

How the Spanos Scoop Came About - See Page 4

VOLUME 25 / NUMBER 15 / JUNE 15, 1998

Raised Not To HOPE Too Hard

(story continued on page 24)

Shirley Anne Williams was delighted when the New York Times listed her novel on its recommended reading list. The book had gone into a third printing, and her publisher had announced the novel for a Pulitzer Prize. Talking to a reporter, Williams said that she had "never dreamed of winning the Pulitzer Prize." But she said, "I think the book is still in reading hundreds of years from now."

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Matt Potter's Excellent Investigative Reporting

What do a middle-class mom and dad read to find out what is really going on in our "finest" city? Read the Reader and Matt Potter's excellent investigative reporting ("Sellout," April 6). We'll never get the facts from the Union-Tribune (oriented to old-boy club with money, i.e., Spanos, Moores, Lucchino, big developer Manchester, etc.). Hang in, Matt and Fran Zimmerman. We the public are catching on and will start to fight the use of our hard-earned resources for an administrative campus (forget the needs of children and teachers to frivolous desires of Bersin) and corporate ball-parks and on and on! We will coordinate our voices and fight. We are ordinary people, not lawyers, big money.

Rita O'Neill
La Jolla

My Sympathy To Mr. Bersin

Your feature article "Sellout" (April 6) is a deliberate hit piece against Superintendent of Schools Alan Bersin and clearly unfair to him. It is the second attempt made by feature articles within two years to disparage him personally and stifle his career. This latest piece, like its predecessor, alludes to conspiracy and dishonesty that the articles clearly don't prove in any way whatsoever.

The downward-looking head shot of Mr. Bersin used next to the gigantic words "Sellout" is a cheap attempt to portray a look of guilt and shame. I'm sure that the author could have found a nice, forward-looking photograph of Mr. Bersin to use. However, use of such a photo would, of course, not fit the author's slant and intent to prejudice the reader against Mr. Bersin.

The article is informative in regards to future planning and construction projects within the San Diego Unified School District and the reopening of Wiggins Elementary School. As a corruption expert, it fails to prove anything either unethical or illegal. I give my sympathy to Mr. Bersin and family for having to suffer through character assassination journalism.

Tom Kitch
San Diego

Bersin's Merry Bag Of Carpebaggers

Just a quick note of thanks to you and Matt Potter for your timely and well-researched article ("Sellout," April 6) concerning city school superintendent Bersin and his behind-the-scenes financial high jinks. It's so refreshing to see there's at least one major newspaper around this town that can see the emperor has no clothes. I'm sure there are thousands of people out here who would like to see even more of the real Mr. Bersin exposed to the harsh light of truth. He and his merry band of carpebaggers (Messrs. Ottinger, Lopez, Alvarado, and Ms. Braun) should be tarred and feathered and run out of town on a rail for the reign of terror they have created in the San Diego city public school system. And the worst crime of all is that their co-conspirators—the Chamber of Commerce, the San Diego Union-Tribune, the electronic news media, SDSU, and UCSD—have all drunk the Kool-Aid and decided to look the other way while Bersin & Company ruin the lives of 141,000 innocent children. If ever there was a case of educational malpractice just waiting to be filed in court, this is it. If any of your readers would be willing to step forward with documentation, facts, and hard evidence and be willing to testify on the record, we would love to hear from them.

Keep up the good work.
Mike MacCarthy
President
Voters for Truth in Education (VOTE)

We Need More Matt Potters

If Matt Potter has aspirations of one day moving on up the career path to that slick daily publication, the "Copley Monopoly," he can pretty much forget it after writing "Sellout"—"Schools chief Alan Bersin orchestrates a questionable real estate deal" (April 6). I applaud his editorial integrity and the Reader for giving him the opportunity and support—to write such an article.

Bersin's arrival in San Diego came with trappings of controversy—many of which continues to this day; the latest land debacle is only part of this sad, ongoing saga.

As the parent of a child attending a San Diego city school, I'm all for implementation of students-first educational opportunities. But the school board's feared—rather than feared—leader's motives for proposed land acquisitions, hidden agendas, decisions not voted upon or made public and rubber-stamp policy decisions tend to encourage a confidence level with parents and educators.

As parents and guardians, we have seen Bersin the single

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Reader

SAN DIEGO

APRIL 13, 2000

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Backward Investor When it comes to her personal investing habits, San Diego mayor Susan Golding used to be mired in the so-called "old economy" of chewing gum (William Wrigley Jr., Inc.) and ready-made desert cakes (Sara Lee). In January of 1999, Golding sold those stocks, which she valued at between \$10,000 and \$100,000 for Wrigley, the same range for Sara Lee, according to her latest financial-disclosure statement, filed March 30 of this year.

And during the last month of 1999, Golding moved into high-tech and the Internet. She reported acquiring between \$1000 and \$10,000 of Qualcomm on March 25, 1999. Eight months later, on November 11, 1999, she reported acquiring yet more Qualcomm, which she also valued in the \$1000 to \$10,000 range. On December 30, 1999, the mayor's report says, she snapped up between \$1000 and \$10,000 of stock in Inktomi, another Internet stock. On December 22, 1999, she said she acquired between \$1000 and \$10,000 worth of Bell Atlantic, which she reported unloading just five days later on December 27, 1999. Before that, on December 2, 1999, Golding said she acquired a position in NetNet Communications, which she valued at between \$1000 and \$10,000. She reported she sold that stock less than a month later, on December 30, 1999. But some of the disclosures suggest the mayor might need the help of an old-fashioned calendar. For instance, Golding reports acquiring between \$1000 and \$10,000 of stock in Oracle, the database-software maker, on December 22, 1999. But she reports disposing of the same holding almost 12 months earlier, on January 22, 1999. —MP

Porn and taxes Just in time for April 15, the federal government has charged a well-known operator of dirty bookstores in San Diego with evading more than \$181,000 in income taxes. Steven D. Wiener, whom a federal accusation dated March 30 says is the sole owner of Mercury Books, Inc., allegedly filed a "false and fraudulent" corporate income tax return understating his company's 1994 gross as \$444,627 when it was really \$978,656. According to a statement filed with the accusation, Wiener has agreed to plead guilty under terms of a plea bargain negotiated with federal prosecutors. According to another document filed in the case, he is out of custody on a \$50,000 personal-appearance bond and may make "day trips to Mexico." Wiener's father Donald was given three years' probation by a San Diego municipal court judge in August 1995 after cutting a deal with prosecutors regarding allegations he had sold pictures of simulated torture and scatological acts. He is now reported to live in Mexico. Sentencing is set for June 19. —KP

Middle-aged style *DM News*, a trade magazine for the so-called "direct marketing" business, has this blurb about the mailing list of a local business: "This list contains subscribers to *San Diego Home/Garden Lifestyle* magazine. These subscribers are sophisticated, style-conscious, Southern California trendsetters who appreciate the finer things in life. These consumers attend live theater regularly, entertain guests at home, and donate to their favorite charities. Sixty-three percent are women who are mostly professional, well-educated, married with children, and take great pride in their homes and gardens. Their average age is 54, and they have an average household income of \$122,814. This file is highly recommended for general merchandise, home decor, gardening, travel, fundraising offers, and more." —MP

Life's a beach A San Diego training consultant, hustled last year for kicking back \$10,000 to the chief executive officer of San Bernardino County in exchange for a contract, has been sentenced to six months in jail and a \$14,000 fine. According to an account in the *Riverside Press-Enterprise*, Ronald Canham told U.S. District Judge Stephen Wilson that there were extenuating circumstances behind his evading. "His 11-year marriage had broken up, he had left Tucson, Arizona, to live at the beach in San Diego and was working at home, away from the steady influences of friends and colleagues. He has since returned to Tucson to live. We are all frail," Wilson responded. "It only takes a moment of weakness. On the other hand, this happened twice." —MP

Contributors: Ky Plaskon, Matt Potter

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



Qualcomm Stadium

Alex's Interlocutor

By Suzy Hagstrom

Timing is everything. For self-employed journalist Evan Weiner, it was good. For Chargers football team owner Alex Spanos,

it was bad. Their chance encounter and brief conversation in the luxurious Breakers hotel in Palm Beach, Florida, last month resulted in a scoop for Weiner and a public-relations snafu for Spanos and his staff. Spanos expressed his desire for a new stadium to replace the recently remodelled Qualcomm Stadium in San Diego, and Weiner parlayed that into a news story for *Today's Sports*, an Internet news service.

Caught off guard, sports writers for the San Diego *Union-Tribune* and the *North County Times* scrambled to catch up. They speculated whether Spanos would take the Chargers to another city and noted the awkward timing of his remarks. The City of San Diego is on the brink of issuing \$299 million in bonds to finance a new baseball stadium despite cost overruns of \$74 million and a shortfall in hotel taxes that are supposed to support the project. Only three years ago, the city spent \$78 million to upgrade Qualcomm Stadium for the Chargers. The city's commitment to buy unused Chargers tickets exceeded \$5 million this past football season.

That Spanos would say he wants a new stadium when the city appears overextended financially had at least one radio announcer wondering whether the 76-year-old multimillionaire was

build a new stadium that will generate the revenues needed to attract top players," they wrote. "Given the current climate, the Chargers do not expect the public to pay for such a stadium."

Weiner, who is based in Westchester County, New York, is a little taken aback with the reaction, which included congratulations from competitors as well as colleagues for being first with the story. A self-described "multipurpose media person," Weiner broadcasts "The Business of Sports" daily for Metro Source, which distributes radio programs nationally for Westwood One Radio. "It's amazing how a four-minute conversation has become a major issue in San Diego," he said. "But I'm well aware of the emotional impact sports teams have on communities."

Weiner is annoyed by the no-

clear, quite firm, quite direct. He's not being spoon-fed at this age of his life."

One irony of Weiner's scoop is he didn't plan to question Spanos during last month's meeting of National Football League team owners in Palm Beach. However, his editor at *Today's Sports* instructed him to "get something no one else has."

Because there was little on the agenda, Weiner thought he might

cobble together a feature about one of his favorite topics, "money and stadium issues." He hoped to interview Tom Benson of the New Orleans Saints, Bill Belichick of the Philadelphia Eagles, and Red McCombs of the Minnesota Vikings about their efforts to get new football fields.

"I talk with every owner I can

just to see which way the wind is

Bonita's First Blood

By Bill Manson

When the kids get off the trolley at San Ysidro these spring evenings, you sense the bravado. With so much news about murders, carjacks, allegations of government corruption, it's impossible to think about Tijuana the way their moms and dads did when they were young. "Tijuana fall" sounds more ominous now than when it was just a Kingston Trio song.

Yet for all the narco-corruption, murders, kidnappings, people- and gun-smuggling going on — perhaps partly because of it — the thrill of hitting Revolución and the Zona Rio is as strong as ever.

But if it's thrills these kids want, why bother crossing the border? Recent San Diego mur-

derers, carjacks, allegations of government corruption, it's impossible to think about Tijuana the way their moms and dads did when they were young. "Tijuana fall" sounds more ominous now than when it was just a Kingston Trio song.

Eighty thousand dollars shouldn't be a problem for Morfin. He owns a maquiladora in Tijuana's Otay Industrial Park that produces picture frames. Standard Frame International employs more than 200 workers and sells to U.S. outlets such as

according to the sheriff's department. Then they ransacked the house and set it on fire.

The Morfins and a maid were able to free themselves and help their son out of the house. Miraculously, Rigoberto Jr. is expected to recover. The damage to the house is estimated at \$1 million, but the fire didn't reach Morfin's dozen antique cars parked in a garage.

The FBI weren't surprised to get a call from the sheriff, asking for help in this case. That same week they were wrapping up another case against a Bonita resident, Sergio Sandoval Rivalcaba. Sandoval, a former top official of Baja California's State Judicial Police, who lived in a luxurious \$470,000 house at 1472 Rimcrest Court, pleaded guilty in a U.S. federal court to overseeing a drug-transportation ring.

The 35-year-old ex-cop had been waiting in jail since last May 4, when 150 federal agents swooped in on houses and businesses from Chula Vista and National City to Lakeside, El Cajon, Hemet, and San Bernardino, as well as the international border. They seized Sandoval, ten other suspected drug traffickers, and property that included 2490 pounds of marijuana, a Ford Expedition, a Nissan 300 ZX, the swank home in Bonita, a \$25,000 30-foot Rayline power boat, a \$117,000 yacht named *No Sé Nada* ("I Don't Know Nothing"), and a \$500,000 Bell "Huey" helicopter.

Sandoval's arrest was significant, said Larry A. Mofford, Assistant Special Agent in charge of the FBI in San Diego, because of who Sandoval worked for. He was "a key lieutenant and a key aspect of the Arellano Félix organization in San Diego and in Southern California. Sergio Sandoval had been operating in the United States with impunity for many years."

Other recent warnings for



Suspects in De la Torre assassination

San Diegans:

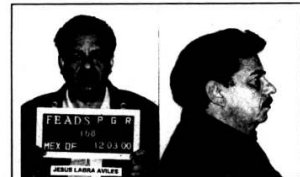
— The March 11 arrest in Tijuana of Jesús Labra Aviles, accused of being the financial "brain" of the Arellano Félix drug cartel. Records indicate he may have lived at three different Bonita addresses between March 1997 and November 1999.

— After the February 27 assassination of Alfredo de la Torre, Tijuana's municipal police chief, seven suspects were arrested, but two more escaped and were thought to have crossed the line into San Diego. They were both active-duty police officers. Reports from Mexican media sources and Associated Press said that assistant precinct commander Juan de Dios Montenegro Tapia and officer Praxedis Osuna Solis may have ordered De la Torre's execution. They say Montenegro had promised each of the seven suspects \$15,000 each but never paid them. Instead he and Osuna fled into the United States. The FBI agreed to help, but FBI spokeswoman Jan Caldwell said earlier this week that they had not received the formal request necessary to take action. They have yet to place the two men's names on a national-fugitive lookout system that alerts all U.S. law-enforcement agencies.

— Rumors have it the Arellano Félix brothers may spend part of their time in San Diego.

A week after De la Torre's death, a congressional subcommittee held hearings at the U.S. Coast Guard station on Harbor Drive to hear evidence of Baja's violence. Local law-enforcement officials and politicians testified how the drug trade drained their resources and how its violence has affected San Diego. Florida Republican representative John Mica, chairman of the House Subcommittee on Criminal Justice, Drug Policy, and Human Resources responded with strong opinions.

"The situation is out of con-



Jesús Labra Aviles



Sergio Sandoval Rivalcaba



Sandoval's Bonita home, seized by the FBI

trol on [the Mexican] side of the border," Mica was quoted in the U-T as saying during the hearings. Mexico "is corrupt from the bottom to the top."

Representative Brian Bilbray (R-Imperial Beach), who had asked for such a hearing last fall, worried about that De la Torre's killing happened just "a few kilo-

meters from where my family lives.... The violence of drug activities is not far away from me." Captain Fred Mosler, the commanding officer of SDP's Southern Division, which reaches from Nictor across to Otay and south to the border, says he's not seeing anything new in his jurisdiction.

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J. D. Crowe

A: MY DOG SKIP



Q: WHO IS THE MOST LIKELY CONSUMER OF THE CITY'S FLUSHED-OUT WATER?

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Inter-locutor

continued from page 4

of questioning is never a line of questioning, rather a conversation." Weiner first asked Spanos whether they could talk. Then he asked whether the team owners

might discuss stadium issues. When Weiner asked whether Spanos was happy with the lease for Qualcomm Stadium, the team owner unloaded.

"What got to me was Spanos was almost jealous of the Padres getting a ballpark," Weiner said. "When an owner says he wants a stadium, it's a story. It's up to

the local media whether the story has legs. In my mind, the bigger story is Spanos saying, 'The Padres got a new stadium, and we didn't.'"

The reporting of Spanos's desire for a new stadium isn't the first scoop for TodaySports.com, according to Mike Attiyeh, news director of the Internet service,

which is based in Sacramento. TodaySports.com and its predecessor, SportsExtra, have occasionally beaten the mainstream press on such news items as second baseman Fernando Vina being traded to the St. Louis Cardinals from the Milwaukee Brewers. The news service also discovered that Win Remerswaal

was nearly destitute and in a coma in Holland and alerted Baseball Assistance Team, which provided financial help to the former Boston Red Sox pitcher. The biggest coup of Attiyeh's career occurred in 1997, when he was the first to report that Padres star Tony Gwynn had a blood

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Inter-locutor

continued from page 6
At the time Gwynn was a spokesman for SportsExtra and submitted to weekly interviews conducted by Attiye. In casual conversation Gwynn let slip the information about his medical condition, and Attiye got permission to use it.
After posting the news and an audio feed of Gwynn's interview on SportsExtra's website, Attiye drafted and faxed a press release to radio stations, newspapers, and magazines. "It was important to me that our name

get out and that we receive credit for such a scoop," Attiye says of news to promote SportsExtra. Soon sports writers were calling to ask, "Who are you guys, and where are you located?"
Timeliness is one advantage Internet news services have over other media, Attiye said. "We can report in real time. We don't need to wait for the next print run like a newspaper or the next issue like a magazine." A disadvantage is "We don't have the resources in terms of staff and on-location access that traditional media have."
Attiye was among a handful of people who launched To-

daySports.com last summer after SportsExtra was sold. TodaySports.com has only a dozen full-time employees and relies on about 15 freelance journalists, including Weiner. It attracts an estimated 980,000 readers a month, mostly men between ages 18 and 34. Deriving revenue from advertising, sponsorships, electronic commerce, and syndication, the website expects to be profitable in two years.
Paul Lanning, president of TodaySports.com and its parent company, Today's Communications Inc., has a sports connection to San Diego. He was active in student government and athletic programs at UCSD, where

in 1990 he received a bachelor's degree in political science. As co-chair of the planning committee for the university's \$30 million RIMAC recreational sports facility, Lanning wrote the referendum that students voted on to finance construction.
"I think it was the largest self-imposed student-fee increase in the UC system's history," Lanning said. The students approved paying an additional \$170 each in annual fees to build a versatile athletic center that accommodates dancers and speakers as well as basketball players and weight lifters.
"It would be very difficult to do this again," Lanning said. "In today's climate it's very tough to get voters to pass any kind of tax or fee increase. The San Francisco Bay Area is a good example of that," he said, noting voters there rejected spending taxpayer money or public funds for a new baseball stadium. Consequently, the Giants and corporate sponsors paid \$325 million to build Pacific Bell Park, which opened early this month.
However, each city is different, Lanning said, acknowledging San Diego's near opposite scenario of contributing more than \$350 million to the Padres' new ballpark. "It depends on the political climate and the fiscal climate of the city. It depends on the team."
Spanos's outburst wasn't surprising, Lanning said. "You have one team [the Padres] that

gets a brand-new facility that's state of the art and another team [the Chargers] is left in an old stadium. The Chargers, quite frankly, probably feel they deserve what the Padres have already received." Newer stadiums are built with such amenities as luxury skyboxes and fancy restaurants to attract big businesses and wealthy spectators, Lanning said, so they're considered more economically feasible and marketable than the elephant-like, no-frills stadiums of the 1960s.
"For San Diego, the scary part is there are a half-dozen other cities that would build the Chargers a stadium," Lanning said. "If cities don't have a team, they're more likely to finance a new stadium. That's how the Rams ended up in St. Louis, and the Raiders went back to Oakland. It's musical chairs." Weiner reported on the radio last week that the Los Angeles Coliseum Commission seeks to rebuild the coliseum and recruit a football team.
As a multipurpose media person, Weiner often lectures about the business of sports, and people invariably ask about new sports facilities. "Here in New York, my audiences are always shocked when I point out part of their Con Edison local utility bill goes to subsidize Madison Square Garden. The Garden is not required to pay electric bills through a unique deal cut with then Governor

Mario Cuomo in the early 1980s."
In his presentations, Weiner emphasizes that government has been a partner in sports since the U.S. Tax Code changed in 1986. Some taxpayers have become suspicious of deals between team owners and politicians. Residents of Houston; St. Paul, Minnesota; and the Greensboro-Winston-Salem area of North Carolina have voted against subsidizing the construction of new professional sports facilities.
Many team owners continue seeking new stadiums, ballparks, and arenas, nonetheless, Weiner said, noting New York City and the surrounding area exemplify that quest. He delivered a radio commentary last week about how eight of the nine professional sports teams there want new venues. They include the Yankees baseball team, the Rangers hockey team, the Nets basketball team, and the New York Jets football team.
That Spanos wants a new stadium, too, should not shock anyone, given the trend, Weiner said. "The reaction of surprise in San Diego — and especially the overreaction in the media — is partly because San Diego is so laid back. It caught people with their pants down, so to speak. You don't have the intensity of news coverage there like you do on the East Coast. All somebody had to do was ask Spanos a question."

First blood

continued from page 5
"There have not been any trends to indicate anything has been changing over on this side [of the border]. We have no indication that [the Arellano brothers] are in this area. In fact, the total crime index from 1995 to 1999 just in the Southern Division has dropped 14.4 percent."

For her part, Baja California's deputy attorney general, Subprocuradora Olga Jiménez Muñoz, is upbeat, even though she has 80 murders — apart from the Tijuana police chief — to investigate from this year alone.

In an upstairs office of a '50s-style building not far from where De la Torre was killed, she waxes eloquent. "Progress is magnificent. [The seven suspects] have already been *auto de formal prisión*, which means they've been formally indicted and are in jail without bail. A judge has already declared them probably responsible for a 'qualified felony.'"
To catch them, she says, the city, state, and federal police agencies — notoriously suspicious of each other — improved their cooperation. "The truth is, since the homicide of Alfredo de la Torre, several agencies have cooperated. The organized-crime unit from the federal attorney

general... provided all help possible, as did the municipal police. They wanted to cooperate with us and even participated in the operations — raids — executing search warrants. Before, everybody worked their investigations independently. This time it was together. Several agencies from California offered their labs — even on Sundays. And cooperation with San Diego law enforcement is always good. We meet whenever is necessary."
So why hasn't the Mexican government asked the FBI to help locate murder suspects Juan de Dios Montenegro Tapia and officer Praxedis Oñata Solis yet? The delay may be due to U.S.

law-enforcement opinions aired in the *Union-Tribune* shortly after De la Torre was killed. "Before De la Torre's death," the paper said on March 19, "anonymous informants told two U.S. agencies that the police chief was being paid by the Arellanos to allow drug loads to cross the border unimpeded."
"It's lamentable that the memory of a deceased person is not respected," says Jiménez Muñoz. "I personally think that if a person is dead, there isn't any need to make these kinds of allegations towards his person. If they knew that he had that kind of a relationship, they should have [exposed] it when he was

alive, so he could respond."
But an anonymous Tijuana source once close to De la Torre told the *Reader* the U.S. assessment is accurate, insisting that the police chief had little choice but to cooperate with the cartel, given the power of the drug lords.
One indication things are reaching a new level of insecurity across the border is the news that the governor of Baja California, Alejandro González Alcocer, has acquired two armored cars. Tijuana's *Frontera* newspaper reports one is a gray 2000 model Suburban, which promises an "intermediate" level of protection; the other is a white 2000 model Ford Lobo pick-up with a

double cabin and "highest-level" armor-plate protection, capable of stopping high-powered rifle bullets. Governor González told the paper he would use one vehicle and let the state attorney general, Juan Manuel Salazar Piñeres, use the other.
Subprocuradora Jiménez has no armored car, but she has been budgeted two bodyguards. (Reliable sources claim she hired them from the municipal police, not from within her own state-police ranks.) She appears confident about her safety. "We knew this was what to expect when we came to the job," she says. "It's normal, nothing extraordinary." ■


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STRAIGHT FROM THE HIP



Illustration by Rick Conry

BY MATTHEW ALICE

Hey matt:
My silly friend D says there is adhesive in paint. I think that it is ridiculous I read your column in the Reader today and thought you might know. What do you think?

— Grover/rk, the net

If D means that paint is just Elmer's glue with color in it, D's wrong. Paint (latex house variety I'm talking about) is basically dry pigment (coloring agent) dispersed in a binder (acrylic latex), all made really flow with water and some other junk. You slap on the paint, the water evaporates, and the latex polymer forms a thin plastic film that sticks to the wall. Chemists can't really explain all the ins and outs of why things stick together. They know that things stick together best if the sticker and the sticker are really well smashed together, which suggests that it's some hanky-panky at all the points where they meet. Some kind of molecular mingling or valence hoochie-koo. Latex paint itself can make a great glue since it sticks well to hands, hair, clothes, shoes, newspaper, rugs, dogs, sometimes even walls. But not because it contains glue. It just acts like glue. Got it? Sorry, D.

Matma:
I went to the Rauben H. Fleet Science Center for my birthday, and I noticed something odd. Upstairs they have, in a glass case, what they call "English Planetarium, circa 1810." It's really nice, but the weird thing is that it has models of all nine planets. I'm not sure when the last few planets were discovered, but I know that Pluto was discovered this century. Did they just stick on new planets as they were discovered? It doesn't look like it. Incidentally, the newly redone science center is really cool.

— Neph, College Area

The Fleet folks appreciate your enthusiasm, but you sent them into orbit for a while trying to resolve the planetarium anomaly. Officially, the device is called an orrery; and this particular one consists of a circular brass box on feet: it has a post and a knob (the sun) sticking up through the middle with nine arms extended out around it. Little planet balls sit on pegs at the ends of the arms. And some of the little planet balls are surrounded by even tinier moon balls. There's a mechanism inside that propels the arms to make planets travel in their proper relative motions. The Fleet gang admits that in 1810 we had only confirmed seven planets. Neptune was 35 years away and Pluto more than 100. According to Dennis Matman, Fleet's resident astronomer, their orrery was made by a father-and-son team of London instrument makers who worked from 1794 to 1823. Around the turn of the 19th Century, some astronomers would include some of the newly discovered minor planets (asteroids) in a planetarium. They gave up the practice, says Dennis, "when they realized how many asteroids there were and how futile it was to include them with the planets." Adding up all their clues, the Fleet force estimates that their orrery was actually made between 1802 and 1804, when there were seven known planets and two known asteroids.

Dear Matthew Alice:
I don't understand the purpose behind certain street signs encountered while driving on Florida Street toward University Heights from Hillcrest. On several east-west cross streets, there are signs posted at the intersections forbidding right turns from 1 a.m. to 5 a.m. What's up with that sign? How do they know when the dog has the need?

— John D., South Park

If you're tooling north of University Avenue on Florida at two or three in the morning, maybe you're going home from one of the many bars in the area. You and all the other cars behind you. And maybe it's quicker to duck through the residential side streets than to go all the way to El Cajon to make a right. You and all the other cars behind you. And maybe the residents on those cross streets were tired of living on a late-night freeway, so they call the police department to see what can be done. Then maybe the PD has city traffic engineers put up signs that say between one and five in the morning, if you're heading north on Florida, just keep going. And who's there to enforce it? Maybe the cops call it the graveyard shift.

Hi, All-Knowing One:
Who picks up after guide dogs for the blind? Does the dog's blind master carry a pooper-scooper or plastic baggie? If so, how do they know where the waste matter is located? By smell? How do they know when the dog has the need?

— Perplezsed in Petaluma

By smell! Let's give the blind a little more dignity than that. Pepsy, Your answer depends in part on where the dog and its handler have been trained. In California and most other states, guide-dog owners are exempt from pooper-scooper laws, so not all dog-training schools include a unit on poop-finding techniques. Guide Dogs for the Blind in San Rafael does have a canine good citizen class, and they recommend the following. First, feed the dog on a regular schedule, gauge its typical digestion time, then you'll be ready to go when he is. Put the dog on a leash, take a plastic baggie, and head outside. When the dog is poised, follow the leash so you can find the front end of the dog. The location of the back end of the dog is then obvious. Put your hand inside the bag like a mitten, find the poop, scoop it. If the dog has some kind of intestinal distress or has just eaten well, it will let you know when it wants to take a walk. It's all very simple. And best of all, the blind don't have to look at it.

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 hey matt@cs.com via the Internet.

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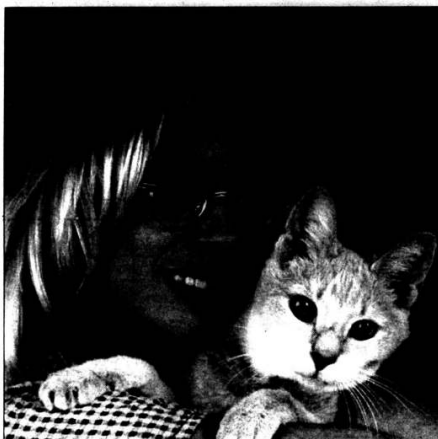


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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

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Year founded locally: 1948
Senior pastor: Alan Ernst
Congregation size: 250
Staff: one full-time
Church school enrollment: 175
Annual budget: \$200,000
Weekly giving: \$3800
Singles program: no
Diversity: predominantly white
Dress: casual
Services: Sunday worship, 8:15 a.m. (contemporary), 11:00 a.m. (traditional)

"Susan Golding is trying again to shove fluoridated water down everyone's throats. I wrote the nastiest letter to the editor about it. They printed it in yesterday's paper," said the man in line behind me as he dug into a big steam tray of eggs scrambled with onions and bacon. He and about 30 other men were on hand last Saturday morning at Casa de Oro Baptist Church for an 8:00 a.m. breakfast whose guest speaker was Scott Lively, author of *The Pink Swastika: Homosexuality in the Nazi Party*.

Lively's remarkable thesis, in brief, is that homosexuals were responsible for National Socialism and the Holocaust. While Lively's views haven't been well received by "fanatically pro-homosexual institutions" such as the Holocaust Memorial Museum in Washington, D.C., his argument's overall thrust has caught on with religious conservatives such as Alan Keyes and Dr. Laura Schlesinger.

The product of a nominally Catholic, French Canadian family in western Maine, Lively was for many years a drug addict and drunkard. "The sort of guy who slept under bridges and came staggering out with leaves stuck in his hair." In 1946, a conversion experience transformed him, and, in keeping with his surname, he embraced fundamentalist Protestantism with a certain zeal.

By 1992 he was in Portland, Oregon, searching the city's parks for illicit homosexual activity. (Lively told *The Oregonian*, "You ought to take a walk through Laurelhurst Park about 11:00 p.m. and see what goes on in the bushes.") When not conducting field research in Portland's parks, he was helping spearhead a ballot initiative that would have required that Oregon's state government and schools "recognize that homosexual behaviors are abnormal, wrong, unnatural, and perverse, and that they are to be discouraged and avoided." (The measure lost by a 57 percent to 43 percent margin.)

Unsurprisingly by criticism that he and the measure's proponents were "like Nazis," Lively set out to prove that the converse was literally true: homosexuals and their sympathizers, or "homosexuals," were "like Nazis," they were Nazis. *The Pink Swastika*

was the product of the exhaustive thought Lively devoted to the matter. By 1995, he was on the road, a regular on the evangelical radio talk-show circuit, promoting his book.

Unafraid of casting too wide a net, Lively lays first blame for gay owned-and-operated Nazism squarely at the feet of Plato. Last Saturday, while his listeners tucked into their scrambled eggs and fluffy pancakes, Lively explained that the Fourth Century B.C. Greek philosopher, if not in fact a pedophile himself, was at least a fan of Spartan pederasty. According to Lively, Plato's admiration for Sparta's homoerotic militarism struck a chord with late 19th and early-20th-century "butch" German homosexuals, who laid not only each other, but the entire sociopolitical foundation for National Socialism.

