaimed embryos. In England, he says, the outcry was nearly inaudible. But in the United States such a move would create a "tremendous uproar," perhaps inciting street fights and re-igniting the abortion war. Indeed, who would march on behalf

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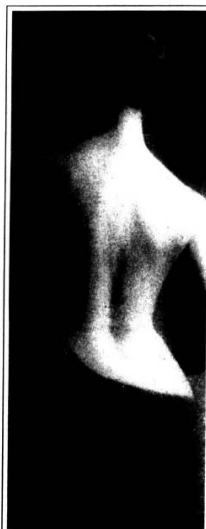
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bly followed and now regulates the collection of fetal livers.

That happened in France, Carrier remarks, a "very progressive country." In the United States, it's much different — lack of regulations accompanies political and religious opposition. She says people here fear her procedure "will promote abortion." "If there's a private bank, people will, so goes the claim, provide aborted fetuses to make money."

Still, Carrier recognizes the difference between "research" abortions (which some have dubbed "embryo commodification") and "necessary" abortions for severely diseased fetuses. "People have the option of abortion when they detect a disease prenatally. Prenatal diagnosis is the standard of care right now. What I would like to do is provide the option for treatments (on the fetus itself) so they don't need to abort."

Carrier speculates that the Catholic Church's greatest fear is abortions for science. She says Catholics believe that if "you start terminat-

ing life, you may go on to terminate adults. With children who watch lots of violence on television, after some time they think that violence is just part of life. They get used to it. The threshold goes down. The church has concerns I can respect. [But] abortion is different than therapeutic [surgery]. I have no problem with this, being Catholic myself."

Congressman Brian Bilbray, a pro-choice Catholic, worries also about confusing abortion politics with the regulated, therapeutic use of stem cells. Bilbray supports stem cell research. In a recent interview at his Mission Valley office, he told me that he believes strongly in the benefits of donation after his three-month-old son died in 1984 of sudden infant death syndrome. Bilbray says he and his wife "felt a moral obligation that [our] baby's death could have helped another baby." At the time, they wanted to offer the child's organs for transplantation, but the option wasn't possible. What was possible for Bilbray was to support, with

moral authority and political advocacy, the "good" to come of research and transplants.

He thinks that when sperm hits egg there is no "full legal person," but there is a "moral person. From my theological point of view, life is created at conception. That is not identified as a legal person." If the embryo is a legal person, he says, then "legally there isn't any way to address it. Fertility clinics would be outlawed. If you have ten fertilized eggs, you have ten persons. What do you do with the other nine that are not being used? There is no way legally for our society to address that. If the fertilized egg is not going to be used, then you have a moral obligation that there's as much beneficial use of those fertilized eggs as possible."

Abortion politics and emotionalism, says Bilbray, go hand in hand. The main problem with such politics is that people use "the emotion of the abortion issue for other agendas." He doesn't believe that stem cell research, the creation of excess in vitro

embryos, fantasies about "embryo farming" and "bioslavery," will encourage abortions. Instead, these things will promote "fearmongering. The emotionalism played for political reasons... doesn't scare me. We need ethical standards. I have no problem with saying there shouldn't be the creation of life or the destruction of life. I also believe that if there is going to be a loss of life, there should be the maximum benefit made from that life. That life should mean as much as possible."

I ask about Washington's role in all this. He says "as usual" he's wary of governmental intrusion into private family decisions. "The well-intentioned insensitive big government walking in to help many times creates more problems than it solves." He says it may be politically advantageous for him to say that "this [research] is a threat to the parents' right to decide. But I think we have a responsibility to make sure that federal funds are utilized appropriately. Some believe that means no federal funds

involved in stem cell research. I disagree. It means we set up appropriate moral guidelines to make sure that the federal funds are not used to abuse the privilege of the research."

On cloning or on stem cells, he says, both are "a great boon to mankind." He hopes we use San Diego's "brain trust" at UCSD and in the biotech firms of Sorrento Valley to develop stem cell therapies. (Incidentally, I hoped to do did not find human embryonic stem cell experimentation going on locally; only the brave, the few, and the privately funded elsewhere are involved.)

Bilbray disagrees with his Republican colleague Rep. Jay Dickey of Arkansas, an anti-abortion antagonist to stem cell research. Dickey says embryos have "the same moral status as a live human baby." While Bilbray is in step with the House Republican majority on some abortion issues, he says, "I think I stand where the average person stands on this one." His position may seem vindicated when guidelines recommending

federal funding for human embryonic research are approved by the National Institutes of Health. The battle may begin anew, for Dickey and his House cohorts, some 70 in all, are vowing to fight the National Institutes of Health and ban embryonic stem cell research altogether.

Some parting observations.

Lawrence Hinman, ethics professor and head of the Values Institute at the University of San Diego, joined me one day to discuss stem cell research. Perhaps his most valuable point was this: We are facing such difficult bioethical issues today because new technologies, which came about entirely from our tinkering, have brought us antagonist to stem cell research. Dickey says embryos have "the same moral status as a live human baby." While Bilbray is in step with the House Republican majority on some abortion issues, he says, "I think I stand where the average person stands on this one." His position may seem vindicated when guidelines recommending

the technology.

"Let's say that you could choose your children's eye color," he suggested. "If it became technologically feasible and affordable, then wouldn't that establish some pressure on prospective parents to choose it? If as parents we are short in stature, and they discover the switch for tallness, then look at the ethical dilemma. Should we turn the switch on so as to insure tallness, knowing that models and athletes in our society have, supposedly, better lives? Or should we turn the switch off and insure shortness so the child will be like us?"

Is this a problem that humans should even be contemplating, Hinman wondered, or is this a technological imposition dilemma, a purely manufactured construct that suddenly, like it or not, we have to answer?

Developing a Holy Grail of stem cell treatments is no different. Any breakthrough in its fast-track technology will create the pressure to employ that technology and leave us with new ethical conundrums, perhaps at the

glad tradeoff of eradicating our most virulent diseases. But the question remains, will we be able to adapt to a world in which the mechanisms of molecular biology and gene therapy drives our political decisions, our human rights, our health care, our religious sensibility?

Taken together, ethical concerns, political showdowns, medical treatments, product development — all these things feed distant from the embryo in the cryo-tank, alive yet not alive, like T.S. Eliot's "patient etherised upon a table." Such a multitude of views seems out of whack with the tininess of the stem cell clump inside that microscopic entity. It's as if our understanding grows less certain the smaller the micro-environment gets — cells, chromosomes, DNA, telomeres, those tips at the ends of chromosomes that, as they shorten, signal mortality. Biotechnology grows more miniaturized, and so, too, must its inquiry and treatments, to be effective, to uncover more of the unseen.

What's hard is making stem cells real to us, despite seeing how their recent applications, for example with Hejira's leukemia, almost insure a cure. These cells are abstract, paradoxical, archetypal. I was told they are very hard to see in adult blood; they like to hide in bone marrow niches; they are like night watchmen, fully awake and fully asleep; they go into spon-

beginning. We (Lewis Thomas and a few biologists like him are exceptions) relate to ourselves cellularly or genetically not at all. Not yet, at least. Still, on the level of the infinitesimal, stem cells stir our fears of technology. Who will control that miniature multiplex world inside the stem cell, which has so much directive power to differentiate our entire beings and

The ethical questions we face will keep dividing, much like the cellular division that is germative to the development of all organisms. Perhaps this is natural, the way of science, that is, not to resolve questions but to keep posing them. The psychology here is especially confusing. My sense is, there won't be a lot right or wrong to argue about with new genomic medicine because what it promises is too great to deny. To deal with it, we will rely on an old axiom, that ironical faith we have in the "specialization pathways" of research — more research equals better living.

Prognosis: One or two stem cells might be extracted and stored from every person's embryonic opening act for a late-in-life "retreading" of the body. Medically undesirable genetic traits might be fixed or eliminated by the introduction of new or different stem cells in the embryo. "Therapeutic hybrid cloning" (it's already been done) occurs when the nucleus of my adult skin cell is combined with a cow embryo and from it a

culture of fresh, unmistakably me stem cells is coaxed into being and, thus, becomes my lifelong fix-it kit.

Consider that in the previous century, life expectancy in the industrialized nations rose on average from 47 years to 76, an incredible 62 percent increase. If equaled in our new century, people would live to be 123! It's possible. But despite the hope, questions in my ears keep ringing like a gym teacher's whistle. If all parents have the right to a healthy child, how do we enforce, let alone pay for, such a right? Will this medical technology, promising the renewal of organs, ensure longer life? Will that life be any better merely because it is longer? Who will get to live it? Most La Jollans? Some Chula Vistas? A handful of Tijuans? And, finally, will we continue to anoint technological progress as technology makes us more harried, more open to invasive treatments, and, ironically, less individually secure than we have ever been? — Thomas Larson

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LETTERS

continued from page 3

96.1 — Brawley's signal there reaches San Diego, but a rap station is interfering with it.

98.5 — A Palm Springs station's signal reaches some parts of the county.

100.3 — in use by Mega from Los Angeles.

101.1 — in use by K-EARTH from Los Angeles, where Shotgun Tom Kelly does his afternoon shifts.

103.3 — XHTIM signed on at this frequency in 1991 but had to move due to interference with a 105,000-watt KRUIZ in Santa Barbara.

104.1 — the closest station is from Lompoc, but Mexicali has a strong station there, but mainly unrecognizable in San Diego because of the mountains. North and East County can pick it up.

104.9 — Mexicali has a strong station, but not heard in southwest San Diego.

105.7 — in use by a Hemet broadcaster.

106.1 — in use by a Palm Springs country station. And of course, any frequency adjacent to a San Diego broadcaster cannot be used by a TI broadcaster.

Some possibilities:

96.9 — no known station within 100 miles.

106.9 — Palm Springs is the closest station using it, but not receivable down here.

One radical idea is for the Mexican government to shift several FM stations up or down the dial so that they can fit more local stations down here. 91.1 XTRA moves to 91.3, XLNC moves to 90.9, 2-90 moves to 90.5, and a low-power broadcaster could fit at 90.1. But this arrangement would interfere with KUSC 91.5, KPFF, and KCRW with adjacent channels rather than co-channel interference as with KPFF vs. XLNC.

But interference works both ways. Translators at 91.1 are popping up all over Los Angeles and vicinity rebroadcasting satellite religious programming that interferes with their reception of 91.1 up there. KCPB from Thousand Oaks is the worst offender of reception of 91.1 in northwestern Los Angeles County.

"Can't we get along?" said Rodney King once said.

David Tanny

Village Vanguard On 7th Avenue

I really enjoyed the Bill Evans article (Pop Music, March 9), particularly because I listened to a couple of his CDs before the article was published. However, I would like to make

one correction. The Village Vanguard is not on Fifth Avenue. It is on Seventh Avenue near Sheridan Square and has been there for a number of years.

Karen Kinney

Willy-Free Bonnie Raitt

I attended the Dave Howard CD-release party at Jave Joe's on Friday, March 10, which William Crain encapsulated in the "Of Note" box on page 92 (March 9). I did have one question regarding Mr. Crain's comment that the song "Helluva Highway" was a great Bonnie Raitt song (of which I agree) but that it would be odd to hear her sing "Broke more hearts than Elvis/Burned more bridges than the Vietcong." Since both references are done as metaphors, I'm confused as to why Mr. Crain would find this line out of place. I hope it has nothing to do with Ms. Raitt not having a penis. BTW: The show was fabulous, especially the end where Mr. Howard had everyone in the audience whom he had written songs for come up onstage for a Beatles rendition.

Stephanie Rakowski

William Crain responds: I credit Bonnie Raitt with having the good taste not to sing the line about the Vietcong.

San Diego

Bad Writing Is An Affront

The printed word is powerful. It creates an aura of credibility and truth that is often completely out of proportion to what is actually written (witness the success of the *Union-Tribune*). Ed Decker asks, "Why do artists take critics so seriously?" (Pop Music, March 9) When a review appears in the paper, some people accept it as an informed opinion based on some expertise, which influences their decision to buy that CD or go to that concert (or not). The musicians are affected, personally, by whatever is written. Criticism that comes from an informed sensibility, that understands and appreciates their art, can be useful for any artist. Ignorant ramblings, personal attacks, and/or gossip, self-absorbed pontifications, cruelty, poorly written drivel — considering the effort and commitment that most musicians put into their work, how do you expect them to react?

I don't know much about Steve Plotz's music, but thanks to various rock "journalists," I do know that he was Jewel's boyfriend. I don't know anything about Spazboy, except that Ed ticked them off and that they wrote a song about it (care to guess how many times that comes up in his future

writing?). Is this information really necessary? Of course not, but it is typical of all too much of rock/pop coverage. In this same *Reader* issue, there is a preview of Dionne Warwick's appearance by Meltzer. Forty years into a career and this is what she gets — some barely coherent ramblings that tell you absolutely nothing.

Why should anyone take this so seriously? Because bad writing is an affront to the people who made that printed page so important — talented writers who cared about their subject and their craft and the readers who appreciated that writing, and because musicians deserve the same level of craft and respect from critics who write about their work as they themselves have put into it. A good critic, as George Varga mentioned, is "going to antagonize people." This may occur when people are emotionally involved and serious about their art, but I think that much of the friction results from poorly researched and written, rather than negative, reviews from writers who don't take their own work, subject, and audience very seriously. We all deserve better.

Hal Truinkle

Michelangelo's 16 Chapters

Letters to the editor like Hank's letter of March 9 make me

wanna add some nitromethane to my gas tank and race home to my keyboard for a rebuttal. I can say (thankfully) I'm glad the world isn't ruled by people of his ilk. I'm sure that if it were we'd all be required to eat Chinese food with chopsticks only and be required to verify the health card of the "well-documented hands" that picked our "bed of lettuce." I admit it, Hank, I skipped out on the chopstick police at the last place I ate Chinese food. Although disguised as a professional diner, I wasn't, but I was thin enough and able enough to slipper out the back through the rest room window before they got to me. Musta been that "Ten Essentials to Tasteless Cuisine" article I read in *Amateur Diner* magazine. Give me a break. Your pseudointellectual sophisticate types make me laugh. I bet you're the same one who insists a love of Luciano Pavarotti and knowing that Michelangelo painted 16 chapters, err, I mean the Sistine Chapel, are requisites to attaining taste. I'm gonna take a wild guess that you have lifelong subscriptions to *GQ* and *Car & Driver* (for the sophisticated driver, of course) and you only eat Portobello mushrooms after trying a fruity zinfandel, "cause I wouldn't know! Oh, and the reference to nitromethane

was from that tasteless blue-collar sport of drag racing, but you wouldn't know that 'cause I'm sure if you actually saw a fuel-car run you'd probably make a mess (a tasteful one to be sure, but a mess nonetheless) in your pants with all that lamb and zinfandel you've been professionally consuming.

One house

Escondido

Cuba's Successful HIV Quarantine Program

This is in response to Steven B. Johnson's letter entitled "Homophobic Hogwash" (March 9). Speaking of hogwash, Mr. Johnson, obviously you have not read Dr. Cary Savard's essential book regarding HIV infection and the attempts to stop the spread of it — his book, *The Outsider Is Already Dying*. The *HIV* and the *HIV-Nats*. If you had read that book then you would know that he is anything but homophobic and, as a matter of fact, he's one of the only people in the United States doing anything substantive to try and control this epidemic. And by the way, he's also in favor of needle-exchange programs — something which you apparently seem to think he isn't. The only thing is, I think he's in favor of more effective methods than that, since that is kind of the peashooter against an elephant technique.

Now, you know, you mention in your letter that clean-syringe programs are the most researched and proven-effective HIV prevention. As a matter of fact, they're not, Mr. Johnson. You may be interested to know that in the Caribbean there's one country right in the middle of the second-worst area of the world for AIDS. There's one country where they have been

testing and quarantining people for 15 years and they have virtually no new cases of AIDS. They've had four HIV-positive babies born over the last 15 years. And in a neighboring island with a third of the population they have 200 a year. That's Cuba, where they have learned to practice conventional epidemiology and therefore they are controlling this disease.

That is what you need to do. The first step is identifying who is infected, and then the next step is making sure they do not infect others. You know, 250 people a year in the United States (estimated) are contracting this disease. And the CDC, whom you seem so enamored with in citing so many of their statistics — you know, that stands for the Center for Death Counting — they have never sent one single representative to Cuba to even look at their program and see if there's maybe something we could do to stop our citizens from dying — you know, like for example, following common epidemiological practices.

Joe Guiney

Solana Beach

Our Gutless Anonymous Letter Writer

Regarding "May God Damn the SDDP" (Letters, March 9) written by Mr./Mrs. Name Withheld (presumably through personal paranoia). It will be an interesting day when people such as our gutless anonymous letter writer take greater note of daily acts of bravery by many of our police department in the name of law and order.

Of course, we are all answerable as to our actions, and, with a police officer being human, errors of judgment will be a reality. These errors, however, are

minimal when one takes into account the number of confrontations an officer must be faced with in an average week — some volatile, and often including weapons.

The facts on the unfortunate death of J.D. Crowe have yet to be fully laid before us, and when they are I am sure any wrongdoing on any police officer's part will be dealt with. In the meantime, Mr. or Mrs. Name Withheld should spend some time in a lawless nation and check out the other side of a "not-so-shiny coin."

What is more, if Mr. or Mrs. Name Withheld feels that any other city in the western world offers the pristine life that he or she imagines exists, then highway 8 heads east, and highway 5 heads north or south, but I must warn, in view of recent events south of the border, the southern route might not be a wise choice.

You should not accept letters from people with no convictions (i.e., a.k.a. no name to be published) — thanks, great paper!

Ron Choularton

It was a homeless man, not our cartoonist J.D. Crowe, who was shot by police. — Editor

Mean-Spirited, Intolerant Kitty Letters

I wanted to write in my two cents on the Abright cat affair (Letters, February 24). I love reading "Kid Stuff." It's the first thing I read when I open the *Reader* every week. She, Anne, shares the joy, challenges, victories, and mistakes, all with equal candor, and lets me — let's all of us — feel and see what the road she travels on is like. It's not my road, or even my cup of tea, but then neither is anyone else's. She

can be just as clueless as the rest of us, but she keeps trying to do the best she can with what she has to work with and, yes, even makes mistakes that hurt. But who does not? I, too, was dismayed at the cat's fate. I have two cats plunked square on my couch as I write, probably treated 100 times better than most Third World children, but then, I am not a poor harried mother trying to raise a family in this harsh world. I have to remember, too, that being raised in Pine Valley, Anne probably has a different experience with pets and animals in general. But what really blew my mind reading the letters was the mean-spirited intolerance that spewed from these kitty letters. If these same phrases used to condemn and vilify Anne were used against anyone who might be different from the writers in some cultural, religious, or gender-related way, they would probably be shocked to hear the same nasty words and hatred-filled feelings coming from their own mouths.

Candy Riley

Pacific Beach

Hurray For Matt Potter

I am writing in order to praise Matt Potter for his article on "UCSD, Big Money, and the Ball Park" (February 24). He is doing a tremendous service to the community, especially

to those elitists who cynically contribute to both political parties. If our government was run like an academic hierarchy or business, we "small, small people" would be in concentration camps or worse. Mr. Potter, pay no heed to those who suggest you are being unfair. They are most likely Dynes sycophants. These apple shiners are much more interested in being promoted than being fair.

Is it malicious for the public to know that the chancellor is married to one of the richest people in the state? Is it malicious for the public to know he failed to report stock that he owned? What about

the merger of UCSF and Stanford hospitals? Rich cronies get fat government contracts and operate less efficiently than the government workers they replaced. High-ranking faculty and administrative staff receive raises, while low-paid workers are downsized or sign contracts with pay cuts. Unions are de facto busted. Does money corrupt? Is the stock market more important than trying to maintain a democracy? Let the Dynes apologetics publish their cranky letters in that pitiful fascist daily where their opinions are expressed well and often.

Pete Potrero

Campo

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We Are The Notorious Snowbirds
I am afraid John Brizzolara didn't tell the whole story of Downtown Sam in your article on page 59 in the February 24 issue of the Reader ("High-light").

We are the notorious "snowbirds" who aught in San Diego during the winter. As "big city" people, we are amazed that everyone told us not to go downtown — this was back in the 1980s — unless we wished to see tattoo shops, porno movies, and decaying businesses.

There was an announce-

ment about a walk in downtown in the Reader. We took a chance and hopped on bus #34. There were tattoo parlors, porno movies, strip clubs, etc., and Downtown Sam. Looking over our shoulders, we went walking with Sam. And we walked. And every winter we walked. And we could see the rehabilitation of downtown San Diego. On these walks, we met many other well-pleased visitors from all over the country. One of the most popular walks was the Xmas decorations in banks and lobbies.

What Sam had seen in San

Diego has been translated by the city officials. I can remember leaving the library at 9:00 p.m. in horror as I waited for the #34 to take me back to La Jolla. Fifth Avenue was an SRO hangout. Now it is the mecca of downtown.

I could go on telling the fascinating growth of the area, but the real message is Downtown Sam. He spread the gospel of the city. Without Sam, no visitor would ever believe that San Diego is America's number-one city.

Sidney Goldstein
Southampton, New York

I Wish There Were More People Like Duncan

As a long, longtime reader and up to recently, an avid moviegoer, I felt it was finally time to add my two cents' worth to the plethora of opinions regarding film reviews by Duncan Shepherd.

I just reread the article that Duncan wrote (originally published in the September 19, 1996, issue). Even though I grudgingly agreed with his comments in 1996, they now ring truer than ever. We have seen film "reviewing" by the overwhelming majority of

today's so-called critics reduced to serning like not much more than publicity handouts coming from the studios (who are most of these people!).

I have no idea what the public pulse is on the idea of eliminating the star rating on reviews in the Reader, but I have found that I tend to ignore Duncan's stars, instead bring much more interest in what he has to say about a reviewed film. I have to admit that I often disagree with Duncan, sometimes wondering, "What is he thinking?" but I always respect his viewpoint.

Thanks, Duncan, for your

longtime devotion to what at least sometimes must seem a thankless task. I wish there were more like you, especially since it is now a lot more difficult for me to get out to movies and I count on getting some kind of reliable recommendation to make the most of my dwindling opportunities.

Larry Coffinberry
San Diego

Calendar

They Skate in the Dark

The Small, Friendly World of Inline Racing



Naps to Calistoga marathon

Local Events
page 57

Classical Music
page 71

Art Museums
& Galleries
page 73

Theater
page 75

Pop Music
page 78

Movies
page 106

Restaurants
page 114

LOCAL EVENTS

Every Sunday, 6:30 to 9:30 p.m., both men and women on wheels take to the track at the San Diego Velodrome for mock races. This Saturday, it's time for the real thing: the Spring Speedskating Championships.

The ideal body type for speedskating is similar to that for cycling, says Howard Yeh, President of the San Diego Street Elite Inline Racing Club, he is one of the race organizers. (He is also a modest guy who fails to reveal in an interview that he placed first in the Pro/Elite class at last spring's championships.) "You strengthen the same muscles, develop your quads and your leg strength. It's the same set of muscles used for cross-country skiing."