Lively's list of homosexual Nazis and their coconspirators is comprehensive. German philosopher and poet Friedrich Nietzsche, charged Lively, died of syphilis "likely contracted in a homosexual brothel." Nobel laureate Thomas Mann, who may or may not have been light in his loafers, unwittingly contributed to the homosexual Nazi cause by writing *Death in Venice*, just about every ranking Nazi of note—very possibly all famous Nazis—were homosexuals. But what of Adolf Hitler? "Probably not."

Having established to his satisfaction that homosexuality caused National Socialism, Lively dismisses the Nazi Party's official vilification and persecution of homosexuals as nothing more than a smokescreen. A clever trick to blind the German public from the rampant homosexuality within the Party itself. ("Why go so publicly against gays? It's going to quell suspicion against yourself.") The 15,000 homosexuals liquidated by the regime were, says Lively, "effeminate Nazis, or

"femmes," whom the "butch" Nazis had long abhorred. Because the "femmes" knew the truth about the Nazi rank and file, their "butch" counterparts had no choice but to silence them.

To Lively, the past is but ominous prologue to the present. The American gay-rights movement is up to no good. "What happened in Germany is happening right now in the United States," he told his listeners. "Go out and rent the movie *Cabaret*. It gives a true perspective of Germany at that time."

Despite the fact that "They're coming to kill our children," and "We're all going to end up in concentration camps," Lively is not without hope. The current rise of homosexual fascism might be thwarted, he suggests, if Christian men were to "stop spending so much time watching porno on television" and become politically active.

"The truth," he told his listeners, "is on our side."

—Abie Oppenear



Scott Lively
Casa de Oro Baptist Church
Spring Valley

Sermon content.....	no stars
delivery.....	*
Liturgical.....	no liturgy
Music.....	*
congregational.....	no music
choir.....	no choir
Snacks.....	*
Flowers.....	no flowers
Architecture.....	*
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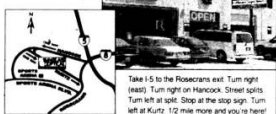
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no matter your team allegiance because it doesn't wallow in the misery. As frustrated as we are, all Sox fans know what the above prayer means. By waiting so long, we've guaranteed that a championship will be revelatory and epiphanic. What the site also demonstrates is how the unworried fan uses numbers. There is so much whirling mystification in baseball—curses, superstitions, and coincidences—that to stay grounded, fans turn to numbers and statistics, which—in theory, anyway—don't lie. What the Sox need more than most is some concrete indication that the team is worth following for another year. So at this site, you'll find just as many numbers as sorrowful narratives. Look, for instance, at the page on our ace pitcher Pedro Martinez, who had one of the best seasons in history last year. Sports Illustrated predicted in its March 27 issue that his talent, and especially his attitude, were going to bring the Red Sox a World Series title this year.

But the Pedro page here says almost nothing about the man's disposition. Plenty of characters populate Sox lore, but what the team's fans are talking about now are the numbers. According to the site, this is who Pedro Martinez is: "Only the third major leaguer to win the Cy Young award in both leagues... The fourth American Leaguer to win the award unanimously.... [In] 1999, went 23-4, with a 2.07 ERA and a club record 313 strikeouts... Struck out 15 or more batters six times, including 17 in a one-hitter against the Yankees on September 10.... Allowed only 37 walks (the lowest total in history for a member of the 300-strikeout club) and gave up only nine home runs, none of them with runners on base.... ERA of 2.07 was 1.37 points lower than the 3.44 of league runner-up David Cone of the Yankees, and 2.80 lower than the league average.... Opponents batted a league-low .205 against him, 70 points below the league average.... Averaged 13.2 strikeouts per nine innings... five more a game than runner-up Finley, and his 1.6 walks per nine innings were just behind Gil Heredia of Oakland (1.5)." That's another prospect. —Justin Wolff

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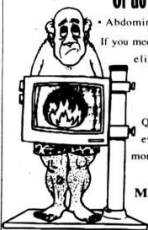
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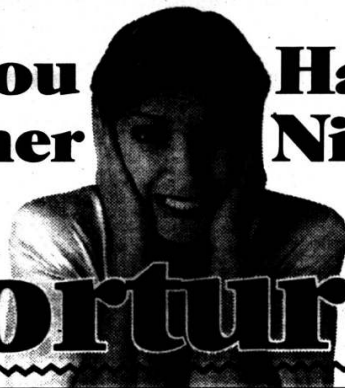
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tip of my TONGUE

When I was little and walking home from school, I would turn down this alley onto our street. It was a very narrow street in a typical middle-class neighborhood in central Tehran. Mostly two-story houses, white, beige, gray. Some

Saffron

families decorated the front of their houses with little ceramic tiles. And when I turned onto our street, you could hear the sounds of dishes clattering, people talking, someone arguing. The sounds of our neighbors. And everyone's kitchen window looked out on the street. And when I turned onto our street, if I smelled saffron coming from our kitchen, I knew someone special was coming for dinner — an uncle, an aunt, someone nice."

My friend Reza was calling from Los Angeles to talk about the results of the Iranian election. He was excited that the reformers had done so well, but a few minutes later his enthusiasm dissolved into melancholy. The elections were an excuse for him to talk about "back home" and exile.

"The reason I could smell the saffron was that if you ever cooked anything very nice, very special, you always opened your

kitchen window so your neighbors could smell it. If it was something that smelled very, very good, you had to take your neighbors a plate of it. Saffron was a way of showingboat, of showing off. It meant that you were well-to-do, or you had company coming. In Iran, you always give guests the best of everything. The best bed. The best blanket. The best food. And because saffron was something expensive, you used it when you cooked for guests. Rich people ate saffron with their rice all the time, but in our middle-class neighborhood, it was something that you ate maybe only once a week.

"So to me whenever I smell it, I remember this feeling of excitement I got when I was coming home from school. Now, it reminds me of Iran. Iranians think Iran produces the best saffron in the world, even better than Spain. Persians have used saffron forever. It's always been a special thing. The Moguls who invaded Iran took saffron with them when they invaded India, and that's how the Indians started to use it. My mother used to toast the threads of saffron and then grind them in a mortar and pestle with just a pinch of sugar. She would mix the saffron with butter and then pour it onto rice. She

by MAX NASH

loved the color, and when guests came, God bless her, she always liked to have at least three different colors of rice. She would color it with spinach, or with spices. Three colors of rice and two different colors of stew. And she sent a plate to our neighbors — our neighbors in the back, and our neighbors to the right.

"The custom was that when they returned the empty plate, they always put a flower on it, usually a rose. Everybody had a small garden and there were always roses in it. Whenever our neighbors sent us food, my mother always sent me to the garden fast, like it was an emergency. 'Go and pick a rose!' It couldn't wait.

"When I first came to Los Angeles, one day my wife made some bread. It's called *ghata* in Persian, and it's made with eggs and butter and sugar. It smelled wonderful when it was baking, and so, to be nice, I took some to our neighbors across the hall. They seemed really surprised. The next day they just left the empty plate in front of our door. They didn't knock. They didn't say thank you. They just left the plate there. I couldn't believe it.

"I guess I should have understood that I was new to this country and I shouldn't have expected anything. But this made me angry and when I saw the neighbor, the husband, in the parking lot the next day, I said, 'You know, what you did really showed that you don't have much class.' And he said, 'What do you mean?' And I told him about the plate and he said, 'Well, we just left it there because we didn't want to disturb you.'

"That was my first lesson in being neighbors in America. It left a very bad taste in my mouth. Maybe it was just that guy, that family. Maybe they were jerks. At the hospital where I work, I've been called a 'camel jockey' a few times, and it's ridiculous because in Iran we don't even have camels. Now, I don't even know who my neighbors are. We never talk. And there are times when I'm cooking something nice, something good, and I'm using saffron, and in the back of my head I have this response, this instinct, and I think, 'Maybe I should take some to my neighbors.' But I don't. I don't know how they'll react. I don't know if they'll like the food. Now saffron is something just for my guests and family."

Iranian saffron, which generally costs about \$4.00 for a small fraction of an ounce, can be found at Aria International Market, 2710 Garnet Avenue, 858-274-9632, and at Persian International Market, 5911 Balboa Avenue, 858-277-7277.



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(story continued from page 1)



Ruby (center) holding Sangoia; (clockwise from top: John Malcolm (Sherley's grandson), Jacquelyn, Arnon, Javon Malcolm (Sherley's grandson), Evangeline

Williams, then 41 and already an established poet, was speaking of her novel, *Dessa Rose*. The book had won critical acclaim and made its author hot copy. That Williams, a small woman with a striking smile, was the child of African-American migrant farmworkers and had picked cotton and fruit in the San Joaquin Valley, made her life nearly as remarkable as those of the characters in her novel. "My childhood," reflected Williams, "was the most deprived, provincial kind of existence you can think of." Poverty, however, had taught her some valuable lessons. One of these was an injunction "not to hope too hard." Which was perhaps why, after sharing her dream of a literary immortality with the reporter, she backtracked some:

"Of course," she added, catching the newspaper man hard on the chin with one of her double-dimple smiles, "I won't be living hundreds of years from now, so how would I know?"

On July 6, 1999, Sherley Anne Williams died in the intensive care unit at Kaiser Permanente, where family, friends, and colleagues had maintained a round-the-clock vigil. At her death, Williams was living in her three-bedroom home in Emerald Hills, an upscale community in Southeast San Diego. For more than 25 years she had taught African-American literature and creative writing at UCSD. She was 54, and the ovarian cancer was already at stage four when it was detected. "Basically we're looking for a miracle," her doctor had said. After learning of the diagnosis in February, she waited weeks before telling her friends, still longer before telling her family.

When I heard of her death, I went in search of a copy of the book whose paperback rights had been sold 13 years before for \$100,000 and whose film rights were secured by Irwin Winkler, a film veteran with ten Oscars to his credit. The movie, however, was never made; and when I looked, not only her novel, but also her book of literary criticism, *Give Birth to Brightness*, and her two books of poetry were all out of print.

By contrast, Doris Grumbach's review of August 3, 1986, for the *Washington Post* opened with the chilling phrase Dessa Rose makes to the white man recording her story: "I kill white mens. I kill white mens cause the same reason: Masa kill Kaine. Cause I can."

Grumbach's choice seemed far more evocative. Was hers the result of a closer reading of the text because she was a novelist herself, or because she was a woman seeing in the novel a feminist tract? I decided to experiment. When my copy of the book arrived I flipped through, randomly stopping on page 48. There I found the passage below. It turns out that this is another recollection Dessa Rose has of Kaine:

"They had seldom loved at night; the realization was like a fist in her stomach. Nighttime was for holding, for simple caresses that eased tired limbs, for deep... They had had only the one winter of love, and the mornings."

The quote did double-duty. It illustrated the author's power with words, her "poetic roots," and at the same time conveyed the desperate conditions in which the novel's characters find themselves. The slaves were so tired by the end of the day that they could do no more than hold each other's exhausted bodies.

I tried my experiment a second time, flipping pages again until I

Raised Not To Hope Too Hard

Through a computer search of on-line used-book dealers, I hunted down secondhand copies of her book. I paid with plastic and, while awaiting my copies in the mail, I read the nearly 100 obituary notices, as well as interviews and reviews, now more than 13 years old, of *Dessa Rose*.

The book was a fictionalized story of two historical figures. One was a nameless pregnant slave in Kentucky who led a revolt in 1829, was captured, and was kept alive until the birth of her baby (deemed the rightful property of the slave's master); then she was hung. The other historical figure was a white woman who lived on a remote North Carolina farm in 1830 and gave sanctuary to runaway slaves. Williams brought the pair together in her narrative, which was cited by a critic as "a fiercely moving account of suffering and redemption." Those vying for film rights compared the book to *The Color Purple*, the novel Steven Spielberg adapted for the screen and made a mainstream hit. "Academy Award was written all over it," said Sandra Dijkstra, Williams's agent. That was the word out of Hollywood.

At the novel's publication, David Bradley, writing in the *New York Times*, spoke of *Dessa Rose* as "artistically brilliant, emotionally affecting and totally unforgettable." Williams showed that she could write a novel better than a lot of novelists while, he said, never cutting herself off from her poetic roots.

"Kaine, his voice high and clear as running water over a settled stream bed, swooping to her, through her..." quoted Bradley as evidence of Williams's "poetic roots." "He walked the lane between the indifferently rowed cabins like he owned them, striding from shade into half-light as if he could halt the setting sun.... Talk as beautiful as his touch.... Kaine's eyes had been the color of lemon tea and honey. Even now against closed eyelids, she could see them."

What, I asked myself, was the big deal? I read and reread the quote and found that whatever poetic beauty was there came because the recollection follows Kaine's brutal murder. Without that context, Bradley's choice seemed to me to have all the distinction of a supermarket Harlequin romance.

came to page 61:

"The other white men didn't even rouse up as the guard thrashed off into the underbrush with Linda, but everyone on the coffin [a train of slaves chained together] was awake. Every night since Montgomery, one of the white men had taken Linda into the bushes and they had been made wretched by her pleas and pitiful whimperings. The noise from the underbrush stopped abruptly."

However unpleasant the scene, surely we have evidence here of a masterful economy of words. In two random selections, then, I came upon material that was not only powerful but suggestive of the writer's talent and expressive of the strained conditions found within the novel.

Yet the Bradley piece (I reminded myself) was a favorable review; and a good review in the *New York Times* was like money in the bank. So what if I found the reviewer's remarks less than precise and thought his quote lackluster? Sherley Anne Williams was raised not to "hope too hard."

The corollary to this is, of course, to be grateful for what you get. Following Williams's death, the *San Diego Union-Tribune* wrote a brief tribute. Williams was described as a pioneer in the study and teaching of African-American literature that began with her admission to the UCSD faculty in 1973.

"It was a time when [such literature] was still only marginally accepted," said UCSD colleague Rosaura Sanchez. "Sherley put it on the UCSD literary map and made it central to our studies."

During her career as an educator, Williams chaired the literature department at UCSD. She was a senior Fulbright lecturer at the University of Ghana and a visiting professor at Stanford University, USC, and Sweet Briar College in Lynchburg, Virginia.

In 1975, *The Peacock Poems*, Williams's first book of verse, was nominated for a Pulitzer Prize and a National Book Award. She won an Emmy Award for a television performance of poems from her second book of verse, *Some One Sweet Angel Child*. It was another National Book Award nominee. Her one-woman drama, *Letters from a New England Negro*, was performed at the National Black Theatre Festival in 1991 and at the

Chicago International Theater Festival in 1992.

Working Cotton, her first children's story, won an American Library Association Caldecott Honor and a Coretta Scott King Honor. Williams had recently published another children's book, *Girls Together*.

The *New York Times* obituary concluded with a list of the survivors: Her son, John Malcolm Stewart of Lancaster, California; a sister, Ruby Birdson; and three grandchildren. The word count of the *Times* obituary totaled 696. The number itself gave a neat symmetry to the messy stuff of living.

"Her life was a tough one and you felt it in her writing," Dijkstra told the *San Diego Union-Tribune*. "It's a tragic loss for us all, but she will live through her writing. And that's what she wanted."

And it was to her writing that I went. Her children's stories were on the shelves and easy to come by. I'd paid twice the original price for my copy of *Dessa Rose* and nearly four times the original price for her poetry books. I was able to borrow *Give Birth to Brightness* from a friend. Following my experiment with flipping pages, I opened *Dessa Rose* in earnest, eager to gorge myself on the story. It was tough. On the jacket, a blurb from Nobel Prize-winner Toni Morrison reads, "Having this treasure of a book available again for new and more readers is not only necessary, it is imperative." Necessary and imperative—the terms of extremity should have warned me. Indeed, from almost the first moment with *Dessa Rose* and Kaine, I was caught up in an account so harrowing that each new paragraph threatened to rub me as raw as the iron cuff on the slaves' ankles. Williams said that in doing her research for the book, she was brought "to the brink of despair." I wanted to put the book aside.

"No, finish it," prize-winning poet Philip Levine told me later. "It's worth it."

My search for Sherley Anne Williams was spurred on by three things—a peevish tone in a book review, an obituary in the *Washington Post*, and a personal association.



Sherley Anne Williams, c.1981

The review was written by *New York Times* critic Christopher Lehmann-Haupt. On July 12, 1986, in a review of *Dessa Rose*, he called Williams's imagination "tough and realistic," cited her storytelling gifts, and wrote "Thus has Sherley Anne Williams breathed wonderful life into the bare bones of the past." But then Lehmann-Haupt mentions that in the introduction to her novel, Williams calls to account a controversial book, *The Confessions of Nat Turner* by William Styron. He suggests that Williams came late to the debate raging about the Pulitzer Prize-winning book—that is, whether a white man (Styron) could give

a fair first-person narrative of a slave rebel. And the critic nipsicks, berating Williams for mistaking the publication date of the book (a fact that should have been caught by an editor). Lehmann-Haupt's tone was so testy that I wondered exactly who was this woman who could get a seasoned critic to drop his measured tones and squall like a wet cat.

The *Washington Post* obituary was written by Robert Hass, the 1995-1997 U.S. poet laureate. He was brief, recounting in one paragraph Williams's history and her achievements and reminding readers that she had begun her career as a poet and that she had discovered the poetry of African-Americans. "I was just captivated by their language," he quotes her, "their speech and their character, because I always liked the way black people talk. So I wanted to work in that writing." Hass ended his tribute with two of Williams's poems. The concluding lines of the second poem ("you were never miss brown to me") echoed in my head long after I set the notice aside.

...I am the women of my childhood just as I was the women of my youth, one with these women of silence who lived on the cusp of their time and knew it; who taught what it is to be grown.

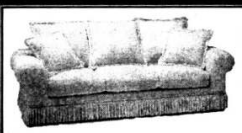
My last reason for going in search of Sherley Anne Williams was personal. Of her poetry collection *Some One Sweet Angel Chile*, Sherley Anne wrote, "The angel child of the title is the 'knee baby,' the child next to the youngest waiting at the mother's knee, while the 'lap baby,' the youngest, gets the affection and the oldest child gets the attention." Williams described herself as a knee baby. I had never heard the term before but realized that a trick of birth had also left me as knee baby. And as one knee baby to another, I wanted to find out what Williams had made of her life.

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Frequent-flyer miles on Southwest Airlines got me to New York City; the number 2 subway of the Manhattan Transit Authority got me the rest of the way to Brooklyn Heights. There was no nearby six-lane freeway, no blue California sky; here the houses crowded in close, making the streets seem narrower and the curbs taller. The urban colors were deeply saturated. It was October 12, and the autumn air had the fruity taste of Comice pears. Gray pigeons pecked at the pavement where eleven o'clock sunlight fell through a lacy scrim of ginkgo leaves in a drizzle of gold. Manhattan, that massive crunch of concrete and steel, was just across the Brooklyn Bridge, five minutes from here. But the metropolis with its hordes and mayhem seemed to belong to another distant world. When I rang the doorbell of the multiple-unit brownstone, the sound tore through the stillness and sent the pigeons scrambling into the air.

On the other side of the clear-glass panel of the front door, Philip Levine descended to the foyer. "Hello," he said, unlocking the door and opening it. I stepped into a thick, sweet smell of warm chocolate. "Someone's baking," he explained, leading the way upstairs to the third floor, where the chocolate smell had faded into the mixed stale odors of an old building. His wife met me at the door.

Frances Levine was around the same age as her husband, who is 71. She wore no makeup, and her hair, thick and gray and falling below her shoulders, set off the bony intelligence of her face. She was cleaning the house, dressed in a loose shirt and jeans that had been bleached of much of their original denim color. Levine wore an olive green cashmere sweater, sweat pants, and a black baseball cap pulled down low. Husband and wife were both slim and looked fit, and between them was held an intimacy at once easy and unspoken. She was at the moment stripping the bed to wash the sheets.

The large living room led to a roomy kitchen and both had a woody Scandinavian sparseness. The furniture was of understated design and vintage; the second house



Frances and Philip Levine

stuffed found in beach cottages and summer homes. The Levines live in Brooklyn half the year with their children and grandchildren nearby; they return to Fresno for the winter and spring. I took a seat on the couch.

"So you wanted to talk about Shirley..."

Philip Levine won the Pulitzer Prize for his poems in 1995, the first American Book Award for poetry in 1980, the National Book Award in 1991, and twice received the National Book Critics Circle Award. After 30 years at the California State University, Fresno, he retired and now teaches one course at New York University in the fall term. He spends

most of his days writing but agreed to give me a few minutes to talk about Shirley because she had been his colleague and friend. Their relationship began in his classroom when she was a freshman. My search for Shirley Anne thus formally starts in 1963 when she is 18. Her life was already a third over.

"I was a young professor, and she was clearly a very bright, very talented student. In over 30 years of teaching poetry, I have found that it is the rarest of events to come across a supremely gifted student. I was lucky," Levine counted back, reflecting that Shirley was enrolled in his Introduction to Literature course that was offered in the second semester of her first year. He remembered that she liked to sit in the front of the class, near the door, that she favored brightly colored clothes, and that in those first years she wore her hair short.

"She dominated the class, there is no doubt about it. The other students listened to what she said and praised what she wrote. There was no question in anyone's mind that she was bright."

Levine paused and sat back, looking at the ceiling. In the background, the washing machine churned through its wash cycle.

"You know," I said, choosing this moment to come clean, "she certainly can write—you can tell that right away—but I'm having trouble with the novel."

"Why is that?" I explained that I'd grown to care so much for the characters, I could not bear to learn something bad happens to them. I'd had this deep identification with a book's characters only twice before, when reading Pearl Buck's *Good Earth*, about starving Chinese peasants, and a suspense novel, *The Collector* by John Fowles, in which a young woman is held captive by a psychopath.

"No, finish it. It's worth it," he assured me. I asked Levine what Shirley looked like. Slender, he answered, and very attractive. "She had beautiful, expressive eyes. She was physically very energetic," he clenched

his fists to illustrate, "and very articulate. Shirley liked to talk and was highly opinionated about what she read. She took a strong position, and we argued."

I wondered how difficult that was, coming from a student. He looked over at me.

"Once I understood how serious she was, how she was absorbing the material, I went with her. She was eager, eating everything up, and what teacher doesn't thrill to have a student like that?"

He said that he assigned the class to read Ralph Ellison's *Invisible Man*. "It was a savage and amusing book," Levine recalled, "and discussion was heated."

At the end of the class period, Shirley and he were still in disagreement on some point. He waved his hand in the air, as if to grasp that point now so many decades old. But in the end, his palm open and his fingers spread wide, he admitted that while they'd gone back to his office and continued to debate, he could no longer remember what it was they had argued about.

"I do know that at the next class I stood up and said that I had been forced to reconsider my position and that Shirley's point was better taken."

It must have been a pretty heady moment for a freshman.

"The next semester she took a poetry course from me, and her poems were often masterful. She wrote about her life in West Fresno, and she made her world come alive for the reader." He recalled her poem "the wishon line" that was collected in her second volume of verse, *Some One Sweet Angel Chile*. "From the first, she had three great strengths. Shirley always had a strong story line, a narrative. She always had characters. And because she was reading a lot, she was developing her sense of pacing, her ear. She had an excellent ear."

He pointed a finger at me. "But her strength was also her greatest weakness. She had a lot of pride. God knows she needed it, but sometimes that pride got in her way."

Levine recounted how one afternoon she brought in work that was not up to her standard.

"The fact was, it was not a very good poem, but the



UCSD Gospel Choir members at memorial service

other students were afraid to say so. Some of them had tried to write like her, but they did not have her talent. And when this poem came along, they did not know how to respond. I explained why it wasn't very good. Shirley was not happy, but I did it because I knew what she was capable of. I owed it to the poet I knew she could become."

During the course of the criticism, he said, Shirley remained quiet, sitting absolutely still. It was only when he was through that she raised her hand. Levine interrupted himself to say that all his students called him Phil.

"Shirley too," he went on. "But this time she said, 'Professor, may I say something?' She was staring and had not taken her eyes off me. I was standing in the front of the class, and I said, 'Of course, Shirley. What would you like to say?' 'GO FUCK YOURSELF, LEVINE!'"

With this, the poet whipped off his cap and laughed. "Then she gathered her things and stormed out of the classroom."

What did you do? I asked. "What did I do? At the next class meeting, she appeared and nothing was said of the incident."

I was not sure what surprised me more, an angry outburst from a teenage undergraduate or an instructor's deci-

sion to let the incident pass. With his cap off, I had my first full look at Levine's eyes. They were a clear child's blue. And at the moment they were twinkling.

"You had to know Shirley," he explained. "At the next class, we just looked at each other and that was it, the incident was finished. We understood each other. She participated in class and we never had another problem."

In her second year, she told Levine she wanted to go to a black college and wondered what he thought about her transferring to Fisk. He urged her to apply.

"She got in and studied under Sterling Brown, I think. He is a superb poet. He writes exquisitely in the tongue of black Americans, and I think you see his influence in her work."

But she was not happy at Fisk and returned to Fresno, where she graduated. She went on to Brown University for graduate work, but she dropped out in 1972 after earning her master's degree. She returned to California, with a baby.

"She came back to Fresno State and sat in on a poetry course of mine. But she did not need me. She was writing poetry and fiction and needed a community of writers. And she found one."

I described the challenge I'd found in assembling copies of everything she had published. "There is one book you will not be able to find," he said. "It was her first novel."

Her story, he said, was an account of a poor young black woman living in West Fresno: "more or less like Shirley." The woman supports her child and a brother by working as a domestic for a white jeweler and his wife. The jeweler is a louse who hopes to sleep with the girl. At the same time, a black street hood is trying to charm her while organizing a hustle that would draw the young woman's brother into trouble.

"Shirley had submitted the manuscript, still incomplete, to a publishing house for consideration. This was why she asked me to read it. She told me that in her ending, as she conceived it, the sister and brother would affirm their affection for each other and work together to pull them-

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selves out of the situation. I said it sounded wonderful and that she should get it published. And that was her dilemma. The publishers apparently had agreed to print the book but said it lacked violence. They suggested that the brother kill the hustler. And they wanted more sex in it too, something about the woman being a prostitute. And poor Sherley, this was her first novel and she really wanted to see it published."

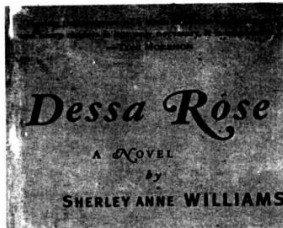
I thought about Sherley Anne Williams before the honors, before the tenured spot at UCSD. She was ambitious and talented, and, like her heroine, she was a single mother with a child to raise.

"I told her, 'Sherley, you made those characters, and the most beautiful thing in it is the relationship between the brother and sister. I think you should finish the book on your own terms.'" Levine's eyes conveyed a weary sadness. "And that's what she did. She finished the book as she had planned it, with the love between the siblings defining the book and giving the characters the strength to survive. She finished the book her way, and she never sold it."

There's a voice at the window that calls me by a name only the brothas should know. I'd have to leave my house to answer yet one night I was tempted to go.

How did she do at a reading, I asked.

"She had a remarkable voice and could use it to great effect. She may have been professionally trained. She would go back and forth, breaking into the black voices of her characters, and then returning to the neutral voice of the narrator." She worked hard to get her material across, he said, and referred to a reading they did together in 1981 in Birmingham, Alabama. The theater had a raked auditorium and good acoustics. It was a perfect setting for Sherley. Levine said, and she brought a real class act to the community of black people who had come to hear her. Suddenly Levine called out to his wife in the kitchen. What, he asked, did Sherley wear that night in Birmingham? Frances stepped into the



living room.

"She wore a two-piece turquoise outfit with large gold earrings." Later, in San Diego, Sherley's sister Ruby Birdson would describe how, after their father's death, the family went on welfare and the four girls wore Goodwill "hand-me-downs" and charity offerings. The hardest part about wearing other people's clothes, according to Birdson, "was fixing yourself

so that the clothes didn't stand out, so you looked like everybody else."

That night in Birmingham, Williams stepped onstage so well put together that years later a friend could instantly recall the blue shade of her dress, the size of her earrings. But few in the audience knew how hard she had worked to earn that turquoise blue outfit and those big gold earrings. By the time of the Birmingham reading, Philip Levine and Sherley Anne Williams were colleagues, established faculty members with acclaimed books to their credit. But there was that interim period, after Sherley returned from Brown University, no longer a student but still not established in her own right. She was writing the ending of a book that would never be published. Levine remembers that time for its racial climate.

"This was the late '60s and early '70s, and there was a lot of racial stuff going on. Somebody called Sherley a 'nigger.'" I asked if she had a problem with whites.

"Sherley?" said Frances, who had remained in the living room. "No. She had a problem with phonies and hypocrites, and in the end it didn't matter what color they were."

At that reading in Birmingham, Alabama, she stood before the audience of 300 people and thanked Philip Levine for encouraging her to become herself. "She was generous to me," he recalled.

I collected my things. By the way, I asked, why was the movie of *Dessa Rose* never made?

Levine remembered that the cast was assembled and on location when word came that filming was not going to happen. Cicely Tyson, Donald Sutherland, and Natasha Richardson, a British actress just beginning her career, were reportedly signed for parts. Later I would read that the studio had been sold and in the shuffle of properties, *Dessa Rose* got lost.

"We were sitting in the kitchen in our place in Fresno when she told us," Levine said.

It had been early morning and their small wooden house, surrounded and made private by tall trees, had been

quiet. Williams talked of how she had been with the film crew in South Carolina, ready to film, when the phone call came.

"Oh, Phil, I wanted that money," she told him. "But that was it. We packed our bags and came back home."

Levine could see that she was disappointed. "But when she told me that they'd killed the project — 'They just killed the whole thing' — she laughed. That was Sherley. She just laughed."

On the train ride back to Manhattan, I jotted down what the couple had said of their last meeting with Sherley Anne. It was in the summer of 1996 and Williams had

"Even in a poverty-stricken environment," Williams once told a reporter, "we were enormously poor."

traveled to Fresno for a reading. She brought her grandson, Malcolm (named after his father, Sherley's son). Levine recalled that the child, who must have been eight or nine, was disruptive during the reading. Later, he asked Sherley what was going to happen to the boy. "I'm going to raise him," she said. She had raised her son alone, and now she was going to raise her grandson. At the time she was over 50.

The next day, before returning to California, I ducked into the Museum of Modern Art. The museum is just a few blocks from the Donnell Library on 53rd Street where, in the spring of 1978, at an evening sponsored by the Academy of American Poets, Sherley read her poems. It was among her finest hours.

I thought of that on the second floor of the museum when I came upon a sculpture by Aristide Maillol of an immense young woman lying on her side. Small-breasted

and naked, she was falling off what looked like a plank or a mattress or the edge of the world.

The day before, Phil Levine had described for me how at the Academy of American Poets reading the library had been packed with people, including Amiri Baraka, the celebrated playwright and activist.

"It was that kind of evening, and Sherley shined."

She was staying in Brooklyn with the Levines, and the next morning she and Phil were in the kitchen going over the highlights of the evening before when Frances walked in. She had taken a shower and was wrapped in a white floor-length Terry-cloth robe.

"Goddamn!" exclaimed Sherley, when she saw her. "I wish I looked that good."

Now, at the museum, studying the Maillol, I imagined Sherley in the Brooklyn Heights kitchen the morning when Frances entered the room dressed in the robe. Here was a woman with an adoring husband, children who were pos-

pering in the world, two homes. At her public triumph the night before, Sherley had had no partner to share that experience, no one to lighten the immense burden of responsibility she felt for her nine-year-old son. Was she not the woman represented by that Maillol sculpture — small-breasted and ripe, and dangerously balanced on what might be a mattress, or a plank, or the edge of the world?

"I would trip through / neon-lit city nights tryin' / to make it fast through all my / young woman years till I could / be old and not be called on / to love no man, but just to / have what I have suffice and / all this wantin be covered by / a spreadin body, buried / in a old woman heart."

She did achieve the "old woman heart," but she never got to be old.

"Fresno? How was Fresno for Sherley when she was here?" Gene Bluestein whispers the words, his blue eyes fierce and bright. "Fresno was a shithole! And if you're black or Mex-

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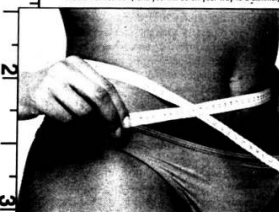
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ican or someone from Southeast Asia, it's still a shithole!"

The Valley

The Valley, i. e., the San Joaquin Valley of California; also known as the Central Valley. It lies between California's two great mountain ranges, the Coast Range to the west and the Sierra Nevada to the east. On the south, it is bounded by the Tehachapis, a lesser range. Irrigation of the arid southern half of the Valley and the long growing season, which often begins as early as February, has made farming highly profitable. The economy of the region is based on agriculture and related business and industry, food-processing, the manufacture of farm equipment, and the like. Its principal crops include raisins, figs, cotton, barley, and citrus fruits. The Valley is not the most fertile farming area in the world. It is the richest.

A stroke ten years ago left Bluestein unable to take deep breaths and incapable of speaking much above a whisper. The stroke also deprived him of the full use of his arms, so that his wife, Ellie, helped him dress for our interview. His blue shirt was tucked in at the waist and buttoned to the neck, his hair was slicked down like a schoolboy going to a dance recital.

The Bluesteins moved to Fresno in 1963, the same year Sherley entered college. Their home is a few minutes from the university where Gene once taught. The neighborhood

I was caught up in an account so harrowing that each new paragraph threatened to rub me as raw as the iron cuff on the slaves' ankles.

is quiet, with single-story ranch-style homes. Years before, instead of planting a neat lawn like those on every side, Gene and Ellie planted trees that today bend under their weight of fruit; perennials and rosebushes crowd in thorny fragrance over the brick walkway. The couple had the bracing earnestness of longtime progressives. In 1999, Ellie was honored with the Fresno Free College Foundation Free Speech Award for Lifetime Achievement.

Gene Bluestein took the message of racial justice and social equality onto the stage where, as a folksinger and musician, he recorded commercial albums with his four children. Photographs hanging on walls show Gene as a young husband with a full, thick head of hair and a passion, clearly visible and almost imperceptible, emanating across his open face. In other photos, as he grows older and passes into the role of father and university professor, the passion looks to have dimmed and his hair receded. In stolid middle age, he wears a beard. Today, at 71, the beard and most of his hair are gone. Close to 40 pounds trimmer than in any of his photos, he looks almost frail. Almost.

In my own nervous need to make sense of the changes effected over time, I brought up the subject of his stroke. "Surely there must be something to learn in this," I suggested, "some value in acceptance."

"Value, schm-value!" he snapped, his eyes blazing. Not all of the extraordinary vitality observed in the photos had been drained off by the stroke. While it might not make his condition easy to live with, for himself or for his wife, it was reassuring to see he still had fight left.

Ellie placed before me a plate with a bagel and cream cheese. She offered coffee and I said yes. Like Frances Levine, she wore her hair long; her cotton blouse was from Guatemala.



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"You might like one of these," she said a moment later, setting down a small bowl of figs. It had been a long time since I'd had a fig, and even longer since I'd had one fresh from a tree. I bit through the purplish skin, still wet from rinsing.

"— terrific," Gene Bluestein was whispering, "and talented. Sherley had lots of ability." Bluestein, who had accepted an invitation in 1977 to serve as a distinguished visiting professor at Brooklyn College, was in the audience with his wife that spring night in 1978 for Sherley's Academy of American Poets reading. Gene had been her instructor at Fresno State and had recognized her talent. She was a very sharp person with a keen memory, he recalled.

And she was courageous.

He remembered how, after returning to Fresno in 1972, Sherley taught a course or two at the university. She proved a popular instructor at a time when students were demanding course relevancy and faculty diversity. For Sherley Anne Williams, a product of the ghetto, "Black is beautiful" and "Power to the people" were not just catchphrases. They were precious, hard-won prizes.

She wrote a play in which a white racist figures, and she asked Gene to play the role. He accepted and later that year turned the tables when he directed and played in Amiri Baraka's two-scene, two-character play *Dutchman*. With

Gene playing Clay, the young black Ivy League college student, he asked Sherley to play the role of Lula, a white woman who picks up Clay in the subway, taunts him as a third-race imitation white man, and then kills him.

"There was a lot of pressure on her. Black students said she shouldn't play the role. But she said that if I could play a racist, she could play a white woman."

Williams said that in doing her research for the book, she was brought "to the brink of despair."

None of this, however — not her clear talent, not her rapport with students, not her master's degree from Brown, not the fact that her book on African-American literature, *Give Birth to Brightness*, had received wide praise — was good enough for Fresno State to offer her a professorship.

"There was no way they were going to let her in," whispered Bluestein, his eyes flashing. "No way."

In 1973, UCSD hired Williams to teach writing and

introduce African-American literature at the school. The appointment, perhaps inspired by demands for relevancy from an increasingly integrated student body, was still thought controversial. And Sherley had showed up for her interview with Malcolm, then three years old. Twenty-five years ago, the idea of an unwed mother raising her child alone must have raised eyebrows, even among university personnel touted for their liberalism.

"But Sherley's willingness to go it alone," Gene Bluestein said, "that was a part of her character."

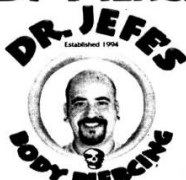
Dimple Merritt, English-department coordinator at California State University, Fresno, remembers Sherley when she was an instructor there and spoke before an Ethnic Studies forum. Merritt thought Sherley was clear and articulate. When Merritt helped organize a Young Writers Conference in 1987, she got to know Sherley better.

Merritt, a robust, powerfully built, no-nonsense woman whose first name derives from the fact that she has one prominent dimple, has a face in which feelings are seen to pass over like thunder clouds in the sky. And on Dimple's face, a storm looked to be brewing.

"Yes, Sherley got into the conference," she said, struggling to keep her voice down. "But the faculty did not go out of its way to welcome her, and few people attended her

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reading. Sherley understood. After all, she was from here!"

Williams was an alumnus and former faculty member. She had published a book of poems and a novel to great praise. Under the circumstances, the department at Fresno State felt compelled to hire her.

"But hardly anybody showed for her reading." Afterward, Dimple took Sherley to lunch at the nearby Harlem Restaurant. "I told her I felt bad because so few people came to hear her. Sherley tried to cheer me up. She said she was pleasantly surprised by the numbers who did come."

Nineteen eighty-seven, and although Sherley Anne Williams had already proven herself, she was remembered as a black girl from the wrong side of town who had returned from Brown unmarried, with a young son in tow. So what if by then she had become a full professor at UCSD or held the departmental chair? What was to be made of her lines, say, that describe slaves in their "praise grove"? "Dey ain't no mo'n / one darky alone wid Chris; / two darkies togetha need / a lxxe white man near." How could anyone take this kind of thing seriously?

Dimple turned to me, her tone conspiratorial. "Over lunch, I told Sherley how people were talking about things changing here, how Fresno State was changing. And you know what she said? 'Fresno changing, never ever changing.' I'll always remember that. It was like a child's rhyme. 'Fresno changing, never ever changing.'"

This is really the story of a
sista who was very too-ga-tha
in everything but life. You

see she was so too-ga-tha
she had nothing but
strife....

If the university in 1987 was "business as usual," I noticed during my visit that the city of Fresno was aiming for big changes. A convention center was nearing completion, and great swatches of downtown real estate were empty and ready for development. Urban planners were talking about Fresno doing an economic turnaround along the lines of, say, Santa Rosa in Northern California. But Santa Rosa lies

**"I have found that it is the rarest
of events to come across a
supremely gifted student."**

one hour north of San Francisco with its yuppies, and two hours north of the Silicon Valley. Fresno is a dusty flatland with Bakersfield to the south and Sacramento to the north and an ever-more-mechanized farming industry in between.

"But would you abandon your mother?" asks Rubi Pegues-White. Rubi is executive director of the African-American Historical and Cultural Museum, and she works with the Uptown Committee. She sees things changing for the city. "That's what I tell people who say that Fresno is not happening. I say, okay, but she took care of you when you were young, like your mother, and would you aban-

don your mother just because you grew up and she couldn't take care of you anymore?"

Pegues-White speaks in her office at the museum, a two-story structure a few blocks from downtown. The modest building stands beside a route that skirts a dead-zone desert of transient motels, gangs, drugs, and prostitutes and takes cars speeding back and forth between East and West Fresno. The African-American museum is strikingly empty. It is busiest during the school year, especially in February, Black History Month, when students visit. The museum exhibits the work of local artists. Its walls are hung with published accounts and framed photographs of San Joaquin Valley residents — high school principals, the first black police sergeant, local sports figures. It is an amateur undertaking but a valuable service, according to a handout, established to show the "long and storied history of African-Americans to the development of the San Joaquin Valley, and especially Fresno County."

"I'm a cheerleader for Fresno, no doubt about it," admits Pegues-White. After graduating from high school, she married, raised a family, and started a successful business that she has since sold. Now, she says, she wants to give something back.

"Sure, I knew Sherley. I sat behind her in high school. I'd tell her to move her paper over so I could copy her answers."

Pegues-White may not have had all the test answers, but she had many other things that counted. Originally from Louisiana with its Creole culture (a mixture of African, French, and Spanish), Pegues-White is an outgoing woman who describes herself as caramel colored with royal blue eyes.

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She was popular in high school. She eventually married, she said, the best-looking man in the San Joaquin Valley. She and Shirley worked on the Edison High School annual, *The Invergor*, but they ran in different circles. Rubi could not remember if Shirley went to the prom.

"You know, the girls had to be able to buy their dresses, and the boys had to rent a tuxedo and buy a corsage. And there were other expenses — the dance, and there was dinner — so I wouldn't think she was there, no."

Williams once told a reporter, "Even in a poverty-stricken environment, we were enormously poor." By her senior year of high school, Shirley had lost both parents. She lived with her sister and young niece in a cramped, run-down apartment, doing her homework at the kitchen table in the early morning before anyone awoke.

Pegues-White, divorced mother of two, founded the Hair Interns School of Cosmetology, the business she sold a few years ago. At the high school class's 25th reunion, it was Pegues-White who was voted "Most Successful."

It was a little after three when I crossed the railroad tracks that divide the city of Fresno into two unequal parts. Only recently, I was told, had a freeway been built so as to better integrate West Fresno with the rest of the city. By the time I'd traveled deeply into West Fresno, students were leaving Edison High School, strolling to waiting buses or milling together in small groups. I saw Mexicans, Southeast Asians, and African-Americans. The Edison High School teams call themselves the Panthers. The beige-colored gym wall had a huge black panther painted near the top, well out of reach of graffiti artists from rival schools.

Columbia, the elementary school Shirley attended, lies

off A Street. The building, bulky and nondescript, is now surrounded by wood-frame portables. A chain-link fence encloses the playground. The yard had been recently blacktopped.

West Fresno, Shirley's old neighborhood, resembles parts of Southeast San Diego. The streets are wide, the houses old, and some have extensions that look tacked on. Alleys cut behind the houses; front yards sprout crabgrass; screen doors hang off their hinges.

After cruising around, I drove back to the Radisson Hotel where I was staying. Casting its shadow over the con-

The publishers apparently had agreed to print the book but said it lacked violence. And they wanted more sex in it too.

vention area of downtown, it is a tall barn of a building rising ten stories. The Radisson hosts large conventions and vagabond businessmen on their way somewhere else. There is reddish marble and mirrors at the elevators, tiny blinking lights strung rear-round through fake ivy that sprouts near the bar, the dining area, and the elevators. A workout room is jammed into a broom closet; an outdoor swimming pool is the size of a teacup. There are four thrift shops within one block of the hotel, a Motel 6, car-part shops, and dozens of empty buildings for rent or lease.

From my room on the eighth floor, looking west, I watched evening approach and the dull sky go pewter gray. The wind came up as soon as the sun went down. I was awakened once or twice in the night by the sounds of a distant freight train passing. The train whistle, carried by the wind, scraped against the chilled air. Shirley grew up hearing freight trains and their lonely whistles.

Her children's book, *Working Cotton*, was listed by *Parents* magazine as among the best books of 1992. "Cotton smells like morning," she wrote, "sometime, kind of damp. It smells dusty now it's warm, like if you get too close, you sneeze. The rows of cotton stretch far as I can see."

It was true. The next morning, as I headed south on 99, cotton fields stretched far into the distance. The waist-high plants had hard brown stalks and mean pods that opened like claws to show their tufted white. Rising dust created a gritty fog that cut off the horizon line. There seemed to be no edge to the San Joaquin Valley, no end to it. But Shirley Anne Williams got out

Shirley was the third of four daughters born to Jesse and Lelia Williams, who picked their way across the country, from rural Texas to California, traveling from one migrant farmworkers' camp to another. They married and had their first two daughters, Jesse Marie and Ruby Louise, in Texas. The family moved sporadically, staying in each camp a few months, maybe a year; sometimes they circled back for work, but always they headed west, toward the San Joaquin Valley. Shirley Anne was born in Bakersfield, and the youngest, Lelia Vivian, was born at the county hospital in Fresno, the center of California's fertile basin. As children,

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"There were camps for the whites, the Mexicans, and the blacks," recalls Ruby Birdson, darker and plumper than her sister and endowed with a plain-speaking wisdom that sustained Sherley, she said, throughout her life.

"If there were any cabins to be had, the whites got those, and if the Mexicans lived with them, they got the cabins too. The blacks," she said, "always got the worst living conditions."

Birdson remembers the various homes of her childhood as one-room affairs with wood floors and siding and roofs made of tarp. The four girls would sleep in one bed, their parents in another. For heat and cooking there were

wood-burning potbellied stoves with a couple of burners. There was no running water and no toilet; they used an out-house. A single utility cord would deliver electricity from a generator.

In 1950, the family was living in Bakersfield. On the last day of school before Christmas vacation, teachers in Ruby's primary school selected in each class the child of the poorest family and gave him or her the class's Christmas tree.

"Being a child, I never thought about being poor," Ruby told me. "But in the first grade I got to carry the Christmas

Twenty-five years ago, the idea of an unwed mother raising her child alone must have raised eyebrows, even among university personnel.

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Ruby has only one photograph of her father. Forty-five years old, it is blurred and faded and smaller than the standard-size pictures printed today. Jesse Williams stands on hospital grounds, a sweep of grass and sidewalk at his back. He stares at the camera, his hands on his hips, the sun in his eyes, his features bleached out. He was a feisty man who always wore a hat. He wears one here, the fedora adding distinction to his drawstring pajamas. He died at the county hospital not long after the photo was taken. Sherley was eight.

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"She never really made the successful adaptation from a rural existence to an urban life. Without my father there to intercede, the forces of the town just overwhelmed her. She was really one of the people broken by the American dream."

In the eighth grade, a science teacher saw promise in Shirley and urged her to enroll in college preparatory courses.

"I was really full of inarticulate longings I didn't know how to express," she told the *Los Angeles Times* reporter. She assumed that she would have babies. Both her older sisters had had children and dropped out of school. Ruby was 14 when she became pregnant. "I remember walking the shelves in the library one day, trying to see if I could tell by the titles of the books if they were about black people because I was too embarrassed to ask the librarian. I mean, what if there were no books?"

She came upon Richard Wright's *Black Boy* and Eartha Kitt's *Thursday's Child*. It was largely through these autobiographies, she said, that she was able to take heart in her life.

Williams recalled in that interview that the Fresno of her youth was so segregated and "racial hostility in some towns in the Central Valley so pervasive that most black people avoided them entirely." She and a girlfriend were stunned when they first saw a black doctor in Fresno. They decided that he must be African, that he could not be an American.

Lelia Williams died when Shirley was 16, and she went to live with Ruby and her daughter, Jacquelyn. Often in need of money, the sisters went into the fields ringing Fresno to pick fruit and cotton.

In high school, Shirley discovered that she liked to

write. A chemistry teacher encouraged her to apply for college. "All these other people were applying, so I did too."

Her life was about to change. Ruby showed me a snapshot, Shirley, she said, must have been 16 or 17 in the picture. Like the shot of her father, this black-and-white photo is blurred and faded. Shirley has one hand on her hip, one leg crossed in front of the other. She wears a loose dark skirt and blouse and her legs are bare. "Look at her!" hooted Ruby, her voice rising. "Doesn't she know she's just too much." She was not talking to me but to the image of her sister in the photograph. "That girl is just too much indeed!"

She carried herself like she didn't know she

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was ugly, almost like she didn't know she was black —

Years later, when *Dessa Rose* made the news, *Sherley's* UCSD colleague Rosaura Sanchez spoke of *Sherley* to reporters, describing the circumstances of her achievement. She was the only one

in her family to go to college, she said, and to have become an academic; her success had been achieved without the usual support of a family or a husband. She had, said Sanchez, the strength to overcome a number of obstacles.

"To go from no prospects at all to having

seemingly limitless opportunity," *Sherley* explained, "...I feel I just wasn't prepared for seemingly limitless opportunity."

Ruby Birdson leaned on an aluminum cane as she made her way from her apartment to my car. In a poem, *Sherley* described her sister as a

young girl with "The long waisted / body, the long straight neck." Now she is a short, thick woman in a midnight blue dress, her medusa-head of tie-on braids falling neatly to her shoulders. She moved slowly, each step laid down with caution. The arthritis in her knees was bad that evening, she explained. At the car, she backed in and folded her legs after her. She made sure the cane did not catch as I stepped the door. On the other side of the glass she looked at once serious

and satisfied, like a nesting squab. Climbing in behind the wheel, I asked if she much minded the cane.

"No. Besides, it's good for knocking heads in case I need to," she added, indicating the men standing outside her apartment building in East San Diego.

Ruby Birdson lives here with her younger daughter, 24-year-old Evangeline, and her 4-year-old grandson, Szongai. The two-story unit, with a swimming pool sunk in its center, is gated, but the gate is never locked.

And while in their leases tenants agree not to loiter outside the property, as I make a U-turn and head for Bancroft Street, my headlights flare over men — some of them residents in the building — grouped in handfuls across the street and down the block.

"But we're moving, so I don't have to worry much longer," said Birdson. She has already signed the lease for their new apartment in a quieter area of East San Diego. She, her daughter, and her grandson will each

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have a bedroom. The apartment is on the second floor, but Ruby does not foresee the climb as a problem. The main thing, she says, is she wants out.

Birdson has been responsible for clearing her sister's estate, going through the papers, meeting with lawyers, and negotiating the dispersal of Williams's effects. Jacquelyn Miller-Allen, her older daughter, took charge of the funeral and prepared Williams's home in Emerald Hills for purchase, but there is still much to do. Birdson, 58, works full time as a receptionist at WD-40 headquarters in the Morena district. When her daughters' schedules require it, she looks after Szongai and Jacquelyn's nine-year-old son Arreon. She picks them up from school on her way home from work, sees they are fed and do their homework, sees they get bathed and puts them to bed. She is overworked but maintains this stressful balance because she must. Her job offers health benefits, and, at her age, she says, health benefits are important. She enjoys her young grandsons and keeps them

in line with tough affection. Ruby was her father's favorite—he called her his jewel—and there is much of Jesse Williams in Ruby. All of her life, Birdson has worked hard and somehow succeeded under harsh conditions, like a desert plant. And now she is moving.

"It's because of a neighbor. She's got an attitude. She's jealous."

He asked me to leave him there, undisturbed.

The woman, she said, lives on the second floor, in an apartment that offers a clear view of the tenants' assigned parking spaces. In recent weeks, both Ruby and Evangeline have found their tires slit or punctured with long nails. When Ruby used Shirley's blue Acura, it too was vandalized.

"I leave the house to go to work, come outside, and find

I've got a flat. Or driving on the freeway and suddenly the tire goes flat. That's happened too."

I imagined getting up in the morning wondering if my car has been vandalized in the night. Ruby had said the woman was jealous, and I searched for a casual way to phrase what I knew to be a blunt inquiry: "Jealous of what?" After all, Ruby Birdson's life—a juggling act of responsibilities—seemed to be nothing anyone would wish on herself. What if she had a car, a job with benefits, an apartment, and nice clothes to wear? She'd paid dearly for them.

"What a drag," I finally came out with.

Ruby is the last surviving child of Jesse and Lelia Williams. Jesse Marie choked to death on a turkey sandwich 23 years ago. Lelia Vivian never seemed to get her act together: a drinker and drug user, she died of a heart attack less than a decade ago.

We chose a Chinese restaurant at Grossmont Center. Ruby ordered chicken fried rice. I was served a dish in which



KATY RAVEL/REUTERS

Reader Matches Success Story

HANDSOME, athletic, healthy, 6'4", 190lbs, 36, financially/emotionally secure. I have an absolutely wonderful life. You're attractive, slim and a bit of a tomboy. 25-35.

Karl Grabia: I have my own cabinet shop and it doesn't provide me with much opportunity to meet women. My married friends would try to set me up with people, but it never really worked. And that stuff about meeting women in book stores and supermarkets...well, women don't really like to be approached like that.

Amy Ringler: One of the nurses I work with met her husband through the Reader Matches. They've been together for six years and they have a baby now. But I didn't know this when I started looking through the ads. I just wasn't finding the right person. So I figured, "What do I have to lose?" Karl: I received about a dozen calls and met several women: a dentist, a personal trainer, and a woman who worked at a baseball card trading company. They were all nice, but I kept playing phone tag with Amy.

Amy: I was the last person he met. We took a long walk along Mission

Bay on a Friday after work. If things went well, we had plans to join his friends at a bonfire on the beach. But we went out for ice cream instead. We didn't want to share our evening with anyone else.

Karl: The very next day we got together, and the day after that, too. I don't think we've spent many days apart ever since. It doesn't take long to know when you've found a relationship you want to pursue.

Amy: I moved in with Karl three months later. Friends were telling us to slow down and my parents came out from Michigan rather

quickly to meet him.

Karl: I didn't have to tow a banner behind a plane to propose to Amy. We both knew it was going to happen.

Amy: Still, I thought he should officially ask me. So he did, about 11 months after we met. It was late at night and we were sitting on the sofa, laughing and crying at the same time.

Karl: My father, who's a minister, is going to marry us on April 3. The wedding is going to be very low-key.

Amy: We've already made the commitment to each other. Now all

we have to do is celebrate it.

Karl: I always thought you had to compromise when you got married. Maybe you'd find 80 percent of what you were looking for in a mate. But Amy comes pretty close to 100 percent.

Amy: I'm thankful he was so picky.



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fat black mushrooms gleamed among broccoli like so many sea urchins. Our food sat in front of us, untouched, while I put forth questions: What about the father of Sherley's child? What were his feelings? "At first she was hurt that he had not asked her to

marry him, but later she said if she had married him she would have had to worship at the shrine of his genius. But hell," said Ruby, "Sherley was a goddamn genius herself!" While in Fresno, I had made a long-distance telephone call to the father of

Sherley's son. He happens to be a well-educated man, married with a family. He holds a position of intellectual significance. I described to him the article I was writing. He told me he had nothing to say for this article and wished to remain anonymous.

His daddy call my name and I turn to him and wait. It be cold in the Grapevine at night this time of year. Wind come whistling down through them mountains almost blow this old VW off the road. I'll be

in touch he say. Say, take care; say, write if you need somethin. I will him to touch us now, to take care us, to know what we need is him and his name. He slap

the car door, say, drive careful and turn to go. If he let us go now ... how we gon ever take him back? I ease out on the clutch, mash in on the gas. The only answer I get is his back.

I asked Ruby what it was like when she found out Sherley had cancer and was really ill.

"She was my sister," answered Ruby, "so I didn't want to believe it."

Two years before she died, Sherley had had a hysterectomy. Afterwards, she began to complain of chest pains. She had a recurrent cough. On several occasions she doubled over in pain, unable to move, and Ruby took her to Kaiser's emergency room. More than once, she was in such pain they called an ambulance.

"But since cancer didn't run in our family, nobody thought to check for it." Our food was stone cold. We asked to have it bagged to take home. Although the food was no longer warm, my car filled with the greasy odors of fried rice and broccoli.

Ruby's apartment was turned upside-down. She was moving that weekend and framed posters were stacked in a corner, plastic kitchenware was set on the counter, and books were piled and ready for boxing.

All the walls were stripped clean except for the lithograph on the wall behind my chair. In it a half-dozen women stand in silhouette, their African garb colored in bleached-out earth tones. Sherley commissioned Cynthia Saint James, the artist who illustrated *Girls Together*, to do the piece for Ruby. Sherley had dedicated *Girls Together* to Ruby and included her as well in the book's characters: "Ruisse, the oldest, skinniest as a snake, have a grin make you grin with her, her teeth so white and straight."

"It must be difficult to be without her," I said. Ruby had taken the couch opposite me. To relieve pressure on her legs and help with blood circulation, she had kicked her shoes off and put her feet up. She has small, plump hands, and I'd already noticed that she'd treated

herself to a manicure; now I saw that her toes had been done as well. "You'd be surprised," she'd told me earlier, "how doing a little something nice for oneself can help you get through the day." All 20 digits winked a faint, pearly pink.

"This never was supposed to happen," said Ruby. "I was older. I was supposed to go first."

On the round maple table next to the TV set stood a photograph of Sherley. She is seated, while Ruby and her two daughters stand behind her. It was the last photo taken of Sherley, and she had not liked it because the chemotherapy had left her with little hair. In the photograph she appears thin and self-possessed. Her feet are crossed at the ankle, and the tips of her shoes peek out from under the hem of her full skirt. Her hands rest in her lap. The dress is a warm russet color. Sherley Anne Williams smiles at the viewer, but her thoughts seem to be elsewhere. She looks tired.

"Relationships were very important to her, especially family," explained Luvonia Alfred, a longtime friend. "She always felt responsible for them."

As it happened, Sherley told Luvonia about her illness before she told her sister.

"Sherley was very private that way. She did not want people to worry, and you have to understand that her family had always depended upon her. She was worried about how they'd take the news."

Twenty-five years ago Luvonia's cousin, Becky Thierry, introduced Luvonia to Sherley. Becky was Williams's assistant during her tenure as department chair, and she recalls the pleasure of that time. "As chairman of the African-American studies department, she would open up her home to the students. She lived in a small condominium in La Jolla. This was before University Towne Centre was built, so the view was all trees and the ocean. The place would be wall-to-wall people—students, poets, friends. The word would go out whenever there was a party at Sherley's. Everyone loved her."

In 1980, at the end of her tenure as chairperson, and after seven years at UCSD, Sherley was due for a sabbatical. She convinced Ruby to move to San Diego from Fresno.

"She told me, 'Girl, we need to raise these kids together.' My youngest was

little, and she had Malcolm, and she told me that we should combine forces and raise the kids together. When she wanted to, Sherley knew how to talk, so I packed up and I drove here to San Diego and when I got to her place, she hands me the keys to her car and her house

and says, 'Here I'm gone!'" Ruby laughed loudly. Sherley and Becky Thierry left for Washington, D.C. Becky came back soon, but Sherley stayed. Jacquelyn, her niece, brought her son to visit. Sherley did research, wrote, and relaxed.

work two ways, baby. We together and I hear you breathin, the air raspin over tongue and teeth and lips we come together or apart and it don't matter. You mine. I made you in the private night. Makin work no ways than

one and I have put it on yo mind.

In her poems the relationship between men and women is frankly sexual—an encounter between equals—and often the woman is observing the fail-

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ure to make a deeper connection. Even in her novel, Desha Rose's precious intimacy with Kaine is short-lived.

"Relationships were difficult," acknowledged Luvnia Alfred. "She was an accomplished writer and she had a position in the university. There were not a lot of men who felt comfortable with that."

In one of her poems collected in *Some One Sweet*

Angel Chile, published in 1982, after her sabbatical, Shirley wrote:

But these men don't care
a thing about me
Or if they do it's
some paradise behind
my eyes that my body
might be key to

To friends, Shirley could be warm and endearing. As a faculty member, she was more likely to be serious

and sometimes curt. "She was a very private person," said Lucinda Rubio, literature-department coordinator at UCSD. "There are people who talk to you about their home life, about their weekends and their families. You get to know them well." Lucinda keeps track of a faculty of 50. Dark-haired, with an open, generous face, she radiates calm and goodwill. Her eyes are bright and her smile is ready.

It would be hard not to stretch the boundaries of professional decorum, to lean across the desk and speak of private matters—scuffles with the kids, boredom in a marriage, illness.

"But Shirley was not like that."

In 1973, Shirley Anne Williams was hired at UCSD. She did not have a doctorate, but her literature review, *Give Birth to Brightness*, had been well received and the

promise she showed as a poet and fiction writer was enough for the university to invite her to join the faculty. In 1975, she was granted tenure. What did she think then?

Her earliest years had been spent in a series of farmworker camps. She'd picked cotton and fruit and moved from one shack to another. After her father died of TB, her family went on the county dole. She'd

been prepared to have babies and drop out of school like her sisters and friends had. At Brown University, she'd cared for her child without the benefit of a family or husband. She was, she said, haunted by the memory of poverty, by the fear that there would not be enough.

Now, with tenure, she had the security of life-time employment. *The Peacock Poems*, published the year before, had been nominated for a National Book Award. There would be other nominations and honors, like television's Emmy Award. San Diego was the place where the fruits of Shirley Anne Williams's efforts grew sweet and ripened.

"No, I cannot say I knew her well, not until the very end," said Lucinda.

I left many peoples and places
tryin not to be alone.

Left many a person and places
I tried my life alone.
I need to get myself together.
Yes, I need to make myself to home.

"Shirley called up to talk about scheduling changes, and that was when I got an idea that something was wrong. She would not have said anything, but I asked questions and found out she was ill and needed help."

Lucinda organized matters. She called on Ann DuCille, who the previous year had set up the Black Women's Writer's Conference at UCSD to honor Williams's contribution. Colleagues delivered food to Shirley's home twice a week, and someone drove her to the doctor's for her chemotherapy. Because Malcolm, her grandson, was living with her, the meals, Shirley said, had to appeal to an 11-year-old.

"I cooked meat loaf and mashed potatoes and vegetables," recalls Lucinda. "Then my husband and I delivered it."

Within a few weeks, Malcolm's young mother, Renee, took up residency and made sure Shirley had food. But Shirley still needed help getting back and forth for her chemotherapy. Colleagues spent much of the day at the hospital; Shirley found the four-hour experience depressing and enjoyed the company. The chemotherapy made her ill, and at home she went right to bed.