To drop off or fall off is what someone does who is unable to keep up

exel. "Beyond pure energy and strength, you have to learn the strategy," says Yeh. "How to conserve your resources. When to pass — when to take that risk. And you learn that the most important thing is to 'group up' with people who can skate at your level."

As in cycling, drafting comes into play — that is, tailgating a faster skater and taking advantage of the reduced air pressure in his or her wake, while simultaneously acting as a drag. On Saturday, an emcee will point out effective strategizing to the spectators as it occurs. Like any subculture, inline speedskating has evolved an argot, and Yeh provides this helpful list of terms:

A *paceline* or *pack* is a group of racers who skate close together in a single-file line in order to draft. To *load* or *pull* is to skate at the head of the pack and endure the disadvantage of the wind resistance.

To *rack* is to skate in a lower position (with knees bent, chest down) in order to reduce wind resistance. To *block* is to slow down a rival pack in order to allow teammates to break further ahead of that pack. Yeh explains: "Usually seen only at the highest advanced or professional levels, it's done simply by leading a pack at a slow pace or skating side-by-side with a teammate on a narrow course."

Skaters who enter the Unknown Distance event aren't told the race's length. They skate in the dark, so to

speak, until they hear the bell, at which point they have one remaining lap, a sprint to the finish.

"It's a young sport, but it's not a young person's sport," insists 26-year-old Yeh. The San Diego Street Elite membership ranges in age from 15 to 55, and Yeh knows of a 90-year-old racer from elsewhere in California.

State law classifies skaters as pedestrians and bars them from streets, even bike paths. Those who catch a pack going on a flyer on Saturday may question that wisdom.

For its part, the San Diego Street Elite website comments: "Unfortunately, [the city of San Diego] follows this strict interpretation [of the law]. However, enforcement is rare, especially if you skate responsibly. We have also found that police in other municipalities, most notably Carlsbad, have been supportive of SDSE. Skate safely and have fun!"

— Jeanne Schmitz

Spring Speedskating Championships
Saturday, March 25
(rain date: Sunday, March 26)
10:00 a.m.
San Diego Velodrome
Balboa Park
Entry fee: \$20
Free for spectators
Info: 858-550-0180
or www.sds.org

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- Dr. Philip Levy, D.D.
\$25 off eyeglasses
- One Health & Beauty Wellness
Free travel kit
- Medical Weight Control Specialists
\$55 off initial fees
- Veridian Skin & Body Clinic
\$50 off
- Andrew Meshkin, D.D.S.
\$30 off a Sinclair toothbrush
- YPM Clinic, Inc.
Free permanent makeup consultation

- New Life Chiropractic Clinic
Free consult, exam, x-rays, adjustment
- The New Look Salon & Day Spa
50% off any hair service
- Pacific College of Oriental Medicine
Acupuncture: \$20 for first treatment
- Personalized Hair
\$100 off membership
- Salon Antonio
30% off hair service or products
- Salon Day Spa
Complimentary treatment \$130
- Sarah Alexander's Electrolysis
Free electrolysis
- Saskin International Salon
Free facial by therapist
- Skin Sensations
50% off glycolic facial peel
- Sony of London
20% off any hair, skin, nail product/service
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4 weeks \$20
- Fordham Academy
\$55 off tuition (high school online)
- Cam Lane
\$1 off admission
- Live Oak Springs Resort
50% off dinner
- Multi Media Arts
Free volunteer class
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- Paradise Audio
\$5 off any ticket
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One free hour
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Half-price tickets!
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\$15 off aerobatic glider ride
- Skydiving Elmore
\$25 off freestyle 1st jump course
- Speed World
\$3 off indoor go-karting
- Wild Card Limousine Service
1 free hour

Calendar LOCAL EVENTS

Twenty to thirty of the "best flies" in California are expected to compete. A variety of events down with dual- and quad-line kites are planned, including "precision" and "bait." Admission is free. For more information, call 619-275-6027. (MISSION VALLEY)

Where's Elfin Forest? Like through Elfin Forest Recreational Reserve with the Canyoneros on Sunday, March 26, from 10 a.m. to 2 p.m. Participants will cross Escondido Creek on rocks in the streambed, explore a riparian habitat, and follow an uphill trail for a great view. Find the reserve on Harmony Grove Road. Fee: Call 619-232-3821 or 203 for directions and information. (ESCONDIDO)

Learn About the Indigenous Species calling the Gooden Ranch/Sycamore Canyon Open Space Reserve home during an outing planned by Mike Kelly with the Native Plant Society from 9 a.m. to noon on Sunday, March 26. Wear sturdy shoes and bring water. The outing starts at the parking lot, found at the end of Sycamore Canyon Road. For directions and to RSVP, call 619-485-5077. (HEART ROW)

Mystery Tree Walk, investigate the legend of the Mexican-era sign map on trees in the Los Peñasquitos Canyon Preserve describing where the Mission treasure was buried during an outing on Sunday, March 26, at 9 a.m. Participants see wildflowers and visit a Native American grinding site and learn about the plants they used to survive. Meet at the staging/parking area off Black Mountain Road. For information, call 619-484-3219. Wear sturdy shoes. (MIRA MESAS)

Early Spring Migrants should be in evidence in Escondido's Kit Carson Park when the Audubon Society birders explore the park from 8 to 11 a.m. on Wednesday, March 29. Possible species to spy include cedar waxwings, American goldfinch, American pipit, Hutton's vireo, scow woodpecker, and several species of warblers.

Meet at the El Arroyo picnic area in the park, find Kit Carson Park 3333 Bear Valley Parkway. There will be easy hiking, restrooms, water, and picnic tables are available. Call 619-280-7710 for information on this free outing. (ESCONDIDO)

DANCE

Dancers, Gymnasts, and Actors make up the Los Angeles-based dance troupe Diavolo Dance Theater, hitting the stage at 7:30 p.m. on Friday, March 24, at the East County Performing Arts Center (210 East Main Street). Tickets for this

"provocative performance" are \$16, \$21, and \$26. For reservations, call 619-440-2277. (LA CAJON)

Traditional Irish Dances may be enjoyed when the Thornton Academy Irish Step Dancers perform at 9:30 a.m. on Friday, March 24, at the Harding Community Center (3096 Harding). Free. 760-434-2920. (CARLSBAD)

Swing Dance Every other Friday, including March 24, there's a swing dance party in Chula Hall (in front of Chapultepec Hall, on the west side of the San Diego State University campus). Lessons are from 8 to 9 p.m., with open dancing from 9 to 10 p.m. The fee is \$2 for students, \$4 for all others. Call 619-594-2903 for information. (SDSU)

San Tempe Swamp Ramp, join the San Tempe Social Club for a Cajun/zydeco dance on Saturday, March 25, in room 207 of the Casa del Prado. Beginning dance lessons start at 7:45 p.m., followed by dancing to recorded Cajun and zydeco music until 10:30 p.m. The cover is \$3. Call

658-496-6655 for details. Bring your own drinking water. (SANBORN PARK)

Step Lively when Kevin Carr and Barbara Magone make the music and Jeff Spero calls for the contra dance planned on Saturday, March 25, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following beginner instruction at 7:45 p.m. Admission is \$6. Call 760-436-4930 for information. (HOPKINS PARK)

Balloon Dancing, Let's Dance Tonight hosts dancing for singles and couples from 7 to 10:30 p.m. on Saturday, March 25, at the Elb's Lodge (2720 Fourth Avenue, at Nottm). The fee is \$7. For information, call 658-277-6760. (DOWNEY VALLEY)

West African Dance continues on Saturday, March 25, from 4 to 5:30 p.m., at Dance North County (535 Encinitas Boulevard, suite 100). The dance will be accompanied by live drumming featuring Jason Hano; dance will be led by Abdoulaye Camara. The fee is \$15. Call 760-942-9927 for details. (ENCINITAS)

Full Moon Swing, the party is set for Saturday, March 25, at the Champion Ballroom (3580 Fifth Avenue). Doors open at 8 p.m., with beginning and intermediate Lindy lessons at 8:15 p.m., then dancing to all manner of music from 9 p.m. to midnight. The cost is \$6 general. For information, call 619-291-7722. (HILLCREST)

Swing, Part III, the Dancemasters Center hosts swing dancing on Sunday, March 26, for singles and couples of all ages. Swing lessons start at 8 p.m., with DJ music continuing until 9:30 p.m. Find the center at 1255 West Morena Boulevard. Call 619-275-3533 for information. Admission is \$5; free for first-timers. (BAY PARK)

Learn "Mambo #5," Argentine tango, West Coast swing, and other popular dances when the North County Swing and Ballroom Dance Club offers a new series of classes on Tuesday and Thursday, March 28 and 30, at the Hammond Dance Studio (626 San

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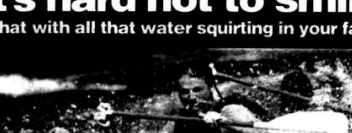
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Sessions will be signed copies of his book *Love in Meditation* at each workshop.



All classes are held at the Sri Chinmoy Center at 3330 Adams Avenue in San Diego. All classes are free, but you must reserve your place. Please call 619-282-0760 to make your reservation. We look forward to seeing you.

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Calendar LOCAL EVENTS

ancient and lovely pagan symbols. The fee is \$25. Call 619-291-0661 to register. (BARBICA PARK)

"Hands on Gamelan: The Percussion Music of Bali" is highlighted during a workshop planned by Bali new shadow puppetmaster and musician Nyoman Sumandhi on Sunday, March 26. Students will learn a segment of a basic composition for gamelan and experience the Balinese concept of "making music in community."

The class runs from 10 a.m. to 4:30 p.m. in room 107 of the Hahn University Center at the University of San Diego (1998 Alcala Park). For information, call 619-260-2280. (LINDA VISTA)

"Amsterdam, Berlin, and Copenhagen: Jewish Life Before and After the Holocaust" is the subject when Lawrence Baron speaks at the California Center for the Arts, Escondido at 1 p.m. on Sunday, March 26. Baron is director of the Lipinsky Institute for Jewish Studies at SDSU. Find the center at 340 North Escondido Boulevard (at Valley Parkway). 760-839-4120. The talk is included in regular museum admission. (ESCONDIDO)

"Hospice and Hemlock: Finding Common Ground" is the subject when registered nurse and Hemlock USA board member Douglas Albert speaks for the Hemlock Society on Sunday, March 26. The group meets at 1:30 p.m. at the Joyce Beers Community Center (1130 Vermont Street). For information, call 619-267-5810. (MILPITAS)

Amateur Herpetologist and Bibliophile Laurence Klausner is the subject when Janet Klausner speaks about her grandfather for the Jewish Historical Society of San Diego on Sunday, March 26. "Laurence Monroe Klausner, 1883-1968: Renaissance Man in San Diego" starts at 1 p.m. at Congregation Beth Israel (at Third Avenue and Laurel Street). For information, call 619-232-5888. (BANKERS HILL)

Grant and Squawk and Squawk With the Animals... Alexandra Alba leads a workshop entitled "Animal Communication Basics and Beyond" from 1 to 8 p.m. on Sunday, March 26, at the Hahn University Center (1998 Alcala Park). The fee is \$50. For information, call 619-260-2280. (LINDA VISTA)

No Two Pieces Are Ever Alike! Learn Polaris and evolve transfer techniques when Marc Aguilera leads a workshop from 10 a.m. to 1 p.m. on Sunday, March 26, at Bravo Workshop (700 15th Street, studio 32). The \$49 fee includes materials. Call 619-496-0508 to reserve a spot. The class will be repeated on April 9. (DOWNTOWN)

"From Myth to Skeptic: A Discussion of Transition from Believer to Skeptic" is the subject when Dr. Hall speaks for the Association for Rational Inquiry at 7 p.m. on Sunday, March 26, in the community room at La Jolla Village Square (near the AMC 21 box office, 8657 Villa La Jolla Drive). The suggested donation is \$5. 619-231-1888. (LA JOLLA)

Examiner Meant's Don Giovanni during the opera preview addressing the music, drama, and history of the upcoming San Diego Opera production of the *Barbican Music* and Arts Library on Monday, March 27. The speaker at 2 p.m. is vocal music specialist Ronald Shaheen; at 7:30 p.m., listen to Nicolaus (educational director for the San Diego Opera).

Admission to either talk is \$7.

Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for information. (LA JOLLA)

Ahoy, Mateo! (10-63) of the U.S. Coast Guard auxiliary is offering a sailing fundamentals course at 7:30 p.m. on Mondays from March 27 through May 22. There is a modest materials charge. Take the course at the U.S. Coast Guard Auxiliary (at station), 2701 North Harbor Drive. To register, call 858-587-9937. (DOWNTOWN)

What the Heck is Morlock Theory? Figure out the answer during an Internet and web fundamentals design workshop for "two-flow-budget" organizations and individuals of all ages planned on Monday, March 27, from 4 to 7 p.m. (late arrivals welcome) at the Art Station (740 Crosby, at Kearny). Free. For information, dial 619-544-0972. (MIDTOWN URBAN)

"Art Stolen from the Jews by the Nazis" will be discussed by Leon Baron for the World Affairs Council of San Diego on Tuesday, March 28, at 10:05 a.m., in the second floor room at La Vida del Mar (850 Del Mar Downs Road) with a tribute to calling 858-268-4747. (NEARBY MESA)

"Secret Lives of Poetry and Performance," the series — hosted by musician and performance poet Mary Leary — continues tonight, Thursday, March 23, at Lesta's Coffeehouse (3443 Adams Avenue, at Tenth Way). Leary's goal is to provide a forum for "performers whose work combines or transcends typical artistic genres."

Los Angeles world-beat band Sunset will be featured and available to back up open-mike poets. Mark Kramer will provide his combination of poetry, music, and satire. These featured performers will be preceded and followed by open-mike opportunities. The whole shebang runs from 8 to 10 p.m. (sign-ups begin at 7:30 p.m.). Donations are encouraged. For information, call 619-833-5282. (NORMAL HEIGHTS)

Are You Living Your Dream? Writers Andrew Glass and Brian Michaels plan a workshop to help you "Discover the Magic of Living Your Dream" at 7 p.m. on Wednesday, March 29, at the DeVos Center (1978 Complex Drive). Donations will be accepted. Call 858-350-5235 for reservations. (MISSION VALLEY)

SDSU Professor and Author Ricardo Groszfeld will discuss his new book, *Coast Chorus: A History of Spirit*, at 7 p.m. next Thursday, March 30, at the San Diego Museum of Man. Tickets are \$7 for nonmembers. Call 619-239-2001 for reservations. (BARBICA PARK)

IN PERSON
"A Musical Millennium Celebration" is promoted by the trio at the Coronado School of the Arts March 30 through April 2, offering a look back at 25 years of musical production at Coronado High School. The curtain rises at 7 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Find the school on the campus of Coronado High School (6001 Avenida). Tickets are \$10 for reserved seating. \$7 general. Call 619-522-8969 for information. (CORONADO)

Artists in the Cutting Edge will be the "Cross Fertilization" literary and music series at the Museum of Contemporary Art. The La Jolla by artist director Quincy Troup continues tonight, Thursday, March 23. Troup is a poet and publisher of the *Black Box* press. Artists, author Gerald Struss, and poet and artist Ricki Ducommun. Next is *Artists in the Cutting Edge* and the company of vocalists and songwriters Vincent Henry and Stephanie McKee, novelist Michael McKee, and poet Lawson Ladd.

The series continues through April 27. Programs begin at 7:30 p.m. Seven-night series tickets for non-members are \$90; nonmembers pay \$15 per individual event. Tickets are available through Ticketmaster (619-220-1253). Find the museum at 619-230-1253. Call 619-544-0941 for information. (LA JOLLA)

Athenaeum Live, the series at the Neuroscience Institute continues with a concert by Steve Lacy and the Roswell Ruff Quartet at 8 p.m. tonight, Thursday, March 23. Tickets are \$22 for nonmembers. Find the institute at 10640 John Jay Hopkins Drive. For space availability, dial 858-454-5872. (LA JOLLA)

Caribbean Mystery Author Taffy Cannon will discuss and sign her new book, *Guns & Roses*, at 4 p.m. today, Thursday, March 23, at the Caribbean City Library (1775 Dover Lane). The book is a modern mystery set in Colonial Williamsburg. For information, call 760-602-2028. Free. (CARLSBAD)

Cannon will also sign *Guns & Roses* at Mysterious Galaxy Books at 7 p.m. on Friday, March 24, at the Barnes and Noble store in Hazard Center (7610 Hazard Center). Free. 619-220-0177. (MISSION VALLEY)

Teary and Smoky Award-Winning Vocalist Leslie Ungles plans concerts on March 24 and 25 at the Power Center for Performing Arts (15498 Espola Road, at Tenth Way). Leary's present songs, *Reminiscences*, and *Smoky*, with a tribute to Duke Ellington. Concerts begin at 8 p.m. on both Saturday and Sunday. Tickets range from \$10 to \$40. For reservations, call 858-748-0505. (POWER)

An Eclectic Mix of Songs and Dances, from popular tunes to Broadway musicals, are on tap when the actors of the El Cajon Youth Summerstock Theatre group present performances at 7:30 p.m. on Friday and Saturday, March 24 and 25. Tickets are \$10. Find the theater at 1719 East Madison Avenue; call 619-461-4100-2666 for information. (EL CAJON)

Wyatt and Julie are featured in local author Janet Wellington's new book, *Forever Rising*, described as "a time-travel historical set in 1888 in San Diego." Wellington signs the book and discusses writing romances at 6 p.m. on Friday, March 24, at Waldenbooks (North County Fair, 272 East Via Rancha Parkway; 760-746-4859). The off to the Dalton Bookellers in Horton Plaza (619-496-8650) from 11 a.m. to 1 p.m. on Friday, March 24, at 2301 La Jolla Village Square. (619-239-2211). In her to 4 p.m. on Sunday, March 26. Free. (ESCONDIDO, DOWNTOWN)

The Comedy Brothers of the Bush, by Jimmy Murphy, focuses on four pointers on a construction site and the ongoing struggle between labor unions and employers. The San Diego Irish Players present the play March 24, 25, 26, 31, April 1, 2, 3, 4, 5, 6, 7, 8, and 9 p.m. on April 2, at the St. Diodora Academy Auditorium (6400 36th Street). Tickets: \$10. Call 619-702-4477 for information. (NORMAL HEIGHTS)

"A Night to Ball" A Celebration of Balinese Performing Arts is slated for Saturday, March 25, at 8 p.m., in the Hahn University Center Forum at the University of San Diego. Balinese shadow puppet master 1 Nyoman Sumandhi and Balinese dancer Ni Puti Sutis, and the SDSU Gamelan Orchestra will entertain. Tickets are \$8 general, \$10 USD. Call 619-260-2280. (LINDA VISTA)

"Persepolis, On and New from the Last Quarter of a Century" is promoted when Steve Sanford presents a storytelling concert on Saturday, March 25, for the Storytellers of San Diego. Sanford is a poet, children's author, and storyteller.

The telling begins at 7:30 p.m. in the auditorium of the Manchester Conference Center on the campus of the University of San Diego (1998 Alcala Park). The program is suitable for adults and children over 12. Tickets are \$7. Dial 619-298-4363 or 619-260-4364 for reservations. (LINDA VISTA)

The Lives of Women and Girls provide the fodder for the tales professional storyteller Harshyne Getzler plans to tell at 1 p.m. on Saturday, March 25, at the Oceano Mission Branch Library (3861 Mission Avenue). The event — in honor of Women's History Month — is intended for older children and adults. Free. Call 760-435-5645 for information. (OCEANO)

The New Play by Werner R. Hahagen, *You're Not* will be presented at a staged reading by Octad-Che Productions at 7 p.m. on Saturday, March 25, at the Octad-One Theater (10009 Main Avenue). \$7. Call 619-561-9823 for information. (LAUREL)

Manifold (You) Dostoevsky, the simple act of writing things down helps people understand what they want, according to Henriette Kasser, author of *Write It Down, Make It Happen*. Kasser will sign and discuss the book at 7 p.m. on Saturday, March 25, at Borders Books and Music (1072 Camino del Rio North). Free. Call 619-295-2251 for information. (MISSION VALLEY)

Testing Time and local wine varieties are covered in *Wine Tasting in San Diego* by James L. Liles. The author will sign books at 1 p.m. on Saturday, March 25, at Waldenbooks (in Plaza Camino Real). For information, call 760-729-1286. Free. (CARLSBAD)

Mystery Authors Donna Huston Murray (Hawthorne Performance) and Patricia Guiver (Delish Doublet and the Missing Mammal) will discuss and sign their books at 2:30 p.m. on Saturday, March 25, at the City Trucking Company (338 Seventh Avenue). Admission, \$6. For information, call 619-284-2937. (DOWNTOWN)

A Selection from American Songbook of jazz standards will be presented in a classic trio when Art Johnson (violin), Joe Azarillo (piano), and Rob Thorne (contrabass) perform for the San Diego Mini-Concert at noon on Monday, March 27, at the Lyleum Theatre in Horton Plaza. The music lasts approximately 90 minutes, and listeners are invited to sip while taking in the recital. 858-587-8978. Free. (DOWNTOWN)

Open Poetry Readings are held on the second and third Mondays of each month, including March 27, at Twiggs Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings commencing at 8 p.m. Free. Find Twiggs at 4900 Park Boulevard (at Madison). 619-266-0616. (MIDTOWN)

Flamenco and Appalachian Folk Music can be heard during programs starting at 6 and 7:30 p.m. on Monday, March 27, in Smith Recital Hall at San Diego State University. General admission is \$10. Call 619-594-0020 for information. (SDSU)

Author Royal LaPlante signs *Uncle Jack's Cabin* at Barnes and Noble Bookstore at 7 p.m. on Tuesday, March 28. Find the store at 7610 Hazard Center Drive. 619-220-0175. Free. (MISSION VALLEY)

Author Michael Mearns signs and discusses his novel, *Enigma de You: A Spiritual Adventure*, at 7:30 p.m. on Tuesday, March 28, at Bookstore Cafe Verde. Free. Find the shop at 8600 Geneva Avenue and by calling 858-457-7961. (LA JOLLA)

Uncovered improvisational sketch by John G. Galt and friends at Comedy Under Construction presents at 10:30 p.m. on Saturdays — including March 25 — at the Comedy Club at the Lyleum Theatre in Horton Plaza. Shows begin at 10:30 p.m. General admission is \$10. For tickets, dial 858-551-1169. (DOWNTOWN)

The 65th Annual Potomac Community Band plans a concert at 6 p.m. on Sunday, March 26, at the Hope Wesleyan Church (2525 East Valley Parkway). No cover. Call 760-745-4924 for information. (ESCONDIDO)

The Gospel Vocal Group Gospel Review plans a concert at 6 p.m. on Sunday, March 26, at the Hope Wesleyan Church (2525 East Valley Parkway). No cover. Call 760-745-4924 for information. (ESCONDIDO)

Read from Your Own Work or recite poetry by your favorite poet during the open reading planned from 4 to 6 p.m. on Sunday, March 26, at the Redwood Cafe (6444 College Avenue). 619-265-7287. Free. (SAN DIEGO)

Original Letters and Transcripts written by Oscar Wilde are used in the courtroom drama *Crossed Identity: The Trial of Oscar Wilde*, the next production for the Poway Performing Arts Company, continuing through March 26. The play follows Wilde from the heights of success to his war against the Marquis of Queensberry and Victorian morality.