In early June, Shirley was feeling well enough to invite members of the faculty and friends to her house for a potluck get-together. Lucinda remembers that there was jazz playing and lots of food. Everyone, she said, seemed to be having a good time. Shirley, confined to a chair, was the center of attention. In the course of the party, a friend "laid on hands"—a faith-healing technique in which toxins are said to be pulled from the body when the practitioner introduces "healing energy" to the sick person through her hands. Shirley, who was always so private, welcomed the presence of her friends as observers. The power would be enhanced,

she said, if they offered positive thoughts, their hope for her cure. The party prayed silently.

"It was really a way for Shirley to say good-bye," suggests a guest who was there. "She did not want lots of tears and crying."

"Here," said Lucinda, rising from behind her desk and pulling out a massive drawer of a nearby desk that held papers and tapes that would go into Shirley's archive at UCSD. She handed me three videotapes. Although I'd traveled across the country exploring Williams's life and read what she had written and what had been written about her, I had never seen her except in a photograph in her sister's living room and I had never heard her speak.

After their father's death, the family went on welfare and the four girls wore Goodwill "hand-me-downs" and charity offerings.

"This will give you an idea."

In a 1977 videotape, Shirley reads her poetry in front of men and women who sit at round tables while she stands onstage. A jazz quintet backs her up. Philip Levine had earlier told me he thought Shirley's voice was professionally trained. He was wrong. What he thought of as professional training was simply a woman playing with the music of words and passages. It was a particularly black performance, with a staccato and cadence that echoes with the baseline that rappers such as Puff Daddy and Tupac Shakur would later make their own. Shirley Anne Williams wrote of the value of music and the role of the musician in black culture.

In the video, her short Afro, dyed a tangerine color,

heightens the blush tones in her skin. She wears a buttercup yellow floor-length gown made of heavy cambric. Because Shirley was small, the halter-top bodice falls gracefully. Her neck and shoulders are exposed, and the wonderfully naked look of them gives her face a special vulnerability ("I surprise girlhood / in your face"). The camera picked up once or twice, when it shot her from the rear, that there was no back to the dress. She wore gold studs in her ears. If she grew up wearing clothes from Goodwill, it was only so that now the night stop the world dead in its tracks.

In the second video, 15 years later, in 1992, Shirley has aged and thickened some. Her hair is braided close to her head and pulled away from her face. Her brass earrings dangle, one square and one round. With her cheeks fuller, her dimples show more prominence, and her eyes have achieved a depth so that she looks full into the KPBS studio camera without flinching. She read two poems accompanied by a bass player.

I once heard Doris Lessing, author of *Golden Notebook*, say that a woman disappears in middle age. She meant that a middle-aged woman is no longer the object of the fevered male gaze. Certainly the person in the yellow gown might have been another woman, with no relationship to this person in black slacks and a red silk blouse that looked frosted, like raspberries, under the studio lights. Lessing said she welcomed middle age, for it relieved her of the temptation to play on her sexuality. As an older woman, Lessing felt free to make of herself a subject and claim herself for herself.

I am not sure how eager women are to embrace the invisibility of middle age. Did Shirley welcome the loss of her youthful good looks? She was now a woman of 48, whose allure came more from her words. In expressing herself, her talent no longer competed so much with the package it came in.

Fifteen years. On the fruit tree high up, clutching the

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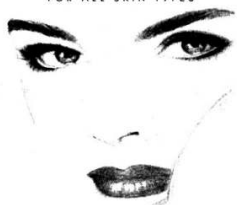
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limb, the young fig is hard and green. But the black fig, heavy and nearly past ripe, is eager to fall into the hand. Warned by the sun, its purplish skin about to split open, it hangs with its fruit-meat more than sweet, more than ready. The figs that Ellie Bluestein offered me in Fresno lacked only the act of my eating pleasure for their completion.

...She'd go to a party and pick out the finest brown. "I'm giving you some Empress Brand trim. Tonight you pay homage to the Pussy Blues made." And they always did.

The last videotape Lucinda Rubio gave me was filmed on October 21, 1999, at the Mandell Weiss Forum Theatre at UCSD. "A celebration of the life and legacy of Shirley Anne Williams," declared Floyd Gaffney, professor emeritus and master of ceremonies. The camera was on hand as the auditorium filled. Onstage was a photograph of Williams, her smiling face blown up to poster-size. Next to the photograph stood a four-foot bouquet, an original design from the French Flower Market on University Avenue. Mixed in with yellow lilies and daisies were several stems of white cotton, delivered from the San Joaquin Valley.

At the memorial service, a soloist from Shirley's church, the Emerald Hills Christian Fellowship Congregation, sang the song Shirley once listed as her favorite, "The Wind Beneath My Wings." The UCSD Gospel Choir sang a soothing tribute, colleagues shared anecdotes, and her niece Jacquelyn read from *The Peacock Poems*. Members of Omo

The lure of the streets and the long-term insidious nature of drugs successfully undercut Shirley's influence.

Ache, an ensemble of musicians, dancers, and singers, performed several pieces. Carlos Blanco-Aguinaga, professor emeritus at UCSD, reminded the audience of the honors Shirley had brought to the university. Hollis Gentry played a haunting solo saxophone rendition of "You Don't Know What Love Is," and Saul Steiner, now teaching at San Francisco State University, spoke with great feeling of his first meeting with Shirley, of his coming to know her family, of the responsibilities and honor of that friendship. Professional actors performed selected dramatic readings from *Dessa Rose*. Finally, Rosaura Sanchez listed the breadth of Shirley's professional activities—poet, novelist, essayist, short-story writer, critic, playwright, and teacher.

In the end, like pieces of a puzzle, friends, colleagues, and family constructed a composite as clear as the photograph on display. Shirley Anne Williams was prolific, with wide-ranging interests. She loved to cook and over the years had accumulated rare jazz and blues albums that, at her death, made up a large and valuable collection. She collected photographs and posters from the '60s of black experience in California, and she had an impressive library on black culture. She was sometimes temperamental, opinionated, idealistic, and pragmatic, "but," as someone said, "worth every minute of it." Missing in all this, and central to her life, was her son.

John Malcolm Stewart resides at the Lancaster State Prison in the Mojave Desert, just 90 miles south of Bakersfield, where his mother was born. He will be released in a year or so. In the meantime, he asked me to leave him there, undisturbed. The lure of the streets and the long-term insidious nature of drugs successfully undercut Shirley's influence. Ill when she last visited him in prison, she wept as she told a friend that to see him there behind bars at the end of her life broke her heart.

"Here is a picture," said Jacquelyn. We were looking around

Sherley's home in Emerald Hills, and she had found a photograph taken with Malcolm in the living room of their condominium in La Jolla.

My son springs up from the bottom of the pool head back eyes closed water sheeting his body with light and caught like stars in the dark burls of his hair. It's not the sun whose shine dances on the waves. That is his face. And although I see the name he has named himself I would never tell it even if my mind my mouth could say it.

The racial climate in La Jolla was a prime factor in Williams's decision in 1978 to move to East San Diego. Once, for example, Jacquelyn couldn't complete her purchases at a grocery store: the checker refused to take her money.

The two-story house in Emerald Hills, an upscale integrated community, is located on the western rim of a cul-de-sac. Set atop a canyon, the residence stands high enough to offer a view of the smoky blue Pacific and the pale swoop of the Coronado Bridge. Shirley had walls taken down so that rooms opened up. She modernized the kitchen and bathrooms and gave herself the luxury of two library-study areas, one on each floor. The master bathroom has a shower-Jacuzzi handsomely encased in dark green, black, and red tiles. The toilet stands in a glassed-off enclosure without a door. A shiny scarlet red wall leads from the bathroom into the master bedroom. Over the queen-size bed lies a coverlet of cranberry red.

"She was lying there," said Jacquelyn, indicating the right side of the bed, "and my mother and I were sitting with her. We had been talking for a while and she looked up and said she could not remember when was the last time a quarter of an hour had passed without her complaining of pain."

Sherley was 12 when Jacquelyn was born, and the two were like sisters. Jacquelyn had been named by Shirley, and she always called her "Jack." Jacquelyn called Shirley "T," for Auntie.

Jacquelyn and her sister, Evangeline, are good-looking women. Jacquelyn is petite and wears her hair shoulder-length, while Evangeline, 19 years younger, is tall with long legs that show to good advantage in the micro-mini skirts she favors. Evangeline, who is in graduate school in business, is said to have Shirley's intellectual gifts and acerbic disposition. Shirley recognized her ability and assigned full control of her grandsons' trust funds to her.

Jacquelyn speaks quietly and seems well suited to the hospitality work she did at the San Diego Hilton. Used to turning heads, both women are conscious of their looks and take care of themselves. Like their mother, they recognize the value of a pedicure to get them through rough times.

"I stayed away at first. I did not want to accept the fact that she was really that sick, that she was dying," admitted Jacquelyn. "But that afternoon in her bedroom, she told me, 'Jack, I think you'd better start preparing for my funeral, just in case.'"

Ruby had spoken of that same conversation. She told me she turned to her sister, saying she was allowing herself to lose faith.

Sherley denied this. "I just think it makes good sense to put everything in order."

This turned out to be no easy task. Shirley grew up poor, but she did a woman of means. There were papers to fill out regarding retirement funds and royalties, trust funds to set up, cars to be sold, and deeds of property to be signed over.

"Jack, I'm counting on you."

Sherley's condition worsened; she needed full-time medical care. She was admitted to Kaiser Permanente and her condition stabilized. She was then transferred to the Alvarado Convalescent Hospital in Mission Valley. There she worked well with the rehabilitation nurse but less than 36 hours later was back at Kaiser. She had pneumonia, a con-

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dition she'd had twice as a child, and was unable to catch her breath.

"She worried about feeling confused," Lucinda Rubio told me. "She spoke to one of her doctors, who told her confusion was sometimes a sign that the cancer may have gone to the brain."

When she heard this, Williams got on the phone to her sister. "They tell me it's imminent," she said. Ruby and her daughters and the lawyer rushed to the hospital and signed papers.

Rosaura Sanchez, Beatrice Pitta, Ann DuCille, Christa Beran, and Lucinda Rubio, as well as Jacquelyn and Evangeline, were maintaining a round-the-clock vigil. It was summertime and members of the faculty did not have classes, but Lucinda and Christa Beran, who were on staff, had to juggle work schedules and home life with their hospital stays. For everyone, it was a stressful time, but it is recalled today with a kind of joyful wonder.

"One morning when she was going in and out of consciousness," recalled Lucinda, "she was in the bed, and I heard her say, 'Chewing gum is so low class.'" Lucinda laughed.

"Another time she sat up. 'I have the solution!' and I said the solution to what? 'I have the solution!' she said. 'I know what the problems of New York are!'"

The inability to catch her breath was very stressful, and when Sherley returned to Kaiser, she was scared. Originally, she had requested that no life-support systems be used if she went into a coma. But now she asked the doctors to do all that was necessary to keep her alive. "I want to live," she said.

A visitor to the hospital the morning of July 6 recounted her surprise to find Sherley in the intensive care unit. She had been intubated: a tube carrying oxygen ran down her

throat, and she could not speak.

"And she was restrained," recalled the friend, "and that really bothered me because here was the author of *Dessa Rose*, the story of a slave who had been restrained. It all just came back to me."

Sherley could not speak because of the tube, but she gestured that she wanted the tube and the restraints removed. Her doctor was brought in.

"Do you understand what this means?" he said. Sherley nodded. The tube was removed, and the restraints. "I'm ready," she said.

That was the dress she never got to wear to the prom 15 years before, the dress she never wore to her wedding.

Morphine was administered to ease the pain. Lucinda Rubio, just home from work, was rushing to change and leave for the hospital when, at around four o'clock, the call came.

Jacquelyn and I sat on stools at the counter in Sherley's Emerald Hills kitchen. Afternoon sunlight streamed into the living room, through the glass doors that faced west and led to the backyard.

Weeks of tracking Sherley and I had just about everything she'd ever published. I had press-release photographs of her on my desk; I had videotapes; I was friendly with her

friends and felt at home with her family. She and I were the same age, both of us writers, both of us descendants of slaves. In 1966—four generations and 101 years after the conclusion of the Civil War—we became the first in our respective families to graduate from college. Beyond this, comparisons fell away as sharply as the steep trajectory of Sherley's life and extraordinary career—both all the more remarkable for having begun in the cotton fields of the San Joaquin Valley. And here in her house, I imagined her descending the stairs, reading one of her poems as she sometimes did with guests. I would have liked to have been there one of those times; or better, and more privately, to have sat sometime in her kitchen and had coffee and talked. But sometimes sometime is too late.

Jacquelyn broke the silence. "She said one thing she regretted was that she did not have more time to write. And she always wanted to write a mystery. She loved to read mysteries, and she was going to make the detective a black woman."

We scooted off the stools and cleared out. Sherley's second car, a red Jetta, was parked in front of the garage. The house looked in good shape, the lawn kept mowed by neighbors across the street. A fenced-in patch of garden lay on the side of the house. Of the three rose bushes, two held a single bloom. One bush had a red rose and the other a white one.

I would always remember Sherley as she was in the 1977 videotape, when she stood before the camera with musical backup and performed her poems. I'd remember her for what she said and how she said it and also for how she looked in that yellow gown. All glamour and elegance, that was the dress she never got to wear to the prom 15 years before, the dress she never wore to her wedding. As a teenager in West

Fresno, she first came upon *Thursday's Child*, the autobiography of Eartha Kitt. She said it had meant a lot to her. The title, I knew, was taken from an old poem that begins "Monday's child is fair of face / Tuesday's child is full of grace..."

"Thursday's child, according to the rhyme, 'has far to go.'" "You want to know what is my favorite image?" asked Ruby. She did not take long to consider my question.

"When *Dessa Rose* came out and there was all the to-do, her publisher decided to send her on a promotional

tour. The morning she was supposed to go, she called me up and said, 'You'll never guess what's out front waiting to take me to the airport! A chauffeur-driven limousine!'"

Ruby remembered how she could hardly contain herself. She was living nearby at the time and told her sister to make sure the driver came down her street. Sherley worried that the driver might think it was a little out of the way. Ruby said she didn't care, she wanted to see her.

"And she drove past in the limousine, smiling and waving."

ing. That's what I remember."

When Sherley discussed plans for her funeral, she had one special request.

"Jack," she instructed her niece from her bed that afternoon, "before I get put away, I want a caravan to drive me through the neighborhood. Make sure."

"I'll do that, T," promised Jacquelyn, and a little before noon, on Saturday, July 10, a long white limousine passed slowly through the quiet community of Emerald Hills, a

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line of cars following.

Sherley Anne Williams was proud to be an African-American woman. She loved black culture. Traveling widely to speak and participate in symposia and conferences on the African and African-American experience, she built her career celebrating the ways black folks talked and acted. School-wise, street-smart, and quick-tongued, she reserved her deepest antipathy for those outside the African-American experience who tried to define the culture. In her introduction to *Dessa Rose*, she expressed outrage over William Styron's *Confessions of Nat Turner*. The author, she suggested, had gotten his facts wrong and had given a distorted picture of the rebel leader. In Christopher Lehmann-Haupt's 1986 review of *Dessa Rose* in the *New York Times*, the critic questions Williams's

decision to speak out. "Everyone is entitled to his imagination of the past," he wrote, "and one person's vision does not diminish another's, unless of course he tries to legislate it."

Over the past six months, I had come to know Williams,

She looks full into the KPBS studio camera without flinching.

to understand what she fought for and what she had to fight against. If Lehmann-Haupt scolds Williams for speaking out against Styron's novel, it must be understood that he and much of the literary establishment were heaping praise upon Styron for his achievement. Styron's Pulitzer Prize-winning,

best-selling book put forth the supposition that it was Turner's unsatisfied hunger for a white woman that prompted perhaps the most celebrated of slave rebellions. Williams and other critics, most of them black, censured the author for perpetuating an image of black psychopathology. Williams felt the image was untrue and insulting.

Thirteen years later, and five months after Williams's death, in the December 13, 1999, issue of the *New Yorker*, the Nat Turner controversy found new fuel in an article entitled "Untrue Confessions." The article's subhead, "Is most of what we know about the rebel slave Nat Turner wrong?" hints at what the long article makes clear. William Styron's novel, described at the time as a breakthrough psychological portrait, failed to correctly present the facts, and his supporters were misled. If my search for Sherley Anne Williams began in early summer on the day she died, I sup-

pose it ended in late autumn when I finished the *New Yorker* article. The critics had been proven right. Williams would have been happy. She liked a good fight and she expected to win.

Williams thought that women counted least in this society, and the least valued were women of color. She made it her business to speak for them. Perhaps on this account, nowhere was she more articulate than in the life she wrote for herself.

The day after the October 21 memorial service at UCSD, Jacquelyn flew to Chicago to represent her family as Sherley Anne Williams was inducted into the Black Writers Hall of Fame along with Maya Angelou, Ishmael Reed, Quincy Troupe, and others. Jack read the "Peacock Song."

...But if I'm a peacock
my feathers' s'posed to cover

all hurts and if you want
stay one then you got to keep
that tail from draggin' so mines
is always held up sky high.

On August 8, 1999, more than one month after she died, the *San Diego Union-Tribune* Sunday book section ran a short memorial announcement of Sherley's death. This time the *Union-Tribune* included a photo. Two days after the

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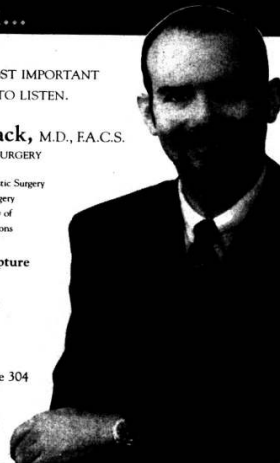
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tribute ran, the paper offered an apology. The announcement had been accompanied by the photo of the late Shirley Day-Williams, founding director of the African American Museum of Fine Arts. Day-Williams had died in October 1996.

Old and in pain and bearing up bearing up and hurt and age These

are the signs of our womanhood but I'll make book Besie did more than just endure.

hear it?

In the car, I took the gentle curve of the cul-de-sac that sent us slowly, indifferently, on our way. I was making the turn

when I glanced in my rearview mirror. Two doors down from Shirley's home, neighbors had put up a banner announcing the birth of a child. Lifted by the afternoon breeze climbing up from the canyon floor, the banner, waving like a hand, read "It's a Girl!"

—Jangchup Phelgal

Jangchup Phelgal is a recipient of a Stegner Fellowship from Stanford University.

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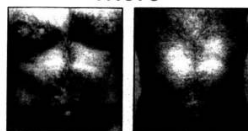
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LETTERS

continued from page 1

most important thing in our lives — our children and their educational future. So far all he has given back is highfalutin psychobabble rhetoric. We need more newspapers in San Diego to deliver factual, unbiased articles such as the one written about Bersin. We need more writers like Matt Potter to bring us that type of objective, journalistic reporting on the issues, truths, and untruths that profoundly affect our community.

Sadly, please withhold my name should this letter be printed. I ask that the *Reader* do so, so that I may protect our child from Bersin's site-based administrative puppets who may, or may not, inflict unnecessary harassment or embarrassment upon her because of my viewpoint.

Thank you for this forum.

Name Withheld

More Worm Secrets

I was reading with interest Jeannette De Wye's story in the *Reader* for April 6, titled "Worm World's Dirty Secrets."

We bought our house here in San Diego about 25 years ago. The ground in the back yard had bushes and bushes of embedded stones, which I spent years digging out. The ground itself was like concrete. The first time I tried to grow anything, I had to chop up the dirt with a pickaxe. I've been composting on a small scale for 25 years. All I do is save my vegetable scraps, including coffee grounds, and bring them out to the back yard, and just dig a hole with a shovel about a foot deep, throw in the garbage, cover it back up, and that's it. You don't use any fish or meat because you'll have possums, coons, skunks, and foxes if you do. My whole back yard was very good dirt in it now. The other thing I do is, I have a chipper-shredder machine, and I chop up all the branches and clippings and things and use that for mulch. You'd be amazed.

When the web was young, a gentleman by name of Greg Spinnweber created on his website (www.spinnweb.com) the DFC. Spinn posted scans of "Family Circus" cartoons for web surfers to write new captions for. The results were odd, frequently profane, and

generally painfully funny. A community of DFC fans arose, and it is they who, as a prank, wrote the pseudo-academic rantings that Amazon.com has never bothered to review. Tragically, after many years and 400 cartoons, the publishers of "The Family Circus" threatened Spinn with a copyright infringement lawsuit if he did not remove the offending cartoons. The DFC is dead, but its legacy lives on...

Chris Bush

Profane Family Circus

In your April 6 issue, you had a story about the rude commentary on Bill Keane's "Family Circus" books that appears on Amazon.com ("Sighsters"). You are obviously unaware of one of the Late, Great WWW phenomena, "The Dysfunctional Family Circus."

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Chris Bush

Wonderfully Well-Told Snail Anecdote

The anecdote titled "Peaches" by Max Nash ("Tip of My Tongue," April 6) was wonderfully well told. Yes, the French can be strict, forbidding even. At age 15, I have no doubt that he experienced a serious cultural shock.

It made me sad to read "There is perhaps no better environment for learning a foreign language than one of intimidation and fear." It reminded me of a colleague who belittled her students, telling them how inferior they were to their French counterparts. I would say that she abused them, and many gave up their studies of the language. The college looked the other way because she had tenure. When I spoke up, I was put on a two-year "rotation," which continues to this day, four years later.

Here is my lesson for today: Proper names are not to be tampered with in French. Therefore, *les Rampillon* has no plural form and will have no s.

GINETTE VICOT

North Park

Booze Made Me Shudder

Geoffrey Firmin's article "Good-bye to Booze," March 30, was an eloquently haunting piece of reality that made me shudder. He brought his own experience to the page in a way that made me realize how frail we are as human beings. I wish him luck and health and peace.

P.Z. Encinitas

Slap The Rich Crybaby

I think the City of San Diego should slap the rich crybaby Alex Spanos and the San Diego Chargers with a big fat lawsuit, right now ("Sporting Box," March 30). How Simple. The Chargers are supposed to be putting forth their best effort to sell tickets to the games per the current ticket-guarantee contract with the city. They haven't been, and Spanos just furthered the big breach of that contract. His whining that he wants a new stadium will have a detrimental effect on ticket sales, and when it does, the city will be on the hook for even more unsold seats

(maybe that was his plan). However, the city could and should sue their you-know-whos for breach of contract immediately. They can then recoup all of the lost ticket-guarantee money from the past year, get punitive damages, and probably have the contract declared null and void by a judge. Then the city can go shopping! For a real team to get the hell out of town and not let the door hit him on the ass on the way out! Doesn't that sound just beautiful?

I've never been to a Chargers game, and I'm daily growing more proud of that.

Geoff Hill

Beach Blanket Spanos

On the "Sporting Box" by Patrick Daugherty (March 30), I want to comment that many Chargers fans are upset about Mr. Spanos's threat to move his team to somewhere he can have a new stadium. That's fine with me, but I think he will leave behind a mess of \$60 million of renovation done on Qualcomm Stadium. I noticed that many NFL owners want to have a new stadium and they get them. Good examples are the Rams, Mariners, Ravens, and now the Chargers coming up, if Mr. Spanos finds a city that will provide a new stadium. Many San Diegans, perhaps, can sit in their own living

rooms and watch football from another city and never miss the Chargers. Nowadays it is difficult to build a new stadium for \$200 or even \$400 million. Qualcomm is a fine stadium, and many more years are left to benefit the Chargers playing here. Alex probably will say, "I'm jealous other teams have new stadiums, why not me?" There are lots of diehard fans left in this city to root for Spanos and his Chargers. I guess I will go along with Patrick — throw a party for Mr. Spanos and later go to the beach.

Roger Chuquico

Ritualistic Mass Suicide

While normally avoiding tit-for-tat journalism, I was nevertheless intrigued when I saw Jake Christie's letter ("Harm's True Colors," March 30) recently. Having someone like Christie comment on any aspect of the newspaper business is like Jeffrey Dahmer lecturing on sexual restraint and an all-vegetable diet.

In fact, if his actual writing had been as ironic as this rabble, he would most likely still be employed as a reporter, not a bitter back with an ax to grind.

So he doesn't like the *East County Californian*? Big deal, that's his prerogative. But the reasons behind his disdain, or at least those described in his epistle, are disingenuous, at best, and plain lies, at worst.

He states that before *Forum Publications* became part of "Harm's East County Community Newspaper" empire, "there were six individual papers and that the writers all wrote long, investigative pieces. While not all of the writers did this, many did, as Steve Sant tried to be the *Reader* Lite, and often emphasized the "why" as opposed to the "what" in any given story. I had no problems

keep our options open, unless gridlock traffic prevents us from getting away."

Roger Newell

Christie also conveniently omits the fact that after the "takeover," which Saint desired as much as Harm (due to a chronic fatigue and sinus condition, not colds given to him by his children), he (Christie) was still employed as a freelance writer covering the Lemon Grove/Spring Valley beat and discussed many times with me how much he'd like to be a full-time reporter with either ECN or the (then) *Daily Californian*. I humored him, realizing that his attitude, immaturity, lack of intelligence, and strange behavior would preclude any legitimate news organization from keeping him on for too long.

I was on his side. After all, he and I got along, had the same warped sense of humor, and I was one of the few people who could actually tolerate his presence for more than five minutes. This ended when he quit the paper, became vulgar and unprofessional towards the staff, and even vowed to report me to the police for having an out-of-date car registration (I've been threatened with a lot of things in my life, but never with something like that).

His bizarre behavior continued as he wrote a long, boring, rambling anti-Harm letter to the editor of the *Twist* an avant-garde Lemon Grove newspaper, ordering her to

print the missive because it was "his right." She didn't, of course.

After all this time, I had hoped that he slipped into oblivion when I saw his name on page three of your publication, ranting about myself and Joe Naiman being "right wing" (I'll bet Naiman will take issue with that label) and saying we are the only reporters who stayed after Saint left, as if there was some sort of ritualistic mass suicide now that he was gone. The truth was that myself, Naiman, Ninette Sosa, Phil Gammangli (who departed recently), and golf correspondent Norrie West stayed. I don't pretend to know about the rest, but my reasons were, for the most part, economical, not ideological.

Christie goes on with the letter by writing "What I can say is that Harm has provided, again and again, a forum for the Christian Coalition-minded [he seems to have issues with that organization] to mouth off." Where is the proof of this? Only in Christie's overactive and off-kilter imagination, one which will keep the term "professional writer" from ever being associated with his name.

In closing, he mentions that most of the (layout and production) work is done in Alpine (meaning what?) and then tosses in a really weird connection between Beverly Weyer, the passage of Proposition

22, and unread *East County Californians* in restaurants (what are the odds he ever picked up a check at any of those diners?), again, for reasons only he can fathom.

Jay Harn, like Steve Saint, or any newspaper publisher, for that matter, is no white knight on a steed, but neither is he the evil, conservative megamillionaire, a jealous, bitter, and extremely unattractive Christie makes him out to be either.

And even though letters to the editor are not screened by logic, coherence, or ability, you now know just a little more about Christie and his delusions. Here's hoping his byline will never appear in your publication, for all of our sakes.

Greg Eichelberger

Sports Editor

East County Californian

Max Nash Has Excitement And Honesty
As a restaurant professional I am constantly amazed that all of Eleanor Widmer's restaurant reviews are written without any consideration to the variety of readers of your publication.

Eleanor is going to put the restaurant industry in San Diego out of business if she continues to comment on how full she gets from a few bites of food — and how she takes home tons of leftovers

and eats many future meals from them. Most of your *Reader* demographic is not a restaurant reviewer, having to sample five or six entrees/salads/appetizers/desserts at one sitting. No wonder she takes so much food home with her. However, her readers are left with the impression (and are many times suggested by her) to share salads, entrees, etc. The restaurants that give her a job are the same ones that will go out of business if every customer came in and ordered only half a meal. She has to think long and hard about this one. Why doesn't she take as much time researching ingredients and other pertinent facts as she takes commenting on how much food she ate for a week for the price of one dinner. Most of her reader demographic is decades younger than her and can eat a salad/entree/dessert without having to load up their SUV's with to-go boxes of leftover food.

Why also does Eleanor have such a bad reputation in town? Most people do not speak very highly of her in the restaurant business. I think she has passed her prime and is actually doing a disservice to your exciting publication in this vibrant city. Max Nash has an excitement and honesty in his reviews that makes a diner salivate at the prospect of dining at a new restaurant.

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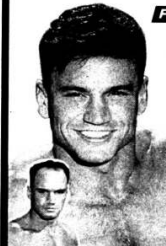
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Eleanor's reviews are so self-centered that they almost always exclude the reader, restaurant service staff, managers, owners, and chefs from any serious investigation and review. It's time to rethink the future of your restaurant-review section. I suggest you replace Eleanor with a fresh, exciting, and less self-absorbed

food critic. It's just too bad that you couldn't have timed it to coincide with the closing of Mr. A's.

W. White
San Diego

I Don't Understand Anti-Albright Hostility
Perhaps it is because I was not raised in the United States, but

I do not understand the hostility that drives some readers to denounce Anne Albright and her column. Albright's weekly pieces are basically insightful diaries of a parent's relationship with her family exposed for our reading enjoyment. Since it is a personal account, there will be the expected situations that will

not mimic or parallel every reader's own experience. But I have found that Albright is an excellent wordsmith who can convey her emotions into language that we can feel even if we disagree with her. While this craftsmanship of language will elicit warm, positive responses, we can expect that it would also draw out negative

ones. No one is forced to pick up the complimentary 192-page Reader, much less read the one-third-page column written by Albright. And isn't it un-American to demand a fellow citizen be herded to an occupation that you choose for him/her?

Amgerson Spinovich
Oceanside

Duncan In The Dumps

I like Duncan Shepherd's column so much I'd like you to put him on assignment, and the first assignment should be the city dump.

P. Lang
Navajo

Calendar

Manhattan Was Brackish

Long-Distance Mermaid

'How do I do it? I just put my head down and swim.' That really is how it's done. But Carol Sing, ultra-distance swimmer, knows more of an answer is required, so she tries.

I was born and raised in Ocean Beach. And I've always been in the water—in the ocean, which is different from a pool. Some people enter the ocean with fear. I was just in there. It never occurred to me to be afraid. It's where I like to be.

Still, she says, "I didn't wake up one morning and say, 'Well, I'm gonna swim the English Channel.' First, I swam around North Island. And then I did the Maui Channel. And then I did Catalina. And then I swam around Manhattan Island. And then I went to England."

She also says, "I train. And I had a good base. I started swimming competitively when I was 40. And I've always swum distances. And then I started doing ultra-distances at age 50. Anything over ten miles is ultra-distance in swimming. I'm 58 now, and I set a record. Actually, I often set records, because I'm always the oldest female swimmer to do these events."

Partly, too, Sing credits her friends and supporters with helping her to achieve her successes, starting with her first 12-mile swim around North Island in 1993 (repeated in 1994 and 1995) and her first channel swim from Lanes to Maui, in 1995. "I have a wonderful crew: the La Jolla Cove Swim Club. We meet every morning—most of them are retired—and they just swim with me. Yesterday we did three miles, from the Cove to Scripps Pier and back."

Kevin Ealinger of Heartland Swim Association is her kayaker. "You don't do this stuff without a boat," she says. The kayaker as well as the swimmer must be in superior physical condition. "That's Kevin," says Sing. "He's a swim coach, excellent swimmer, excellent surfer—all-around water person."

Ultra-distance swimmers have a "big boat" in addition to the kayaker—"except in England, where they don't allow you a kayaker, so you just follow the big boat, and feed off it."

Sing's feedings happen every 20 minutes. "I take fluids in bottles. Kevin paddles alongside, takes the lid off, and hands it to me. I chug—a big and drop it—it's on a line—and he pulls it in."

Otherwise, the kayak is out in front. "The boat sets the course. The swimmer sets the pace. You follow the boat."



Carol Sing

Happily, she encounters marine life in the Pacific "all the time." In Catalina, she saw "scads of stuff," since the swim started at one in the morning, and the boat had a light. "They were attracted to it. They were all over me. It was very cool."

The water temperature, by contrast, was cold, and wet suits aren't allowed. "I've been in 55 degrees. England was 63 degrees. I like 68 degrees. Anything above that, you get kind of hot."

When an ultra-distance swim is over, Sing says, "I smile a lot." But she doesn't want to lie right down. She tends to stand—two legs on terra firma. "It takes a while to unwind."

She has a video of her landing in France. She will show it at her upcoming talk about swimming and women's health, sponsored by Scripps Memorial International of Lemon Grove.

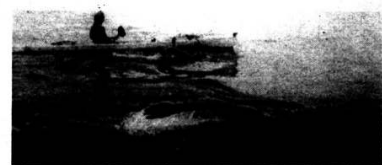
Ultra-distances aren't essential for benefits to accrue. Sing, who teaches arthritis aquatic classes at Grossmont Hospital, believes "family and absolutely" on small-scale swims. "It's good for your body and your self-esteem."

Her own mental life has been altered by "the long stuff." "You can't think negative. You can't think you're cold. You have to think, 'The sun's out. It's lovely.' And it's taught me a lot. That I can do a lot. And that attitude is totally important. Period."

On the subject of mental outlook, it's suggested that she must be a very patient person to engage in endurance swimming. "I was patient before I started," says the unflappable Sing.

—Jeanne Schinto

Lecture by ultra-distance swimmer Carol Sing
Wednesday, April 19
Breakfast served, 7:30 a.m.;
program, 8:00 a.m.
Lemon Grove Community Center
3146 School Lane, Lemon Grove
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Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS, Box 58063, San Diego CA 92186. Or fax to 619-881-2407. You may also submit information online at www.SanDiegoEvents.com by clicking on the events section.

BAJA

"Cari-Cari, Children's Songs" are promoted when the Orchestra of Baja California and soprano Florencia Torres present a concert at 6 p.m. tonight, Thursday, April 13, at the Tijuana Cultural Center. Tickets are \$9 U.S. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TUJANA)

The Original Extreme Sport, using a ball called a pelota that's been clocked moving at up to 180 miles per hour, is said to be "the fastest game on earth." The Torneo de Costa Punta is underway, with the final two partidos (games) slated for Thursday, April 13 and 20, at the Tijuana La Alca Palace.

This tournament includes four rounds of play with four teams of two players each in each period; there are two teams involved playing to 30 points. The action starts at 7 p.m. at the *frente*, found on Avenida Revolución (between 7th and 8th Streets). Admission is free, and all ages of spectators are welcome. For information, call 619-515-4747. (TUJANA)

Wine and Dine in Ensenada when Baja California Tours hosts an outing on Saturday, April 14, when it includes tours and tastings at Puesto Domercq, L.A. Cien, and Chateau Camero wineries in Valle de Guadalupe led by wine expert. \$79 fee includes round-trip bus transportation from San Diego. Dial 858-454-1166 for reservations. (ENSENADA)

"Come Paint With Us" — a painting show for children of all ages — starts at 9 a.m. on Saturday, April 15, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street). Free. Call 011-52-66-87-9600 for information. (TUJANA)

Celebrate Children's Day when Ursula Tania presents book readings entitled "The You Want Me to Read It Again!" at 1 and 3 p.m. on Saturday, April 15, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street). 011-52-66-87-9600. Admission is free. (TUJANA)

Five Dance Companies will perform Mexican dances at the Tijuana Cultural Center at 5 and 8 p.m. on Saturday, April 15. For information, call 011-52-66-87-9600. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. (TUJANA)

The Matadors include Alfredo Lomeli, Enrique Garza, and Domingo Triana for bullfights on Sunday, April 16, starting at 4 p.m. The Plaza de Toros Calafia. For details, dial 011-52-65-57-3864. (MEXICALI)

"Festivals 2006," Roy Disney's updated version of Uncle Walt's classic *Festivals*, hits the screen at the Cinemas Theater at the Tijuana Cultural Center daily at 2, 4, 6, and 8 p.m., with an additional screening at noon on Saturday and Sunday.

The other featured films include *Nigera Falls* (3 p.m.), *Los descubridores* (5 p.m.), *The First Emperor of China* (5 p.m.), and *The North Canyon* (9 p.m.). The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TUJANA)

OUTDOORS

The Annual Green-to-Golden Transition of San Diego's wild grasslands is expected to occur sometime in the next two weeks — and possibly quite suddenly due to the brevity of recent soaking rains and the increasing sunshine of late. North-facing slopes, areas shaded by large trees, and higher elevations tend to retain the green color longer.

The **Black Oak**, San Diego County's most handsome native deciduous tree, is sending out new leaves this week, painting the mountain slopes with shades of red, brown, and bright green. The newly emergent leaves are reddish brown in color, creating a pseudo-autumn color in the forest. After a week or two the unfolding leaves acquire a light green tint; after a month they're dark green. Black oaks are common throughout the upper elevations of the Palomar, Cuyamaca, and Laguna Mountains. Enjoy the show by exploring either the Fry Creek or Observatory trail on Palomar Mountain. Both begin at the national-forest campground area two miles below Palomar Observatory.

Snakes, encouraged by recent warm temperatures, have already emerged from burrows and rock crevices to hunt for prey throughout the county's lower-elevation hillides and canyons. Gopher snakes, garter snakes, king snakes, rosy (or black) snakes, and three varieties of rattlesnakes — red diamond, speckled, and Southern Pacific rattlesnakes (all venomous) — have been sighted. Close encounters with rattlesnakes are not uncommon wherever residential properties abut undeveloped land — a common situation throughout San Diego County.

Spring Gardens on Tuna, the 12th annual installment of this tour of gardens in Poway and Rancho Bernardo hosted by the Lake Hodges Native Plant Club is slated for Friday, April 14, from 10 a.m. to 3 p.m. Tickets are \$10. For ticket purchase locations and other information, call 760-741-0829. (RANCHO BERNARDO, POWAY)

Visit an Island Spot for Spring Migration and some good summering birds (least Bell's vireo, yellow-breasted chat, phalarope) with the Audubon Society from 8 a.m. to noon on Saturday, April 15. The usual resident birds should be present as well.

To reach the trailhead, take I-8 east to Ocotillo about 16 miles from Mission Valley. Drive north on S-2 for 25 miles and turn left to park. Meet at the picnic area at the entrance. Plan for possible hot weather, and bring water and lunch. There is a vehicle day-use fee. Expect moderately strenuous hiking. 619-280-7710. (MIRA CALIENTE)

"Things of Green" provide the inspiration for the hike led by naturalist Charles Hurd in Blue Sky Ecological Reserve on Saturday, April 15. Take a "Fun Nature Hike" with a descent on Sunday, April 16. Both events begin at 9 a.m. Find the park on Espola Road, one-half mile north of Lake Poway Road. For details, dial 619-668-3278. Free. (MISSION GORGE)

Uphill at Iron Mountain, take a somewhat strenuous uphill climb — through an area that is still recovering from a fire in 1995 — with the Canyoneros on Saturday, April 15. At the junction with the trail to the summit of Iron Mountain, participants may return to the start point (3 miles round trip), or continue to the summit (an additional 3.5 miles round trip). Take adequate water and food for the long hike. Free. Call 619-232-3821 x203 for directions. (POWAY)

The Monthly Beach Cleanup hosted by San Diego BayKeeper is set for Saturday, April 15, at 8 a.m., in Encinitas. Bags and gloves are provided for volunteers. For directions to the spot, dial 619-299-4484. Free. (ENCINITAS)

Explore the Coastline during tide-pooling expedition sponsored by the Birch Aquarium-Museum on Saturday, April 15, at 1:30 p.m. spot as cucumbers, sea stars, and lobsters at a beach in Encinitas. The fee is \$12 general, \$8 for children 6 to 12. Advance registration is required; to make reservations, call 858-534-7336. (POWAY)

Leaves to Track Mountain Lins, bobcat, and other native species with an experienced tracker from the San Diego County Tracking Team on a wildlife-monitoring survey during a volunteer training workshop on Saturday, April 15, from 10 a.m. to 4 p.m. in Los Peñasquitos Canyon Preserve.

Meet at the Ranch House in the preserve. To reach the spot, take Canyonville Park Drive off Black Mountain Road and follow the signs to the ranch house. For information, call 858-672-1120. Free. (RANCHO PEÑASQUITOS)

Plants Used for Food, Medicine, Shelter, and recreation by the Kumeyaay Indians on (what's now called) Daley Ranch. Naturalist Anita Miller leads a leisurely 2.8-mile ethnobotany tour to the Ranch House, last Ridge, and Creek Crossing trails at 9 a.m. on Saturday, April 15. Join the group in the main parking lot (off La Honda Road) with water and hiking boots. 760-839-4680. Free. No pets. (ESCONDIDO)

Sky Hunters, Nancy Connor brings live birds of prey to Dos Picos Park at 3 p.m. on Saturday, April 15. She'll inform and educate on the value of these friends from the sky. Find the park at 17653 Dos Picos Park Road. Free. Call 858-694-3049 for information. (IMMAGNO)

Bird Watchers and Nature Lovers are invited to take a nature walk hosted by the Friends of the Famosa Slough on Saturday, April 15, at 8 p.m. The easy walk promises a good view of a variety of shorebirds, migrating ducks, and salt marsh habitat. Meet at the intersection of Famosa Boulevard and West Point Loma Boulevard. Bring binoculars if you have them. Free. 619-224-4591. (POINT LOMA)

Earth Day Work Party, weed native plant gardens and help remove invasive plants when the Friends of Famosa Slough gather to work around at the newly constructed treatment ponds at this urban wetland on Saturday, April 15, from 9 a.m. to noon. Meet at the intersection of Famosa Boulevard and Val Vista. Call 619-224-4591 for information. (POINT LOMA)

Walking Get Their Just Deserts, take a jaunt through Bentler's Hill with Walabout adventures on Saturday, April 15. Participants will look for about three miles, and then stop for an above-average trout at Escondido Canyon. The walk starts at 9:45 a.m. in front of Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). Bring money for food (optional). For information, call 619-231-7463. (MIDTOWN)

Help Maintain Florida Canyon's Trails and replant the area with native vegetation by joining the volunteer trail crew. Crews work on the third Saturday of each month, including April 15, from 8 a.m. until noon. Meet the others at the corner of Park Boulevard and Montez Field Drive. Wear sturdy shoes and bring water. Free. 619-235-1121. (BALBOA PARK)

Take an Insect Safari into the heart of Wilderness Gardens Preserve on Sunday, April 16, at 10 a.m. with volunteer naturalist Kyle Icke. Specimens will be on display beforehand to help identify chitinous creatures on the walk, and participants will learn about the roles insects play in pollination and the health of the planet.

Find the gardens at 14209 Highway 76, ten miles east of I-15. There is a \$2 parking fee. For more information, call 858-694-3044. (MIRA CALIENTE)

Coastal Birds and Their Habitats will be described by ranger Laura Naas when she leads walks for beginning birders each Sunday through April, including April 16, at 9:30 a.m. along the southern wildlife preserve (a.k.a. the flood-control channel) along the bike path on the south side of San Mateo Drive. Free. (MISSION BAY)

Walrus Get Their Just Deserts, take a jaunt through Bentler's Hill with Walabout adventures on Saturday, April 15. Participants will look for about three miles, and then stop for an above-average trout at Escondido Canyon. The walk starts at 9:45 a.m. in front of Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). Bring money for food (optional). For information, call 619-231-7463. (MIDTOWN)

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Find the gardens at 14209 Highway 76, ten miles east of I-15. There is a \$2 parking fee. For more information, call 858-694-3044. (MIRA CALIENTE)

Coastal Birds and Their Habitats will be described by ranger Laura Naas when she leads walks for beginning birders each Sunday through April, including April 16, at 9:30 a.m. along the southern wildlife preserve (a.k.a. the flood-control channel) along the bike path on the south side of San Mateo Drive. Free. (MISSION BAY)

Walking Get Their Just Deserts, take a jaunt through Bentler's Hill with Walabout adventures on Saturday, April 15. Participants will look for about three miles, and then stop for an above-average trout at Escondido Canyon. The walk starts at 9:45 a.m. in front of Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). Bring money for food (optional). For information, call 619-231-7463. (MIDTOWN)

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Somebunny could win big this month at Sycuan.

You can be hopping down the money trail every Monday night in April. We're giving ten lucky players a chance to win \$500, \$1,000, \$2,000, \$5,000 or \$10,000! Pick a bunny to determine the amount you win.

Sycuan
CASINO

Located 30 minutes from downtown San Diego at 6400 Camino Real in El Cajon.
800-2-SYCUAN 617-446-6022 • www.sycuan.com

*Drawings begin at 7:00 p.m. Must be present to win \$10,000 or more. Maximum one prize per player. Prizes will be awarded at any time. No purchase necessary. Odds are 1 in 100,000.



Last Week's Winners

CAMEL CASH
YOUR PASSPORT TO PLEASURE

1-800-CAMEL CASH (226-3522) NEW

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

Camel Cash is a new way to win big. Every time you buy a Camel cigarette, you get a Camel Cash card. Collect 10 cards and you can win up to \$10,000. It's that easy.

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San Diego Reader April 13, 2000

Calendar LOCAL EVENTS

when Curvama College hosts its tenth annual "Parenting Conference" on Friday, April 14. Registration begins at 8 a.m. with speakers, a resource fair, and workshops continuing until 2 p.m. It's all free. Attendees need to register for the workshops and lunch by calling 619-660-4293. Find the campus at 900 Rancho San Diego Parkway (off Furry Lane). (LA GAON)

"Le Neire Garden" provides the topic when UCSD social studies professor Claudia Moberg speaks for the docent lecture series at the San Diego Museum of Art 10 a.m. on Friday, April 14. Admission is \$10. For details, dial 619-696-1935. (BALBOA PARK)

Choose a beautiful place for your next move when Lawrence Waters presents a lecture on "Auto-Cano Geography" for the San Diego Anthropological Society at 7:15 p.m. on Friday, April 14, at the Joyce Kahn Community Center (1230 Vermont Street). Admission is \$12 for non-members (free for first-time visitors). For details, dial 619-542-1733. (HILLCREST)

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All programs are free and take place at the main facility, 5505 Friars Road. For information or reservations, call 619-298-3576. (MISSION VALLEY)

Get Wet, selecting and maintaining saltwater animals, plants, filter systems, and accessories will all be discussed during the "Basic Aquarium Techniques" workshop planned for year-round aquarist Fernando Nogueira at Birch Aquarium-Museum from 9 a.m. to 1:30 p.m. on Saturday, April 15.

The fee for the class is \$35 per person (aged ten and older); advance registration is required. For reservations, call 619-534-7336. The aquarium is located at 2000 Expedition Way. (LA JOLLA)

Love Book? If you answered yes, don't miss Deanna Delapain's slide-illustrated lecture focusing on her book and glass tour of the Conch Republic when the lead story of San Diego County meets on Saturday, April 15, at the Kings River YMCAs. The subject is "Memory vs. Alzheimer's" at noon on Friday. Bring your lunch and learn about the differences between Alzheimer's disease and normal memory loss. The lecture "Meditation for Stress Management" during a workshop at 10 a.m. on Saturday. Admission is \$12 for non-members (free for first-time visitors). For details, dial 619-542-1733. (HILLCREST)

"Book Review & Lecture Forum," the series hosted by the Malcolm X Library continues on Saturday, April 15, when Susan Davis presents "Spectacular Nature: Corporate Culture and the World Experience" at 2 p.m. Davis is from the department of communications at UCSD. Find the library at 5148 Market Street (at Euclid). 619-527-3405. Free. (DOWNTOWN)

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Ponder the Peninsula, when the La Jolla Friends of the Seals meet on Saturday, April 15, naturalist Sylvia Stevens will present a slide-illustrated lecture focusing on "Seals of the World: The Penguins — Seals, Sea Lions, and Walrus." Stevens has led travel groups on every continent and has spent 13 seasons in Antarctica. The event begins at 6 p.m. at the La Jolla Branch Library (3555 Dupont Avenue). Free. 619-467-3588. (LA JOLLA)

Learn to Draw using the right side of your brain when Theresa Hudson leads new classes beginning on Saturday, April 15 (9:30 a.m.), Monday, April 17 (10 a.m.), and Tuesday, April 18 (6:30 p.m.), all at the 101 Artist's Colony (897 South Coast Highway 101, suite F-103 in the Lumberyard).

Glass-Blowing Demonstrations are promoted when professional artists gather between 11 a.m. and 3 p.m. on Saturday and Sunday, April 15 and 16, at the Carlsbad Company Stores in conjunction with the exhibit "The Glass Sanctuary" (on view at the Carlsbad City Library). Free. Find the stores at 5620 Paseo del Norte. For details, call 760-462-2021. (CARLSBAD)

A Poetry-Writing Workshop is planned by Brandon Grammet when the Mage Park Poets meet from 10 a.m. to 3 p.m. on Sunday, April 16. The workshop will be conducted in the Gentry Building at Mage Park (at Carlsbad Boulevard and Beech Avenue). To register, call 760-462-2026. (CARLSBAD)

"Polish the Moon: A Creative Writing Class" is planned by Patricia Miller at Bookworks, the class begins at 7 p.m. on Monday, April 17 (and continues through May 8). Participants will generate first drafts, revise, and polish their work. The fee is \$95 for non-members. To register, call 760-436-3036. (ENCINITAS)

"The Art of Venice, Manhattan, and Northern Europe" will be examined when historian Tim Adams presents the next lecture in his ongoing "Art of the Renaissance" series on Tuesday, April 16, at 7:30 p.m., at the Athenaeum

Music and Arts Library. Nonmembers pay \$12. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for reservations. (LA JOLLA)

Noted Art Historian Norman Bryson presents the MCA/UCSD Annual Russell Lecture on Tuesday, April 18. Bryson will explore the development of photography archives by artists such as Joel Peter Witkin, Robert Mapplethorpe, and Nan Goldin. "Reclaiming the Archive: From Agent to Nan Goldin" begins at 7 p.m. at the Silverwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). For details, dial 858-454-3541. Free. (LA JOLLA)

Consider the Climax when the San Diego Floral Association meets at 7:15 p.m. on Tuesday, April 16. Edith Malek, president of the American Climatic Society and author of *Guide to Growing Climatic in the United States*, will address the group and bring samples of plants in flower. Hear the talk at 7:15 p.m. in room 101 of the Casa del Prado. Free. 619-232-5762. (BALBOA PARK)

"The Fault Is Not in Our Stars," a rare but not uncommon alignment of the visible planets is forming in our sky, bringing ancient superstitions to mind. Reflect on the origins of these

beliefs when Arthur Young from SDSU speaks for the Eyes on the Universe series at Reuben H. Fleet Science Center on Wednesday, April 19, at 7 p.m. 619-238-1233. Admission is \$5 general. (BALBOA PARK)

"A History of Our Submarine Force" will be offered when Richard M. Gaffler speaks for the San Diego Independent Scholars on Wednesday, April 19, at 7 p.m. 619-238-1233. Admission is \$5 general. (BALBOA PARK)

"Using the Power of Your Intuition to Heal" at 7 p.m. on Tuesday, April 18, at Earth Song Bookstore (1440 Camino del Mar). Free. For information, dial 858-755-4254. (DL MARI)

Chiffon will also sign and discuss her book at 6:30 p.m. on Wednesday, April 19, during a seminar for the Learning Annex. Chiffon will demonstrate exercises and reveal how she helps her patients heal. The fee is \$39. Call 619-544-5700 to register. (MISSION VALLEY)

Distance Swimmer Carol Sing was raised in Ocean Beach and graduated from Point Loma High School. Sing — who swam the English Chan-

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Calendar LOCAL EVENTS

when Cuyamaca College hosts its tenth annual "Parenting Conference" on Friday, April 14. Registration begins at 8 a.m. with speakers, a resource fair, and workshops continuing until 2 p.m. It's all free. Attendees need to register for the workshops and lunch by calling 619-560-4293. Find the campus at 900 Rancho San Diego Parkway (off Furry Lane). (LA CAON)

"Le Notre Gardens" provide the topic when UCSD social studies professor Chandra Mahesh speaks for the docent lecture series at the San Diego Museum of Art at 10 a.m. on Friday, April 14. Admission is \$10. For details, dial 619-696-1935. (BILKA PANE)

Choose a beautiful place for your next move when Lawrence Walters presents a lecture on "Auto-Cano" graphics for the San Diego Automobile Society at 7:15 p.m. on Friday, April 14, at the San Diego Automobile Society (1230 Vermont Street). Admission is \$12 for non-members (free for first-time visitors). For details, dial 619-542-1733. (MILGROST)

Confused by Cheryl Leann about "Feng Shui for Better Living (the Basics)" when Cheryl Magers conducts a class (in person) at 7 p.m. on Friday, April 14, at Morris Isle (1836 La Mesa

Boulevard). The fee is \$15 in advance, or \$20 at the door. Call 619-465-3100 for information. (LA MESA)

Colored Pencil Techniques will be demonstrated by artist Lynn Stahlke Norms for the Clearmont Art Guild on Friday, April 14, at 9:30 a.m., at the Clearmont Recreation Center (1604 Clearmont Drive). Free. 619-468-9324. (CLAREMONT)

"Design of Advanced Technology Facilities" is the subject when architect Ken Baldwin presents a talk on Saturday, April 15, for the Friends of San Diego Architecture. The meeting begins at 9:30 a.m. at the New School of Architecture, 1249 F Street. For information, call 619-287-0050 or 619-235-4100. A \$3 donation is requested. (DOWNTOWN)

Memory, Meditation, and Music, the Mission Valley YMCA is the place to be for lectures on April 14 and 15. The subject is "Memory vs. Alzheimer's" at noon on Friday. Bring your lunch and learn about the differences between Alzheimer's disease and normal memory changes. Learn "Meditation for Stress Management" during a workshop at 10 a.m. on Saturday. You may also see a demonstration of the "Fitness Age" program at 11 a.m. on Saturday. The new fitness assessment program is designed to calculate age in "Fitness" years, evaluating cardiovascular, body composition, flexibility, and strength categories.

All programs are free and take place at the main facility, 5505 Friar Road. For information or reservations, call 619-298-3576. (MISSION VALLEY)

Get Wet, selecting and maintaining saltwater animals, plants, filter systems, and accessories will all be discussed during the "Basic Aquarium Techniques" workshop planned by senior aquarist Fernando Noreppout at Birch Aquarium Museum from 9 a.m. to 1:30 p.m. on Saturday, April 15.

The fee for the class is \$35 per person (ages 12 and older); advance registration is required. For reservations, call 619-544-2336. The aquarium is located at 2000 Expedition Way. (LA JOLLA)

Lead Model! If you answered yes, don't miss Deanna Daphan's slide-illustrated lecture focusing on her lead and glass tour of the Carlsbad Republic, when the lead Society of San Diego County meets on Saturday, April 15, at the Mingei Museum. Doors open at 10 a.m. for sign-in and coffee, with the meeting starting at 10:30 a.m. The fee for non-members is \$7.50. For information, call 619-465-3668. (BILKA PANE)

"Book Review & Lecture Forum," the series hosted by the Malcolm X Library continues on Saturday, April 15, when Susan Davis presents "Spectacular Nations: Corporate Culture and the SeaWorld Experience" at 2 p.m. Davis is from the department of communications at UCSD. Find the library at 5148 Market Street (at Euclid); 619-527-3405. Free. (MCINTOSH)

Power the Piano! when the La Jolla Friends of the Seals meet on Saturday, April 15, at 10 a.m. at the La Jolla Friends of the Seals (1755 Ocean Avenue). Free. 619-467-5588. (LA JOLLA)

Learn to Draw using the right side of your brain when Theresa Rubin leads her new class beginning on Saturday, April 15 (9:30 a.m.), Monday, April 17 (10 a.m.), and Tuesday, April 18 (6:30 p.m.), all at the 101 Artist's Colony (897 South Coast Highway 101, suite F-101 in the Lumbeyard). All classes continue for four weeks. The \$45 fee includes materials. To make the required advance reservations, call 760-942-3899. (MCINTOSH)

A Poetry-Writing Workshop is planned by Brandon Gussman when the Major Park Poets meet from 10 a.m. to 3 p.m. on Sunday, April 16. The workshop will be conducted in the Greenery Building at Major Park (at Carlsbad Boulevard and Beech Avenue). To register, call 760-462-2026. (CARLSBAD)

"Book Review & Lecture Forum," the series hosted by the Malcolm X Library continues on Saturday, April 15, when Susan Davis presents "Spectacular Nations: Corporate Culture and the SeaWorld Experience" at 2 p.m. Davis is from the department of communications at UCSD. Find the library at 5148 Market Street (at Euclid); 619-527-3405. Free. (MCINTOSH)

University's International Student Center (at the corner of 55th Street and Astor Circle Drive). Academics, social workers, and activists will participate in the discussion beginning at 9 a.m. Free. Call 858-689-9155 to make the (appreciated) reservations. (MCINTOSH)

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Examine Andrei Previn's Director Named Dore during the opera preview addressing the music, drama, and history of this upcoming San Diego Opera production at the Athenaeum Music and Arts Library on Monday, April 17. The speaker at 2 p.m. is vocal music specialist Ronald Shabert; at 7:30 p.m., listen to Nicolas Revelles (education 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)

Acclaimed Science Fiction Author Kim Stanley Robinson plans a lecture entitled "UCSD and Permalutopia: A Science Fiction Story" at 7:30 p.m. on Monday, April 17, in the Price Center Theatre on the UCSD campus. Robinson is an alumnus of UCSD and the author of 14 books. Free. 858-534-6018. (LA JOLLA)

"Explorations in Watercolor," this class, led by watercolorist Sandra Bray, is held on Mondays from April 17 through May 23, from 9:30 a.m. to 1:30 p.m., at the Quail Botanical Gardens (1240 Quail Gardens Drive). The course is designed for intermediate painters, with an emphasis on design. The fee is \$95 for non-members. To register, call 760-436-3036. (MCINTOSH)

"The Art of Venetian, Mannerist, and Northern Europe" will be examined when art historian Tim Adams presents the next lecture in his ongoing "Art of the Renaissance" series on Tuesday, April 18, at 7:30 p.m., at the Athenaeum

Music and Arts Library. Nonmembers pay \$12. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for reservations. (LA JOLLA)

Noted Art Historian Norman Bryson presents the MCA/UCSD Annual Russell Lecture on Tuesday, April 18. Bryson will explore the development of photographic archives by artists such as Joel Peter Witkin, Robert Mapplethorpe, and Nan Goldin. "Reclaiming the Archive: From Agat to Nan Goldin" begins at 7 p.m. in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (1700 Prospect Street). For details, dial 858-454-5341. Free. (LA JOLLA)

Consider the Clematis when the San Diego Floral Association meets at 7:15 p.m. on Tuesday, April 18. Edith Malek, president of the American Clematis Society and author of *Guide to Growing Clematis in the United States*, will address the group and bring samples of plants in flower. Hear the talk at 7:15 p.m. in room 101 of the Casa del Prado. Free. 619-232-5762. (BILKA PANE)

Alfred Powers Decisions made in Tehran, Yalta, and Potsdam that led to the division of Germany and the Cold War will be discussed when Beranovic native Ted Gehring speaks for the World Affairs Council of San Diego on Tuesday, April 18. "From Yalta to Berlin" begins at 10:05 a.m. in the second-floor salon at La Jolla (850 Del Mar Downs Road). Free. Call 858-755-9542 or 858-487-4635 for information. (MCINTOSH)

"Feathered Jewels of San Diego: Observing Native Hummingbirds" is offered by the San Diego Natural History Museum, with a class at 7 p.m. on Tuesday, April 18, and a field trip at 2 a.m. on April 22. Participants will learn to identify these feathered jewels in the spring and then visit productive locales for finding the real thing. The \$45 fee for nonmembers includes van transportation. To register, dial 619-232-3012 x203. (BILKA PANE)

"The Faith is Not in Our Stars," a rare but not uncommon alignment of the visible planets is forming in our sky, bring ancient superstitions to mind. Reflect on the origins of these

ancient beliefs when Arthur Young from SDSU speaks for the Eyes on the Universe series at 8:00 p.m. on Tuesday, April 19. Hear an outline of the archaeological history of the far South west and discuss the concept of environmental resources and legislative efforts aimed at their protection and the growing need for a curatorial facility for Southwest archeology.

The talk begins at 7:30 p.m. in room 111A of the Chancellor's Campus at UCSD. Call 619-450-0422 for information. Free. (LA JOLLA)

What Does It Mean to Decline Bankruptcy? Find out when attorney Mark L. Miller conducts an educational seminar on bankruptcy at 6:30 p.m. on Wednesday, April 19, in the third-floor auditorium at the San Diego Public Library (820 E. Street). Free. Call 619-236-5894 for information. (DOWNTOWN)

Distance Swimmer Carol Sing was raised in Ocean Beach and graduated from Point Loma High School. Sing, who swam the English Chan

nel in 1999 — will discuss the benefits of swimming for women's health when the Soroptimist International of Lemon Grove hosts a breakfast lecture at 8 a.m. on Wednesday, April 19, at the Lemon Grove Community Center (1514 School Lane). Breakfast is served at 7:30 a.m. and costs \$5, followed by the program. 619-462-6494. (LEMON GROVE)

She Discovered Her Intuition! At Age Nine, and now psychiatrist and author Judith Orloff, M.D., will discuss "Using the Power of Your Intuition to Heal" at 7 p.m. on Tuesday, April 18, at Earth Song Bookstore (1440 Camino del Mar). Free. For information, dial 858-755-4254. (DEL MAR)

Orloff will also sign and discuss her book at 6:30 p.m. on Wednesday, April 19, during a seminar for the Learning Annex. Orloff will demonstrate exercises and reveal how she helps her patients heal. The fee is \$19. Call 619-544-9700 to register. (MISSION VALLEY)

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IN PERSON

It's Klee-Mex Time! When the "Celebrating Jewish Music" concert series at the Lawrence Family Jewish Community Center gets underway at 7:30 p.m. tonight, Thursday, April 13, expect a concert entitled, "Viva Klezmer! (Klezmer Music)," a fusion of these diverse musical styles.

General admission for non-members is \$19. Find the center in Mandell Weiss Esquire City Park, at 4126 Executive Drive. Call 619-457-3161 for reservations and information. (LA JOLLA)

Artists on the Cutting Edge VII: the "Cross Fertilization" literary and music series at the Museum of Contemporary Art, La Jolla led by artist-director Quincy Troupe continues tonight, Thursday, April 13, with guests including poet Angelika Noll, musician and singer-songwriter Susan Rubin, and novelist Gail Scott.