Performances begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday upstairs at the Lively Center (13200 Poway Road). Tickets are \$10 general. For reservations, call 619-267-8085. (POWER)

Last Sunday Slam, the next slam is set for March 26, with sign-ups starting at 7 p.m. Cash prizes are paid to the first- and second-place winners. Slam judges or just watch at the Redwood Cafe (6444 College Avenue). Call 619-265-7287 for information. Free. (SAN DIEGO)

"Dear Katherine," a play about writer Katherine Mansfield by Judith A. Montague, receives a staged reading by the Moxie Theatre at 7:30 p.m. on Monday, March 27, at the City Trucking Company (338 Seventh Avenue). Admission, \$6. For information, call 619-284-2937. (DOWNTOWN)

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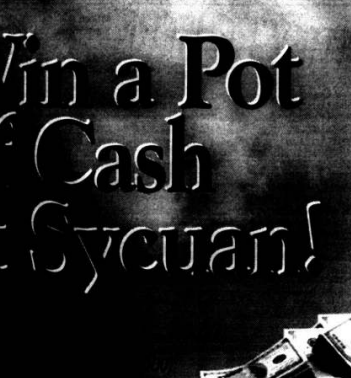
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Tuesday	Mar 28	5:00 - 7:30
Wednesday	Mar 29	5:00 - 7:30
Thursday	Mar 30	5:00 - 7:30
Friday	Mar 31	5:00 - 7:30
Saturday	Apr 1	2:30 - 5:00
Sunday	Apr 2	2:30 - 5:00
Monday	Apr 3	5:00 - 7:30
Tuesday	Apr 4	5:00 - 7:30
Wednesday	Apr 5	5:00 - 7:30
Thursday	Apr 6	5:00 - 7:30
Friday	Apr 7	5:00 - 7:30
Saturday	Apr 8	2:30 - 5:00
Sunday	Apr 9	12:30 - 5:00

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might get their own series. Is someone forgetting that Mulder is the fantasy ubergeek — good-looking and witty? *The X-Files* airs tonight, Thursday, March 23, at 9 p.m. on FX. Cox Cable Channel 68.

We Have Longed for Elizabeth Perkins to become a huge star in Hollywood — we paid the eight bucks to see *The Refic* largely because she was in it. We even watched E!'s *Celebrity Homes* tour of her home. But now, she's in the prime-time swamp, and we fear the worst. *Batery Park* airs tonight, Thursday

The Racing Is on the Flat Apron
at the bottom of the banked cycling track at the San Diego Velodrome when the Spring Speedskating Championships take place on Saturday, March 25, starting at 10 a.m. There will be multiple events with your entry and separate skill levels for all abilities. The fee to compete is \$20; free for spectators. Questions? Call 858-550-0180 for answers. Find

Circle of Art, the dates for the 11 annual juried "Circle of Art Show and Sale" are Saturday and Sunday, March 25 and 26, from 10 a.m. to 4 p.m. both days. Sixty artists will exhibit their works in a variety of media in the grassy park known as Christmas Circle. Admission is free.



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Reader's Guide

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Saturday 10 am-5 pm
Sunday 9 am-5 pm
Del Mar Fairgrounds
Del Mar, CA

San Diego Reader March 23, 2009 \$1

Calendar LOCAL EVENTS

the area its name. The museum is found at 9050 Memory Lane, call 619-469-1480 for more information. (SPRING VALLEY)

California Surf Museum, the museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.J." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is now located at 223 North Coast Highway, 760-721-8876. (OCEANSIDE)

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a Boscawen to view animals macroscopically, use a WetScope for views of microscopic organisms found in the "Sweetwater" water, and interact with computerized displays exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing oods and migratory birds, and enjoy the seraphic gardens. Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. (CHULA VISTA)

Computer Museum of America, the museum includes an educational exhibit covering the history of data processing and the contributions of pioneers and history makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the 1890s.

Interested in restoring and programming historic computer equipment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 618 Mission George Road, suite H, in Mission Valley). Call for registration and space availability.

Find the museum on the grounds of Coleman College, 7380 Parkway Drive, 619-465-8226. (LA MESA)

Coronado Reach Historical Museum, the museum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Text City, the first school and restaurant, and the ferryboats. One room is devoted to the story of early aviation at North Island. Find the museum at 1126 Loma Avenue. Call 619-435-7242 for further information. (GONZALES)

GREAT DAMES



Marie Brenner

gloriously individual and yet universal. Her subjects range from Jacqueline Kennedy Onassis, who found happiness in her last decade, to Constance Baker Motley, who argued *Brown v. Board of Education* before the United States Supreme Court, to Luce Rainer, who won two Academy Awards by age 30, then fled Hollywood for good. We meet Kitty Carlisle Hart, a professional charmer and tireless advocate of the arts, and Diana Trilling, the intellectual's intellectual, who published her first, splendid memoir at age 91. There are even the Beckys: Betty, who maneuvered powerful men to help them ascend; Marjorie, who published her first novel; and Clara Boothe Luce. And the wonderfully hazy Kay Thompson, whose girl-said creation, *Eloise*, gave her a place in American cultural history. Finally, there is Thelma Brenner, who was the first great dame her daughter ever knew.

Author, Marie Brenner was born and raised in San Antonio, Texas. She is the author of four books, including *House of Dreams: The Bingham Family of Louisville*. The *Man Who Knew Too Much*, her investigation of the life of Big Tobacco whistle-blower Jeffrey Wigand, inspired the Michael Mann movie *The Insider*, starring Al Pacino and Russell Crowe. Her numerous articles have been published in *The New York Times*, *New York*, and *Vanity Fair*, where she is writer-at-large. Brenner lives in Manhattan.

On the afternoon that we talked, Brenner, who speaks with all the charm of the great dames she lauds, said, "Great dame" is a phrase that has passed out of the language, as these women have. And it evokes this theatrical razzle-dazzle that these women had. It's a phrase with implication. It reminds me of Auntie Mame, the prototype great dame. Implicit in the great dame is the lesson of how to be a great dame. So that in a sense, *Great Dames* is also a how-to book for a younger generation."

I suggested that many of the women about whom Brenner wrote had an ability to charm men into doing things for them. "Yes. They had a wonderful, flirty quality. Most of them. They understood the game of life. And the game is to have a lavish regard for others. And whether that was Constance Baker Motley, deprecating the schools through the court system, one of the chiefest women of the 1950s, whether it was Pamela Harriman, my Becky Sharp figure, figuring out how to land the richest men in the world, they had that lavish regard. Again, what I think links these women is this kind of wonderfully old-fashioned stability and stylishness and regard for other people."

I noted that I had difficulty imagining any of these women shod in Doc Martens.

"It's hard to imagine them being sharp and noisy feminists, for sure. But it's easy to imagine their daughters being sharp and noisy feminists. Charm is a diminished currency in this society. And it's a currency that we would like to bring back. Charm is a great thing. Charm has charm."

Perhaps my favorite piece in Brenner's book is the piece about her mother. I said that I'd love to hear Brenner talk a bit about her mom. "My mother," Brenner said, "was the first great dame I ever knew. She really embodied charm. I wrote the book as a tribute to her. I'm convinced. I started interviewing these women, just after my mother died, and she died at 66. I was about 40. I do think that I wanted to invoke the center of her life. I didn't spend enough time when she was alive, asking her, to try to probe her memory, about the arc of her life — the War years, how she survived the Depression. These were all very difficult subjects for her. And like these women, she had the

Great Dames: What I Learned from Older Women; Crown Publishers, 2000; 248 pages; \$22

READING

heart of an actress. And she hid her ambitions with her questions. She had a whimsy, which was a shield for her anxiety. I do think that is a common thread of the actress generation. Because they knew that no one wants to hear complaining. They didn't speak in the language of 12-step programs. As Mrs. Hart said to me, "Denial is a wonderful thing."

"My mother was very much of that school. I never knew when I came home from school, whether or not she'd be standing on her head, whether there would be six women over, whether she would have a house filled with Holocaust survivors that she was interviewing for a volunteer project. You just never knew. My mother was Auntie Mame. She would always startle you with her amazing ability to life with a flair."

Although Brenner's father was an extremely successful merchant, Brenner's mother worried about money. I asked about that worry. "She had that anxiety all the time. It was very difficult for her to give up the conditioning of her childhood, which was to expect to lose money. I do think that she had a kind of 'how to marry a millionaire's' heart. She set her cap very much for my father, who came from a fairly well-established family."

Brenner writes about her mother's chic appearance. About this, Brenner said, "My mother was very 'put together.' That was one of her favorite phrases, 'put together.' She really viewed going out to a party like the Normandy Invasion. So she would start dressing an hour before. She would lay all of her clothes out on her bed, and that was everything. Stockings, foundation garments."

I interrupted Brenner, asking, "How long has it been since you've heard someone use that phrase, 'foundation garments'?" "I know," said Brenner. "I know. Thinking about what she did, I'm using her language. She would put her earrings down, all of her jewelry. She would then rearrange the jewelry, then she would make a scarf, the sweater, the pearls, the jacket. Everything had to be color-coordinated. There was nothing that was happenstance about this. And this would be even at 9:40 in the morning. My mother never owned, never went out of the house in, a pair of sweatpants. I mean, the idea of going anywhere looking like that, never. Even when she played tennis, she was color-coordinated."

"And made up," she said. "It was sort of like her ritual mask. In fact, even when she was in the hospital, during the last months of her life, she would do a full makeup every day. She used to say to me, 'The doctors treat you better if you look good.'"

I asked what Brenner's mother made of Brenner's high school boyfriends. "Just couldn't stand them," she said. "She used to say to me, when I was in high school, 'Why do you go out with such callow youth, to read a book instead.' She was totally right. She had that right."

Brenner's mother regularly made suggestions about how her daughter might "marry well."

"My mother," she said, "lived my life for me, and with me. She used to write me letters every other day. I have two cases of them. They're filled with advice, of how to marry a millionaire's variety. One of my favorites was when she told me I should write a book called *When the Men Are*. She suggested I visit three cities and that I should go around writing this guide, a bachelor's guide, and that way, she said, 'It's two-for-one. You can get a wonderful husband and get a book out of it.'"

"But my favorite bit of advice that she gave me was when she told me, when I was working down on Wall Street at Goldman Sachs, when I was in graduate school, that when I went into my building that I should always take the stairs up and the elevator down. Because, she said, 'If you meet someone in the elevator, and you get off, or he gets off at his floor, you'll never see him again.' And she said, 'If you're going down, and you get off at the lobby together, he'll take one look at you, and he'll say, 'Let's go for coffee.'"

I asked Brenner if in her mother's day women tended to share this kind of advice with one another. She said she did think that they did. "I really, really do. I think that there was a kind of subtext to this, or at least, there was a subtext

dedicated to natural history, archaeology education, anthropology, and fine art.

Find the museum on the Coyote Valley College campus, 12110 Coyote Valley Road, 925-751-5511.

Museum of Music Making, the museum's five major exhibits span 100 years of music making in America.

Pewsey Museum, an interactive walk, replicates the early office and general store, and a school room are part of the newly renovated museum. A mural painted by Miles Strong depicts the periods of Pewsey Park. Find the museum in Old Power Park, at 14134 Midland Road; 619-744-3700 or 619-486-3064. (POWAY)

Rose Plummer Historical Society and Gene R. Woodward House is a complex of historical buildings, including the Verlaque House (the only Western adobe house of French provincial design still in existence),

wagons, antique exhibits, and artifacts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Benedict Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it at 645 Main Street. For more information, call 760-789-7644. (MESAVERA)

San Diego Airspace Museum, the achievements of women in the fields of aviation and space flight are highlighted in the exhibit, "Women of Flight." The exhibit, featuring artifacts and photographs, relates the role of women in the aerospace field, is shown throughout the museum's permanent collection. See the exhibit through September 30. The museum offers exhibits of



what my mother and her friends did. For one thing, they weren't competitive with each other. So that I think I learned so much about the indirect lessons that women can teach other women, by watching my mother with her friends. Because my mother was extraordinarily generous to everyone and anybody. She would find you a house, a husband, a job. This is who she was. This was her basic nature. I was so lucky to have a mother like this. If you had a dream, my mother would help you get your dream. So that was my great luck, to be born into that family."

Most of the women about whom Brenner has written are women of whom men were very fond. I asked what it was about these women that caused men to feel such attraction for their company.

"Because they make them feel good. People want to feel good. They don't want to be diminished and defeated by what they consider to be aggression. Now I happen to think that that's unfair, and that's not the way we should live. And, certainly, some of my great dames are not men pleasers. They were just extraordinarily accomplished women. But they were also women who were performers. The great dames lived these large lives. Their triumphs were large, their mistakes were large. They were great queens of drama. They knew how to project a theatrical persona. And they performed. Whether it was Constance Baker Motley in a courtroom, Kay Thompson walking into a room singing, 'Hello, hello,' Pamela Harriman, worrying about whether you had the most comfortable chair, and starting at you as if you were the most attractive person in the world. All of this is about performance."

"It is also about lavish regard for others. Which is the essence of great dames. And it's the essence of good manners. I'm often asked, now that the book is out, 'Who is a great dame and who isn't a great dame?' I always cite Barbara Walters, a wonderful interviewer, who knows how to make a person feel utterly comfortable. Who isn't a great dame, I think, Hillary Clinton, although I admire her fortitude. I do think that there's something in her school-marm manner, which goes against the very essence of great dame-ism."

Brenner listed other contemporary great dames. "Wendy Wasserstein, the playwright, who's so much herself. I think the opera singer Jessye Norman is a great dame. I think the columnist Liz Smith is a great dame. Susan Sarandon is a great dame. They are out there. They're not prissy. Peggy Newman, I think, is a great dame. Because she's just so authentically herself."

"What I find so intriguing, and what I never could have predicted, going into doing this book is this: when I started interviewing the dames, I felt that they were pieces of history. I felt that for my generation of sharp and noisy feminists, that these women, who had been such witnesses to their time and century, were going to completely pass out of the kind of prototype of how women are as we've ascended into leadership positions, boardrooms, medical schools. I thought, 'Well, these women are going to become like the Clovis woman, really. They're going to be almost extinct.'"

"I never could have predicted the fashion for the retro return of the style of these women among our generation of daughters. But I have interviewed so many young women in the last couple of weeks, women in their 20s, all of whom are dressed to the hilt, in full great-dame style — high heels, suits — all of whom say their style icons are Pamela Harriman and Babe Paley and all the dames. And they want to marry rich, and that they don't want to be like their mothers, who worked so hard, and they think that our generation got everything totally wrong. They're saying, 'We don't want to kill ourselves, we want to have wonderful families and children and be taken care of.' So how about that? It doesn't mean that they're not going to work, and they're not serious. It just means that they feel that our generation gave up a lot for its belief."

Brenner noted that writing about these women taught her "large lessons in how to live. Their lessons of perseverance, wisdom, and tenacity. I think, are crucial for my generation of women in their 40s and older. And younger women. There's an expression I use in the book, a hockey expression, that says it well. 'These women kept their blade on the ice.'"

"And charm," I said, "charm is not unimportant."

Brenner agreed, or, because she's charming, led me to believe she agreed. "Oh, yes," she said, "because of course, one of the best ways to keep your blade on the ice is through charm. Because then the world wants you."

— Judith Moore

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MUSEUM OF CONTEMPORARY ART, SAN DIEGO, PRESENTS Artists On The Cutting Edge VIII CROSS FERTILIZATIONS

Come join us as MCA presents the eighth season of *Artists on the Cutting Edge: Cross Fertilizations*, an outstanding literature and music series conceived by Quincy Troupe. This year's program includes many of today's most innovative artists and is expected to sell out, so be sure to buy your tickets early. Ticket holders are invited to view MCA's galleries free of charge before each performance.

THURSDAY, MARCH 29

VINCENT HENRY
VINCENT HENRY is a veteran musician and producer who has been playing with the big show *Living in a Dream*, since it opened. He is a multi-instrumentalist playing harmonica, banjo, guitar, keyboard, bass and saxophone.

ARNST CHRISTIAN
ARNST CHRISTIAN is a composer, vocalist, instrumentalist and music educator. His debut release, *Under the Wave is Coming*, was just issued by San Records.

SHANTARA EGE
Shantara Ege is the author of her first novel, *MURKIN*. Daughter, *James and most recently James in Me*. She is also the author of two short story collections and two works of non-fiction. She is currently a Professor of English at the University of California at Berkeley.

LAUREN INADA
For LAWSON INADA is a third-generation Japanese-American from Fresno, California. During the Second World War he was imprisoned in an American concentration camp in California, and he is the author of *Before the War and Legend from Camp*, for which he received the American Book Award.

Thursday, April 6: Derek Walcott, Mary Sweeney, Balthus, April 13: Angela Jackson, Patricia Rusk, Greg Savelle, Thursday, April 20: Lark Redington, Lolo-Anne Yonemura, Anthony Davis, Thursday, April 27: Wallace Lee Smith & Harriet Haines 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 (619) 594-1541 x444. Tickets may be purchased in advance at the MCA Bookstore in La Jolla and Downtown, and at all Ticketmaster outlets (225-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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San Diego Airspace Museum, the achievements of women in the fields of aviation and space flight are highlighted in the exhibit, "Women of Flight." The exhibit, featuring artifacts and photographs, relates the role of women in the aerospace field, is shown throughout the museum's permanent collection. See the exhibit through September 30. The museum offers exhibits of

San Diego Model Railroad Museum, the museum celebrates American railroads with "the largest permanent operating model railroad and toy train exhibit." The museum includes five scale model railroads of the Southwest, an interactive toy train, and a re-creatable toy train gallery with a Lionel O gauge exhibit. There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interactive

Calendar LOCAL EVENTS

displays on railroads and model railroading. The museum is downtown in the Casa de Balboa building. For admission and museum hours, call 619-496-0199. (BALBOA PARK)

San Diego Natural History Museum. 40 dinosaurs from all over the earth, some never before seen in North America, are on exhibit in "The Dinosaur of Jurassic Park: The Lost World," continuing through Sunday, September 10. Visitors see the skeleton of the newly unearthed *Giganotosaurus* from Patagonia in Argentina, standing 13 feet tall and measuring 42 feet long. Also on display is the largest fleshed-out reconstructed dinosaur ever built, a 72-foot-long *Mamenchisaurus* from China. The exhibition focuses on where dinosaurs lived, where they came from, how they behaved, and why they became extinct and is illustrated with dinosaur sculptures from the film.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. 619-232-1821. (BALBOA PARK)

San Diego Heritage Museum. "History through the Eyes of Children" features a historical display of toys from the European settlers, Kumeyaay Indians, and Mexicans who settled in the San Diego region. Antique toys are displayed and replicas of certain toys will be available for touching. See the show through Friday, March 31. The museum offers informative displays on the unique history of the

Roam-O-Rama

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

Did you know that the trail hike with the greatest elevation gain in all of America lies only a hundred miles from San Diego? The starting point is the west end of Ramon Road in the city of Palm Springs, elevation 560 feet. The top, only 14 trailmiles away, is 10,804-foot San Jacinto Peak. That works out to be greater than 10,000 feet of net elevation gain! Yours truly has done the climb in seven and one-half hours, and that was after considerable training at high altitudes. Others have gone considerably faster. Most hikers in top shape clock in at around nine to ten hours, assuming they have enough strength to reach the peak at all.

You begin with a mile-long ascent on the well-worn Carl Lyken Trail, then continue up a lesser trail going up a ridge trending southeast. That lesser route was originally constructed by the Civilian Conservation Corps in the 1930s. By the time the Palm Springs Aerial Tramway commenced operation in the 1960s, the trail was virtually abandoned and forgotten. However, Palm Springs hikers began to take an interest in

the trail some 15 years ago, and their efforts (plus the footprints of hundreds, if not thousands of hikers yearly) have made the route easier and easier to follow ever since.

Today the trail is variously known as the Skyline Trail, Sunrise Trail, Chino Canyon Trail, Cactus-to-Clouds Trail, and Outlaw Trail — "outlaw" referring to the fact that rangers don't particularly enjoy rescuing exhausted or unprepared hikers on the route and don't particularly encourage its use.

After more than 8 miles of ascent, the Skyline Trail looks out in Long Valley (elevation 8400 feet) at a point about one-third of a mile south of the mountain train station. Most hikers at this point simply throw in the towel, pull into the train station for refreshments, and then take the next train down the hill. Those wishing to continue to the 10,804-foot summit of San Jacinto Peak face an additional 12 miles of travel (round trip) on a wide, well-graded, popular trail (a



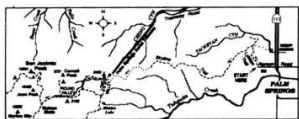
Palm Springs at dawn from Skyline Trail

free wilderness permit is necessary for this and can be obtained at the ranger hut below the train station).

April-May and October-November are the only two reasonable periods each year for attempting the cactus-to-clouds climb. Summers are hellishly hot in Palm Springs, and the higher elevations of San Jacinto are snow-bound in winter. After a wet, cold winter or spring, the uppermost part of the Skyline Trail just below Long Valley can be extremely hazardous due to lingering snow and ice. In a dry year the snow disappears by March; in a wet year there might be some remaining in May.

In the warmer months of May or October you may need to take a gallon of water on the ascent to Long Valley. The earlier you start, the better — 4 a.m. in the springtime is ideal because you can experience temperatures in the 60s and 70s for nearly the entire ascent to Long Valley.

first European settlement, found at 2277 Presidio Drive, 619-297-3238. (PRESIDIO PARK)



San Diego area at 561 South Villanueva Avenue. For more information, call 760-432-9711. (ENCINITAS)

Serra Museum. the museum interprets the Native American, Spanish and Mexican periods of San Diego's

history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the West Coast's

Stephen Birch Aquarium-Museum. "Sea Touch" offers a computer display consisting of five interactive modules through which visitors can learn a variety of ways that scientists study the ocean from space using satellites, including monitoring currents and ocean temperatures, investigating natural phenomena such as upwelling and red tide, and tracking the migration of fish. The exhibit provides a way to interpret the interdisciplinary nature of research at Scripps Institution of Oceanography.

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

The aquarium is located at 2300 Expedition Way off North Torrey Pines Road, south of La Jolla Shores Drive. For more information, call 619-534-FISH. (LA JOLLA)

Wells Fargo Bank History Museum. the museum features a working agent office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There's an audio-visual theater presenting short films on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Doner at the end of the last century; an exhibit of Concord Coach #231, a restored stagecoach built in 1867; and the Davies watch. The museum is located in the reconstructed Colorado House, at 2733 San Diego Avenue. (OLD TOWN)

Calendar CLASSICAL MUSIC

Not Quite an Ensemble

That is merely spelling out what "poise" means in Korevaar's case.