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Calendar LOCAL EVENTS

had it, too. Who has it today? Who would play Ahab in our dreamed-of *Moby* (2nd remake) 'What Moby Did' (1996) airs Wednesday, April 19, at 11 a.m. on TCM, Cox Cable Channel 74.

SPORTS

We're Talkin' Baseball, the San Diego Padres wrap up the series against the Arizona Diamondbacks with a game at 2:05 p.m. today, Thursday, April 13, in Qualcomm

Stadium. The Houston Astros arrive for games Friday through Sunday, April 14-16, at 7:05, 7:05, and 1:05 p.m., respectively.

The Padres hit the road for games against the Cardinals in St. Louis April 18-20, Tuesday through Thursday, at 5:01 p.m. each night.

Tickets range from \$5 to \$20. The game on April 16 will be broadcast on KUSI Channel 31. Games are broadcast in English on KOGO-AM (600) and in Spanish on station KUSI-AM (1040). For details, dial 619-280-INFO. (MISSION VALLEY)

Professional Hoops, the Stingrays International Basketball League team hosts the team from Richmond at 7 p.m. tonight, Thursday, April 13, and at 6 p.m. on Sunday, April 16, at the San Diego Sports Arena. Tickets

range from \$5 to \$25. For tickets, call 619-299-6148. (SAN DIEGO)

Run It Up and Go To The Capon Speedway on Saturday, April 15, for competition in Grand American Modifieds, sportsman, street, and pony stock categories, along with the Maude Charity Challenge. The first race starts at 6:45 p.m., with qualifying runs starting at 5 p.m.

The 3/8-mile track is located next to Gillette Field. Take I-8 to Highway 67, and use the Bradley exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$9 (west side) and \$10 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (EL CAJON)

A Scenic Rolling Trail is the route for the Chula Vista Lake 34 Trail

run/walk, scheduled for Saturday, April 15, at 8 a.m. (registration begins at 7 a.m.). For information, call 619-583-9509. (COLLEGE)

The Monthly Walk/Run/Skate/Bike hosted by the Jilly Plus Fitness Association is set for Saturday, April 15, starting at 8:30 a.m. in Farnell Park (located on Pacific Beach Drive, at the south end of Farnell Street, on San Bay). Participants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the optional food). 619-273-5272 or 619-558-1398. (PACIFIC BEACH)

Soccer in 3D, the San Diego Flash soccer team hosts the Boston Bulldogs at 7:35 p.m. on Saturday, April 15, in Douglas Stadium (on the campus of San Diego Mesa College).

7250 Mesa College Drive). Tickets are \$10 for adults, \$7 for those 16 and under. For information, call 619-583-9509. (HEAVY MESA)

A Velomunch It, simply put, is a non-competitive walk along a pre-marked route. Walk, jog, or run at your own pace during the event planned by the San Diego County Rockhoppers on Saturday and Sunday, April 15 and 16. Both the 11km and 5km walks start anytime between 8 a.m. and noon on the platform at the Carlsbad Visitors' Center (600 Carlsbad Village Drive) and finish no later than 3 p.m.

Carry water. Walkers desiring American Volkspost Association (AVP) credit and patch will be charged \$6 on the day of the event; free for those who desire neither award nor credit. Question? Call 760-738-5667 or 760-443-0381 for answers. (CARLSBAD)

Tennis, Anyone? The 21st annual Severn Cancer Center Tennis Tournament takes place on April 15 and 16 at the San Diego Tennis and Racquet Club (4848 Tecolote Road).

Men's, women's, and mixed doubles tournaments take place from 8:30 a.m. to 4:45 p.m. on Saturday, with the men's and women's pro-am tournaments from 9 a.m. to 2:45 p.m. on Sunday. Spectators pay \$15 per day. For information, call 858-678-6298. (BAY PARK)

Tandem Bike Rides for people with visual impairments, head injuries, and other disabilities are offered by the City of San Diego Park and Recreation Department Disabled Services Program. The rides begin at 11 a.m. and usually last until 12:30 p.m., with "capable and friendly volunteer captains" paired with "stokers" (bikers with disabilities).

The next ride takes place on Saturday, April 15, at Fiesta Island. To register and gain more information, call 619-525-8247. Free. (MISSION BAY)

How's the Water? The PSTA professional surfing tour — boasting top athletes competing in men's and women's shortboard and longboard divisions — hits the beach at the Oceanside Pier on Saturday and Sunday, April 15 and 16. Competition

runs from 8 a.m. to 3 p.m. on both days. Question? Call 858-728-9001 for answers. Free for spectators. (OCEANSIDE)

Champagne Loop I, join the Sierra Club bicyclists for a socially paced 30-mile scenic loop around the San Marcos Mountains on Sunday, April 16. The event starts at 9 a.m. in the parking lot behind the administration building at the Lawrence Wells Resort (exit I-15 at Deer Springs Road and head north on Champagne Boulevard). The ride begins with a gradual two-mile ascent and a steep 200-yard hill a few minutes later, then levels off for coasting through farmlands and orchards. Bring money for brunch in Vista. 858-483-5877. (COSMOPOLIS)

Bicycle Track Racing takes place under the stars at the San Diego Velodrome every Tuesday, including April 16, at 7 p.m. Events for men, women, and youths are promised. Find the velodrome at 2221 Morley Field Drive. 619-296-3345 or 858-793-5431. Admission is free for spectators during April. (SAN DIEGO PARK)

Del Mar National Horse Show, the 55th annual three-week show of competitions, instruction, and displays gets out of the gate on Wednesday, April 19, with Western Week (through April 23). Related events include a Draft Horse Show (April 20-21), Quarter Horse Show (April 20-21), Challenge of the Breeds (April 20-21), and the Pacific Coast Horse Show Association Open Western Show (April 20-21).

Adult and youth competitions include barrel racing, pole bending, stake races, plus cutting working cow, calf roping, breakaway, and team roping, with Western riding reining showmanship, horsemanship, dressage, and hunter/jumper competitions.

All events are held at the Del Mar Arena on the Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard. Weekly admission from 8 a.m. to 6 p.m. is free. Individual grandstand seats are \$8, \$10, and \$15 (except for selected special events). For more details on tickets or event schedules, call 619-792-4252. Tickets are also available by calling 888-396-8497. (JULY 1997)

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Calendar LOCAL EVENTS

SPECIAL

Over 940 Junior and Senior high school students from San Diego and Imperial Counties are competing with their science, engineering, and computer projects in the 46th annual Science and Engineering Fair, running April 13-16 at the Balboa Park Activity Center (1245 Park Boulevard). Admission is free and open to the public from 9 a.m. to 5 p.m. on Thursday, 9 a.m. to 5 p.m. on Friday, and 10 a.m. to 5 p.m. on Saturday and Sunday. For more information, dial 858-581-4112. (BALBOA PARK)

"Twink" by Gorge von Karsel will be discussed when the Del Mar Crest Books Reading and Discussion Group meets at 7 p.m. on Friday, April 14, at Barnes and Noble Bookstore (in the Del Mar Highlands Town Center, 12835 El Camino Real). Free the public is invited. For details, call 858-756-4298. (DEL MAR)

Since Galileo's First Telescope, inventors and scientists have continued to improve the instruments used to observe and measure the universe. Learn about "The New Generation of Telescopes" during planetarium shows at Palomar College on Friday, April 14 (and April 21).

The 55-minute shows begin at 7 p.m. Call 760-744-1500x283 for the recommended reservation. Admission is \$3 for adults, \$2 for children 5-12 and Palomar students. The campus is located at 1140 West Mission Road; the planetarium is located in room E5-1 on the west side of the science quad on the campus. (SAN MARCOS)

Arts, Crafts, and Culture of the American Southwest are celebrated April 14-16 at Bazaar del Mundo (2754 Calhoun Street). Craftsmen, artists, demonstrators, and entertainers will appear. San Diego's Kumeyaay Youth New Bird Singers and Dancers will perform at 1 and 2:30 p.m. each day. Festival hours are 10 a.m. to 9 p.m. on Friday and Saturday and 10 a.m. to 5 p.m. on Sunday. For information, call 619-296-3161. Admission is free. (OLD TOWN)

Hurry for Literacy! The first San Diego Latino Book and Family Festival runs April 15 and 16 at the Del Mar Fairgrounds. The festivities — produced by actor/director Edward James Olmos — include author panels, book signings, poetry readings, children's events, live entertainment (Lalo Guerrero, George Baker, and many others), and food. More than 250 exhibitors will be offering their wares.

Authors planning to attend include Victor Villalón, Rosa Martha Villalón, and Yolanda Nava, among many others. A panel focusing on poets and poetry includes the participation of Leroy Quinsana, Rod Ricardo-Livingstone, Antonieta Villalón, and Naomi Quironson.

Hours are 10 a.m. to 8 p.m. on Saturday, 10 a.m. to 6 p.m. on Sunday. Admission is free; parking will set you back \$3 a day. For information, call 760-434-7474 or 323-255-9206. (DEL MAR)

Using Ancient Techniques

dating back to pre-Hispanic times, noted Guatemalan weaver Rafael Godínez will appear at the San Diego Museum of Man for an exhibition, demonstration, and sale continuing through Saturday, April 15, from 10 a.m. to 4:30 p.m. daily. Godínez's appearance is included in regular museum admission. 619-239-2001. (BALBOA PARK)

"Around the World in 80 Days" is the theme when the Garden Club of Rancho Santa Fe holds its annual flower show and plant sale from 10 a.m. to 4 p.m. on Saturday and Sunday, April 15 and 16, at the group's clubhouse (17025 Avenida de Acacias). Free. 858-756-1554. (PUEBLO SANTA FE)

Bamboo Show and Sale, the Southern California Chapter of the American Bamboo Society offers varieties of bamboo during this spring sale. Saturday, April 15, from 11 a.m. to 3 p.m. in the Ecke Building of Quail Botanical Gardens (120 Quail Gardens Drive). The society maintains 180 kinds of bamboo at the gardens, and the gardens have an additional 100 varieties of their own. Admission to the sale and display is free with admission: \$5 adults, \$4 seniors, \$2 children. 760-346-3036. (ENCINITAS)

Games of the World will be played when the 22nd annual Cultural Celebration takes place from 11 a.m. to 5 p.m. on Saturday, April 15, on the Thurgood Marshall College campus at UCSD. The festivities showcase musical and dance performances from around the world, ethnic food, craft artisans, an art gallery, poetry, bama rides, and a children's area. Admission and parking are free. 858-534-4300. (LA JOLLA)

Gather With Psychic Friends: during the psychic fair and metaphysical conference planned at Alexandra's BookStore from noon to 6 p.m. on Saturday and Sunday, April 15 and 16, at Alexandra's BookStore (13350 Salomon River Road). For viewing hours, call 858-538-8159. Free. (MESA)

"To Every Thing There Is a Season, a Time for Every Purpose Under Heaven" — Celebrating God's Love and Honoring God's Gift of Childhood" is the theme for the art show continuing through Friday, May 12, by the preschoolers at the Rancho

EarthFair 2000 in Balboa Park

Events get underway with a children's earth parade at 10:30 a.m., except 200 exhibitors offering information and goods, six stages with all manner of entertainment, and more, from 10 a.m. to 5 p.m. Admission is free. Call 858-496-6666 for details. (BALBOA PARK)

In *Prize of the Alligator Pear*, the 14th annual Fallbrook Avocado Festival is slated for Sunday, April 16, with festivities continuing all day. Organizers plan the Guacamole Grande Ride (7:30 a.m.), live entertainment, over 300 vendor booths, the Avocado Olympics, a spring show, tours of the Del Rey Avocado Packing House (11 a.m. to 3 p.m.), and an antique aircraft display (10 a.m. to 3 p.m.) at the Fallbrook Airport. Admission is free. For details, dial 760-728-5845. (FALLBROOK)

Can't Get to the Opera but love the singing? The San Diego Opera's general manager Ian Campbell hosts broadcasts of this season's operas on radio station X-Bach, 540 AM. The radio season continues with *Don Giovanni* at 2 p.m. on Sunday, April 16. For information, call 619-232-7636.

A Twist on "Looking in the Refrigerator," as part of ArtWalk 2000, 12 artists have been commissioned to paint the exterior of old refrigerators, and the results are on exhibit through April at the Fashion Valley shopping center. At the conclusion of the exhibition, the fridges will be stocked with art education materials and donated to San Diego area schools. Viewing is free. 619-615-1090. (FASHION VALLEY)

"Echasing the Word" is the title for a solo exhibition by artist Olivia Cameo Lewis on exhibit through April at the Rancho Penitentes Library (13350 Salomon River Road). For viewing hours, call 858-538-8159. Free. (MESA)

"To Every Thing There Is a Season, a Time for Every Purpose Under Heaven" — Celebrating God's Love and Honoring God's Gift of Childhood" is the theme for the art show continuing through Friday, May 12, by the preschoolers at the Rancho

Bernardo Presbyterian Community Church

(17019 Pomerado Road). Call 619-487-0611 for information. Free. (NEWCASTLE BEACH)

Students from the Mink School of Art in Rehovot have work on exhibit in the sixth annual "Young People's Art Exhibit and Sale," continuing through Friday, April 28, at the Lyceum Theater in Horton Plaza. The show and sale benefits the Children of Chernobyl organization, raising funds for 30 children from Belarus to spend July in the San Diego area with host families. For information, call 858-459-4650 or 760-434-2255. (DOWNTOWN)

Divinely Inspired, the 37th annual Religious Art Festival hosted by St. Mary's Menloville Church is on exhibit through April 22. Art juror Jeron

Goldman and poetry juror Pearl S.

laurie selected works in all artistic media. The show is open for viewing Tuesday through Sunday, April 15, at Mark's at 3502 Clairemont Drive. Call 858-273-1480 for information. (CLAIREMONT)

FOR KIDS

"Bible's School Adventures" are being presented by ventriloquist Lynn Trimble through Saturday, April 15, in the Marie Hitchcock Puppet Theater (the theater is dark on April 16). Generally, performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Fundus — special guests artists

from Dresden, Germany — present a

German Marionette Circus on at 10 and 11:30 a.m. on Wednesday and Thursday, April 19 and 20. Tickets for these special performances are \$5 for adults, \$4 for children under 12. Find the theater near the Aerospace Center; 619-485-5043. Regular admission is \$5 for adults, \$2 for children (11-12), free for those under two. (BALBOA PARK)

Storyteller, illustrator, and author Bruce Hale visits White Rabbit Children's Books at 10:30 a.m. on Friday, April 14, to sign and discuss his *Cher Geller: Private Eye* series. The presentation will be followed by a book-signing. Find the shop at 7755 Grand Avenue and by calling 858-454-3318. (LA JOLLA)

There's Trouble in River City.

Meredith Wilson's musical *The Music Man* is the next production for the San Diego Junior Theater. It's an all-American story about a fast-talking traveling salesman who con the residents of River City, Iowa, and manages to make a difference. Performances begin at 7 p.m. on Fridays and at 2 p.m. on Saturdays and Sundays in the Casa del Prado Theater from Friday, April 14, through April 30. Admission: \$7 to \$9 adults, \$5 to \$7 seniors and children 13 and under. For reservations, call 619-239-8355. (BALBOA PARK)

Learn About Sea Hares, crabs, and anemones that thrive in the harsh conditions of tidepools in Encinitas when the Birch Aquarium hosts Tidepooling for Tots on Tuesday, Friday, April 14, at 1 p.m. The fee is

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Calendar LOCAL EVENTS

\$12 per adult, \$8 per child (four through kindergarten). To make the required reservations, call 619-534-7336. (SCHEDULES)

He Was Very Naughty. Peter Rabbit joins in the story time at Barnes and Noble on Saturday, April 15, at 1 p.m. The store is located in Grossmont Center, at 5500 Grossmont Center Drive. Free. 619-467-2870. (LA MESA)

Kid's Poetry Slam during the story time planned at 12:30 p.m. on Saturday, April 15, at the Barnes and Noble Bookstore (2510 Hazard Center Drive). Participants will have some favorite children's poetry and create some poems. Free. 619-296-5066. The event is suitable for those three through nine-year-olds. (SAN DIEGO VALLEY)

Children's Museum of San Diego. "GraphicLife," the third component of "Design World/Diane Munkin," continues through July. East Coast artist Robert Anderson contributes a mural based on orange crate labels. San Francisco artist Glenn Brill and Los Angeles artist Dean Swick joined Anderson in painting the mural. Local sculptor Bill Schneider designed a piece using road signs to depict the shape of the U.S. The exhibit includes installations and workshops to increase children's awareness of graphic arts.

This week, classes are being offered in "Junk Sculpture" (at 1 p.m. on April 14 and 16), "Broomsticks" (April 15 at 1 p.m.), and "Cool Paper Collage" (April 19 at 2:20 p.m.). Call for fees, age restrictions, and reservations.

Continuing classes include "The Book Shop," "Improv Theater,"

POETRY



Harriet Monroe

and scores of independent bookstores nationwide.

On the morning that Parisi's editor, Joseph Parisi, and I talked, he was in his Chicago office. I asked Mr. Parisi if he would tell me about the magazine's founder, Harriet Monroe.

"She was fairly well known in Chicago because her father was a very well-known lawyer in the 19th Century. She also wrote the famous ode for the Columbian Exposition, for the World's Fair here. When one of the New York newspapers printed it, without her permission, she sued them and got a judgment against them. And that was one of her great themes throughout her career, actually: protecting authors' rights and seeing that they got paid properly for their work. She founded the magazine in 1912, at which time there was no journal devoted solely to poetry. Poetry was usually used as filler in most magazines, and Harriet Monroe wanted a place where serious work of all sorts could be presented."

At the time of Poetry's founding, said Mr. Parisi, there was no magazine just for poetry. "So, it was quite daring, and equally daring to do it in Chicago. There was much merit on the East Coast, in New York and Boston, particularly. The very notion that Chicago would attempt such a thing... But then when she sent out a flyer late in 1911, early 1912, to a long list of poets that she knew of, she got such an overwhelming response that she knew she was on the right track. And, in fact, in the very first issue, she published the very well known authors of the time—Ezra Pound, among others."

How did she find Ezra? I asked.

"Gore's Rainhouse." Find the museum at 200 West Island Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN)



Luis Rodriguez is a poet, journalist, and critic. Rodriguez is also director of the La Jolla Press. He has conducted writing workshops in homeless shelters, among gang members, in prison, migrant camps, and with Spanish-speaking children and their parents. He is the author of *Alone Running*, *La Vida Loca*, *Gang Dem*, and *The Concrete River* and *Perry Across the River*.

Logan Yamanaka was born on the island of Molokai, Hawaii, of Japanese ancestry. He has written two novels, *Blue* (Farrar and Rinehart) and *The Baby* (Farrar and Rinehart). His latest novel is titled *Heads* by Hays, and she also recently wrote a novel for teenagers called *Name Me Nobody*.

Anthony Davis is a poet and novelist. He has written two novels, *Blue* (Farrar and Rinehart) and *The Baby* (Farrar and Rinehart). His latest novel is titled *Heads* by Hays, and she also recently wrote a novel for teenagers called *Name Me Nobody*.

READING

"I think she went down to the library, and she looked at all the current poetry books. She just made up her list. She was so out of it, I mean, she was not a mover and shaker; there wasn't any kind of real poetry axis at the time—another reason why she wanted the magazine, as a kind of a forum."

Harriet Monroe (1860-1936) was 50 when she began the magazine. Mr. Parisi did not know how she happened to become interested in poetry. "Like many young women of her time, she did not go to college. She went to a school that was not quite a finishing school but was the kind of school that was proper for young ladies of the late 19th Century."

"She never did marry. For many years she was an art critic for the *Chicago Tribune*. She came to feel that whereas the architects and painters got recognition and rewards, poets were left out in the cold, and she wanted to do something about it. So another one of her objects—besides providing a place to publish—was to see to it that poets got paid. And not only that, they should get prizes. We've kept all of these principles in operation to this day. We now offer eight prizes for poems published during the year in the magazine. And we offer one of the major prizes in the United States, the Ruth Lilly Poetry Prize, which is a \$75,000 annual award for a life's work. And we also offer two \$15,000 fellowships to student poets."

"So Harriet went down Fell Street and got over a hundred people to pledge money for a five-year period. So those guarantors ponied up the money. And she felt that after five years, certainly the magazine would be self-sustaining. Of course, that has never been the case with any arts organization. I think she may have regretted that she didn't keep on gathering guarantors while she was at it. But the magazine has never missed a monthly issue since that time, since 1912. That's remarkable when you think of two major wars, plus the minor ones, plus the Great Depression, plus the ups and downs that we are all her to. Most literary magazines, as you know, rarely last more than a few issues; sometimes they might reach three, four, five. But even the most famous of them very seldom have lasted more than a decade."

"So, in that sense, the magazine is quite unusual. Part of the reason may be not only that it's made so many very famous discoveries, in the early days. This is what made its reputation, right from the start. Besides Ezra Pound, T.S. Eliot—my first published Eliot's 'The Love Song of J. Alfred Prufrock.' We also first published Wallace Stevens' 'Sunday Morning.' Carl Sandberg's Chicago poems first appeared here. We published many of the early poems of Frost, when he was rel-

atively unknown. And that's been the case throughout the years. We've published people, now very well known, who were, at their very start, sometimes having their very first publication here. Jimmy Merrill, was still, I believe, in prep school. I think he was all of about 18 or so when he first published here."

"I've made a very concerted effort, in my editorship, since 1983, to present new people. Between a quarter and a third of the authors each year are first appearances. People making their first appearances. Oftentimes, they are people still in school or just recently out of school. Although I'm very happy we have this great history, my feeling is that the reader has a right to expect, 'What have you done for us lately?' So I've tried very hard to keep in mind Harriet's first principle, literally, everywhere. Around the globe, I have two first readers who sort it out and send me that which floats to the top. So I read maybe a quarter of them. And anything that comes to my desk, I always write a personal note, however short, to the author. To do this is very rare nowadays. But I do feel that's what distinguishes us from most literary magazines. We still maintain that personal touch."

As for his choices as to what he will print, Mr. Parisi said, "I don't get with any preconceived notions. I just select poems at a time. Over a period of time, you find certain topics and that your themes start accumulating. But I don't set out with certain ideas."

Mr. Parisi does not read submissions when he's at the office. "There are just too many distractions. I spend the majority of my time here doing fundraising, handling publicity, nuisance of all sorts, interruptions. So I do most of the reading at home. I find that if I have a little Mozart in the background it helps."

Does he know almost immediately, I asked, if a poem will be a good poem? "Yes. After you've done it a while, you know, you can tell instantly. The good ones. You can always tell the really good ones. The really bad ones you can tell instantly. It's the ones in-between, that are on the edge, that are the hard ones. Those that I'm not sure about I will put aside, read again, put aside, read again. But those tend to be the most interesting ones. They often are the ones that are maybe taking some risks or doing something unusual."

(continued on page 78)

POETRY



Harriet Monroe

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(continued on page 78)

Create Artworks to Welcome Spring during the "Colors from the Garden Family Day Festival" planned at the San Diego Museum of Art on Sunday, April 16, from 1 to 4:30 p.m. Participants will "build a flower pot" and plant it with seeds, have stories about colorful places, and dance to the sounds of Vivaldi's "Spring." The fee for non-member adults is \$10, children \$5. For reservations, dial 619-696-1931. (BALBOA PARK)

What's the Difference between True Bulbs and Tubers? How are plants selected for hybridization? Find out during the family program hosted by the San Diego Natural History Museum involving a class and field trip (for those six and older with an adult) on Sunday, April 16, from 11 a.m. to 2 p.m. Free. 619-594-5811. (MUSEUM, 16300 SAN DIEGO AVENUE)

Antique Car and Steam Engine Museum. The museum's activities include locating, collecting, docu-

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Who?

The violinist and the pianist are utterly at home with each other.

The concert in Mainly Mozart's "Spotlight Series" featuring violinist Timothy Lees and pianist Michael Chertock turned out to be a pleasant surprise. The artists originally announced for this recital at the Neuroscience Institute were William Precuil, of course, was a known quantity. San Diegans know him as concertmaster of the annual Mainly Mozart Festival here, and as a frequent recitalist. (He is also concertmaster of the Cleveland Orchestra, and for a while was first violinist in the Cleveland Quartet, before that wonderful chamber group closed up shop.) From Precuil, we could have expected a first-rate concert, and we would not have been disappointed.

When Precuil determined that he ought to remain in Cleveland because his wife was soon to give birth, he recommended as substitute his pal Timothy Lees, who is concertmaster of the Cincinnati Symphony, that kept to the theme of this year's series, which is devoted to concertmasters (Andrés Córdones of the Pittsburgh Symphony, Precuil, Ioria Flezanis of the Minnesota Orchestra, and Martin Chalifour of the Los Angeles Philharmonic). It also gave the "Spotlight" audience the chance to become acquainted with an extremely good violinist whom most of us had never heard of before. Lees came along with his longtime

collaborator, Michael Chertock, whom we had also never heard of before, and he too proved to be a remarkably skillful and ingratiating artist. And the concert itself was a consistent delight, all the more pleasing for having come — as it were — out of nowhere.

REVIEW JONATHAN SAVILLE

The program — with one short exception — was solidly in the classic-romantic tradition of the violin-and-piano sonata, a tradition that thoroughly tests and exposes the performers' stylistic mastery, subtlety of expression and phrasing, and ability to communicate structural logic. The works by Mozart (K. 376), Schubert (D. 384), Beethoven (Opus 23), and Brahms (Opus 100) gave evidence that Lees and Chertock are utterly at home in this repertoire, and also that they are utterly at home with each other, for throughout the evening they exhibited a perfect match of temperaments and interpretive approaches. The first half of the program, in particular, was notable for the precise judgment of emotional tone in music combining playfulness, sentiment, vigor of thought, and gracefulness of shape to achieve the special decorum of the Mozart-Schubert-early Beethoven style. The performers' stylistic acuity in these pieces was underlined by the subtly different way they approached the Brahms A Major Sonata, with its development of violinist whom most of us had never heard of before. Lees came along with his longtime

traditional inventiveness and coherence.

The unusual work on the program was an arrangement of the slow movement from Erich Wolfgang Korngold's Violin Concerto. The Korngold Concerto, made famous by Heifetz, is full of glorious music, and of opportunities for the fiddler to show the stuff he's made of — in this movement, his command of the exquisitely inflected, ethereally passionate, singing line. Lees, whose velvety tone, beautifully shaped phrasing, and tasteful restraint made him sound (here and elsewhere) very much like Pinchas Zukerman, offered a performance of ravishing loveliness.

The arrangement, on the other hand, does not do full justice to Korngold's highly developed sense of color and texture, for the orchestral sonorities lose a great deal when reduced to a piano part that sounds like mere thin chordal background. Chertock himself seemed to recognize his negligible role in the performance of the Korngold, for at its end he joined the audience in applauding his colleague.

Otherwise, Chertock's role was never that of accompanist, but rather that of equal (or, at times in the Mozart, where the score clearly indicates it) dominant collaborator. The finely judged balance between the two instruments constituted one of the most attractive qualities of this playing. It also made sure that we could hear the excellences of Chertock's pianism: the precision, the delicacy, the power, the refined rhythmic freedom, the intense liveliness and expressivity of each phrase. Curiously, I find that the recorded repertoire of this brilliant young pianist consists entirely of music from the movies — a limitation that ought to be corrected. ■



Timothy Lees

Timothy Lees, violin; Michael Chertock, piano
Neurosciences Institute (Mainly Mozart "Spotlight Series")
Mozart, Sonata in F. K. 376, Schubert, Sonata in D, D. 384, Beethoven, Sonata No. 4 in A Minor, Opus 23, Korngold, "Romance" from Violin Concerto in D, Opus 35, Brahms, Sonata No. 2 in A, Opus 100.

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CLASSICAL MUSIC, Box 85803, San Diego CA 92186. Or fax to 619-481-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

Senior Recital. Nobu Shiga plays a piano recital at 7:30 p.m. on Friday, April 14, in the French Parlor at the University of San Diego (5908 Alcala Park). Free. Call 619-260-2280 for information. (JMDA VISTA)

Solo Piano Recital. by Scriabin, Janakiev, and Ruth Crawford Seeger may be heard when undergraduate music student Elizabeth Curtis performs at 8 p.m. on Friday, April 14, in Erickson Hall at UCSD's Mandeville Center. Curtis's compositions for soprano will also be presented. For additional details, dial 858-534-5404. (LA JOLLA)

Concannon Series. trumpeter Robert Patten joins conductor Enrique Diemecke and the San Diego Symphony Orchestra for concerts April 14-16. The program features Diemecke's "Chacona a Chavez," the "Trumpet Concerto" by Hummel, and the Sibelius "Symphony No. 2."

The concert begins at 8 p.m. on Friday and Saturday at Copley Symphony Hall (750 B Street) and at 2 p.m. on Sunday at the California Center for the Arts, Escondido (540 North Escondido Boulevard). Tickets range from \$15 to \$60. For reservations, call 619-235-0804. (SDMUSIC)

"A Festival of Czech Music" is presented when the Spring Concert Series at the First Unitarian Universalist Church continues on Saturday, April 15, at 7:30 p.m. This concert — dedicated to the memory of former SDSU music professor Jaroslav Mráček (1929-1999) — includes mezzo-soprano Ava Baker; Los performing song by Dvák; traditional songs and dances presented by George Svoboda; the Pierno String

Quartet playing Janakiev's "String Quartet No. 1," and trumpeter Steve Foster and organist Kenneth Herman on Petr Eben's "Sonata Vesperina."

Find the church at 4190 Frost Street. Admission is a suggested \$8 donation. For further information, call 619-298-4580. (MILCUT)

The Braille Series hosted by the La Jolla Chamber Music Society continues with a concert by pianist Wu Han at 8 p.m. on Saturday, April 15, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Audience will hear Haydn's "Piano Sonata in E-Flat Major," the "Sonata No. 14 in C-Sharp for Piano No. 2" by Beethoven, Debussy's "Children's Corner," and Chopin's "Ballad No. 1 in G Minor" and "Andante Spianato et Grande Polonaise Brillante in E-Flat Major."

Tickets are \$30 and \$40. For reservations, call 858-459-3728. (LA JOLLA)

A Concert of the Lenten Season is planned on Sunday, April 16, by the First Unitarian Universalist Church. The program of modern and classical sacred music starts at 3 p.m. at the Mission San Diego de Alcalá (10818 Mission San Diego Road).

Organists Howard McCullough and Sue Mullane and the Classic Brass continue. An offering will be received. Find the church at 320 Date

Street (at Fourth Avenue). For details, dial 619-232-7313. (DOWNEY)

Bliss of Genesis and Psalms. songs with snippets of Milton's *Paradise Lost* were used by Joseph Haydn for the text of "The Creation." When the Schuette Organ and Music Center Series at the San Diego United Methodist Church continues at 6:30 p.m. on Sunday, April 16, the Chancel Choir will perform the piece, with soloists including soprano Sam Lopez, tenor Jim Tomkins-MacLaine, and bass Bill Bell. Janice Stewart will be at the organ.