UCSD's Chamber Music Series presented a concert by the Prometheus Piano Quartet in Mandeville Auditorium. A group of this sort (piano, violin, viola, cello) is something of an anomaly as a professional organization with a continuing identity. The literature for such a combination is fairly restricted (although it includes masterpieces by Mozart, Brahms, Dvořák, Schumann, Fauré, and a few others), so that ordinarily we hear piano quartets performed by members of a string quartet plus a pianist, or members of a piano trio plus a violinist, or a pickup group. Just how much of an ongoing institution the Prometheus Piano Quartet is, I can't say, but its performances at Mandeville did not consistently bespeak an established identity. What we seemed to hear, rather, was a bunch of individually excellent musicians getting together to read through some of the piano quartet literature, as though on a weekend evening in somebody's living room, to be followed by donuts and gossip.

That is not to say that there was anything offhand or underrehearsed about this thoroughly professional playing. Nor were there any evident clashes of interpretation; the four musicians showed themselves in comfortable agreement on matters of tempo and the like. Furthermore, the charm of the projected friendliness and intimacy was undeniable. But violinist Eric Lewis, violist

Ronald Glovick, cellist Matthias Naegle, and pianist David Korevaar simply did not seem the right partners for each other, exhibiting inherent differences of temperament and style, which had not been worn down and harmonized by a lengthy common career of rehearsal and performance. Much of the time, consequently, one perceived a lack of sharp focus in the realization of the music, an absence of center, which made the playing — however committed and skillful — sound less than gripping.

By far the dominant personality of the group was Korevaar; indeed, I thought it a pity that the young pianist could not be even more dominant than he was. Korevaar, who was brought up in San Diego and is well known to many music-lovers here, has developed into a first-rate musician, with a commanding technique that is always under the control of firm and sensitive musicianship. The critic for the *Washington Post* (why not let him do the work of finding the right words?) has written that Korevaar plays "with a kind of authority and poise that keeps the focus on the music rather than on the performance," and I couldn't agree more.

"Poise" is the chief operative term here: a sense of balance in the admixture of delicacy and strength, of sentiment and structure —

and, most notably in this combination of instruments, a fine instinct for the way the piano's harmonic and rhythmic force needs to be integrated with the contributions of the strings.

A lovely, variegated tone; an elegant instinct for phrasing; an ability to move smoothly from the grand manner to the modest role of accompanist, when the score requires it; a powerful forward thrust, modulated by an exquisite attention to the inner shape of ornaments and passage work; an interpretive attitude of warmth, nobility, and grace, with none of these qualities ever exaggerated; and a flexible responsiveness to the world of sound and meaning implied by each style and each score — well, that is merely spelling out what "poise" means in Korevaar's case. In his role as a chamber musician, I was strikingly reminded of Artur Schnabel.

Unfortunately, I have not had a chance in recent years to hear Korevaar as a solo performer, either in the hall or on disc, but this concert made me anxious to do so. (A recent laudatory review of his recording of Book One of the *Well-Tempered Klavier*, in Tower Records' *Pulse* magazine, has not yet resulted in the appearance of those CDs on Tower's shelves, at least in San Diego.)

Korevaar's colleagues in the Prometheus Piano Quartet, while by no means lesser musicians, sounded radically different.



David Korevaar

The Prometheus Piano Quartet
Mandeville Auditorium (UCSD Chamber Music Series)
Mozart, Piano Quartet in E-flat, K. 493, Bridge,
Piano Quartet for Piano Quartet, Brahms, Piano Quartet in
G Minor, Opus 25.

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Calendar

CLASSICAL MUSIC

Violinist Lewis's lyrical, caressing style, with its ripe vibrato and prevalence of portamentos, had a certain Sacher-Torte flavor and consistency that accorded poorly with Korev's crisp, unsentimentalized approach. I did not get a clear idea of the violinist's manner; but the cellist, whose phrasing was generally brisk and intense, was burdened with an instrument whose C and G strings produced such a hollow, muffled resonance that passages in the bass range tended toward inaudibility, undermining the sonic balance of the entire

ensemble. Once again, the contrast with Korev's (in sound, rather than style) was disconcerting; but the cellist also seemed in a different world from that of the violinist.

These disparities were most noticeable — and most damaging — in the performance of Mozart's E-flat Piano Quartet, K. 493, which on the whole came off as dutiful and uninteresting (I often found myself listening to Korev's — whose playing was far from uninteresting — as though the others were not on stage). As for Frank Bridge's rhapsodic and impressionistic Phantasia for Piano Quartet, a work I had not heard before, I suspect that a better integrated performing ensemble could make a better case than the

Prometheus players did for what sounded like a peculiarly indicative score. The final work on the program, however, Brahms's G Minor Piano Quartet, Opus 25, received a remarkably more convincing performance. It was here that the resemblance of Korev's playing to that of Rubinstein was most salient, and the pianist's big, commanding manner provided a more congenial framework for the violinist's gypsy sentimentalities and passions (which suited Brahms's score ideally). Even the cellist became more audible. The final movement took fire, the way nothing else on the program had done, and — driven along by Korev's dynamism — the Prometheus Piano Quartet at last sounded

like more than a casual assembly of music-loving friends. ■

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 85803, San Diego CA 92186. Or fax to 619-487-3403. You may also submit information online at www.SanDiegoReader.com by clicking on the event section.

All-Chapin Programs are in store when USD music lecturer Ronald Morello gives faculty recitals at the piano in French Pavilion at the University of San Diego at 12:15 p.m. today.

Thursday, March 23, and at 8 p.m. on March 24. Admission is free on Thursday, 8 p.m. on Friday. USD is found at 5998 Alcalá Park, dial 619-260-2280 for information. LEMON GROVE.

Vac Cilivore Gold Medalist Jon Nakagawa joins the San Diego Symphony Orchestra and conductor Jung-Ho Park for Mahler's epic "Symphony No. 6" during Concert Series concert March 24-26. Also on the program: Liszt's "Piano Concerto No. 1."

The concert begins at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday at Chapin Symphony Hall (750 B Street). Tickets range from \$15 to \$60. For reservations, call 619-235-0804. (DOWNTOWN)

Hailed in His Native Guatemala, pianist Timothy Duerksen plays a concert with selections by Beethoven, Grieg, and Chopin at 7:30 p.m. on Friday, March 24, in the Mira Costa College Theater (One Barnard Drive). Admission is \$7 general. For information, call 760-757-4815. (OCEANOGRAPHY)

"March 2000," La Jolla native Felix Fan is presenting six concerts "fus-

ing pre-contemporary, contemporary, and improvised music." On Friday and Saturday, March 24 and 25, the concert features bass guitarist Jonas Hallberg and Indian percussionist Selva Canales; also on the program are the two Beethoven string sextets and "Shaker Loops" by John Adams.

Concerts begin at 7:30 p.m. both nights at the San Diego Art Institute (1439 B Prada). For tickets (\$20) and further details, dial 619-696-8077. (BALBOA PARK)

Renascence and Baroque Sacred Music may be heard when the vocal ensemble Pacific Cantata presents a Lenten concert at 7:30 p.m. on Friday, March 24, at St. Andrew by the Sea (1050 Thoma Avenue). Listen for the "Lamentations of Jeremiah" by Thomas Tallis, along with several works by the recently rediscovered female composer of the early Italian baroque, Chiara Margarita Cozzani; and selections by Orlando di Lasso, Melchior Franch, and Isabella Leonarda. Tickets are \$10 general. Call 619-527-4457 for information. LEMON GROVE.

All-Brahms Concerts are planned by the MiraCosta music department on March 25 and 26 at the Carlsbad Community Cultural Arts Center. The combined 150 voices of the North Coast Concert Choral and the San Elijo Choral will be joined by MiraCosta's North Coast Symphony to perform the master's "Requiem," the groups will be joined by Canadian violinist Reginald Clew for the "Violin Concerto." Soloists include soprano Sarah Lopez and baritone Andrew Parks.

Performances begin at 7:30 p.m. on Saturday, and at 2 p.m. on Sunday. Find the center at 5557 Monroe Street. Tickets are \$7 general. For reservations, dial 760-795-6815. (CARLSBAD)

The Chopin Piano Recital hosted by the San Diego Museum of Art continues with music by concert pianist Arthur Schnabel on Sunday, March 28. Abadi is described as a "15-year-old piano sensation from Orange County" who made his concert debut at the age of 6 with the Pacific Symphony. Tickets are \$20 for nonmembers. Following the concert, which begins at 2 p.m., there's a wine and cheese reception to meet the artist. For reservations, call 619-696-1915. (BALBOA PARK)

A Varied Program is Promised at Faith Presbyterian Church on Sunday, March 26. Tenor Lars Mellander and mezzo Anne Marie Mellander, accompanied by Robert Plimpton, will present classical areas of Purcell, Handel, and Haydn; art songs of Mahler; popular opera arias; traditional sacred songs and spirituals; and love songs and duets by Noel Coward. The music begins at 7 p.m. at 5075 Campanile Drive. An offering will be received. Call 619-582-8480 for information. (SDSU)

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Calendar ART

information in READER ART, Box 85401, San Diego CA 92186. Or fax to 619-481-1401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

GALLERIES

Paintings and photographs go on exhibit in Grossmont College's Hyde Gallery during a reception at 7 p.m. on Tuesday, March 28. The mystic and poetic paintings of San Diegoan John Moon and "Night Walks" by Los Angeles photographer Henry Wedel may be seen through Friday, April 14. Grossmont College is located at 8800 Grossmont College Drive. Gallery hours are 10 a.m. to 6 p.m. Monday through Wednesday, 10 a.m. to 2 p.m. Thursday and Fri-

day. For information, call 619-444-7299. (EL CAJON)

ART MUSEUMS

California Center for the Arts Museum, the first mid-career survey of work by internationally known installation artist and photographer 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 photography and memory, and identity. View "Sites Unseen: Shimon Attie — Photography and Public Projects," 1992-1998 through Sunday, May 7. Find the center at 140 North Main Street, San Diego. For information, call 619-238-4120. (ESCONDIDO)

Mingel International Museum of Folk Art, the relationship of great historic designs to contemporary adornment is demonstrated by the 700 objects featured in "Arrows of the Spirit — North American Indian Adornment from Prehistory to the Present," an exhibit concluding on Sunday, April 2. The objects, created in a variety of media, include Southwestern turquoise jewelry, Plains beadwork, Subarctic quill and-moosehair work, and California elk-horn jewelry. Objects from the permanent collection make up the pieces in the exhibition "Artes de Mexico." The show includes works by several renowned 20th-century folk artists including Mexican potter Teodoro Blanco and Jalisco's Rosendo Rodriguez, along with architectural pieces by Catalano Mediano and woodcarvings by Manuel Jimenez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through May 7. The Mingel is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-238-0003. (BALBOA PARK)

Museum of Contemporary Art, San Diego, stretching from San Diego in the west to Barrio Logan in the east, Broadway is the city's historic, economic, and geographic heart. The busy thoroughfare connects the museum with a group of visual artists who make their studios on or near the street. See "Off Broadway: New Art from Downtown San Diego" through Wednesday, May 31, featuring works in a variety of media by artists including Linar and James de la Torre, Roman de Soto, Brian Dick, Randall Evans, Perry L. Vasquez and A. Pollo 13, Shepard Ferry, and Melissa Smiley.

The museum's collecting activity is documented in "Selections from the Permanent Collection: The 1980s." The '80s were marked by a reemergence of the narrative impulse in contemporary art. The exhibit illustrates the diversity and dynamism of the art of this period with works by artists such as John Baldessari, Loren Simpson, and Carrie Mae Weems. Enjoy the show through Sunday, May 13. Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1901. (DOWNTOWN)

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. The show features more than 200 images from 70 photographers, offering a chronological sweep through photography and insight into the medium as well. Artists featured in the show include Alexander Rodchenko, Duane Michals, and Arnold Newman. Enjoy the show through Monday, May 28. Find the expanded museum back in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

Oceanside Museum of Art, "Three-Plus Three" features three painters and three sculptors from San Diego County who have reputations for introducing audiences to provocative art. Painters Philip Eckland, Nancy Kittredge, and Alexia Markarian join with sculptors Robin Bright, Anne Mudge, and James Krenner 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 Pier 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 48 paintings and 33 drawings, divided into the artist's mature series. 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)

Calendar THEATER

THEATER LISTINGS

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

All My Sons
South Coast Repertory presents Arthur Miller's drama about a young man who must confront a terrible truth about his father. Martin Benson 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
Lysa Dessi Hughes just got nominated for surgeon general. 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, Lysa, however, made one small oversight: she didn't respond to jury duty. Now her name's associated with "Jurygate," and America perceives her, in her husband's words, as "one priority privileged ungutful-to-her-mother, coveting bitch." Wendy Wasserstein's comedy-drama is accessible, almost to the point of being "lame." And the play is very funny. Although she concentrates so much on a chipper surface that several characters have pain gaps (empty sections where you'd expect their hurt to blast off but doesn't). Daughter provokes thought nonetheless. Like Zoe Baird's "Nannygate," Lysa's oversight puts what Wasserstein calls "contemporary femininity" on trial. For the North Coast Repertory Theatre, director Bonnie Reynolds crafts a deft mold of humor and seriousness (in some ways better



The American Daughter

than Wasserstein's, whose characters operate under a gag rule to squelch feelings and stick to jokes and the acting was un- 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 times in 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.

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.

A Chorus Line
The With Resort Theatre offers one of Broadway's biggest hits. Eighteen dancers try out; eight make the chorus line. All have stories. Ray Limon directed. WITH RESORT THEATRE, WEDNESDAY, MARCH 29, THROUGH JUNE 10, TUESDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY, AND SUNDAY, AT 1:45 P.M.

8:00 P.M. FOR INFORMATION CALL 619-260-5177.

ComedySports
Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competitively. He got the idea from pro wrestling ("where Terrible Turks mangled defrocked Priests, while mums and dads yelped insults, and grannies waved their handbags"). ComedySports, an offshoot of Johnstone's TheatreSports (satirical director Gary Kramer says the two compare like "rugby with American football"), resembles more athletic event than an improv. Teams wear uniforms and compete on Astroturf. The night I caught the show, three San Diego comedians played a "challenge match" against players from the San Jose franchise. Using suggestions from the audience, they played "Emotional Symptom," "Shakespeare," "Blind Lie," and "Freeze Tag," with judges awarding points to the best scenes. San Jose won 27 to 22 in, as jock pundits say, a game closer than the score would indi-

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Calendar THEATER

cate. Klunkers and grannies get boo'd, quick wit, rewarded (one of the most refreshing aspects of the contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who referred the match, wearing black-and-white striped shirt and blowing a whistle, is one talented comedian.

Work a try.
MARQUIS THEATER, 3727 INDA STREET, MISSION HILLS, OPENED RUN, FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 858-295-4999.

Communicating Doors
The Laguna Playhouse stages Alan Ayckbourn's bedroom farce/mystery thriller, set in 2014. LAGUNA PLAYHOUSE, THROUGH MARCH 26, THURSDAY 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 McNeil, is set in Texas. "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the next room." TYLER'S TASTE OF TEXAS, 7668 EL CAJON BOULEVARD, LA MESA, OPENED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-563-8873.

David of the Fitest
Judith Sloan can do two things at once: she can juggle orange balls and tell funny jokes, she can combine global concepts with family secrets, and she can turn comedy into tragedy, then mine it for humor. All in about 75 minutes. In her solo show, nominated for excellence at the Edinburgh Fringe Festival, Sloan talks about things most people would rather not hear — expanding holes in the ozone, leaking plutonium — and about things she didn't want to hear — her grandmother's death, in particular. Sloan plays different characters. Like Sherry Glaser's creations, they are precise and distinct. Two twists of her hair (Sloan was a former hairdresser who chose beauty school over going to college) and a twist of her face, and a new person emerges. Sophie, her asstive alter ego: Sophie, a hairdresser who gives her clients a better deal than psychotherapists give theirs, and even Judith Sloan. "I'm dependent, poor," whose autobiographical combines two things as well as she runs from her past, she learns to accept it. Along the way, she discovers how to "be conscious in a world that amplifies the trivial and covers up the significant." It's easy to see why Judith at the Edinburgh Fringe felt strongly about this piece.

Worth a try.
QUINTA CRISP THEATRE, THROUGH APRIL 2, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE THURSDAY AND SUNDAY, AT 1:45 P.M.

Fiddler on the Roof
The Weik Resort Theatre presents one of the (if not the) most popular musicals of all time. WELLS RESORT THEATRE, THROUGH MARCH 26, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE THURSDAY AND SUNDAY, AT 1:45 P.M.

Forever Field
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 his bliss." Even if the tight harmonies of "No 'A' groups" aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hearing there you've got to add the Plaid follows their bliss with verse. They dare to be square. They crown in lieu of having a life but put life into the greatest hits of *You'll Be Pardon*, which crowned the most popular songs of the '50s until Elvis drove it off the awnings). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. Terry's not just plaid in a metaphorical sense 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 a wacky draft for such a peppy show, though Jane Reisman's savvy lighting knows when to tweak the brightness. (Note: Current cast members are Mark Perkins, Scott Dresser, David Humphrey, and Kevin McMahon.)

Worth a try.
THEATRE IN OLD TOWN, OPENED



Triple Espresso

Run, Tuesday through Friday at 8:00 P.M. Saturday at 8:00 P.M. and 10:00 P.M. Wednesday at 8:00 P.M. and 10:00 P.M.

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

Gross Indecency: The Three Trials of Oscar Wilde
Moses Kaufman's courtroom drama, based on the true public humiliation of Oscar Wilde in 1895, is almost a play with footnotes. The author combines transcripts with letters, memoirs, and newspaper accounts to recapture the event, according to NYU prof Marvin Taylor, that "created the modern homosexual as a social subject." "It's all the Wilde trials," says Taylor, "that people begin identifying themselves as a specific type of person based on their attraction to people of the same sex." *Gross Indecency* — the accusation against Wilde — is an important drama. It's also a bear to stage: long, windy, for most of its two and a half hours it has a static stage picture. Director Brian A. Stringfield and the Prowess Performing Arts Company deserve major kudos for mounting the San Diego premiere of *Gross Indecency*. I did the play score off local theaters for its difficulties or subject matter? I wish I could say the production is worthy of the play. But very uneven acting ranges from competent to downright wooden (actors often wear the same costumes of Irish and British accents that we lose the words they frame), and the slow pace (every actor could cut up and take out pieces) exposes the script's flaws of design and tagging energy. These performances are quite good, though. Randy Hub-

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

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 SATURDAY AT 2:00 P.M.

Murder on the Trail
"The Wild West was never this wild," in a new dinner-theater whodunit starring Sophie Tyler and Granite Handpiece. Dinner includes barbecue or seafood. TYLER'S TASTE OF TEXAS, 7668 EL CAJON BOULEVARD, LA MESA, OPENED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-563-8873.

Our Town
FAT (the Performing Arts) theater of the Handicapped presents Thornton Wilder's evocative

drama about small town life, and death.

PATH, 1562 CHEROKEE STREET, SAN MARCOS (JUST SOUTH OF HIGHWAY 78, OFF RANCHO SANTA FE ROAD), THROUGH APRIL 6, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 760-593-7848.

Playland
St. Paul's Cathedral hosts Athol Fugard's drama about men of different racial backgrounds confronting their animosities and secrets. Robert Armitage directed. ST. PAUL'S CATHEDRAL, FIFTH AVENUE AND NUTMEG STREET, SAN DIEGO, FRIDAY, MARCH 24, THROUGH APRIL 15, FRIDAY AND SATURDAY AT 7:30 P.M. MATINEE SATURDAY, APRIL 1, AND SUNDAY, APRIL 9 AT 2:00 P.M. FOR INFORMATION CALL 619-286-7261.

Private Eyes
The Old Globe Theatre stages Steven Dietz's "mind-bending comedy of passion and betrayal." Brendon Fox directed. CASSIUS CARTER CENTRE STAGE, 5160 EDITION CENTER FOR THE PERFORMING ARTS, SATURDAY, MARCH 25, THROUGH APRIL 5, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY, APRIL 1, AND SUNDAY, APRIL 9 AT 2:00 P.M. MATINEE SATURDAY, APRIL 1, AND SUNDAY, APRIL 9 AT 2:00 P.M. FOR INFORMATION CALL 619-234-5000.

Shogun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire?
Mystery Cafe presents a dinner-theater show, written by Charlene Werry, about Basil and Pearl's 25 wedding anniversary, which "can be murder." MARY ANN Wulff directed. MYSTERY CAFE, OPENED RUN, FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1000.

Tempest: Tempestas Tix
The Rancho Mesa Association presents a musical comedy depicting the history of Tempesta, "episodes from the Tempesta Indians through the frontier days, the era of Val Ranch, and most recent events." CHAMPAIGN HIGH SCHOOL, 27215 NICOLA ROAD, TEMECULA, THROUGH MARCH 25, FRIDAY AND SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 909-686-1830 OR 909-932-5887.

Thereseaters
A cross between improvisational comedy and *Family Fred*, *Thereseaters*, making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the audience awarding points to the winning team. Parties might help at the oddities of companions, but *Thereseaters* "game show" is a host. The 90-minute evening shows various formats. "The show I caught had 'Team Sports' — two pairs of players competed, taking sugges-

tions from the audience, and "Gorilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit." Some attempts went nowhere (I repeat: improv is tough, I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their guru, Keith Johnston, has written one of the few brilliant books (*Improv*) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny, it's art."

Triple Espresso: A Highly Caffeinated Comedy
Due to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Butternut's done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays 70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the 70s. The trio used to be Maxwell, Butternut, and Bean, a comedy group that never went far. They're "loose," they admit, but not "ordinary" ones. And hey, their reunion could help them face serious issues from their mediocre pasts. A formulaic story line? Yep. Straight from *Forever Field*. There's also the *Forever Field* problem: the

three comedians are so too talented to play inept characters. One's a whiz at the piano. Another's a first-rate mimic, and the third's a crackpot magician. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this merrymaking, if lightweight show (note: the original cast members have been replaced; current performers are Dane Stauffer, Scott Cervino, and Dane Daniels).

Worth a try.
HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO, OPENED RUN, WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AT 8:00 P.M. SATURDAY AT 1:00, 5:00, AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL 619-234-6563.

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Lyon Station

Can Encinitas Whistle Dixie?

"It would be like dedicating something to John Wayne Gacy or Charles Manson."

Robert Walker says, "I got a phone call from some woman who called me fifth and a release... I just said, 'Thank you for your opinion,' and I didn't think it would amount to much more than that."

Walker is telling me how an African-American History Gathering at Encinitas' 101 Artists' Colony turned into a name-calling debate.

"I had gone home, and I got [another] phone call from the president of the board at the gallery [James Durley], he said that the shit had hit the fan over this and that I could not do the event at the gallery and that I needed to call Peder Norby, who is the executive director of DEMA [Downtown Encinitas Mainstreet Association]."