An offering will be received; child care is available by reservation. Find the church at 170 Calle Magdalena. For further information, call 760-753-6582. (ENCLINT)

The Annual North Day Festival in the Spanish Organ Pavilion starts at 2 p.m. on Sunday, April 16, with civic organist Robert Plimpton playing selections by Bach, Vivaldi, Scarlatti, Sibelius, Elton John, and a *Phantom of the Opera* medley. Free. 619-702-8136. (BARBARA RANE)

And the Winner... of the La Jolla Symphony Young Artists Competition will perform for the concert starting at noon on Monday, April 17, at the Atrium Music and Arts Library (1008 Wall Street).

"Carne and Clay" is the theme for senior recitals planned by composer and vocalist Glenn Lorence on Monday and Tuesday, April 17 and 18, at 7 p.m. each night in Shady Theatre at the University of San Diego (5908 Alcala Park). Admission is free. Questions? Call 619-260-2280 for answers. (JMDA VISTA)

Hundreds of Mother-of-Pearl Stars shimmer on the midnight blue cabinet of the nine-foot Steinway

"Bibopod" armoire piano, created to celebrate the 100th anniversary of George Gershwin's birth. The piano's music desk is a hand-carved silhouette of New York City's skyline. Steinway artist Richard Clausen plays a concert on the piano at 7 p.m. on Monday, April 17, at Grosse Music (7400 Miramar Road). Admission is free. For information, call 858-586-7000. (JMDA VISTA)

The Pleasure of Your Company Chamber Music Series continues on Tuesday, April 18, with a concert by pianist Alex Hock, who will perform pieces by August Winding, Franz Liszt, and Frederic Chopin. The music begins at 7 p.m. at the Scripps Ranch Public Library (10301 Scripps Lake Drive). The suggested donation is \$7. For more information, call 858-538-8158 or 619-260-3488. (SCOTT RABIN)

Variety's "Offbrand." premieres by Juan Campoverde and Pam Madisen, and music by Morton Feldman and Finland's Jukka Tiensuu are all on tap when SONOR presents a concert at 8 p.m. on Wednesday, April 19, in UCSD's Mandeville Auditorium.

The featured performer is soprano Stacy Fraser, along with conductors Harvey Sollberger and Rand Steiger. SONOR is the resident contemporary music ensemble at UCSD. There's a pre-concert lecture at 7 p.m. in the recital hall. Tickets are \$10 general; parking permits are \$3. Dial 858-534-5404 for details. (LA JOLLA)

Steinway artist Richard Clausen plays a concert on the piano at 7 p.m. on Monday, April 17, at Grosse Music (7400 Miramar Road). Admission is free. For information, call 858-586-7000. (JMDA VISTA)

UCSD Department of Music



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APRIL 19, 2000

World Premiere by Juan Campoverde, plus works by Jukka Tiensuu, Edgar Varese, and Morton Feldman with Stacey Fraser, soprano conducted by Harvey Sollberger and Rand Steiger

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ART LISTINGS

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GALLERIES

The Spiritual Aspects of a Place and the importance of placement upon the creative response in Italian artist Diego Eposito. His installations are said to "focus the viewer's attention on the interval of space and time, accentuating the void that exists between objects." An installation by UCSD artist-in-residence and visiting faculty Eposito begins with a reception at 5 p.m. tonight, Thursday, April 13, in the University Art Gallery. View the exhibit through Saturday, May 27.

The gallery is found in Mandeville Center on the UCSD campus and is open 11 a.m. to 4 p.m. Tuesday through Saturday. On-campus parking permits are required; they can be purchased at the information pavilion at the Gilman and Northview Drive entrances to the campus. 858-534-1107. (JA JOLLA)

"Gallery Artists 2000" opens at the David Zapf Gallery with a reception on Friday, April 14, at 6 p.m. The show features works by 20 gallery artists. Enjoy this art, created in a variety of media, through Saturday, May 6. Regular gallery hours are noon to 5 p.m. Thursday through Saturday and by appointment. The gallery is located at 2400 Kettner Boulevard. 619-232-5004. (DOWNTOWN)

Two Shows - "Five Painters" and "In a Blue" - open at the R.B. Stevenson Gallery with a reception at 6 p.m. on Friday, April 14. "Five Painters" features new work by Wick Alexander, Hilary Baker, Peter Brooke, Jason Godke, and Frances McCormack. Jeremy Faron's "In a Blue" was given curated by Alina Koria, on view in the Back Gallery. Both conclude on Wednesday, May 17.

Find the gallery at suite 103 at 2400 Kettner Boulevard. Gallery hours are 10 a.m. to 6 p.m. Tuesday through Saturday. For information, dial 619-595-0558. (DOWNTOWN)

with a reception at 6 p.m. on Friday, April 14, and close on Thursday, April 15. Find the Spence Street Forum at 301 Spruce Street and by calling 619-295-0301. Gallery hours are 1 to 6 p.m. Thursday through Saturday, and by appointment. (MIDCITY)

"Phetism" - described as "a hybrid of photography and abstract painting" by artist Thomas Eaton - go on exhibit with a reception at 5 p.m. on Saturday, April 15, at the Mind Media Art Gallery and Studio located at 1466 East Main Street. 619-588-8873. Hours are 11 a.m. to 4 p.m. Wednesday through Saturday. (LA CAYO)

The Clay Trucking Company is the first art show acceptance at 6 p.m. next Thursday, April 20, in conjunction with the Boca Arts Festival. See new paintings by Marie Nijera and Luis Anaya, urban architectural designs, and the "twig and terracotta" fine jewelry collection in 18 gold by Katey Brunini. Find the Clay at 138 Federal Avenue, call 658-490-1157 for information. Free. (DOWNTOWN)

ART MUSEUMS

California Center for the Arts Museum, the first millennium survey of work by internationally known installation artist and photographer Shimon Attie features five photographic projects. These projects were realized in the cities of Berlin, Copenhagen, Amsterdam, and New York, as well as related photographic series created in San Francisco in 1998. The projects are represented through large-scale color photographs, light boxes, and video installations. An important theme in Attie's work is said to be the relationship between place, memory, and identity. View "Sites Unseen: Shimon Attie" - Photography and Public Projects, 1992-1998 through Sunday, May 14. Find the center at 340 North Escondido Boulevard (at Valley Parkway). 760-738-4120. (ESCONDIDO)

Mingel International Museum of Folk Art, 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 Oaxacan potter Teodoro Blanco and Jalisco's Rosendo Rodriguez, along with architectural pieces by Candiano Medrano and woodcarvings by Manuel Ramirez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through May.

An exhibition of objects of daily use from Japan, made from a variety of materials, continues through Sunday, June 4. The exhibit features the Aizawa Collection of indigo-dyed textiles and three recent acquisitions: Noto Masako (Beckoning Girl), a delightful calligraphy brush (abop sign), and a step lamp (cabinet). Works by Katsura Setawata, Shiko Munakata, Kazuo Kawai, and Shoji Hamada are included.

The Mingel is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art, Downtown, 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 mural artists who make their studios on or near the street. See "Old Broadway New Art" from Downtown San Diego through Wednesday, May 31, featuring works in a variety of media by artists including Einar and James de la Torre, Roman de Salvo, Brian Dick, Randall Evans, Perry L. Vazquez, and A. Pollo 13. Shepard Fairey, 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, Lorna Simpson, and Carrie Mae Weems. Enjoy the show through Saturday, May 13. Find the museum at 1001 Kettner Boulevard (at Kettner). 619-239-0003. (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 survey 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 building in the Case de Balboa building, at 1609 El Prado. For information, call 619-238-7559. (BALBOA PARK)

San Diego Museum of Art, a retrospective of one of the most important painters of the 19th Century, whose career spanned the Civil War through the turn of the 20th Century, continues through Sunday, May 21. "Eastman Johnson: Painting America" includes 68 paintings and 32 drawings, divided into the main sections.

The herald "Artist's Guild All California" exhibition opens on Saturday, April 15, and runs through Sunday, May 14. The presentation features works by artists who live and work in California, which were selected by juror Charles Reid, a watercolorist and oil painter. Reid selected 69 pieces, including 10 sculptures, from works submitted by over 500 artists.

Four paintings have been chosen for display in "Artist's Guild Presents." Last Afternoon by Donna Baird, Allegory from the Artist as Inspiration by Jeff Crueberg, Stephanie Goldman's Revisiting Envy, and Don't Look at Me I by Dorothy Stanley were selected by juror Carol Smith, the museum's curator of Asian art. A painting by the late San Diego artist Ethel Green was added to the exhibition in her honor. Enjoy these selections through Sunday, June 25.

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. (MIDCITY)

Calendar THEATER

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Angels in America, Part II: Perestroika

Diversions Theater's Angels in America, part one, came nowhere near an acceptable mark. Its part two isn't without flaws: director Wayne Tibbitts's best moments favor entertainment over drama, and most of the acting bears on and off, like a slow stroke (double cast problems too; an actor, good in one role, has yet to figure out the other). Overall, however, this mounting's much improved and does borderline justice to Tony Kushner's great epic. There's enough here to show you the play. For music and bolder choices, seek elsewhere. Kushner's his own best illuminator. In an interview, he asked of people addled with de-

bitating, even terminal, illnesses: "Even when there is no joy left in life, why is it we won't surrender? Like a site for intersecting planes of reality (and sur- and hyper-reality). Perestroika combines anglic visitations, a reluctant prophet, the AIDS-related death throes of Roy Cohn, and a paean of 'ordinary' people, in an extraordinary time, riding, often reluctantly, the crest of 'an immense transition.' Diversions's centerpiece: Rick Stevens reprises his work as Roy Cohn, cantankerous, bug-eyed with hatred, at ease with evil, it's one of

the best local performances in recent memory. As the play's other pivotal character, however, Bob Johnson needs to widen and deepen Roy Walter, the animated one, who finds personal strength where he least expects it: in himself.

Worth a try

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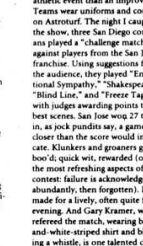
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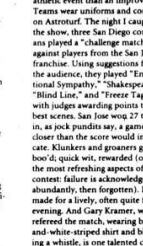
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Calendar THEATER

THEATER LIST

Calendar THEATER

Damien

The priesthood was his call, but Father Damien de Veuster sought a call within that calling. When he came to the Sandwich Islands (i.e. Hawaii) in 1864, Damien's instinct served him to outcasts, as new to the islands as he: lepers. Damien went to Molokai ("The saddle, must saddle piece of land you can imagine") and became the lepers' priest "to prove that God has not forgotten them." In 1873, they called him Kamano, and he fought for their rights and cared for their wounds and souls, until he died in 1889. For the Lamb's Players Theatre, Robert Smith reprises his solo performance as Damien. The stereotype of the spiritually gifted person is a kind, meek, gentle saint. But many are pushy and cantankerous (read Chesteron's life of St. Francis), others unwashed and antipathetic. Smith's rustic Damien isn't someone polite society is invited to invite. Bronze-faced, barefoot, bearded, and brogue, he's a fighter who sees through cut, but to the quick, and pretense. He cuts Damien special in spite of the priest's shaggy edges. The Lamb's production also features a remarkable lighting design by Nathan Peterson, it ranges from deep shadows to red windows and aurate Hawaiian sunsets.

Death Rides the Stage

H.L.T. Productions new interactive comedy-mystery, written by Beth and Scott McElreath, is set in Treat: "You surviving a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the next room."

Don't Drink the Water

The Mira Mesa Theatre Guild presents Woody Allen's farce about a vacation that doesn't go according to plan.

Forever Plaid

The four harmonizers in search of played sport coats are in their fourth year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the tight harmonies of '50s "gay guys" aren't your particular bliss (I needed a quick fix of Otto and Hendrix after hearing them), low there with verse. They dare to be square. They crown in lieu of having a life but put life into the greatest bits of *Your Hit Parade* (which crowned the most popular song of the '50s until Elvis dove it off the airwaves). Stuart Ross, who conceived, directed, and chore-

ographed the original New York version, directed the Old Town production with the aim of educating everything to everyone. Terry O'Donnell plays an indefatigable piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plaid got stuck, is awfully dark for such a party show, though Jane Rissman's savvy lighting knows when to tweak the brightness. (Note: Current cast members are Mark Perkins, Scott Dreier, David Humphrey, and Kevin McMahon.)

Mira Mesa Theatre Guild

THEATRE IN OLD TOWN, OPENED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

An Evening of Comedy

The Mira Mesa Theatre Guild presents a "family theater production," a three-act comedy: *A Family Affair*, *Household by Baker*, *And My Darling Clementine*.

Mira Mesa Theatre Guild

THEATRE IN OLD TOWN, OPENED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

Later Life

OnStage Playhouse presents A.R. Gurney's "I, comedy about rekindling sparks in the chance reunion of a middle-aged couple. ONSTAGE PLAYHOUSE, THROUGH APRIL 15, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Murder on the Trail

"The Wild West was never this wild," in a new dinner theater showabout starring Sophie Tyler and Granite Hardware. Dinner includes barbecue or seafood. TYLER'S THEATRE OF TEXAS, 7868 EL CAJON BOULEVARD, LA MESA, OPEN-

ed RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Over the River and Through the Woods

A talented cast led by crowd favorite Marisa Ross, Paul Michael, and young, engaging Matthew Troncone's, a gorgeous, microscopically detailed set and mood evoking lighting by Kent Dorsey, directing by one of the American theater's most sagacious artists, Craig Noel (see *Just for Joe* DiPietro's family comedy about a 28-year-old leaving his grandfathers and comfortable surroundings, has a few things to say about commitment, change, family (and Italian food), but nothing you haven't heard before, or put better, elsewhere. With Noel at the helm, you half believe this isn't just a sitcom dressed as drama—a dring-ble, lighter than air, that doesn't get far off the ground. Noel's actors

Private Eyes

Steven Dietz's mystery-writer-audience wants to be a tour de force. We think we're watching an audience, as a man ordering food at a restaurant, or a patient with his therapist, only this may, may not, be the case. The audience could be part of a rehearsal for another play, or something ever paler. Only instead of gazing at the star and getting lost in their infatuation, Fuller makes the world, the stars, and what he calls "Universes" feel finite and fixable. We'd just better start acting. The price, directed by Jacobs, is surprisingly theatrical. On Annie Simon's simple, raked stage, Fuller recalls his life and discoveries. Terrific video work, slides and film arranged by Dave Cannon, add dimension. And Ron Campbell, who plays Fuller, can spellbind as the man many have called "our first engineering saint." At times Campbell betrays an urge to entertain, to add more buzzwords than need be (the eager, over-explatory sound design shrills his impatience). Overall, however, Campbell gives one of the new year's undiminished performers.

Private Eyes

CRITIC'S PICK: LYCEUM PLACE, 79 HORTON PLAZA, DOWNTOWN, THROUGH APRIL 23, WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. TUESDAY AND SUNDAY AT 7:00 P.M. MATINEE WEDNESDAY AND SUNDAY AT 2:00 P.M.

Rosecrants and Guildenstern Are Dead

MiraCosta College stages Tom Stoppard's comedy-drama about minor characters in Shakespeare's *Hamlet*. Russell St. Clair directed. MIRACOSTA COLLEGE THEATRE, THURS. DAY, APRIL 13, THROUGH APRIL 22, THURSDAY THROUGH SATURDAY AT 7:30 P.M. MATINEE SUNDAY, APRIL 16, AT 2:00 P.M.

Shogun Wedding Anniversary

Mystery Cafe presents a dinner-theater show, written by Charlotte Westy, about Basil and Peals' 25th wedding anniversary, which may be murder. Michael Ausi-Walther directed. MYSTERY CAFE, OPENED RUN, FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-546-1800.



Rosecrants and Guildenstern Are Dead

St. Paul's Cathedral, Fifth Avenue

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returning to Martina, like a moth to a flame, to outpour hurt and shame. And Martina, convinced "you can't go to hell twice," opens a spillover of his own. The clenched teeth, spiritually harrowing play depicts the threshold of reconciliation and forgiveness without sentimentality. The St. Paul's Cathedral production, in the "Great Hall," handicaps two fine actors, Russell Copley and Antonio T.J. Johnson, with a faulty sound system. Mikes squawk and distort (as if each speaks into the bell of a tuba). Technical glitches frustrate no end because (although they could listen to each other more carefully) Copley and Johnson do outstanding work—Copley's Gideon as restless as a sand flea; Johnson's Martina remains still, then his voice booms like a gun. And the play, even with intermittent auditory problems, can spellbind.

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more time figuring out how Dietz will trick you than watching a scene for its own sake. The characters, performed in an overly loud, hyperstylized style as the Chorus Carter, spend more time being philosophical than just being "It's the love we imagine more real than the one standing before us." "Imagine a world where people needlessly consume!" After a while, especially since the one-dimensional figures are just puppets on a rigged chessboard, the mind wanders off to playwrights who have covered the same territory much better: The *Real Thing* by Tom Stoppard, *Hamlet* by Peter Dinklage, and *Crucial* by Craig Lucas's imaginative, reality-creating drama. Then it wanders off to GABRIEL CARTER STAGE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, THROUGH APRIL 30, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

R. Buckminster Fuller: The History and Mystery of the Universe

R. Buckminster Fuller's an unlikely subject for a theater piece. But you widen your definition and let D.W. Jacobs' skillful adaptation roll like waves through your mind, marvels can occur. It's as if Fuller, who devoted his genius to world-saving inventions, has one more chance, two more hours, to speak to humanity. Here's what he'd say. History and Mystery's a talk, based on Fuller's voluminous writings. It remembers a late-night campfire that, only instead of gazing at the stars and getting lost in their infatuation, Fuller makes the world, the stars, and what he calls "Universes" feel finite and fixable. We'd just better start acting. The price, directed by Jacobs, is surprisingly theatrical. On Annie Simon's simple, raked stage, Fuller recalls his life and discoveries. Terrific video work, slides and film arranged by Dave Cannon, add dimension. And Ron Campbell, who plays Fuller, can spellbind as the man many have called "our first engineering saint." At times Campbell betrays an urge to entertain, to add more buzzwords than need be (the eager, over-explatory sound design shrills his impatience). Overall, however, Campbell gives one of the new year's undiminished performers.

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Shogun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire? Mystery Cafe presents a dinner-theater show, written by Charlotte Westy, about Basil and Peals' 25th wedding anniversary, which may be murder. Michael Ausi-Walther directed. MYSTERY CAFE, OPENED RUN, FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-546-1800.

Sweeney Todd

One of Todd's shows in years is a musical. Whodunnit theme. Back at the artistic director's helm, Duane

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Danien gives us a bold statement about quality, commitment, and courage. He also plays "The Demon Barber of Fleet Street" (who made a science of aerial killing and who always sent his victims "to their maker impeccably shaved") with great-sized intensity. Melinda Gilb is outstanding as Mrs. Lovett, Todd's willing partner in crime-business associate. The large cast, every one of whom sings mightily, is headed by Derek Travis Collard (one of our best young actors), Roseanne Cipriack, Sean Robert Cox, Sandy Campbell, Steve Gundersen—... all first-rate. The Fritz is in the theater you'd expect to see a totally complex, almost convoluted, Stephen Sondheim musical. But that's part of this show's low budget (the heavy set and gloomy lighting are eye-seers), high-kick charm. Credit to director Bob R. Patterson for effective stage pictures and movement; to musical director Chris E. O'Brien

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and indefatigable pianist Mark Danson's for total clarity, wonderful chord effects, and to Anna Dietz's period costumes—from little she makes much. A WORD TO THE WISE: owing to equity actor commitments, this production must close near on Shakespeare's birthday. See it soon! Critic's pick.

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had "Teen Sports" — two pairs of players competed, taking suggestions from the audience; and "Gorilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a banana, the loser a "horrible." Some at production must close near on Shakespeare's birthday. See it soon! Critic's pick.

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Triple Expresso 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 Expresso Coffeehouse 20 years with 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, get stuck in the "70s. The trio used to be Maxwell, Butterbutt, and Bean, a comedy group that never went far. They're "loose," they admit, but not "ordinary" others. And hey, their reunion could help them face starting issues from their mediocre pasts. A formalities, your line! Yep. Straight from Forever Plaid. There's the Forever

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Plaid people: the three comedians are far too talented to play inept characters. One's a white at the piano. Another's a first-rate mime, and the third's a crackerjack 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-dance and get on with this entertaining, if lightweight show (note the original cast members have been replaced, current performers are Steve Dangle, Scott Cervino, and Duane Dangle).

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No promoters were present at a hearing Tuesday afternoon last week regarding a new ordinance put together by the police

unnamed "options" up to the discretion of the police, according to the ordinance. It would regulate the amount of security officers, hours of operation, and grant ultimate approval for each event. Creighton says the law was needed because when outside promoters go into an establishment to present an

circus is not. But what happens if a promoter presents the "Jim Rose Circus Sideshow," which is a mix of both? "I can't personally answer that question," said Creighton. Under the ordinance, promoters who stage events for charity are also exempt. What keeps a promoter from looking up and with a charity to skirt the law? "That's something we may have to look at," said Nucsa.

"And what about Bob Marley Day?" wondered the promoter about the annual Sports Arena multi-band concert that is advertised as a fundraiser. "I'm not familiar," Nucsa said of Bob Marley Day. "Essentially what they want to do is get extra compensation for going out on a call," said the promoter. He said the ordinance is unnecessary for promoters who go into the arena to perform. "It is incumbent upon [the bar owner] to make sure the laws are enforced. It's up to them to make sure everyone is properly ID'd. Let's say one of their security officers lets in someone who is under 21. Now I'll be liable... The amount of security [guards] for each show is determined by the police. How will they even know how many guards are needed?" The promoter also posed the problem of an artist canceling. "And you have to fill a date at the last minute with another act, but you don't have time to go through their approval process? What happens then?"

There is a law like this regulating promoters in any other U.S. city? "This would be the only one that I know of," Nucsa said. The law could go before the city council in May or

June. It could go into effect as soon as late summer. No one could answer how much the licenses would cost. —Ken Leighton

"We had just played at the Ashe Bowl [in North Park] with Skydiver," remembers Heavyweight Champions' lead singer

Valley when I saw Dave started peeing in the corner. No one else was on the trolley. I'm looking at him, like, 'What the hell is going on?' He's like, 'Hey, man, want to have a sword fight?' He's in one aisle and I'm in the other. We start peeing at each other. The next thing you know, we stop at Hazard Center. A security guard comes in to check the tickets. As soon as he gets on he sees what's going on and he yells, 'What's going on here?' He grabbed Dave, and I jump over the seats. I run out the door, but I didn't know there was another security guard right outside the door. He starts running after me. He tackled me right into the fence. My face got all bloodied up. They put handcuffs on us and called the San Diego police. The security guys were big dicks. That's what you expect from a rent-a-cop. The regular cops were cool. They said they see this all the time."

Michael Messina, 25, about the night that landed him and his bass player, Dave Fidysh, 24, in jail. "The night is pretty blurry, but I remember waking up in the drunk tank. Our bass player just lost his job, so we decided to go on a huge binge the whole weekend. We were getting free drinks all night. After we played, we had a friend drop us off at the Star Bar in downtown. We had a couple more drinks, and by then we were totally wasted. I don't know if you've ever been to the Star Bar, but they have these Asian waitresses there. We were into yelling obscenities like, 'Me love you long time.' I asked them if they wanted to ride my rackshaw. They kicked us out. "We made it to the trolley station. We wanted to go to Hazard Center. That's where my girlfriend lives. We got on. I kind of slumped over. We were almost to Mission

"Back home we used to hang out and drink beer and eat chicken wings. There's not much else going on in Syracuse." Drummer Todd "Vinny" Vinciguerra is using part of his wasted youth in upstate New York to help jump-start his music career in San Diego.

A former telecom technician (he helped wire San Diego's convention center), he is now using his Wicked Chicken marinade to grease the wheels of the music industry.

"When I moved out here, everybody I ran into said, 'You gotta try these wings.' He said he went on a search for wings at happy hours everywhere. They all sucked. They all tasted the same. I used to have these parties for boxing and football where I made my own wings. My friends told me I should bottle the sauce. I talked it over with my girlfriend, and we decided to do it."

Wicked Chicken Wing Sauce and Marinade is now made commercially in a rented kitchen in El Cajon. Vinny says he uses ten secret ingredients but no butter or thickeners. "We distribute

What about lewd conduct? "That could be an issue too. Our manager posted bail. It was \$300 each. He's got money. He's got a rich wife. "I say I'll just a part of rock and roll. If I could do it all over again, I would do it over in a minute."

Is it time for intervention? "My girlfriend wants me to get over the drinking because I would probably be a better person. But she knew what she was getting into when she met me... It was just a random act of stupidity, but it happens. We're always peeing somewhere."

The Heavyweight Champions appear April 22 at the Casbah. —Paul Morris

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Lords says the Sea Lords are perfect for FX-TV's new beach farce *Son of a Beach*. "It's classic old-style beach humor. It's very un-PC, which is good. They have an episode where they are gonna need a band. We've been talking with Howard Stern's agent [Stern is executive producer]. We've got a group of girls who go to dance while we play. A guy has to have something to look at."

Five years ago Lords launched his own "i rip" clothing line featuring stick-figure surfers. "One shirt showed Hitler on a longboard. I said, 'Surf Like a Madman.' Now he said a fantasy cartoon series he

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the inside track blurt

and city attorney's office. If it is passed by the council, it will significantly change the way promoters will do business in the city of San Diego.

"I knew nothing about it," said one promoter who said the law would be "disastrous" for his business if it is passed by the city council.

"Why didn't you alert the promoters?" I asked San Diego Police Department Lt. Sarah Creighton.

"We alerted the ABC, the Food and Beverage Association, the musician's union... It was my hope [the promoters] would hear about it through them."

Apparently they did not. Deputy City Attorney Mary Nucsa said the ordinance was put together by her and a task force that included police and "business owners and industry members."

The proposed law would mean that every promoter would have to get a permit for each event, and, according to Nucsa, the promoter would also need to get his own personal permit that would be periodically reviewed. Much of the specifics were vague, leaving many

event and a law broken, the promoter "can walk away scot-free," leaving the operator of the venue legally liable.

I asked Laurie Davis of SDPD vice to give an example that would show the need for the law. She said that last year a group called Whiplash (they specialize in fetish and S&M "wear") rented out 4th & B nightclubs. Two models, she said, engaged in nude dancing on stage. Creighton said that led to a seven-week suspension of 4th & B's police permit, and the two models were cited. Creighton could not name another example.

Nucsa and Creighton agree that the regulation of venue promoters was a major reason for the new city law ordinance was put together by her and a task force that included police and "business owners and industry members."

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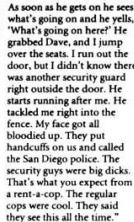
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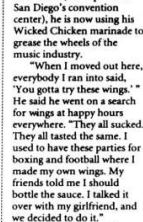
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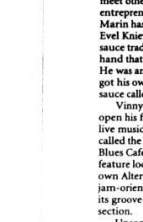
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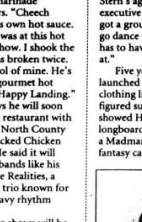
VINNY AND EVEL SWAP RECIPES



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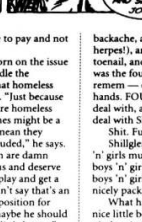
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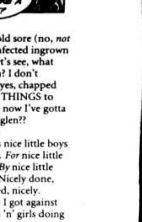
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Must Not Look at Girls! Must Not Look at Girls!

"The audience member doesn't feel trapped in some sort of performance."

A cathedral belongs to all the people," says the Very Reverend Dean John Chane of Saint Paul's Cathedral on Banker's Hill. A collective of local performance artists have been using the Great Hall in their monthly experiments in sight, sound, and movement. In spite of its sensual tone, the residency, known as "Project Cathedral," has won the support of the Episcopal church's administration, which considers the artists "responsible and very sensitive about the space they're using."

SCENE RANDY HOFFMAN

"If anyone was cautious, it was us," says Jonathan Gage, a cultural anthropologist turned DJ who, along with technical director Xavier Vasquez and choreographer Trena Diggs, co-produces the event with church administrators.

The performances, which began in January and will continue indefinitely on the fourth Sunday of each month, create what Gage describes as a "dialogue" with the 80-year-old structure that housed the St. Paul's congregation until the current church was built alongside it in 1951. It is constructed with high, open-beamed ceilings, a choir loft, arched windows, and tiled floor. Musicians assume positions on low platforms along the periphery of the tiled area. Guest players wander in and out, sometimes unannounced and unknown to each other. Dancers traverse the entire area, and audience members, seated on the floor throughout the space, are not discouraged from interacting with the dancers. Computer-manipulated video is projected from the loft to a large screen hung at the opposite end of the room. The event runs continuously for five hours.

Gage says, "We started building on the idea of an 'ambient' environment.... There would be a loss of sense of time, creating an atmosphere that would be the antithesis of the artistic aesthetics of our age, which are built around shock value and constantly raising the threshold of stimuli. This is an experiment in social space, increasing people's sensitivity by making the stimuli level so

low that the only way to really appreciate it is to take yourself down several notches....

"We do not deal overtly with Judeo-Christian content. There is no text. We do not want to bring anything to the forefront that could create some sort of quick assessment. You can come for 20 minutes, or you can come for three hours—the audience member doesn't feel trapped in some sort of performance."

The concept took hold a year earlier following a chance meeting between church member David Edlund, who volunteers his time as a church media relations coordinator, and Vasquez in a local coffeehouse. Vasquez says, "After the show [of Wind, a Middle Eastern fusion band], I was rolling up cords and I heard him [Edlund] going on and on about the performance. He handed me his card and said, 'I've got to get your band to play at my church.' I wondered, 'Who is this guy?' I met so many freaks. I chalked him up as one of those."

Weeks went by, then the pair crossed paths again. Edlund reiterated his offer. Vasquez says he was embarrassed. "I tried to play it off like, 'Oh, yeah, I lost your business card.'"

Vasquez admits he had now become curious. He scouted the location on a bike ride and was shocked to find the cathedral grounds encompassed most of a city block. Impressed by the architecture, he arranged a meeting with Edlund, Gage, and Diggs.

"We met and I walked them through the campus," says Edlund. "My concept was more of a concert. I didn't have the concept of dance being involved."

Vasquez says, "I thought that just putting on a concert would have been too easy. I felt there were more possibilities."

"We were in awe of the actual space," says Gage. "We wanted to do music that honored that space."

"I wanted to hang from the ceiling," says Diggs.

"We're still working on that."

Any use of the Great Hall would have to clear the church's administration. Turns out Dean John Chane was a former rock drummer whose playing career claims affiliation with the Young Rascals and the Music Explosion. The Dean still keeps a drum kit tucked away in his office closet.

"The desire was to make the cathedral an open sacred space for artists and music," says Chane. "The issue was, 'How are we going to do this?'"

"I was afraid," says Vasquez. "I thought, 'Man, we're asking for a lot.'"

"We decided to coproduce it with the cathedral," says Gage. "That means that they're in support of what we're doing, and we're not like outside renters of the space."

"I was surprised they wanted to collaborate," says Diggs. "They honored what we did. They weren't skeptical, and they took us as professionals."

Marcos Fernandes, whose band Wormhole Effect has assumed a residency at the event (Irwin's Conspiracy and Sonic Wallpaper are some of the guest musicians), considers the elongated rhythms and spaciousness of the ambient concept a departure from their improvisational norm. "Wormhole is really

trance oriented, and for that we use a lot of polyrhythms. 'Ambient' is minimal content, low volume, not too 'beaty.'"