The event was billed as an "African-American History Gathering," featuring poets Ilumye Collins, Sharon Elise, and musician Willie Dee, and was scheduled for 7:00 p.m., Saturday, February 19.

Admission was free, but attendees were encouraged to bring a potluck dish to share. The controversy began after the North County Times ran a preview of the event ending with the following paragraph:

"... Collins said that while this month celebrates black history, he is [sic] dedicating the event Saturday to Mumia Abu Jamal [sic], the ex-Black Panther who was sentenced to death in 1982 for the slaying of white Philadelphia police officer Daniel Faulkner. Jamal still sits on death row and is the focus of widespread efforts in the black community to free him or at least procure for him a new trial."

Fifty-year-old Walker, who volunteers 60 hours a week at the 101 Artists' Colony setting up music and poetry events, says, "I came down here in 1968, and basically what people did was you surfed and you did art in some form. You did music, or you wrote or you threw pots or you painted. That's what people did, but it has really changed. It's a developer's community now. It's a bedroom yuppie community. We wanted to re-inject the

community with a sense of art."

The gallery's space is donated by the Lumber Yard shopping center, and the Downtown Encinitas Mainstreet Association uses grants to pay the gallery's insurance and other incidental costs.

Walker says that Durley, the president of the board, "told me that people representing the sheriff's department and three members of the city council called and told DEMA that if this event went on that they would no longer support DEMA, which is dependent on the City of Encinitas. So the weight fell on him. So he in turn said that if this event took place that DEMA could no longer support the 101 Artists' Colony."

Both Walker and Peder Norby, executive director of Downtown Encinitas Mainstreet Association, agree that the article was a catalyst. Norby says, "Only the last column inch that says... he is dedicating the event Saturday to this gentleman in the Black Panthers.... The rest of the article, there's nothing wrong with."

Walker protests, "That's yellow journalism. There's no mention that Mumia was known as 'the voice of the voiceless.' That characterization was very slanted."

Attempting to ask North County Times reporter Pam Kragen why she chose to characterize Mumia Abu-Jamal as a Black Panther who killed a white police officer, rather than say an award-winning journalist (Abu-Jamal won broadcasting's Peabody Award in 1984 and was a former president of the National Association of Black Journalists chapter in Philadelphia), I contacted her, but she said, "I'm not allowed to comment on anything. Company policy."

According to London's *Independent* of February 18, 2000, "In a devastating condemnation of the U.S. criminal justice system, the international human rights organization Amnesty International yesterday appealed for a new trial for Mumia Abu-Jamal... who has been on death row for 17 years."

The *International Herald Tribune* of Decem-

Calendar MUSIC SCENE



Robert Walker

ber 2, 1999, wrote, "Despite his long confinement, Mr. Abu-Jamal has managed something astounding: He has made himself arguably the best-known inmate in the United States. Labor unions and political groups seek his freedom or retrial. Amnesty International and the European Parliament have called for his case to be reviewed and his sentence commuted."

"Celebrities including the writers Norman Mailer, E.L. Doctorow, Günter Grass, Maya Angelou, and Salman Rushdie support him. Venice awarded him the keys to that Italian city. Teachers in Rio de Janeiro went on strike in his behalf. In Washington, the Congressional Black Caucus has called for a new trial."

Norby concedes that he had never heard of Mumia. "This is the first time I've heard his name. I don't want to pass judgment on him. I know nothing about it. Social injustices happen all the time. I need to ask the question, 'How does this relate to revitalizing downtown Encinitas?' And in my opinion, this crossed the line and became more of a social statement and political statement that does not relate to revitalizing downtown Encinitas."

Cal State San Marcos sociology professor Dr. Sharon Elise, a co-organizer of the event, says, "I've spent my life in a lot of subtle places since my dad was in the military, and I'm studying and

writing about whiteness as a sociology professor.... In some ways I think [the controversy] has had a positive outcome, in terms of spreading the news of the question that is being raised regarding Mumia's conviction. The criminal justice system is incarcerating black people, particularly black men in alarming numbers. This is part of the general state of repression of black people that includes political and economic containment."

As for performing at the Artists' Colony, Elise says her poems have "included a stanza about Mumia, about Asata Shukur, about Angela Davis... it's nothing new. My husband [Willie Dee] has performed for them, he sings blues, R&B, and reggae, which is all protest music. They know we're in protest; ain't nothing new. Black people have consistently been in protest since we got here. Incarceration is a major issue for black people."

Jahson Edmonds of the Nommo Collective, who had planned to perform music and words from the collective's new book and CD project *Catastasis*, said that gigs at the 101 Artists' Colony "are usually pretty good, but one time a guy in the crowd got up, started cussing, and left.... The way I look at things, realistically, is about self-determination. And if you desire funds from entities that aren't your own, then you should expect certain things. If you do anything real, expect government sanctions."

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**Calendar
MUSIC SCENE**

Walker says, "I consider this a violation of our constitutional rights of free speech and assembly. Because of this pressure from the government and the police, it trickled down, and we were told that we could not gather, in that place that is a public art gallery. The gallery is not owned. [The gallery is run by a board of directors. Like any arts organization, it is not owned. It is a public space donated by the mall for public use.] We could not use the gallery for what it was intended."

Norby disagrees. "From my point of view, it's not an issue of censorship, it's not an issue of racism. It's an issue of what their mission is and what our mission is. It has been synergistic, but they are going off in this area that crosses a line."

Walker says that the Artists' Colony canceled the event because Norby told him that the sheriff's department "voiced their disapproval of the event, of it being dedicated to Mumia. Peder told me that there was a demonstration protest being organized against the event and that the sheriff's department would be there to support the demonstration. And the word I find interesting there is 'support.' My experience with cops is that if they are involved with that mindset, there is the potential for confrontation. The potential for people getting hurt and at the very least arrested."

Norby says that he never spoke to anyone at the sheriff's department but did pass along anonymous citizens' complaints. "We had been informed from phone calls that people were planning on demonstrating and those kinds of things." Encinitas city council person Christy Guerin, a former sheriff's deputy, was not available for comment. Her secretary didn't know anything about the controversy. In fact no one at the Encinitas city clerk's office, including arts commissioner Dan Hippert had heard about the event being canceled when I called on February 23.

I also called the Encinitas station to ask about the canceling of the event, and the woman who answered transferred me to the communication center. A person there said call the Encinitas station. When I called there again, I was referred a second time to the communication center. Then I was told to try the public affairs office. Lt. Ron Van Raaphorst of the public affairs office said that he would call the captain at the Encinitas station and ask him about it and call me back this afternoon. No one from the sheriff's office ever called me back.

Norby says, "We basically take a very — I know this is going to sound contradictory right now — hands-off approach in

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terms of what happens over at the Artists' Colony." He also said that the Downtown Encinitas Mainstreet Association sponsors an independent film festival at the La Palma theater that has dealt with controversial subjects. "By their very nature, independent films are typically cutting edge and involve some pretty interesting or raw subject matter, if you know what I mean. We've had some that involved the Chiapas/Zapatista stuff that's going on and involves prison and a forum and a panel on prisons. The reason that DEMA is supportive of the Independent Film Society is because it is working to screen independent films at the La Palma theater and people come out and see it, go to restaurants, etc., etc., and it's very good for downtown.... The difference is when you dedicate or honor an event in the name of a person.... If they were making a political statement, then we are backing away from that.... DEMA has been instrumental in bringing a lot of public art to downtown Encinitas, which includes a lot of African-American art... and at the last poetry slam Sharon Elise gave a very provocative and very inspiring, in my mind, poem about the plight of African-Americans, and social injustice, and these kinds of things."

According to the March 9 issue of the Coast News, Norby said, "The key word is 'honoring' or 'dedicating' an event to this person. It would be like dedicating something to [serial killer, rapist, and torturer] John Wayne Gacy or [Helter Skelter guru] Charles Manson. And then, where do you draw the line?"

Walker says, "Scratch the surface of Encinitas, and they are going to whistle Dixie for you. It's a very scary place in some senses. People think of this as an upper-middle-class, white community, [an] affluent community. Yet every morning there is a huge Hispanic population who serve as housemaids and day laborers. Every morning major streets in Encinitas are lined with people looking for work. They have no representation on the city council or anything that has to do with the city government."

Perhaps the cancellation of this event had less to do with the fear of a protest than the fact that the event was billed as "free, but attendees are encouraged to bring a potluck dish to share." Bringing your own food might preclude people from going out to dinner, and this does not fit with the Downtown Encinitas Mainstreet Association's plan to revitalize downtown Encinitas.

Walker has since resigned his position at the Artists' Colony. ■

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and tribal. Saturdays, *Lighten Up*, DJ Derek spins house and tribal. Sundays, *Hot Taz*, DJs Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest. 619-497-4588.

Sabbat: DJ Joe Forester, Cyhan, and Adam Alon. Electro, gothic, synthpop, darkwave, industrial, and tribal. Saturdays, Showers, 1815 30th Street, San Diego. 619-374-0744.

Saturday Night Fever: DJ Ryan Gomez, Scott Martin, Smokey Bagg, Jesse, and Merry A. spinning 70s disco and hip-hop. Saturdays, Camel Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999.

Seville: Tuesdays, Wednesdays, and Thursdays, Club Sabas, Sundays, Club Brazil, 555 Fourth Avenue, downtown. 619-235-5979.

Southland Express: DJ Felix Pinner spins house, R&B, and dance classics every Thursday. The Flame, 3780 Park Boulevard, Hillcrest. 619-295-4163.

Studio 54: DJ Jon Rupp, Jody Jimenez, Denny, and Cruz. March 24 special guests Scooter and Level 4x4. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South. 619-973-9289.

Superfly: DJ Garth, Thomas, Phil Ave, David X, and guests spinning funky breaks, drum 'n' bass, and house 21 and up. Saturdays, April 22, 6th & B, 619-485-7676.

Therapy: DJ Brian Pollard, D'Vine, and Cruz spin industrial, EBM, tribal, gothic, and darkwave. The Flame, 3780 Park Boulevard, Hillcrest. Fridays, 619-465-5827.

Therapy's Darkwave Garden: Gothic and darkwave. 619-465-5827.

Tsunami: Wednesdays through Saturdays, call club for night information. Tsunami Beach Club,

802 Sixth Avenue, downtown. 619-231-9283.

Two-Wheel Tuesdays: Various DJs spin punk and garage beats. Tuesdays, Live Wire, 2183 El Cajon Boulevard, University Heights. 619-291-7436.

Underground Lounge: DJ Eddie Amador, Sachems, Henry Ocas, and Greg Cook spin house, techno, and progressive. DJ Smully Riggs and Steve spin hip-hop. Wednesdays, the Flame, 3780 Park Boulevard, Hillcrest. 619-986-5042.

Underworld: Industrial, gothic, fetish/dance, 21 and up. Sundays, 1299 Camino del Rio South (Mr. O's), Mission Valley. 619-465-5827.

Vortex: DJ Dave Kendall (of MTV's original *120 Minutes*) and DJ Faust. Progressive trance and industrial. Every third Saturday of the month, 3901 Nimble Boulevard, Point Loma (below the Quality Inn Hotel). 619-465-5827.

Warner: DJ Eric and Ann. Gothic, 80s, and industrial. Saturdays, 4225 30th Street, the Empire Club, North Park. 619-640-8689.

Wild Caffe: DJ Jai spins downtempo and DJ Dubois spins drum 'n' bass, as well as open mike poetry. Every other Wednesday, 7 p.m. 415 Laurel Street, Banker's Hill. 619-544-9890.

Wine, Dine, and Dance: March 24 special guests Scooter and Level 4x4. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South. 619-973-9289.

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NOTE

BY WILLIAM CRAIN

They're young, good-looking guys, they play melodic music, and they have an album entitled *Millennium*. Other than that, the locals in *Pivitt* don't have a heck of a lot in common with the Backstreet Boys. In fact, I'd guess the Castoff and Ponay fellows would love to pour cold beer down the Tommy Hilfinger pants of the reigning princes of teenpop pop.

The Backstreet Boys are so marketing oriented they would probably kill themselves before uttering an opinion that was the slightest bit controversial. The guys in *Pivitt*, on the other hand, seem to be the kind of people who stubbornly hold on to the wily proposal (if mathematically correct) idea that the

next millennium doesn't begin until 2001. Look at their website (www.pivitt.com) and see something you haven't seen for about four months: a millennial countdown clock. Wow! Is that retro yet?

Furthermore, when I say *Pivitt's* music is melodic, I don't mean it in the sense of the Backstreet Boys. I mean it in the sense of beer-soaked, testosterone-loaded sing-alongs, the kind of thing you only get at European soccer matches, punk rock shows, and sea-chantey festivals. Singer *Chris Moore* started *Pivitt* in 1995, inspired by

such SoCal punkers as Bad Religion and NOFX. With *Witchy Albino* on bass, *James Benister* and *Chris Lawrie* on guitars, and

Adam Rappa on drums, the band caught the public's attention over the next few years with a popular demo, a couple of CDs, and some high-energy shows. And they



PIVIT

landed on the soundtracks to two surf videos. Now that's a peculiar turn of the millennium piece of promotion for punk rockers.

Frontline, Hornswoggled, and the McCarthys also perform.

Pivitt, 'Caneas Bar and Grill, Sunday, March 26, 8 p.m. 858-488-3700 or 819-220-8487, 87.

North County

The Abbey: 421 Grand Avenue, Carlsbad. 760-434-1173. Thursday and Friday, 9 p.m. the *Rhythm Digs*, pop, jazz, Wednesday and Saturday, the *Carter Brothers*, jazz, swing.

The Bailey Harborside Restaurant and Bar: corner of Main Street and A Street, Julian. 760-765-9957. Friday, *Hard Core*, rock, Saturday, *Purple Haze*, rock.

The Beach House: 2530 South Highway 101, Cardiff. 760-753-1321. All performances begin at 7 p.m. Thursday, *Carl Falkenberg*, soft rock, Friday, *True de Jour*, acoustic, Saturday, the *Justin Brothers*, acoustic, Wednesday, *Sonno* and *Falshala*.

The Book Works/Panicle Cafe: Flower Hill Mall, 5555 La Jolla Village Drive, San Diego. 619-594-1111. Friday, *True de Jour*, acoustic, Saturday, the *Justin Brothers*, acoustic, Wednesday, *Sonno* and *Falshala*.

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The Canyon Cafe

376 North Highway 101, Encinitas. 760-432-8252. Live blues, swing, and jazz. *Kane Blues*, 9:15 p.m. Super *Diamond* with the *Jay Down Band*, Saturday, Super *Diamond* with *Mad Eye* and *Engelmann*, Sunday, 7:30 p.m. the *Sea Doctors*, Wednesday, Apple Gabriel.

Road Crew's: 390 Grand Avenue, Carlsbad. 760-729-2889. Friday and Saturday, *Bottomline*, classic rock, *Hard Core*, rock, Saturday, *Purple Haze*, rock.

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The Book Works/Panicle Cafe

Calendar MUSIC SCENE

Euphoric Coffeehouse, 1045 University Avenue, Hillcrest, 619-295-1790. Sunday, 8 pm to 10 pm. A/E acoustic.

Humphrey's Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-3577. The Casablanca Lounge: Thursday, 9:30 pm. Quiet Storm, jazz, blues, Friday, 9:30 pm.

Slam party. Saturday, *Rising Star*, retro disco, dance. Sunday, 7 pm to 11 pm. *Real to Real*, jazz. Monday, *Cabaret*, lounge, jazz piano. Tuesday, *Larry Mitchell*, jazz guitar. Wednesday, *Brave Gamblers* and *Latin Allstars*, jazz.

The Imperial House, 505 Kalmia Street, San Diego, 619-234-9523. Wednesday through Saturday, John La Placa, dance music.

La Cabareta, 5373 Mission Center Road, Mission Valley, 619-291-8635. Sunday, Liquid Blue, pop rock.

James's Restaurant and Lounge, 7777 University Avenue, La Mesa, 619-469-7777. Friday and Saturday, *Sam McVicker*, piano. Sunday, *Leo Lumetta*, piano.

James's Night Club, Quality Inn, 2901 North Boulevard, Point Loma, 619-523-5656. Saturday, call club for information.

Kelly's Pub, 6344 El Cajon Boulevard, Hillcrest, 619-291-7450. Saturday, 10:30 pm. *Blues*.

Letter's Coffeehouse, 3343 Adams Avenue, Normal Heights, 619-282-0437. Music is acoustic/folk unless otherwise noted. Thursday, 8 pm to 11 pm, open-mike featuring *Mark Essex*. Friday, 9 pm to 11 pm, *Album Lunade*. Saturday, *Irma Monday*, 8 pm to 10 pm, open-mike. Tuesday, 8 pm to 10 pm, *Tony Taravella*. Wednesday, 8 pm to 10 pm, *Music Budd*.

Live Wire, 2103 El Cajon Boulevard, Hillcrest, 619-291-7450. Saturday, 10:30 pm. *Blues*.

Mr. O's, 1299 Camino del Rio South, San Diego, 619-299-3544. Saturday, *La Orquesta Zona Nueva*, salsa.

Pal Joey's, 5147 Waring Road, Allot Gardens, 619-296-7873. Friday and Saturday, *Passive Approach*, classic rock, swing.

The Old Red, 3373 Adams Avenue, Normal Heights, 619-284-4094. Thursday, Sunday, and Tuesday, *Tony Cammin*, Irish folk. Friday, *Joe Byrne*, Irish folk. Wednesday, *Gregory Page* and *Frank Dierker*.

Offie's Restaurant, 10789 Torreyana Boulevard, San Diego, 858-560-6677. Thursday, *Mile and Donna*. Friday, Saturday, and Wednesday, *Joe Corra*, solo. Sunday, *Jo Trasser*.

The Old Red, 3373 Adams Avenue, Normal Heights, 619-284-4094. Thursday, Sunday, and Tuesday, *Tony Cammin*, Irish folk. Friday, *Joe Byrne*, Irish folk. Wednesday, *Gregory Page* and *Frank Dierker*.

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John Prime May 5

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Juan Gabriel May 14
311 May 21
Roger Waters June 19
Ricky Martin July 17

Britney Spears
August 1

Jimmy Buffett
April 20 & 22
Padres Opening Day
April 10
Lakers • Clippers • Kings
Ducks • Angels • Dodgers
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"Selena Forever" June 16 & 17
"Kissin' Get Your Gun" June 27, July 2
"Fossil" July 11-16
"Cabaret" August 1-6
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ACID NINE • SHILLGLEN

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FICTION
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Complete Polynesian floor show, roasted pig, Hawaiian buffet & authentic flower lei greeting. Hula dance contest - Hold on to your grass skirts! Dress code: Aloha shirts, sarongs, muu-muus & coconut shell tops.

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Friday, March 24 - 7:30 pm

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Saturday, March 25 - 7:30 pm
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Calendar
MUSIC SCENE

Pasadena Caffe & Tea, 3562 Adams Road, San Diego, 619-281-6729. Friday and Saturday, 11 am to 1 pm, 5 O'clock Shadow, jazz, blues, swing.

Peggy's Sport Bar and Grill, 7986 Anacapa Street, San Diego, 619-551-0796. Friday, live classic rock and roll.

Randall E. Lee, 880 East Harbor Island Drive, Harbor Island, Monday, 6 pm to 9 pm, Dick Brown and the Endangered Species with Joni Wilson, swing, blues, and jazz.

Randy O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7466. Friday and Saturday, live rock and roll.

Santa, 7811 Henschel, La Jolla, 858-454-1115. Thursday, 7 pm to 11 pm, Dave Paul Ramirez, dinner jazz. Friday and Saturday, Bill Berry, Sunday's Office, 3936 30th Street, San Diego, 619-266-3546. Saturday, Temat Courtney and the Blues Dusters.

Second Wind Records, 8115 Mar Vista Road, San Carlos, 619-405-1770. Friday and Saturday, 7:30 pm, Mary Pappert, contemporary.

Sham Rock Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area, 619-463-2263. Friday, Hoppla, rock. Saturday, the 70s Party, rock.

Terra, on Vermont, one block north of University Avenue, 619-293-7088. Music is just online otherwise noted. Thursday, Steve O'Connor, Friday, Coral Throat and Steve O'Connor, Saturday, Phil Burge.

The Leo's Lounge, 5302 Napa Street (at Moraga Boulevard), Bay Park, 619-542-1462. Thursday, Har Rod Lincoln, rockabilly, with Todd Steinhilber, Friday, Leo Bonini, rockabilly, Saturday, the Camerons and the Sprague Brothers, swing, Wednesday, the Slingshotwheels, rockabilly.

Top of the Cove, 2116 Prospect Avenue, La Jolla, 858-454-7779. Friday and Saturday, 7:30 pm, Mary Pappert, contemporary.

The Trillians, the Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 619-201-7131. Thursday, 7 pm to 11 pm, John Cain, variety dance music. Friday, 8 pm to midnight, and Wednesday, 7 pm to 11 pm, Rachel Drexler and the Per Group, variety dance music. Saturday, 8 pm to midnight, Jane Davis and Janet Drexler, dance.

Tuna Melt, 4363 Executive Drive, La Jolla (Golden Triangle area), 858-597-1188. Monday, 6:30 pm, American string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle and Equinox, Latin jazz.

Twelve Tea and Coffee Company, 4306 Park Boulevard, University Heights, 619-296-0616. Music is acoustic/folk unless otherwise noted. Thursday, 8:30 pm, New Talent Showcase, Friday, the Wild Can, Saturday, Randy Drexler, Carlos Olmos, and Brian Mitchell, Sunday, 4 pm to 6 pm, the Caffe Ensemble. Wednesday, 7:30 pm, open mike.

Downtown

The Bayou Bar and Grill, 329 Market Street, downtown, 619-496-8742. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm, Joe Cuevas and Chris Vannoy, jazz piano.

Harvey House Pub, 502 Fifth Avenue, downtown, 619-231-8518. Thursday, Saturday, Sunday, and Wednesday, Steve Brown, acoustic.

The Bristol Court Hotel, 1055 First Avenue (between Broadway and C Street), downtown, 619-232-6141. Friday, 8 pm to 2 am, salsa, merengue, and cha-cha.

9:30 pm to 10:30 pm, Daniel Jackson and Chuck McPherson, jazz piano.

Martini Ranch, 528 F Street, downtown, 619-235-6100. Wednesday, Freddie A. and the Swing Machine.

Open House, 852 Fifth Avenue, downtown, 619-235-017X. Tuesday, Gilbert Castellanos, Wednesday, rotating weekly, Price of Dope and Karl Drexler's Tiny Universe.

Parish's, 419 F Street, downtown, 619-233-3077. Thursday, the Bill Meyer Blues Band, Friday, the Texas

9:30 pm to 10:30 pm, Daniel Jackson and Chuck McPherson, jazz piano.

Martini Ranch, 528 F Street, downtown, 619-235-6100. Wednesday, Freddie A. and the Swing Machine.

Open House, 852 Fifth Avenue, downtown, 619-235-017X. Tuesday, Gilbert Castellanos, Wednesday, rotating weekly, Price of Dope and Karl Drexler's Tiny Universe.

Parish's, 419 F Street, downtown, 619-233-3077. Thursday, the Bill Meyer Blues Band, Friday, the Texas

Twisters, rockabilly, Saturday, the Lucky Stiff and Nick Sharpe, Sunday, the Preservation Review Monday, Red Law Rock, rock, Tuesday, the Dixons, blues, Wednesday, the Bayou Brothers, blues.

The Pentagon, 756 Fifth Avenue, downtown, 619-233-2830. Call club for information.

Princess Pub & Grill, 1663 India Street, San Diego, 619-702-3021. Friday and Saturday, call club for information.

Kodlak, 731 Fifth Avenue, San Diego, 619-234-7226. Music plays from 9 pm to 1 am. Friday and Saturday, Brown's jazz, pop.

Rock Bottom, 401 G Street, Gaslamp, 619-231-7000. Friday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz. Also, Friday, 5 pm to 8 pm, Juan and Fred, flamenco.

Seville, 555 Fourth Avenue, downtown, 619-233-9079. Monday, Legends rock, Tapas Bar, Thursday and Friday, 10:30 pm, Latin jazz.

Tamara Rock Club, 802 Sixth Avenue, Gaslamp, 619-231-WAVE. Call club for information.

Elk Grant Hotel, 135 Broadway, downtown, 619-232-5121. Grant Grill, Friday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz. Also, Friday, 5 pm to 8 pm, Juan and Fred, flamenco.

Hotel Lobby, Friday and Saturday, 2 pm to 5 pm, Ping Pong, classical harp.

The Wagon Wheel, 1055 Second Avenue, downtown, 619-236-1818. Le Foreman Room, Friday.

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Calendar
MUSIC SCENE

Monday, and Wednesday, 11:30 am to 2 pm, *Robberchick the Panamanian*.

Westgate Plaza Bar: Monday through Friday, 5 pm to 7 pm, *Robberchick the Panamanian*. Friday, Saturday, and Wednesday, 8 pm, *Kristi Rickert*, piano and vocals. Monday and Tuesday, 8 pm to midnight, *Karen George*, piano.

The Wyndham Emerald Plaza: 400 West Broadway, downtown. 619-239-4500. The Siderbar Lounge: Thursday and Wednesday, 5 pm to 7 pm, *Joe Tarrantino*, jazz piano. Friday, 5 pm to 9 pm, and Saturday, 6 pm to 10 pm, *Stellisa and Joe Tarrantino*, contemporary.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 619-234-1500. Friday, the *Rhythmakers*, rock, dance.

South Bay/Coronado

Buen Glorno Restaurant, 4110
Bonita Road, Bonita. 619-475-2660.
Thursday, *Miguel de Hoyos*, classical
guitar. Friday, 8:30 pm, *Mario*
Olivares and Latin Spice. Saturday,
8:30 pm, *Jaime Moran*, Latin jazz.

The Butcher Shop. 556 Broadway, Chula Vista. 619-420-9440. Thursday through Saturday, and Wednesday, 8 pm to midnight, *Danny Lopez*, contemporary.

Case La Muzze, 1441 Righland Avenue, National City. 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Canonizado, Burnett Anderson, and Manuel Penny.

Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista. 619-585-7323. Friday and Saturday, *Night Shift*, classic rock.

Gallery at the Marina, 550 Marina Parkway, Chula Vista. 619-422-5714. Friday, 6 pm to 10 pm, *the Justin Brothers*, acoustic. Saturday, 6 pm to 10 pm, *Koko Loco*, 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 Pavillion: Thursday and Friday, 6 pm to 10 pm, *Jory West*. Saturday through Tuesday, 6 pm to 10 pm, *Jerry Melnick*. Wednesday, *Jory*

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

Prince of Wales: Performances are from 6:30 pm to 10:30 pm. Thursday through Saturday, and Wednesday, Johnny "Ace" Harris. Sunday, Ace and Bass featuring Johnny Harris and Chris Conner, jazz. Monday and Tuesday,

The House of Munich, 230 Third Avenue, Chula Vista. 619-426-5172. Friday and Saturday, 6 pm, and Sunday, 5 pm, Gordon Kohl, Kjell Helgeson, Mike Grogan, Evanston, IL.

Island Saloon, 104 Orange Avenue, Coronado. 619-435-3456. Friday, Tim Quinn and Venus Electric, blues. Saturday, Sweet Blue Onion, blues.

Janie's Bar and Grill, 656 E Street, Chula Vista. 619-420-9951. Friday, the *Hoo Dee Blues*. Saturday, the *Royal Ts*, rock.

Vista, 619-420-3321. Thursday, hip-hop, old school. Friday, the Brethrenz, reggae. Saturday, Baga Tricks, reggae. Saturday, Baga Tricks with Norman Grant and the Tropics, reggae. Sunday,

Loew's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado. 619-424-4000. Cays Lounge: Friday, 8 pm to midnight, Tyler and Allen, *live*. *Coronado Bay* 8:30 pm to 12:30 am.

Marion Nite Club, 2638 Main Street, Chula Vista, 619-479-8045, Thursday

Java Joe's
1956 Bacon Street
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Ocean Beach
Saturday, April 1
9:00 pm

Admission: \$5 advance, \$7 at the door. Advance tickets available at the venue. Purchase 5 or more advance tickets, receive a FREE 1/2 pound of gourmet coffee for each ticket. Refreshments at the show. Pick up the CD later the day of the show at Music Trader.



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Calendar MUSIC SCENE

Monday, and Wednesday, 11:30 am to 2 pm. *Rebels with the Pantheon*. Wagon Plaza Bar: Monday through Friday, 5 pm to 7 pm. *Rebels with the Pantheon*. Friday, Saturday, and Wednesday, 8 pm. *Know Riders*, piano and vocals. Monday and Tuesday, 8 pm to midnight. *Know Riders*, piano and vocals. Tuesday, 8 pm to 10 pm. *Sellin and Joe Tarrantino*, contemporary.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 619-234-1500. Friday, the Rhythm-makers, pop, dance.

South Bay/Coronado

Rosa Gloria Restaurant, 6110 Bonita Road, Bonita, 619-475-3660. Thursday, *Miguel de Hoyos*, classical guitar. Friday, 8:30 pm, *Marino*, *Gloves and Lasso*, piano. Saturday, 8:30 pm, *Jaime Moran*, Latin jazz. Sunday, opera.

The Butcher Shop, 556 Broadway, Chula Vista, 619-420-9440. Thursday through Saturday, and Wednesday, 8 pm to midnight. *Danny Lopez*, contemporary.

Cafe La Mancha, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring *Sandy Chappel*, *Sammy*, *Camelot*, *Burnett Anderson*, and *Manuel Torres*.

Di-mond Jim's Nightclub, 773 Third Avenue, Chula Vista, 619-583-7523. Friday and Saturday, Night Club, classic rock.

Galaxy at the Marina, 550 Marina Parkway, Chula Vista, 619-422-5714. Friday, 8 pm to 10 pm, the *Justi Brothers*, acoustic. Saturday, 8 pm to 10 pm, *Koko Loco*, pop. Sunday, 5 pm to 9 pm, *Island John's Steel Drum Band*.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-439-1461. Ocean Terrace Pavilion. Thursday and Friday, 6 pm to 10 pm, *Joy West*. Saturday through Tuesday, 6 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 5 pm. *John West*. Monday through Wednesday, 5:30 pm to 11:30 pm, *John West*.

Princess of Wales. Performances are from 8:30 pm to 10:30 pm. Thursday through Saturday, and Wednesday, *Johnny "Ace" Harris*. Sunday, *Ace and Ben*. Featuring *Johnny Harris* and *Chris Conner*, jazz. Monday and Tuesday, *James Parish*.

The House of Music, 230 Third Avenue, Chula Vista, 619-426-5172. Friday and Saturday, 6 pm, and Sunday, 5 pm, *Gordon Kaki*. *Roll Holmes*, or *Viki Enig*. European and ethnic accordion.

Island Saloon, 104 Orange Avenue, Coronado, 619-439-3436. Friday, *Tim Quinn* and *Venus Glavin*, blues. Saturday, *Sweet Blue Ocean*, blues.

Island Bar and Grill, 616 E Street, Chula Vista, 619-420-9913. Friday, the *Howl Duo*. Saturday, the *Royal 7s*, rock.

Kim's Place, 637 H Street, Chula Vista, 619-420-3321. Thursday, hip-hop old school. Friday, the *Street*, reggae. Saturday, *Raga Traks*, reggae. Sunday, *Raga Traks* with *Norman Green* and the *Tropics*, reggae. Sunday, the *Brothers*, reggae.

Levi's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-424-4000. Cays Lounge. Friday, 8 pm to midnight. *Tide and Tide*, jazz. Saturday, 8:30 pm to 12:30 am, the *Step Sisters*. Sunday, piano bar. Friday and Saturday, *Kenya*, reggae.

Marshall Vite Club, 2618 Main Street, Chula Vista, 619-429-8045. Thursday

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Java Joe's
1956 Bacon Street
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Ocean Beach
Saturday, April 1
9:00 pm

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Iron Maiden tribute (Show starts at 9 pm)

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Alternative/Electronic/Trip Hop

SATURDAY, MARCH 95
Jeff Pland - the man who first brought them to San Diego presents
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with
PIECE OF MIND
Iron Maiden Tribute (show starts at 9 pm.)

Piece of Mind
IRON MAIDEN

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Calendar MOVIES

MOVIE LISTINGS

All reviews are by Dave Karger. Movies are indicated by one to five stars and antipiques by the black spot. Unrated movies are for now unrated.

All about My Mother — Pedro Almodóvar's paean to womanhood, in particular motherhood and adulthood, is dedicated to three of the kind: Betty Davis, specifically for *All About Eve*; Gene Rowlands, for *Opening Night*; and Ronny Schneider, for *The Important Thing Is Love*. The title, quite plainly, derives from the Davis film, a Spanish-dubbed clip of which is included; and the traffic fatality outside the stage door, whereby our heroine (Cecilia Roth) loses her eighteen-year-old son, is lifted directly from the Rowlands film. (Schneider, apart from her role as a degraded screen star in *The Important Thing*, lost a child for real, shortly before she died of heart failure at age forty-three.) The first half-hour has a strong and steady pull, straight through the heroine's arrival in Barcelona from Madrid to track down a boy father, who has no idea he ever had a son, much less has one now. Thereafter the complications and consequences mount up to staggering proportions. The grieving mother's best lead to the father, who is now a transvestite prostitute, is a social working Catholic nun (Penelope Cruz) who turns out to be pregnant and HIV positive; and the source of both the fetus and the virus turns out to be the selfsame transvestite prostitute. While waiting for this man to surface, the mother lands a job as personal assistant to the lesbian stage actress (Marisa Paredes) whose autograph the dead boy had been chasing the night he was run down by a



Here on Earth

car, and whose touring production of *A Street Named Desire* just happens to have landed in way opportunity to Barcelona. One night, when the actress's coke-head lover and co-star — Stella Kowalski (her Blanche DuBois) — fails to appear by curfew time, the mother goes on in her place, to great acclaim. (She had first met the boy's father, it so happens, in an amateur production of *Streetcar*. Stella to his Stanley.) There is more in the same vein. Almodóvar treats all of it with a straight face, but at the same time a strained face. The application of old-fashioned chest-heaving soap operatics to now-forgotten subject matter has an air of bluntness about it. It never quite worked for R.W. Fassbinder. It works even less for Almodóvar, who quadruples the kinks. **(MILLCREST CINEMAS)**

American Beauty — A mainstream, sitcom version of *Happiness*, was in splashy, trashy plot turns. Any movie whose opening line features a sultry teenage girl (in a grainy video image, but never mind that) saying directly into a camcorder, "I need a father who's a role model, not some horny geek boy who's gonna spray his shorts whenever I bring a girlfriend home from school," can confidently be judged to be trying too hard to make an impression. This bit, together with the ensuing dialogue between the girl and the off-screen camera operator about the possibility of murdering her father, will be reprised later in proper chronological sequence, but obviously the filmmakers (stage director and first-time screen director Sam Mendes, TV writer and first-time feature writer Alan Ball) thought they really had something there, and couldn't wait to spring it on us. Their next

attention-getting device is borrowed from Billy Wilder's *Sunset Boulevard*, a first-person narrator whose voice comes to us from the Other Side. "I'm forty-two years old. In less than a year I'll be dead. Of course I don't know that yet." This character, the embodiment of Middle Crisis, is the drop-out dad of our "typical" suburban family, in addition to, of course, the horny geek boy of the opening line, nursing a bit of a Humbert Humbert thing for his daughter's prettier brother buddy on the high school cheerleading squad. (His obliquely surrealist fantasies of the girl — a storm of rose petals pouring out of, and at the same time discreetly concealing, her bare breast — somewhat obscure the issue. What sort of man has sex fantasies like these? He is also, whatever we might think of his morals for of his record (jacket anthems), the most engaging character in the movie, even

though Kevin Spacey's lecherous-gonorrhea tends to smooth his path to rebellion: the uptightness of a young or a middle-aged Jack Lemmon might have made for more friction, more sparks. Annette Bening, Thora Birch, Mena Suvari, Wes Bentley, Chris Cooper, Peter Gallagher. 1999. **(JANINE MOUNTAIN CINEMAS, STAR GALAXY, DEL MAR HIGHLINE, FASHION VALLEY 18, GROSSMONT TROLLEY, HAZARD CENTER 7, LA COSTA 6, LA JOLLA 12, MIRAGE MESA 7, MISSION VALLEY 20, PALM PROMENADE 24, PLAZA CINEMAS, POWER 10, RANCHO DEL REY 18, RANCHO DEL REY 18, SAN MARCOS 6, SAN MARCOS 16, STAR, SWEETWATER 9, TOWN SQUARE 14, UA NORTH PLAZA 14, WEGAND PLAZA)**

Better Room — Moral tale about the brah young turks (especially the party, mumbly Giovanni Ribisi) of a crooked stock brokerage. An uncannily accurate subject ("Do you know what 'bridge financing' is?") injected with transgressive and hip-hop. They're no help, and not in the sticky bluish-greenish image. Writer-director Ben Younger is up front about his influences: his characters can recite the dialogue of Oliver Stone's *Wall Street* by heart, and *Gleamery Glen Ross* serves as a sort of training film on sales techniques. Points for honesty, none for originality. With Vin Diesel, Nia Long, Nicky Katt, Ben Affleck, and Ron Rifkin. 2000. **(FASHION VALLEY 18, GASLAMP 15)**

Boys Don't Cry — The true story (told before in a documentary, *The Brandon Teena Story*) of a young Nebraska woman in a "sexual identity crisis," and on the edge from the law, who reversed her first and last names, attempted to pass as a man in a redneck corner of the state, and was raped and murdered for her deception, is nothing if not searing, and first-time filmmaker Kimberly Peirce is wise not to sentimentalize the heroine into any sort of symbol. Still, you would like to know more about her as an individual. What did she think she was up to? How serious was her talk of a sex change? Things like that. The bare facts of

the case, though they have the innate fascination of the odd and the weird, are ultimately pretty depressing, and Peirce never probes beneath the bare facts. Then, too, if we are to stay forever on the surface, the little matter of outward credibility looms larger in importance. And the unavoidable hurdle on that track is of course the casting of the lead, Hilary Swank, whose major credit before this was *The Next Karate Kid*, doesn't clear it cleanly. She does all right with the voice — low and throaty — but even though she looks it right on her own, in a young Mo'Nique or Bobby Benson kind of way, she is slightly built and delicately sculpted even for a girl. And setting her alongside the hairy Peter Sarsgaard and Brendan Sexton III, or the bigger and rounder-featured Chaz Digney, puts a severe strain on belief. And her compulsive smiley-face hardly adds ballast. 1999. **(JANINE MOUNTAIN CINEMAS, MILLCREST CINEMAS)**

The Cider House Rules — Late Halliwell's treatment of the John Irving Bildungsroman of the same name: a Second World War period piece centered around one Homer Wells (Tobey Maguire), an abused orphan — "twice adopted, twice returned" — and who understands to the kindly doctor and backdoor abortionist (Michael Caine) who runs the stately idyllic orphanage in rural Maine. An orphan, an abortionist himself, Homer eventually settles in of the company of a satisfied abortionist customer (Charter Theron, suited to the period in her Ann Sheridan ripeness, and in one well-lit shot, lying prone in bed with nothing on, suited to the pages of the classicist's magazine) to find his own way in the world. He finds it, curiously cheerleading, in the nearby apple orchards, among a crew of migrant black laborers from down south. The opening section of the film whips up some instant poignance in the comings and goings, or in most cases comings and stayings, of the orphan — "Nobody ever wants me!" The second section dispenses some appreciating titbits on the elder business and also the laborer business. (The title rules, a stiff literary touch, are synonyms for any set of rules irrelevant to actual human affairs: papal bulls and the Ten Commandments, most relevantly.) We keep waiting for one of those twists or twitches of fate by which we can know for certain we are in John Irving's universe. The moment perhaps arrives when the hero's training in the orphanage catches up with him in the orchard, or perhaps in the doctor's undignified but not too implausible demise. There, too, however, the movie avoids the ridiculous extremes of other Irving adaptations. Gentle, wistful, sentimental, and likable in tone, it is for the most part a drowsily unobjectionable slice of Americana, even counting the ham-fisted attempt to ram down our throats an irrefragable brief for pre-choice. The hero, at any rate, waffles like a man. 1999. **(FASHION VALLEY 18, FLOWER HILL CINEMAS, GASLAMP 15, GROSSMONT TROLLEY 14, LA COSTA 6, LA JOLLA 12, LA PALMA, MIRAGE MESA 4, MISSION VALLEY 20, POWER 10, RANCHO DEL REY 18, RANCHO SAN DIEGO 15, SAN MARCOS 18)**

The Day of the Locust — Nathaniel West's virulent portrait of the Hollywood he lived in, in the 1930s, and of the hopes that turned to despair there, is converted by John Schlesinger into a display of latter-day Hollywood know-how and whereabout (a lavish re-creation of period, a couple of spectacular catastrophe production numbers), whose purpose is the reverent, overconfident, and overused consecration of an American Classic. With Karen Black, Donald Sutherland, William Atherton. 1975. **(JANINE MOUNTAIN CINEMAS, FROM 3/24)**

Delirious — Dismal thriller with Kevin Pollak and Timothy Hutton, written and directed by former film critic Rod Lurie. (MILLCREST CINEMAS, FROM 3/24)

Drowning Mona — A conventional, imitative, unimaginative, unventurous dark comedy concerning the multiple suspects in the suspicious death of the most duplicitous woman in Venice, N.Y. Dark comedies are not what they used to be. They

are much nearer the middle of the road. (Once again the cliché of the canine caudex: run over by a lawnmower, ha-ha.) Nick Conner, the director, is not quite what he used to be, either: one of the army of Martin Scorsese wannabes. The only remnant of that is the relentless rock-and-roll soundtrack. Danny DeVito, as the dwarfish town constable, doesn't push too hard — in contrast to *Best in Show*, Jamie Lee Curtis, New Campbell, Casey Affleck, William Fichtel, Marcus Thomas, Peter Dinklage, Tracey Walter, Will Ferrell, and whoever wrote the script — and Kathleen Wilhoite has some delightful moments as the bumpy proprietress of Lucinda's Auto and Gas. (Precious moments. Precious few.) She would steal the movie if it were anything worth stealing. 2000. **(JANINE MOUNTAIN CINEMAS, FASHION VALLEY 18)**

Gaslamp 15, Mission Valley 20, Oceanview 18, Palm Promenade 24, Rancho Del Rey 18, Rancho San Diego 15, South Bay Drive 16, WEGAND PLAZA

Eric Burdon — Ostensibly this has to do with a factual water-contamination case not unlike that of a Civil Action, but more centrally and essentially, it has to do with Julia Roberts's hubristic untutored boozing, which are pushed up, pressed together, and popped out — where did these come from? — in an assortment of streetwalker outfits which the financially strapped heroine sees no reason to modify ("I think I look nice") simply because she is handed a charity job as a law-office greeter. The case — the movie — is all about her, and never mind any victims of the contaminated water. Her personal problems. Her

gumption and moxie. Her outrage. Her compassion. Her dedication. Her sacrifice. Her reward. (It is precisely there, at the very end, that the movie splits off most radically from a Civil Action, a split from the spiritual to the material: seven digits' worth.) And oh yes, it bears repeating her boozing. All of which will no doubt be totally acceptable to the viewer who wants only to identify with the preposterous and to soak up the vicious battery. Albert Finney, as the obligatory attorney (i.e., necessary evil) on the case, is his usual commanding self, though humbly subordinating to Roberts. Director Steven Soderbergh, too, while he overruns some fine shots of lucky, ugly, desolate So-Cal scenery, has had to pick up all that nonlinear fancywork he was fiddling around with in *The Limey* and *Out of Sight*. This is, don't ever forget it, a Julia Roberts

vehicle, and her director must buckle down to the straightforward task of emotional coercion. Aaron Eckhart, Marg Helgenberger, Peter Coyote. 2000. **(JANINE MOUNTAIN CINEMAS, CINEMA 6, CINEMA STAR GALAXY, CINEMA STAR 10, CINEMA STAR 13, CINEMAS 6, FASHION VALLEY 18, FLOWER HILL CINEMAS, GROSSMONT CENTER, GROSSMONT TROLLEY, HAZARD CENTER 7, LA COSTA 6, LA JOLLA 12, MIRAGE MESA 7, MISSION VALLEY 20, OCEANVIEW 18, PALM PROMENADE 24, PLAZA CINEMAS, POWER 10, RANCHO DEL REY 18, RANCHO SAN DIEGO 15, SAN MARCOS 18, SANTI DRIVE 16, SOUTH BAY DRIVE 16, SWEETWATER 9, TOWN SQUARE 14, UA NORTH PLAZA 14, WEGAND PLAZA)**

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It Felt Like Midnight

I've relinquished my title of Salmon Queen of San Diego.

Humphrey's by the Bay encounters more erratic dining attendance than many restaurants. During the summer when it offers concerts, the restaurant may be booked solid for weeks in advance. But from January through March, when it grows dark early, diners may find the location shuttering. We got lost twice, overshoot Shelter Island Drive by several miles.

We had forgotten how long it takes to get to the bay once you turn off Rosecrans. It felt like midnight by the time we arrived. Though we had a view table, the bay was almost invisible. But these slight mishaps were quickly forgotten once the food came to our table.

I am a fan of executive chef Jim Hill. During the past 20 years that I've followed him at various venues, I've never had less than an excellent meal. He's been at Humphrey's for 10 years. His new menu tempted me, and every aspect of the meal made my palate rejoice.

Be sure to try the first course called salmon firecracker roll. A spring roll wrapper is covered with a layer of spinach and fresh basil, filled with fresh marinated salmon, rolled, and then deep-fried. The crunchy shell blends beautifully with the soft salmon and is served with green papaya relish. It's \$8.95, is enough for two, and isn't prepared elsewhere.

We shared the signature salad, a year-round favorite. It consists of mixed greens, chopped basil, fresh pears, and is topped with almonds. What distinguishes the salad is the blood-orange vinaigrette, a combination of orange juice, raspberry and blood-orange purée, and honey (\$4.50).

Lately I've relinquished my title of Salmon Queen of San Diego because I eat escorial fish whenever it's on the menu. The best preparation this year is at Humphrey's. Escorial is a white delicate fish. If you dump it on the griddle, it shrinks and hardens. At Humphrey's the fillet is dusted with porcini mushroom powder and breaded in a very hot skillet for about three minutes on each side. It's so tender that I was afraid the fish would fall off the fork before it reached my mouth. The fish was presented over pureed potatoes with marinated grilled mushrooms on the side (\$18.95).

I can never resist osso buco of lamb, a lamb shank that's braised with red wine and fresh herbs. In my home I usually bake lamb shanks in the oven for two hours, but chef

Hill cooks his for two hours on the top of the stove. It's presented with a deglazed Marsala sauce and accompanied by a wild mushroom risotto. At \$17.95 it's a bargain as well as a delight for lamb-lovers.

REVIEW

ELEANOR WIDMER

Since we shared both entrees, the salad, and the appetizer, our meal cost about \$53 each, and the variety of tastes, textures, and ingredients sent us home both pleased and contented. My friend did the driving, and she drank iced tea instead of wine. I came away with the prize—almost all of the lamb shanks that heated up superbly the next day. Should you need a reason for leaving the coziness of your home during this erratic weather, keep Humphrey's in mind.

I've been curious about the many requests for afternoon tea, and one hotel provided the explanation—it's a favorite for parties of 7 to 13-year-olds and for out-of-town visitors. The best tea I experienced was at the Hay-Adams Hotel in Washington, D.C., because it was an all-you-can-eat with waitpersons bearing down on you every few minutes to offer sandwiches, scones, and tiny pastries that glistened like jewels on silver platters. The most luxurious was at the Peninsula Hotel in Hong Kong. They had a string quartet playing.

One word of advice: be sure to inquire about the cost if you order more sandwiches or pastries. At the Biltmore Hotel in Montecito, whenever I praised a sandwich or sweetie my son would say, "More for my mother, please." The bill came to \$125 for three adults and two children. It's like losing control when eating sushi: suddenly the snack costs as much as a full meal.

High tea in England includes hot dishes, but dishes in San Diego may be a la carte and not included in the price of the afternoon tea. Reservations are suggested everywhere.

Julian Tea and Cottage Arts, 2124 Third Street, Julian, 760-765-0812, 10:00 a.m. to 3:45 p.m. Four-finger sandwiches, scones, lemon curd, jam, tart or bread pudding, fruit, all the tea you can drink, \$9.95.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 619-435-6611, Sunday only, Palm Court, noon to 3:00 p.m. Tea, finger sandwiches, pastry, \$14.95. Royal Tea, 5 sandwiches, 4 pastries, tea champagne, Belgian truffles, chocolate-covered strawberries, \$19.95.

Horton Grand Hotel, 311 Island Avenue, downtown, 619-544-1886, Friday and



The Restaurant: Humphrey's by the Bay

The Location: 2241 Shelter Island Drive, Shelter Island, 619-224-3577

Type of Food: California Coastal

Price Range: First courses, \$3.50 to \$9.50; entrees, \$16.95 to \$35 for two lobster tails.

Hours: Open daily. Lunch, Monday through Saturday, 11:00 a.m. to 2:00 p.m.; Sunday brunch 10:00 a.m. to 2:00 p.m.; Dinner, Sunday through Thursday, 5:30 to 10:00 p.m.; Friday and Saturday to 11:00 p.m.

The Restaurant: The Mary Rose Cottage

The Location: 830 Kline Street, La Jolla, 858-456-5847

Type of Food: English tea room tea, lunch, breakfast Saturday and Sunday

Hours: Breakfast Saturday and Sunday, 9:00 a.m. to noon; lunch and tea, Wednesday through Friday, 11:00 a.m. to 4:00 p.m.; Saturday and Sunday noon to 4:00 p.m. Closed Monday and Tuesday.

Saturday 2:30 to 5:00 p.m. Afternoon tea: five-finger sandwiches, scones and jam, cream and butter, \$9.95. High tea: sherry, sausage roll and Scotch eggs, sandwiches, scones, tea, \$13.50.

Westgate Hotel, 1055 Second Avenue, downtown, 619-238-1818, Monday through Saturday, 2:30 to 5:00 p.m. Tea, finger sandwiches, scones with Grand Marnet cream, petit fours, pastries, \$14.00.

U.S. Grant Hotel, 326 Broadway, 619-239-6806, Tuesday through Saturday, 2:00 to 5:00 p.m. Tea, sandwiches, scones, crumpets, chocolate-dipped strawberries, fruit trays, \$14.00. Children under 5, free; 5 years, half price.

Ticky Boo, 2957 State Street, Carlsbad, 760-728-7800, Tuesday through Saturday, 11:00 a.m. to 5:00 p.m. Tea, sandwiches, pastries, scones, \$15.95.

Bit of Britain, 3166 Midway Drive, 619-224-5541, Tea, finger sandwiches, scones, cake, \$7.95.

Victoria Station (open mid-April), 315 S. Highway 101 in train station, 760-481-1915, 10:00 a.m. to 6:00 p.m. tea, sandwiches, scones, cake, \$7.95. A la carte, Gormish pasties, steak pie, English breakfast, Saturday and Sunday, 10:00 a.m. to 1:00 p.m.

The Mary Rose Cottage, 830 Kline Street, La Jolla, 858-456-5847. Built in 1904 and known as "Geranium Cottage," this historical cottage is the latest addition to the tea scene. The cottage has been completely renovated and it is so immaculate you can eat from the white ceilings to the carpeted floors. If you're hungry, try the lemon tea, which provides you with either soup or salad, finger sandwiches, scones and cream, pastries, \$20.00. Light tea is \$11.95, and tea for children 8 years and under is \$11.95 for tea, lemonade, sandwiches, and a special treat. At lunch, try soups, salads, quiche. Top price is \$8.95. Breakfast is served Saturday and Sunday, 9:00 a.m. to noon. Very cozy atmosphere.

Someplace Warm, Bite to Eat

"Old money," Carla whispered reverently, as if money aged like wine.

'Where is everybody?" asks Simon nervously. We're alone in the dark, the three of us, creeping among cacti and spiked-wood barricades and deserted colonial buildings.

Aislinn (pronounce that "Egleon"—it's Irish. It means "beloved") holds close to Simon and shudders in the cold. "This doesn't look like the Gaslamp to me."

"This is not the Gaslamp, my little cherub. This is Old Town... isn't it, Ed, old boy?" These two are friends of Carla's. English. Turned up unexpectedly. "Old money," Carla whispered reverently, as if money aged like wine. Then she laid this whole thing on me. "Darling! Please! You're good at this. Go eat in Old Town. Show them the plaza. Night time. Mariachis. Bazaar Del Mundo. It'll dazzle them!"

Uh-huh. When we finally got off the trolley at Old Town, it was late, dark, and deserted. Tried to take a short cut to the plaza. Got lost. Finally stumbled between two old houses into the plaza. Big, dimly floodlit, ghostly, abandoned. "Now about the history," I start up. "Back in 1849, when the U.S. soldiers came marching in, and the Mexican flag..."

"Gadzooks, is it mine already?" Simon's looking at his watch—a black and gold Morado Museum watch. "I say, old man, hate

to be a bore, but... somewhat chilled. Aislinn somewhat hungry. Getting somewhat late. Do you suppose... someplace warm, bite to eat?"

We try the Casa de Bandini. "Sorry, we're close at nine," says the señorita at the entrance. We get the same blank look at El Fandango. At the Bazaar del Mundo restaurant they're already starting to pile up the chairs.

Simon, I'm cold, I'm hungry. Do something. Aislinn is ready to crack.

In desperation, I head for Twigg's Street. Right on the corner with Congress I see a white canvas canopy. "Old Town Thai Restaurant. Open 6 days a week, 11:00 a.m. to 10:00 p.m."

Yes! We go inside. It's warm. And pink. Pink walls, pink lace curtains, nice big silver heater fan blowing warm air around.

"Not Karaoke," I say, "but at this point..." "Absolutely," old man. Understand perfectly," says Simon.

We're the only people here, except for Be, the woman at the counter, and the chef. Be leads us to a table in a room behind this. Must have been the sitting room. Pictures of Thai kings and jeweled dancers and carved wood dancing scenes surround us. Tables have maroon tablecloths over glass. Maroon cloth table napkins too. Pretty classy. Hey, I'm

starting to relax. Even with Carla's classy friends.

Then I look at the pink menu. Curses! Should have brought them at lunchtime. Then \$4.95. Dinners are more expensive. Still you can get Tom Yum hot and sour soup with a ground beef or chicken salad with mint, onions, lime, and chili for \$5.95. Or the Thai dish you always fall back on when you can't make up your mind, Pad Thai ("sauteed Thai noodles pan-fried along with chicken or beef, bean sprouts, broccoli, onions, and egg in soybean sauce, also for \$5.95).

I gulp a bit as Aislinn says, "I'll take number 36." I whip over the page to check. "Garlic Chicken Divine, sautéed in our own original garlic and pepper sauce with a touch of red curry, \$6.95."

Well, just another bucket I decide to fall back on the dish I used to have every time I took the train to the Lao border, back in—ugh—Asia days. Kan Paki. Thai fried rice with beef or chicken, \$5.95. Always came with a small bottle of "Mekhong" Thai whiskey. I ask Be if I can have it with pork. She nods. "I say, jolly good idea," says Simon. "I'll have the same."

The Place: Old Town Thai Restaurant, 2540 Congress Street, 619-291-6720

Type of Food: Thai

Prices: Lunch, garlic pork supreme (fish, fried with garlic, vegetables, and chili sauce), \$4.95; Pad Thai King (curry with beef or chicken, ginger, garlic, basil, chiles, beans), \$4.95; Pad Thai (sauteed noodles with chicken, beef, shrimp, chicken, onion, soybean, sesame, and vegetable broth), \$4.95; panang (red beef curry), \$4.95; dinner-size, add one or two dollars.

Hours: 11:00 a.m. to 10:00 p.m. Tuesday to Sunday; Closed Monday

Busses: 5, 5A, 6, 8, 9, 26, 28, 36, 36A, 36B, 35, 44, 81

Trolley: Blue Line

Train: Coaster

Nearest Bus/Trolley/Coaster Stop: Old Town Transit Center, at Congress and Taylor

Out of bravado we both ask for it spicy. I'm kind of relieved when Simon says, "And the drinks are on me." I almost start squawking about "Mekhong" whiskey, or some of the "Singha" Thai beer, but, no, that'd be pushing it. In the end we all have Thai iced coffee (\$1.95), the kind with sweetened condensed milk in it.

And we need it, and the pitcher of water Be brings. The heat in the Kao Paht is something else. With all the egg and tomato and red bell pepper and green onion and stir-fried pork, it's hard to spot the little red devils that deliver the heat. I try to remember: any burn lasts six minutes. That's it.

Aislinn smiles all the way through Simon's sweats. "Should have had this, darling. The garlic in the chicken's great."

The biggest relief comes when Be brings out beautiful little sculpted halves of oranges. Dessert and heat relief. On the house. I try to say "Thank you" in my broken Thai. Be looks a little blank. "I'm Vietnamese," she says. "I started this place eight years ago. I thought Old Town people are more used to Thai food. So I hired a Thai cook."

Huh. Vietnamese-Thai taste in Old Spanish San Diego. Tasted great to me. Simon looks down at his Morado. "Gadzooks... 10:15! Perhaps this good woman can tell us how to get back without having to go through that cactus jungle." ■

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Strange Mates for Good Wine

"The rule of thumb with cheese is, 'The stinkier the better.'"

On a December 6 of last year, after a long stint as Top O' The Cove restaurant's sommelier, Jeff Hoover began work at the big pink La Valencia Hotel on Prospect in La Jolla. That same night, a chapter of the food-and-wine group Chain des Rotisseurs held a dinner at the hotel. "My last 30 days at Top O' The Cove, I was putting the wines together to pair with that dinner. On my first night, I was thrown into a seven-course meal—a different wine with each course, and I was explaining why I paired each wine with each course to a very knowledgeable group of people. So everything since has been pretty loose pressure."

Food-and-wine pairings are much more than just throw up your hands and say, "There are no rules. Drink what you like." There is this, I suspect, something of the general attempt to make wine less intimidating through a return to the first principle—wine ought to give pleasure. But I believe that in many cases, whatever "rules" there have been crafted by people who understood that first principle and sought to enhance that pleasure in particular instances. I am curious to hear Hoover's account of his pairings for Chain des Rotisseurs.

"With wine-and-food matches, you're either going for something that pairs really well with the dish in terms of weight and flavor, or you're looking to do a point-counterpoint. Some food-and-wine matches are no-brainers, like foie gras and Sauternes. But foie gras goes well with other things, why go with the no-brainer when you can have fun with something else?"

"We did a bone-dry Alsatian Gewürztraminer with smoked bacon and foie gras in a little potato oven drizzled with hundreds-year-old balsamic vinegar." The wine was a far cry from the sweet, syrupy richness of Sauternes—point-counterpoint to the foie gras instead of a weight/flavor match. Though it was not what was expected, the group granted that it worked.

Crush
MATTHEW LICKONA

On the soup. "Pairing wine with soups is very difficult, because you're looking at the same texture, especially if you've got a consommé of some sort. There I would go with either a Champagne, or even better, a Cremant from Champagne. The pressure is a little lower—25-50 psi as opposed to Champagne's 75—so you've got a softer, creamier mouthfeel but still a different texture from the soup. There you're not looking so much at a flavor as you are at separating the textures."

"We did a tasting dinner with the head of the chain, and the chef a week before the dinner to make sure that the food and wine were what they were looking for and changed a couple of the items on the menu and a couple of the wines. I had paired a Pinot Noir with a pheasant dish, and it turned out that the pheasant was a little bit richer than the Pinot I wanted to deal with. We pulled a bottle of Gambrus Syrah off the list, and it was a match made in heaven."

"Then we got to the cheese course. We were going to do a little bit of fruit and cheese, but they wanted cheese with a tiny amount of fruit and some greens. With that, we did a very inexpensive wine from southern Italy called Nostarpasano—it's made from a couple of grape varieties that nobody's ever heard of. It was the '93 vintage—that's the current release—so it had some age on it, and it showed all of those southern Italian characteristics: a little tartness in the nose, very full bodied, a little bawdy. It paired very well with the cheese, because the rule of thumb with cheese is, 'The stinkier the better.'"

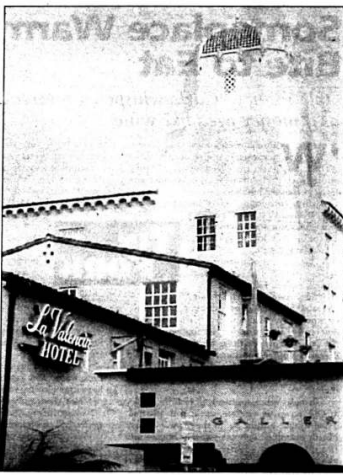
"With the actual desert, I had paired a rich wine, but on the spot, we changed it. I remembered I had a sample bottle in my car of a desert wine from South Africa. It's a Botrytized Chenin Blanc." Botrytis is a fungus that can, in the right conditions, rot grapes in such a way that they produce wonderful sweet wines. "I went out and got it, and it was actually cold enough on the sixth of December that the wine was close to being at

a temperature that was reasonable. It should have been a little colder, but it worked very well." However, "a knowledge of what to pair with what comes from 'a lot of reading and tasting,' as well as advice from others—sometimes from customers."

Last Friday night, I tasted a 1929 Chateau Latour that a gentleman brought into the restaurant. He insisted that I taste it not once but twice—the second time at the end of the meal. I had decanted the wine, and there was some very fine sediment (still in the bottle, along with probably the last two ounces of wine. I saw him get the bottle—he had finished the wine in the decanter—and start pouring it into the decanter."

I said, 'Here, let me get my funnel, which has a very fine screen on it [to filter out the sediment]. He answered, 'No, I like the drizzle.' So I replied, 'So do I, to be quite honest, there's a lot of flavor there.' Then he said, 'At this point, I want you to get a spoon and a glass.' He ordered a crème brûlée for desert and told me to take a bite. As you swallow the cream part of the crème brûlée, take the wine into your mouth and savor it for a moment. Swallow that, and then you'll be left with the crisp sugar from the top of the crème brûlée. It will be involved with the wine at that point, and the wine will almost assume a very Port-like quality—it's almost like Port seem tame."

I took my spoon and followed his directions, and I was thoroughly amazed. He was exactly right. I wondered how on earth a man would make such a discovery, especially given Hoover's opinion that "it would not necessarily take a wine that old, but [it would require] a wine of that character. It's not something that 99.99 percent of the people can afford to do." Many have beheld the sad sight of the last bit of the last bottle going undrunk as the desert arrives, but few have dared to match Bordeaux with cream. "I got the feeling that he actually drinks those sorts of wines on a regular basis. He had another bottle of the '29 at home. He was very fun. Again, a learning experience for me."



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RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widener (reviews by Max Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at www.SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Low: below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please call restaurants in advance for reservations.

NORTH COASTAL

CALIFORNIA BISTRO Four Seasons Resort Area, 7100 Four Seasons Point, Carlsbad, 760-601-6800. On Friday night there's an all-you-can-eat seafood buffet in the more casual dining room of the hotel. The cost is \$35.00. Reservations must be made weeks in advance. Cancellations charged to your credit card. Gorgeous setting and better than most seafood buffets. Friday night only. Expensive.

CALIFORNIA PIZZA KITCHEN 417 South Highway 101, Suite 401, Solana Beach, 858-793-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 28 pizzas. The chicken recipe with spinach and feta is great as are vegetarian sandwiches. Sane menu, lunch and dinner. Open daily. Low. Branches also in La Jolla Village Square, 3363 Nobel Drive, 858-457-4222, and Carmel Mountain Plaza, 11602 Carmel Mountain Road, 858-475-4424.

THE ENCINITAS CAFE 531 South Highway 101, Encinitas, 760-432-0919. This American cafe serves breakfast from opening to closing. Egg dishes are served with biscuits and gravy. Sandwiches and salads for lunch. American entrees for dinner. Fast, excellent service. Open daily, breakfast, lunch, and dinner. Low.

THE FISH MARKET 640 Via de la Valle, Del Mar, 858-755-2277. From the moment it opens until closing, there's scarcely a dull. The reason: lots of fresh food, on the run service, and a choice of 15 to 20 fresh fish items, accompanied by mouthwatering bread, potatoes, rice, and colorful or cottage cheese. Fish is grilled over mesquite. Limited sushi menu available. Fine value, but not a place for the three C's: calm, casual, and contemporary. Open daily, lunch and dinner. Continuous service. Moderate to expensive.

IL FORNARO CUCINA ITALIANA 1555 Camino Del Mar, Del Mar Plaza, 858-755-7878. Il Fornaro offers a dining unobstructed view and its outdoor and indoor seating are gorgeous. The grill items tend to be uneven, but the stuffed focaccia, arugula pasta, soups and salads are always good. Always crowded. Lunch and dinner daily. Moderate to low experience.

LA ESPERANZA 664 N. Highway 101, Encinitas (1.5 to Encinitas Boulevard), turns right on 101, 760-942-1040. Specialties in Mexican dishes. 12 extraordinary soups prepared daily. See our site: www.LaEsperanza.com.

PANFARMHOUSE GRILL 514 Via de la Valle, Del Mar, 858-755-2277. From the best French provincial restaurant in town, the food is exquisite. The multi-course menu is highly recommended. The kitchen of best in-house sauce is outstanding. Lunch and dinner. Dinner nightly. Lunch Wednesday through Friday. Some members with excellent service. Upper moderate to expensive.

POTATO SHACK CAFE 120 West 1 Street (off South Highway 101), Encinitas, 760-436-1382. If you love potatoes, you'll discover heaven at this breakfast and lunch eat. You may have American fries, French fries, baked potatoes, potatoes in potato, and potatoes covered with various toppings. American fries are as all-you-can-eat treat. The omelets are also fine and so are the breakfasts. One hotcake comes on entire plate. Every item is fresh and interesting and it's

Online Restaurant Coupons!

These restaurants have valuable coupons on the Reader's Web site. indicates at least one North County location.

- | | |
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| Atlanta | Free tiramisu |
| The Atoll | Free entrée & 1/2-price wine |
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| Bollicine | Free lunch or dinner entrée |
| Broken Yolk Cafe | \$2 off breakfast or lunch |
| Buffalo Joe's | 2 for 1 dinner |
| Cafe India | 2 dinners \$19.95 |
| Calypso Cafe | 50% off dinner |
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| Casa Sanchez | 2 for 1 Cajun/Creole entrée |
| Chateau Orleans | Free Mocha Creme Brulee |
| Cookin' Cam | Free appetizer |
| Cucina Fresca | 2 for 1 lunch or dinner |
| Deluca's Cucina Italiana | 50% off lunch or dinner |
| Dickey's Smokehouse | 1/2 off dinner |
| D'Lish Xpress | 50% off dinner |
| Don Chuy | 50% off dinner |
| Firehouse Beach Cafe | Sushi dinner for two \$14.95 |
| Genza-Sushi | 2 Ethiopian entrees \$15 |
| Grangers & Ethiopian Cafe | Free fudge brownie for two |
| Hard Rock Cafe | 20% off breakfast or lunch |
| Harry's Coffee Shop | 10% off sushi |
| Ichiro Japanese Restaurant | 2 for 1 menu item |
| Jewel Box Bar & Grill | Complimentary dessert |
| Juke Joint Cafe | Dinner & movie for 2 \$21.99 |
| King's Shish Kabob | Free appetizer |
| Kir's Restaurant | \$10 off Moroccan cuisine |
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| McCabe's Bar-B-Que | 50% off sushi |
| Moondoggies | 50% off entire bill |
| Old Madrid | 50% off entrée |
| Passage to India | \$4.50 pasta |
| Pasta Espresso | Dinner for 2 \$11.99 |
| Pizza Nova | Free Tuscany bread |
| Pizzeria Uno | \$5 off sushi |
| Raw Man | 2 for 1 dinner |
| San Luis Rey Downs | Pizza or lasagna for 2 \$10.49 |
| Santillo's | Buy 1 dinner, 2nd free |
| Saskia's | \$7 off Paella Valenciana |
| Shanghai | Monopoli BBQ dinner \$8.50 |
| Shebby's | \$14 off dinner entrée |
| Star of India | 50% off entrée |
| Su Casa | 2 for 1 lunch |
| The Surfside | 1/2-price appetizer |
| Sushi Del Tao | 10% off total dinner bill |
| Tajima Japanese Restaurant | 1 free California roll |
| Thai Fun | Free egg roll order |
| Thai Orchid Cuisine | 2 for 1 dinner |
| Tio Leo's | Free dessert |

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Calendar RESTAURANTS

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SAMURAI JAPANESE RESTAURANT
979 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach, 92084-0032. This restaurant boasts "the largest California sushi bar," as well as a menu of over 100 items. The food is artistically prepared and presented, the sushi uniformly fine. You can easily make a meal from the sushi and appetizers. Seating is available at the sushi bar, teppan room, or the central dining area, which provides capacious booths. Open daily. Moderate to expensive.

TOMIKO JAPANESE RESTAURANT
87 Encinitas Boulevard, Encinitas, tip of hill next to Best Western, 760-633-3587. Good sushi bar, good service, some scenic view. Combination dinners popular here. Lunch, Monday through Friday, dinner nightly. Call for directions. Low to expensive.

TRATTORIA PORTANO 2171 San Elios Avenue, Cardiff-by-the-Sea, 760-432-0111. If you're tired of Italian restaurants, you'll be revitalized by this one. Original recipes, 16 pastas, wonderful fresh fish, nightly specialty, excellent lamb. Very long management. A treasure. Same menu lunch and dinner. Call for hours and directions. Moderate to expensive.

WHEN IN ROME 1108 South Highway 101, Encinitas, 760-944-1771. This elegant restaurant offers three dining areas and a menu with outstanding appetizers and pastas dishes. There are many unusual preparations of chicken, fish, and meat. Gorgeous presentation, long service. A winner. Open for dinner nightly. Moderate to expensive.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO
11666 Avenida Place (off Bernardo Center Drive), Rancho Bernardo, 858-451-2070. One of the best features of this handsome branch of Anthony's is that it accepts reservations. This makes you of waiting around until your name is called. The dining room also tends to be less frantic than the downtown branches. Good fish and chips, seafood salads, broiled fish. Fast service. Open daily for lunch and dinner. Low to expensive.

ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road), 858-465-9749. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food fantastic. Don't overlook the tandoori dishes. Ten vegetable platters and six meat entrees are available for vegetarians. As all you can eat lunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner. Low.

BOISA VIETNAMESE CUISINE RESTAURANT 9225 Mira Mesa Boulevard, Suite 118, 858-563-5663. Try this fine Vietnamese cafe run by an energetic woman named Trang. Over 130 items on the menu. Especially silky weekends. Open daily for breakfast, lunch, and dinner. Same menu, continuous service. Low.

CHIEF-ANH VIETNAMESE CUISINE 16769 Bernardo Center Drive, Suite 10, Rancho Bernardo, 858-483-1231. Gourmet Vietnamese food is available here. Menu offers 60 items, many with fresh influences. Good. Open for lunch Tuesday through Friday, dinner Tuesday through Sunday. Low.

EL BIZCOCHO Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 858-475-0000 or 858-478-1611. Rack of lamb and fresh salmon are memorable. Located on a golf course, this is a serene dining room produces some of the best meals in North County. All-you-can-eat buffet lunch, Sunday. Open nightly for dinner. Expensive.

FRIENZY TRATTORIA 162 South Rancho Santa Fe Road (east Encinitas

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SUNDAYS • 4-10 PM
ALL-U-CAN-EAT RIBS \$9⁹⁵ (Under 12, \$13.95)
Live Blues 6-11 pm
BUFFALO JOE'S 600 Fifth Avenue • Gaslamp
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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.)
Saskia's (858) 488-7311
For Reservations
3768 Mission Boulevard • Mission Beach
www.saskias.com

Bedroom, turn out to Rancho Santa Fe Road, 760-944-9000. This multi-cuisine Italian restaurant offers one of the most romantic patios in existence. It also provides some food that may surprise you. The 14 first courses, 14 pastas and risotto, 10 fish dishes, and 10 meat and chicken dishes will give you plenty of choices. Select desserts made fresh. Menu includes fresh salmon, pork steak with red cabbage and noodles, rolled beef with potato pancake and asparagus are all mouthwatering. A separate bar room serves draft German beers and food specials (a two-foot vent) to late hours. Closed Monday. Moderate.

THE FRENCH MARKET GRILLE
15717 Bernardo Heights Parkway at Pomodoro Road, Ridge Shopping Center, Rancho Bernardo, 858-485-8555. Don't miss this small but chic French restaurant. The chef, originally from Paris, produces superb nouvelle cuisine. Menu change monthly, but when available be sure to order lamb shanks and coq au vin. Breakfast served Sunday, lunch and dinner served daily. Expensive. (Call for directions to the restaurant.)

ISLAND BOY GRILLE 10066 Pacific Heights Boulevard, Torrey Pines, 858-453-7788. If you've been searching for Hawaiian and South Pacific food, you'll love the cooking here. Best bite, Kahua pig, Kahua shrimp, mahi mahi,

Japanese. Open Monday through Saturday. Low.
RESTAURANT EUROPA 9379 Mira Mesa Boulevard, 858-493-3522. If you love German food or would like to try it, here is the restaurant. The new management retains the same high standards. Menu includes fresh salmon, pork steak with red cabbage and noodles, rolled beef with potato pancake and asparagus are all mouthwatering. A separate bar room serves draft German beers and food specials (a two-foot vent) to late hours. Closed Monday. Moderate.

LA JOLLA

ALFONSO'S OF LA JOLLA 1251 Prospect Street, 858-424-2232. Both the patio and the dining room are lively, crowded, and, best of all, the house specialty is carne asada, and the Quaila Mariscos (shrimp over a quaila) is outstanding. Extensive menu offers combination plates, chile rellenos, soup, and flautas. Open daily for lunch and dinner. Low to moderate.

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619-251-8358

Formerly Windy, Aspen Mills has the same menu with additional items. If you are an early riser, you can get here as early as 6:00 a.m. Inexpensive. Open daily, 6:30 a.m. to 1:30 p.m.
COMBOWINE 1000 Torrey Pines Road, La Jolla, 858-551-1063. Delightful 30-seat restaurant in main-sail, pool, excellent Euro-style food. Open for breakfast, lunch, and dinner. The dishes are best here for first-rate soups, pasta dishes, fresh fish. Try the daily fresh fish or grouper in Bolognese sauce. Or select nightly soup plus salad. Closed Monday. Open 7:00 a.m. to 9:30 p.m. Tuesday through Friday. 8:00 a.m. to 9:30 p.m. Saturday and Sunday. Low to low moderate.

GEORGE'S AT THE COVE 1250 Prospect Street, La Jolla, 858-429-8022. Located one flight up, this small

dining terrace on its ocean-view terrace. The first level is the fine dining room, with full menu and gourmet lunch and dinner. Above is the Café, and on the top level, 6:30 a.m. to 1:30 p.m.
BARNEY'S COFFEE SHOP 7545 Girard Avenue, 858-454-7881. This handsome coffee shop is noted for its breakfasts, served from opening to closing. The butterfleck pancakes, variation of wheat, Harry's also serves freshly squeezed orange juice and entire carafes of freshly ground Kona coffee, as well as specialty coffee drinks. Open daily, breakfast and lunch, from 5:30 a.m. to 2:30 p.m. Low.

KISOTO JAPANESE RESTAURANT
1250 Prospect Street, La Jolla, 858-429-8022. Located one flight up, this small

café offers an excellent sushi bar and many cooked Japanese specialties. Open daily. Low to moderate.
MANHATTAN OF LA JOLLA 7796 Fay Avenue, Esplanade Hotel, 858-499-0700. If you're searching for a restaurant that provides a sense of gaiety as well as good New York-style Italian food, then try Manhattan of La Jolla. Of the many tantalizingly tasty dishes, some of the best are rack of lamb, superb steaks, and "Sausage Mediterranean." Casual in atmosphere. Lunch, Wednesday through Friday, dinner, nightly. Expensive.

MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Street, 858-454-0771. The room has been re-

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DOWNTOWN

Anthony's Fish Grotto	2142
Buffalo Joe's American	2108
Candelaria Nevada Mexican	2119
Hard Rock Cafe Continental	2109
Juke Joint Cafe Soul Food	2116
King's Shish Kabob Mediterranean	2123
Old Madrid Spanish Mediterranean	2117
Rock Bottom American	2121
Sammy's California Woodfired Pizza	2107
Sevilla Spanish & Seafood	2127
Star of India Indian	2102
Sushi Deli Japanese	2106
Vicenzo's Italian	2124

SOUTH BAY & CORONADO

Anthony's Fish Grotto	2482
D'Lish Gourmet Pizza, Salad, Pasta	2482
Pizzeria Uno Chicago Bar & Grill	2483
Pizzeria Uno Chicago Bar & Grill	2475

UPTOWN & NORTH PARK

Bombay Exotic Cuisine of India	2207
Casa Sanchez Mexican	2181
DeLuca's Italian	2176
Grangers & Ethiopian Cafe	2190
Ethiopian & American	2190
Pizza Nova Italian	2191
Santifoglio's Italian	2175
Thai Food	2188

NORTH COUNTY INLAND

Anthony's Fish Grotto	2786
Ichiro Japanese Restaurant	2789
New Wave Japanese & Restaurant	2787
American & Oriental	2787
San Luis Rey Downs Continental	2783

EAST COUNTY & STATE COLLEGE

Anthony's Fish Grotto	2860
Casa Picante Mexican	2861
Pizza Nova Italian	2859
Tio Leo's Mexican	2856

BEACHES & POINT LOMA

Atlantis Restaurant Seafood	2356
The Atoll Restaurant Mediterranean	2362
Broken Yolk American	2330
Cafe India Indian	2363
Cane Bay & Grill American	2347
Chatteau Orleans Cajun	2333
Cucina Fresca Italian	2350
Dockside American	2352
American & Seafood	2352
Fishhouse Beach Cafe American	2359
Moochies American	2349
PB Sushi Club Japanese	2327
Pasta Express Italian	2368
Pizza Nova Italian	2367
Pizzeria Uno Chicago Bar & Grill	2332
Saku's Steak, Sashimi & Sushi	2339
The Surfside Sushi & California Casual	2358

LA JOLLA

Bollinger Italian	2409
Brooklyn Villa Continental	2430
Cookin' Com Personal Chef	2439
Forever Fondue American	2416
Ginza Sushi Japanese	2436
Hard Rock Cafe Continental	2410
Harry's Coffee Shop	2437
Hops! Bites & Brewery American	2437
Martell's American	2412
Moochies American	2403
Rock Bottom American	2428
Reppogno Asian Fusion	2422
Sammy's California Woodfired Pizza	2432
Shelby's Seafood & Steak	2425
Star of India Indian	2401
Su Casa Mexican	2402
Torreya Grille American & Seafood	2438

MIDWAY, OLD TOWN & MISSION VALLEY

Chiba Japanese & Sushi	2260
Ginza Sushi Japanese	2282
Old Town Mexican Cafe	2264
Pizzeria Uno Chicago Bar & Grill	2261
Sammy's California Woodfired Pizza	2268
Scau's The Restaurant American	2267
Shanghai Mandarin	2280
Tio Leo's Mexican	2263

NORTH COUNTY COASTAL

Calypso Cafe South American	2734
Don Choy Restaurant Mexican	2712
Greek Village	2709
K's Restaurant Hainan Food & Juice Bar	2730
Majiko Japanese	2744
Nemans American	2742
Passage to India Indian	2700
Papa Nova Italian	2728
Roma Mia Italian	2706
Sammy's California Woodfired Pizza	2751
Star of India Indian	2733
Taste of Thai	2715
Tio Leo's Mexican	2719
Wild Nose Cafe California Cuisine	2702

CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TERRASANTA

9th Air Squadron American	2552
Angelo's Italian Restaurant	2554
Abe's The Great Italian	2564
Dickey's Smokehouse BBQ	2629
D'Lish Kebab Pizza, Salad, Pasta	2577
The Good Egg American	2555
Khyber Pasha Afghan	2560
Nagano Japanese	2578
Tajima Japanese Restaurant	2577
That One	2630
Tio Leo's Mexican	2630

Calendar RESTAURANTS

decorated at a cost of \$12 million. It's dining. Dinner entrees range in price from \$18.00 for potato dumplings to \$28.00 — almost as steep as the Sky Room. Beautiful setting but the food preparation is uneven. Open daily, breakfast, lunch, dinner. Disaster, expensive.

OCEAN CREST 5525 La Jolla Village Drive, 619-454-9007. The club at this Mandarin and Cottone restaurant contains no MSG, nor are there starches in the sauce. Very lively cooking with many unique recipes. The dining room is modern. Open daily, low to moderate.

P.J. CHANG'S CHINA 6150 La Jolla Village Drive, 619-454-9007. The decor and ambience carry the weight here. Chinese food is only average. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to closing. Low to moderate.

PICKINS 828 Prospect Street, La Jolla, 619-551-3232. Except for the small dining space (nearly tables gone, few left), this Mexican eatery offers delightful authentic food prepared by a gourmet chef. Twenty-one items plus 18 kinds of tacos, all exciting. People sip/scrunch weekends only. Notorious in American-land. Don't miss this one. Closed Monday, lunch and dinner, Tuesday through Sunday. Low to low moderate.

SHABU SHABU 7814 La Jolla Village Drive, 619-454-4343. Shabu shabu is

a style of Japanese cuisine in which the ingredients are cooked in boiling water and then dipped into sauce. The food becomes a soup, which you drink last. This gorgeous restaurant offers an excellent selection of shabu shabu entrees, electric cooking, patient service, and an exotic appetizer list. Food is low-calorie, low fat. Portions small, but authentic. Open nightly for dinner. Expensive.

SU CASA RESTAURANTE 6738 La Jolla Boulevard, 619-454-9009. Su Casa has returned to regional Mexican cooking: homemade corn tamales stuffed with crab and shrimp, delicious fish, shrimp, salmon, and cornmeal. Beans are prepared without lard. Open daily, lunch and dinner. Low, low, low to moderate.

THE WALLING LANE 1132 Prospect Street, 619-454-6771. Now open after a successful renovation with an expanded menu. They offer their usual specialties, including pastas. Open daily for lunch and dinner. Moderate to expensive.

CLAIREMONT & KEARNY MESA

ANDREW PATRICK RESTAURANT 1235 Ventura Boulevard, 619-454-9009. The menu is a mix of Italian and American. The food is good. Open daily, lunch and dinner. Moderate.

LOBBIA'S ITALIAN KITCHEN 4950 Governor Drive, 619-454-9009. Twenty-one items plus 18 kinds of tacos, all exciting. People sip/scrunch weekends only. Notorious in American-land. Don't miss this one. Closed Monday, lunch and dinner, Tuesday through Sunday. Low to low moderate.

SHABU SHABU 7814 La Jolla Village Drive, 619-454-4343. Shabu shabu is

(roast pork and baked ham served steaming hot) are available for lunch and dinner. Only Cuban sandwiches and Puerto Rican pastas (prepared Friday) in the city. Extensive list of Latin groceries next door at 1245 Moreno Boulevard. Closed Sunday and Monday through Saturday. Dinner, Tuesday through Saturday. Reservations suggested. Low to low moderate.

BALCONIA TOPS 4444 Conway Street, 619-454-9009. This stylish little Clairemont eatery is good. The food is good. The service is good. The atmosphere is good. The food is good. The service is good. The atmosphere is good. The food is good. The service is good. The atmosphere is good.

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SHABU SHABU 7814 La Jolla Village Drive, 619-454-4343. Shabu shabu is

NIJITA MARKET 3860 Conway Street, 619-454-9009. If you're not willing to sacrifice quality for convenience when eating fast food, try this Japanese market in Kearny Mesa. NiJita Market offers prepared food, or you can get it to go. Open daily, lunch and dinner. Low to moderate.

THE ORIGINAL PANCAKE HOUSE 3906 Conway Street, 619-454-9009. This is a place to see and be seen. The food is good. The service is good. The atmosphere is good. The food is good. The service is good. The atmosphere is good.

THE WALLING LANE 1132 Prospect Street, 619-454-6771. Now open after a successful renovation with an expanded menu. They offer their usual specialties, including pastas. Open daily for lunch and dinner. Moderate to expensive.

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SHABU SHABU 7814 La Jolla Village Drive, 619-454-4343. Shabu shabu is

Feeling adventurous, go for the goat meat but not for Korean steak (yellow). This is unusual, domestic, hearty-chicken food. — **Mike Nash**

THE BEACHES 3906 Conway Street, 619-454-9009. This is a place to see and be seen. The food is good. The service is good. The atmosphere is good. The food is good. The service is good. The atmosphere is good.

THE WALLING LANE 1132 Prospect Street, 619-454-6771. Now open after a successful renovation with an expanded menu. They offer their usual specialties, including pastas. Open daily for lunch and dinner. Moderate to expensive.

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SHABU SHABU 7814 La Jolla Village Drive, 619-454-4343. Shabu shabu is

setting, outstanding food. The dinner is always preferable when Andy Kam, the chef-owner, is there. Ask his advice about dishes. Open daily, continuous service, lunch and dinner. Low to moderate.

THE BEACHES 3906 Conway Street, 619-454-9009. This is a place to see and be seen. The food is good. The service is good. The atmosphere is good. The food is good. The service is good. The atmosphere is good.

THE WALLING LANE 1132 Prospect Street, 619-454-6771. Now open after a successful renovation with an expanded menu. They offer their usual specialties, including pastas. Open daily for lunch and dinner. Moderate to expensive.

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PROBATION OFFICER. Department Supervisor and Chief. Department team members. Probation Officers. Must be a native-born citizen. Must be a good physical condition. No record of drug use or felony convictions. Salary \$24,252-\$38,438 annually. Training offered. 100% benefits. Apply in person: 1800 Pacific Highway, San Diego, CA 92101. Call for information: 858-514-8587.

PROBATION OFFICER. Due to rapid growth, WorldWide has openings for Team Leaders and Probation Officers. We are seeking individuals who possess good communication skills, excellent interpersonal skills and knowledge of the city of San Diego. Please submit your resume to: 619-234-9678 or fax resume to 619-234-9678.

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Please call 858-536-3165 and ask for Joan Jackson or Tessa Holiday.
Send resume to: 10549 Scripps Poway Parkway, Suites D, E & F, San Diego, CA 92131

San Diego Reader, March 23, 2000 131

A high-contrast, black and white photograph of a person in a costume, possibly a Native American or a theatrical character, with a feathered headdress and a mask. The person is standing outdoors, and the background is dark and indistinct.



4. He talked over the City Hall per Stewart's brief print.

The attorney said he'd perform an "exhaustive investigation...to ascertain just who was mayor when Stewart started on his long walk." The outcome of the city attorney's inquiry was indeterminate; no articles could be found.

— by Robert Mizrachi

[illegible]

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before



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FREE peel & full
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\$99

Free and no obligation
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Treats:

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This eliminates the
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90 days.
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San Diego Reader March 23, 2000 **155**

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Within 10-mile radius.
With major repair.

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Our work has a
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SALE-DATE SERVICE

**Brake Job Special
\$39***

Front or rear

- Inspect front pads or rear shoes
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Lifetime warranty.

**FUEL
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From

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Plus parts.

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CV BOOTS

Includes boot, clamps,
grease and labor.
Free inspection

\$29.95

Each

**2nd
boot 1/2 price
same size**

Timing Belts

**60,000-Mile Replacement
Recommended**

\$64

Most cars

Old, cracked belts can break due to age
and mileage, cause expensive engine
damage. Some cars and trucks extra.

COMPLETE AXLE

\$89

All Japanese cars.
Plus labor. Replace clicking axles
before they break.

**AIR CONDITIONING
\$21.95**

Check: compressor, dryer, condenser,
evaporator pressure. Freon & evac.
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**NEW CLUTCH
\$189**

STARTING AT

Includes NEW PARTS & LABOR!
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STARTING AT

\$89.95*

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6696 MIRAMAR ROAD (NEAR I-805) • 858-546-8363

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Includes boot, clamps,
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Free inspection

\$29.95

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Timing Belts

**60,000-Mile Replacement
Recommended**

\$64

Most cars

Old, cracked belts can break due to age
and mileage, cause expensive engine
damage. Some cars and trucks extra.

**COMPLETE
AXLE**

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All Japanese cars.
Plus labor. Replace clicking axles
before they break.

**AIR CONDITIONING
\$21.95**

Check: compressor, dryer, condenser,
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STARTING AT

\$49.95*

30K SERVICE
STARTING AT

\$99.95*

60K SERVICE
STARTING AT

\$129.95*

15K & 30K service may not require all services or parts listed.

- Maintenance tune-up
- Change spark plugs
- Change air filter
- Change oil filter
- Replace engine oil with up to
5 quarts of Castrol oil
- Change fuel filter
- Check distributor points
- Check condenser
- Compression test
- Adjust timing
- Valve adjustment (if adjustable)
- Adjust dwell angle
- Adjust carburetor
- Adjust fuel-to-air mixture
- Inspect clutch
- Adjust clutch

- Inspect brakes
- Adjust emergency brake
- Inspect & replenish all fluids
- Inspect all exposed belts
- Check electrical fuses
- Lubricate front end
- Check & recharge battery
(if necessary)
- Rotate tires (if needed)
- Check air pressure
- Lubricate door hinges
- Inspect cooling system & hoses
- Check exhaust system
- Road test

*Per manufacturer's recommendation.
Timing belt extra if required. Prices valid for most cars. Call for price on your model.

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Includes Labor & New Parts

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Semi-metallic Pads!
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Most cars & light trucks.

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ASAP

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**ALL WORK INCLUDES
12-MONTH/12,000-MILE WARRANTY**

FREE TOWING
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de warranty.**

Warranty!
Little Service
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59⁹⁹
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164 San Diego Read^{er} • March 23, 2000

FOR PRIVATE PARTIES, USE FORM ON PAGE 123

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RADIATOR	COMPUTERIZED	RADIATOR
95's	ENGINE	SERVICE
DIAGNOSTIC	\$39	\$195*
• Radiator repair & flush	• Radiator flush	• Drain radiator
• Radiator cap & gasket	• Diagnose problems & no-start problems using scan tool	• Check radiator cap & pressure
• Check gasket	• Check gasket	• Test for leaks, install gasket
• Flush radiator & test drive	• Flush radiator & test drive	• Check all belts & hoses
• Add coolant	• Add coolant	• Best craft, trucks

*Additional diagnostic fee. Add \$25 for beachfront.

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 Check any vehicle's electrical system
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 • 100% accuracy
 • 100% reliability
 • 100% speed
 • 100% safety
 • 100% ease of use
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\$139⁹⁵

SMOG CHECK
 • 100% accuracy
 • 100% reliability
 • 100% speed
 • 100% safety
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Diagnose your drivability/start-problems using the latest state-of-the-art system-type computerized diagnostic equipment.

- Check ignition system
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\$399^{5*}
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Advanced Hunter computerized alignment

Laser Printout for Proof of Adjustment!

- Impact steering linkage & inspect steering components
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\$299^{5*} **\$399^{5*}**

4-wheel thrust angle 4-wheel twist alignment

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Please call for our Appointments.

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Full Service Oil Change

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Includes one complete 30 day maintenance check. An additional service not included necessary. Free fluids. Monday-Friday 8:00-7:00, Saturday 8:00-6:00, Sunday 9:00-5:00

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