"I chose to make the dance a series of movement patterns," says Diggs. "You can start and stop at any time.... It looks like improv, but after a while you realize there is a pattern going on. In some ways, that mimics the music, which is very open but has a more skillful idea beneath it."



Dancer, Project Cathedral

Event: Project Cathedral
Venue: The Great Hall at St. Paul's Cathedral, Fifth and Nimitz
Date: April 23, 6-11 p.m.
Cost: \$5 donation
Phone: 619-226-4944 or www.projectcathedral.org

By February, Project Cathedral was testing its own bounds. Lou Zekan, an audience member of that month's performance, says she was only partly kidding when she confided in a friend that the dance "pissed me off" when it took what she perceived as an alluring, erotic turn aimed at the male audience members. (The dance was performed primarily by young women wearing slips and camisoles.)



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Calendar MUSIC SCENE

Zekan admits, "I had hurt my back the day before and was getting grumpy because I had brought no pain medicine with me. At one point in the evening, [my boyfriend] kept saying, 'Must not look at girls! Must not look at girls!'" Zekan adds, "I had made a comment about girls dancing in underwear and someone else piped up and said, 'Oh no, they're not dancing in underwear; those are their costumes.'"

Even Diggs says, "I was dancing and had to go into the hallway because I knew it was going too far. It went past ambient. It was putting an exclamation point on the movement that was too much."

"It was sexy," says Gage. "It was an interesting element. We had no plans of being puritanical, and there's an element of the unknown in all of this. If you put a bunch of beautiful women together and ask them to move to slow music for four hours, all kinds of things [occur].... We're not trying to recreate some pagan ritual. That's a line we have to watch because we don't want people to feel like they're coming in and there's some kind of strange psychological experiment going on." The church, however, remains solidly behind the Project's experimental nature. The administrators, who were in attendance when the show heated up, insist nothing has been done to denigrate the concept of "sacred space."

"What's appropriate is something people will disagree about," says Chane. "I think boundaries are there to be pushed. What I said to Teena was, 'We probably couldn't go with nudity here.' But at the same time, so much of the arts is very sensual. We're certainly not here to condemn it."

"Dance always has that sensuality to it," says Canon Richard Lief, an involved church administrator, "and has enjoyed an up-and-down reputation in the church ever since its inception. In the Old Testament we have Miriam dancing after the episode of the Red Sea, then you have David dancing before the Ark of the Covenant.... What I have done myself after a sermon is offer a liturgical dance."

"The big concern I had was how the congregation might respond," says Chane. "If you say 'ambient music' to somebody here, they say, 'That's really not Anglican, is it?' But we have people who've been sliding in there on Sunday nights who are a lot older than I am who come back and say, 'Now that is really something.'"

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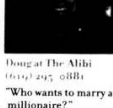
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Calendar
MUSIC SCENE

Fancy Sedan Jazz

One acquaintance told me that as a teacher Getz would pick out the most talented student and more or less ignore the rest.

I was having lunch with the Irish poet O'Meara the other day. Now, aren't the Irish a great race that from only one family give us a poet and a golfer? But O'Meara picks at his food, I'll have to say that. I was done, and twice the serving, while O'Meara nibbled and chatted and, from time to time, appeared to grow lost in thought.

Stan Getz was what I wanted to say, but that is not good manners, and is it not manners, along with the faculty of speech, that sets us apart from the beasts?

Now, it so happens that O'Meara is a student of jazz, an enthusiast, and at one time (perhaps still) engaged in a bit of horn-blowing himself. People who play instruments know more about music, customarily, than those who do not, so it is a pleasure to listen to O'Meara on the subject, though I would not dissuade him from pursuing other subjects.

No, sir. How O'Meara and I got on to the subject of Stan Getz I cannot tell you. It would probably have been along a tortuous path, such was the nature of our talk between bits of *prang phrik gwe* and whatnot.

Stan Getz has one of the most impressive discographies in all of recorded jazz, over 60 albums, most of them very good, more than a few of them great, and in a variety of styles and formats. He started early. O'Meara would tell you the precocious Philadelphia got going pro-

fessionally at the age of 14 with that boozy trombone genius Jack Teagarden, but O'Meara may be a year early. I'd tell you he made his professional debut at 15, and he made his first recording a year later as a sideman with Teagarden's band.

One of the things that made Getz with the sumptuous result of merging Brazilian samba and early '60s jazz. During the same period he recorded a remarkable album with arranger Eddie Sauter in which Getz improvised against the dense textures of a large orchestra. It remains among the memorable albums of that era, certainly one of the prettiest.

Getz has a cool, full sound on his instrument, one of the most distinctive and readily identifiable in all of jazz. As an improviser he is more interesting melodically than rhythmically, but he can swing hard when need be. It's on the romantic ballads that the rich burnishings of his horn are heard, and on these two sessions, recorded in July of 1987 on Getz's 60th birthday at the celebrated Montmartre Club in Copenhagen, his ballad style is at its best. When O'Meara mentioned these Copenhagen sides, I couldn't quite place them, but when I picked them up at the music emporium, I recognized them: these were the Getz discs I used to have and had regrettably sold. Well, I'll not sell them again.

Getz was to last only another four years, dying in the San Francisco Bay Area in 1991. He was a difficult man; probably an often unpleasant one. I think it was Zoot Sims, when asked what he thought of his old

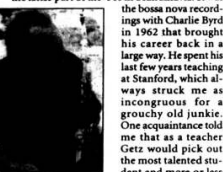
sedans while the older man was putt-putting around in a beat-up old jalopy. A lot of black artists from the '40s and '50s were wondering that about white imitators from the '50s and '60s.

But there is a good deal more to Getz than what he picked up from the master tenorman Lester Young, who really invented a wholly new style of playing the tenor sax. Most listeners identify Getz with the sumptuous result of merging Brazilian samba and early '60s jazz. During the same period he recorded a remarkable album with arranger Eddie Sauter in which Getz improvised against the dense textures of a large orchestra. It remains among the memorable albums of that era, certainly one of the prettiest.

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Getz was to last only another four years, dying in the San Francisco Bay Area in 1991. He was a difficult man; probably an often unpleasant one. I think it was Zoot Sims, when asked what he thought of his old

Four Brothers sidkick, who replied, "Which one?" Getz had a serious drug problem that apparently got out of hand in the '50s and curtailed his performing. He wound up spending the latter part of the '50s in Scandinavia. It was the bossa nova recordings with Charlie Byrd in 1962 that brought his career back in a large way. He spent his last few years teaching at Stanford, which always struck me as incongruous for a grouchy old junkie. One acquaintance told me that as a teacher Getz would pick out the most talented student and more or less ignore the rest. I find that a noble and appropriate method of pedagogy, for what it's worth.



It can be said of Getz's playing that in his long, gorgeous lines, he can be self-regarding and semi-oblivious to the rhythm section. I suppose it could also be said his sound is too willfully enveloping; that it could do with a bit of restraint. But he's got that huge, gorgeous sound to improvise with, so what's a fella to do?

The *Serenity* and *Anniversary* sessions were recorded live and broadcast on Danish television and radio. Getz is comfortable with this trio of Kenny Barron on piano (with whom he performed a notable two-CD duo album shortly before he died), the excellent Rufus Reid on bass, and Victor Lewis on drums. They'd been playing together for a while, and this rhythm section knew how to draw the best out of the old man. After listening to these tracks — the vitality of his playing, the indelible manner of his phrasing, the sweet timing, it's strange and sad to think he'd be dead in a few years. ■

Stan Getz, *Anniversary* (Emarcy 838 769-2)
Stan Getz, *Serenity* (Emarcy 838 770-2)



Stan Getz



REVIEW AUGUST KLEINZAHLER

"Early Autumn" in 1948. Getz was on his way and began leading his own small groups and rising to the top of jazz popularity polls.

This pushed off Lester Young, who was very much the model for Getz's light, vibrato-less tone. Mr. Young was wondering how it was that Mr. Getz was driving around in fancy

Area in 1991. He was a difficult man; probably an often unpleasant one. I think it was Zoot Sims, when asked what he thought of his old

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SONS OF VENGEANCE
Friday, April 22
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Perv, Mike Czech
& Kountry
HIP HOP DANCE HALL & BAR
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Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000, ext. 281, night or day by 5:00 p.m. Friday, the week prior to publication. Fax information to 619-281-2401 or e-mail: pubinfo@info.com. The listings are free.

Abandonment DJ Big NRGZ, D-Rock, and Luv2Spin spin hip-hop, Thursday, 1041 Seventh Avenue, downtown, 18 and up, 619-624-0445.

Anytime DJ's spin house, disco, funk, and techno music nightly, North County Sports Dome, 400 West San Marcos Boulevard, San Marcos, 760-744-6130.

Automatik DJ's Factor and Xmas spin future soul, polyrhythms, progressive world, and dancehall, Saturdays, Arctic Road, 4356 30th Street, North Park, 619-220-4944.

Bitter End's Underground Hip-hop, Top 40, and old school, Thursdays through Saturdays, the Bitter End, 770 Fifth Avenue, downtown, 619-338-9300.

The BK Lounge DJ's Bill Knight, JaiL, Cover, and MC Wordz spin hip-hop, reggae, dancehall, and R&B, Fridays, 9 p.m., Buffalo bar, 600 Fifth Avenue, downtown, 619-236-1616.

The Brass Ball Call club for nighty information, 3796 Fifth Avenue, Hillcrest, 619-288-2233.

The Checkmate Sessions DJ's Fries, Sam, and Marcus B spin midtempo breakbeats, house, drum 'n' bass, Fridays, Arctic Bowl (the Turquoise Room), 4356 30th Street, North Park, 619-220-4944.

Club Bomp Beats Fridays, Get Your Groove On with DJ's spinning Top 40, hip-hop, and dance classics, Sundays, 121 at 5 p.m., 3173 India Street, midtown, 619-296-6789.

Club W DJ's Ryan Palmer and Richard D. Best of '90s new wave, synthpop, and new romantic, 21 and up, Thursdays, 1299 Camino del Rio South, Mission Valley (Mr. O's), 619-865-5827.

Club Elements Thursdays, 10 p.m., Transmission with DJ's Arken, Jenny Owe, and J-Sax, Fridays, 10 p.m., Let's Play House with DJ's Dime, Sunny D, and Lan, Saturdays, DJ's Dime and Torii Houston, Sundays, Eccelesia, with DJ's Huggy, Guido, and Phil Aye, 1255 University Avenue, Hillcrest, 619-296-8160.

The Congregation Monthly drum 'n' bass and experimental session, 619-232-3525.

Discothe 2000 DJ's Rob spin rare grooves, acid funk, and hip-hop, Saturdays, Plan B, 943 Garnet Avenue, Pacific Beach, 21 and up, 858-483-9920.

Goodies DJ's Rize One, Joe E. Thin, Clay Downmore, and international guests spin trance and European hard house, Thursdays, 2028 Hancock Street, Mission Hills South, 21 and up, 619-687-5779.

Kinky Place Thursdays, DJ's Marisol and Ray spin hip-hop and old school, 637 H Street, Chula Vista, 619-420-3321.

Liquid DJ's Dave Aude, Mike Ocasio, Seamen, Clay Downmore, and East One spin house and hip-hop, Fridays, E Street Alley, 919 Fourth Avenue, downtown, 619-288-9999.

Live Wire DJ's Rastan spin rare grooves and hip-hop, Wednesdays, Live Wire, 1103 El Camero Boulevard, University Heights, 619-281-7450.

Luv2Spin DJ's Tim King, Braden Catlin, and Cydon spin industrial and gothic, Tuesdays, Kickers, 308 University Avenue, Hillcrest, 619-491-6400.

Margaret's Rockin' DJ's Mary A., Irene, and Scott Martin spin house and hip-

NOTE

BY DAVE GOOD

The name **Battlefield Band** conjures images from a time in history when marching bands played ceremoniously before soldiers did battle. There are many armchair theories as to why early warriors brought music to battle — entertainment is not one of them. Summoning individual troops and getting psyched to die is one such theory. Not that warfare ever made any sense or ever will, but personally, I cannot imagine a warrior gig for a musician.

Named for the small town near Glasgow from which they originated — Battlefield, Scotland — the Battlefield Band has long been the spine of the Scottish music revival scene. Originally formed by four college-student friends, the Battlefield Band plays

ancient and contemporary songs on ancient and contemporary instruments: bagpipes, dulcimers, flutes, whistles, fiddles, accordions, mandolins, guitars, the bodhran, cittern, bouzouki, saxophone, and piano. They were the first to introduce bagpipes and synthesizers to Celtic rock, and therein lies the rub. The use of nontraditional instruments was heard on many Scottish ears in the beginning; the Battlefield Band were disliked by the purists and found their fan base in younger world music audiences.



BATTLEFIELD BAND

makes us feel like a heavy metal band." (To hear a sample of the Battlefield Band, call 619-233-9797, wait for the prompt, then punch in ext. 4691.)

BATTLEFIELD BAND, San Diego's United Methodist Church, Friday, April 14, 7:30 p.m. 888-888-4040, \$15.

hop, Thursdays, 959 Hornbush Street, Pacific Beach, 858-272-2780.

The Martini Wednesdays, Dream Street, 2228 Bacon Street, Ocean Beach, 619-221-8131.

Mayhem DJ's Kay and Takah spin progressive trance, Wednesdays, Margaret's Rockin', 308 University Avenue, Hillcrest, 619-491-6400.

Millemann Nightclub, Thursday, April 13, DJ's Scott spin funky breaks and rare grooves, 8 p.m., Friday, April 14, "Sugar" with DJ's Joe and Jay, 10 p.m., Saturday, April 15, "Boogie Nights" with DJ's Jahari spinning funk

and hip-hop, 445 Main Street, Encinitas, 858-922-5827.

Nightclub DJ's Robert and guests spin gothic, synthpop, EBM, industrial, and break, 21 and up, Sundays, the Brass Ball, 3796 Fifth Avenue, Hillcrest, 619-288-2233.

Old Madril Call club for information, 731 Fifth Avenue, downtown, 619-557-0146.

Ozzy's Room Fridays, DJ's Just Amuse and Central spin lounge and house, Saturdays, DJ's Wendy O'Rourke, Greyboy, and Henry Dean, 8 p.m., Sunday, DJ's Greyboy with live music, 852 Fifth Avenue, downtown, 619-235-6699.

The Prototype, 756 Fifth Avenue, downtown, Thursdays, Twist Night with DJ's Ruff spinning house and

trance, Fridays, the Basement with DJ's Smokey, Peril, Mike Carth, and Eowyn, Saturdays, the Soul Collar with DJ's Billie, Knight, and Orlando, Sunday through Wednesday, closed, 619-233-3830.

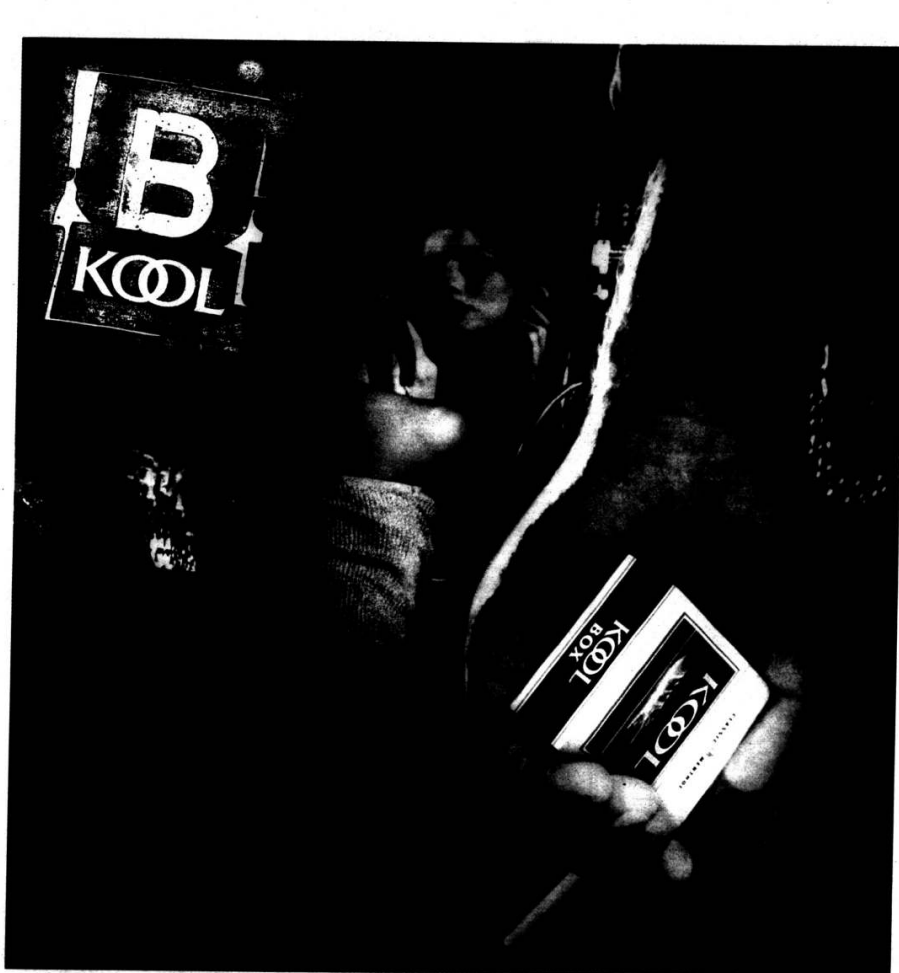
Project Cathedral Irwin's Conspiracy, 50 Fippy Marks, Santa Wedgery, and the Wernicke Affair, Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nanning, Hillcrest, 619-220-4944.

R&M lounge and hip-hop, DJ's Paumotu, Diego, Sam, Rob, and MC Buckner, First and third Wednesday of each month, 10 p.m.,

18 and up, Club Elements, 1255 University Avenue, Hillcrest, 619-296-8160.

Rock 'n' Thursdays, Club Hedenium, DJ's Jon Bishop and Mike Ocasio spin house, techno, and groove, Fridays, Go-Go Fridays, DJ's Derek spin house and tribal, Saturdays, Light Up, DJ's Derek spin house and tribal, Sundays, Hot Tea Sundays, DJ's Derek and Tony spin house and tribal, 1051 University Avenue, Hillcrest, 619-497-4588.

Sabbath DJ's Joe Freeman, Cydon, and Adam Aum, Electronic, gothic, synthpop, detwave, industrial, and G-funk, Saturdays, Shooters, 3813 30th Street, San Diego, 619-574-0744.



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Wynonna
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Thursday, June 15 + 13

Boney James & Rick Braun
Friday, June 16 + 8:00

Shawn Colvin
Sunday, June 18 + 7:30

Mary Chapin Carpenter
with special guest Celia Cruz
Monday, June 19 + 7:30

Ellen DeGeneres
Tuesday, June 20 + 8:00

Darryl Hall & John Oates
Friday, June 23 + 8:00

Ringo Starr and His All Starr Band
with special guest: Dave Matthews
(Musical: The Grass Roots)
(Musical: The Grass Roots)
(Musical: The Grass Roots)
Saturday, June 24 + 8:00

Kathy Mattea/Asleep At The Wheel
Sunday, June 25 + 7:30

Michael McDonald
with special guest: The Roots
Wednesday, June 28 + 7:30

Mickey Hart Band
Thursday, June 29 + 7:30

Robert Schimmel
Friday, June 30 + 8:00

Joan Armatrading
with special guest: The Roots
Thursday, July 1 + 7:30

Collin Raye/Patty Loveless
Friday, July 14 + 7:00

Los Lobos
Sunday, July 16 + 7:30

Boyz Scaggs
Monday & Tuesday, July 17 & 18 + 7:30

Lyle Lovett
Thursday, July, July 19 + 8:00

Art Garfunkel
with special guest: The Roots
Friday, July 21 + 8:00

Indigo Girls
Tuesday, Wednesday, July 25 & 26 + 7:30

Smokey Robinson
Thursday, July 27 + 7:30

Tower of Power
Friday, July 28 + 8:00

Ottmar Liebert & Luna Negra
Saturday, July 30 + 8:00 & 8:30

Diana Krall
Monday, July 31 + 7:30

Sunny Rollins
Sunday, August 1 + 7:30

Dwight Yoakam
Sunday, August 15 + 8:00

Sandra Bernhard
Thursday, September 17 + 8:00

Peter White/Keiko Matsui
Friday, August 18 + 7:00

Sergio Mendes & Brasil 2000
Sunday, August 20 + 7:30

Spyro Gyra/David Benoit
Thursday, August 24 + 7:30

John Lee Hooker
with special guest Rick Rodino
Friday, August 25 + 7:30

Clint Black
Tuesday & Wednesday, August 30 + 8:00

Gordon Lightfoot
Thursday, August 31 + 8:00

Harry Belafonte
Sunday, September 17 + 7:30

Ladysmith Black Mambazo
Monday, September 18 + 8:00

Chicago
Thursday, September 19 + 8:00

Manhattan Transfer
Wednesday, September 20 + 8:00

Dave Koz/Acoustic Alchemy
Thursday, September 21 + 7:00

Big Bad Voodoo Daddy
Friday, September 22 + 8:00

Rickie Lee Jones
Saturday, September 23 + 8:00

Keb' Mo'
with special guest Rick Rodino
Sunday, September 24 + 7:30

George Benson
Thursday, September 28 + 8:00

America
with special guest Rick Rodino
Friday, September 29 + 7:30

october

Richard Jeni/Victoria Jackson
Sunday, October 1 + 7:30

Junior Brown/Del McCoury Band
Friday, October 6 + 7:30

Peter Dinklage
Sunday, October 13 + 7:30

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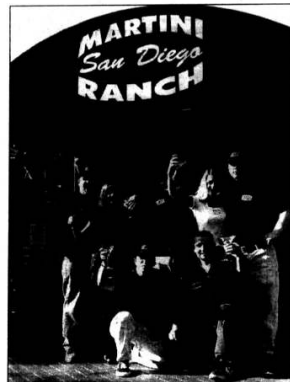
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San Diego Reader April 11, 2000, page 1



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Calendar MUSIC SCENE

Beaches

Redoubt Bar and Grill, the San Diego Paradise Point Resort, 1404 West Vacation Road, Pacific Beach. 858-274-4600. Live bands, call club for information.

Ritali Melano, 710 Garnet Avenue, Pacific Beach. 858-463-7844. Thursday, Crowl, rock. Friday, the Wine Monkey Orchestra, acid jazz, funk. Saturday, 5:30 pm to 8:30 pm, Age Tricks, reggae, 9 pm, Baker Wife, the Opposite Party, and Broken the Code, alternative/rock. Sunday, Ponder, funk. Tuesday, Berry Ruck.

Cameo Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Thursday, the Ocean Hat Crew, the Megs, and Buck. Alternative/rock. Friday, the Atomic Poets and Street Walk, rock. Saturday, Sunday Night Fever. Sunday, 12-3 A.M. Ghettofunk, Shadow Drop, Idrad, and KING, alternative/rock.

Casual Bar, at the Casuarina Hotel, 3999 Mission Boulevard, Mission Beach. 858-488-1881. Friday, 8 pm, Polymer Express, pop, dance. Saturday, 9:30 pm, N.E.C., high-energy dance. Sunday, Frerich, Wednesday, 8:30 pm, Big Time Operator, big-band swing.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday and Saturday, Tomcat. Country and the Blues Duets, blues.

The Crescent Shores Grill (a top the Hotel La Jolla), 7955 La Jolla Village Drive, La Jolla. 858-459-0541. Music in jazz clubs otherwise noted. Thursday, 7 pm, Barbara Johnson. Friday and Saturday, 7:30 pm to 10:30 pm, the Mike Wolford Jazz. Homeless Tru. Tuesday, 7 pm, Keri Yelton. Wednesday, 7 pm, Red Rins.

Dorian Street, 2228 Bacon Street, Ocean Beach. 619-222-8131. All shows start at 8 pm. Thursday, Chemical Imbalance, Loka, Wide Open, and Pines Corp, alternative. Friday, Redoubt, Suckerfish, Snake Oil. Revival, rock. Saturday, E.P., the Experiments, and Acoustic Bay, rock. Sunday, So Cal's Shocks of Mighty, reggae.

Gulch, 5662 La Jolla Boulevard, La Jolla. 858-551-8610. Friday, Peter Kowald, Dave Reeson, and Hans Fjellstad.

Hessmeyer's Tavern, 4650 Mission Boulevard, Pacific Beach. 858-483-8867. Saturday, the O'Brien Brothers, Irish folk.

Jana Joe's Coffeehouse, 1956 Bacon Street, Ocean Beach. 619-223-0356. Thursday, Joe Satriani and the Top Daze Inferno, music parody. Friday, Big Mike, rock. Saturday, Steve Harris, acoustic. Sunday, call club for information. Monday, Wendy's open-air night. Wednesday, Lisa Sanders and Mary Olsen, acoustic folk.

Jawollan, 638 Cass Street, Pacific Beach. 858-483-8035. Tuesday, 8 pm to 10:30 pm, open stage.

Jawollan Coffeehouse, 3719 Mission Boulevard, Mission Beach. 858-488-8065. Monday, 8 pm to 10:30 pm, open stage.

La Boda, 1410 Scott Street, Point Loma. 619-224-2272. Saturday, 7 pm to 10:30 pm, Pops, Chris, jazz trio.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, and Monday through Wednesday, 8 pm to 10 pm, also, Friday, 8 pm to 10 pm, also, Saturday, 7:30 pm to 10 pm, Barry Levich, piano.

Marguerite Beach, 959 Hornblower Street, Pacific Beach. 858-272-2780. Call club for information.

Musings, 812 Garnet Avenue, Pacific Beach. 858-463-6550. Friday, Eric Burdon, acoustic folk.

Old Vandalia Cafe, 2010 Canyon Street, Point Loma. 619-222-5888. Friday, Hard Rock, rockabilly, swing. Saturday, George de Ville, blues.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278.

Club Tiramisu: call club for information.

Panathia Cafe, 3145 Rosecrans Street, Point Loma. 619-224-2891. Performances are from 8 pm to 10 pm. Friday, Chuck Perrin, acoustic folk. Saturday, Brian Buckle, folk.

RT's Longwood Grill, 1464 Garnet Avenue, Pacific Beach. 858-270-4030. Thursday, The and the Zephyr Patrol, blues.

The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla. 858-456-0600. The Shores. Friday and Saturday, 7 pm to 10 pm, Lori Bell, Ron Satterfield and Interplay, jazz.

Shoreline Bar and Grill, Radisson Hotel, 3999 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Pollack, piano. Tuesday and Wednesday, Stephen Knight.

Tiki House, 1152 Garnet Avenue, Pacific Beach. 858-273-0734. Thursday, Martha's Kitchen, rock. Friday, Chris Kelly's Blues. Saturday, Scottie Blinn and the Tiki Torchers, blues. Sunday, Chris Kelly's Open Acoustic Night. Wednesday, call club for information.

Whisper, 1921 Bacon Street, Ocean Beach. 619-222-8822. Thursday, Cubanum, rock. Friday, the Revolution, reggae. Saturday, Superblender, alternative/rock. Sunday, 5:30 pm to 9 pm, the Shadow Horns, blues. 9 pm, Agent 22, rock. Monday, Big W, rock with Whetzel of Autumn. Tuesday, USA Reggae. Wednesday, Superblender.

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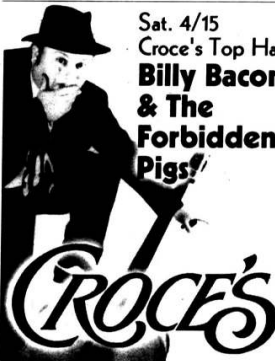
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Calendar MUSIC SCENE

The Garden March Brewery, 5010
Mission Center Road, San Diego.
619-488-1120. Music is blues/jazz
unless otherwise noted. Friday, *Les
Boues and the Midnight Players*.
Saturday, *Ragga Smith and Friends*.
Time, jazz. Sunday, *the Robin Hood*
Band.

The Greek Palace, 8778 Clairemont
Miss Boulevard, Clairemont.
619-573-0155. International music.
Call club for information.

Humphrey's Half Moon Inn, 2241
Shelter Island Drive, Shelter Island.
619-224-3577. The Casablanca
Lounge. Thursday, 9:30 pm, *Choir*
Songs, jazz, blues. Friday, 9:30 pm,
Blues, jazz, pop, dance. Saturday,
9:30 pm, *Medley*, pop, dance. Sunday,
7:30 pm to 10:30 pm, *Steve Red's*
Bombay Forest, jazz. Monday, 7 pm to
11 pm, *Guiding*, jazz, blues. Tuesday,
8 pm to midnight, *Kristin Banks*,
acoustic rock. Wednesday, 8 pm to
11 pm, *Beavis*, Latin jazz.

The Imperial Room, 505 Kalmia
Street, San Diego. 619-254-3525.
Wednesday through Saturday, *John La
Duch*, dance music.

In Cabaret, 5373 Mission Center
Road, Mission Valley. 619-291-8635.
Call club for information.

Immanuel, 2223 El Cajon Boulevard,
San Diego. 619-296-2101. Wednesday,
8 pm to 10 pm, *workshop/concert*
with the *San Diego Concert Jazz Band*.

James's Restaurant and Lounge,
7777 University Avenue, La Mesa.
619-469-7777. Friday and Saturday,
Sara McVicker, piano. Sunday, *Lee*
Levent, piano.

James's Night Club, Quality Inn, 2901
Nimitz Boulevard, Point Loma.
619-513-5656. Friday, the *Rock*
Hounds, rock.

Kelly's Pub, 6344 El Cajon Boulevard,
College Area. 619-286-0400. Friday,
Evans, acoustic. Saturday, live music.
Wednesday, *Tommy Price*.

La Jolla Marriott, 4240 La Jolla
Village Drive, La Jolla. 619-587-1414.
8:30 pm, salsa, merengue, and cha-cha
music. Sunday, 8 pm to 11 pm, swing,
11 pm, *Beavis*, Latin jazz.

Laurel's Caffeinehouse, 2540 Adams
Avenue, Normal Heights. 619-282-
0437. Music is acoustic/folk unless
otherwise noted. Thursday, 8 pm to
10 pm, *Gary Thompson*, jazz. Friday,
8 pm to 11 pm, *Adrian Landale*.
Saturday, *Boone Festival*. Monday,
8 pm, open mic. Tuesday, 8 pm to
10 pm, *Dr. Kippie Marks*. Wednesday,
8 pm to 10 pm, *Ray McWhorter*.

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

Lucky Star Restaurant and Dance
Hall, 5893 54th Street, San Diego.
619-229-8228. Friday, 9 pm to
midnight, *Tamara Thomas*, big band
swing.

Mix, 3671 Fifth Avenue, Hillcrest.
619-299-4490. All performances begin
at 7 pm. Thursday, *Carl Blue*, jazz
trio. Friday, *Benny Karp*, jazz.
Saturday, *Blue Lagoon*, blues.

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

Navajo Inn, 8515 Navajo Road, San
Carlos. 619-465-1700. Friday and
Saturday, 9 pm, *Serious Guitars*, rock
and roll.

O'Connell's Pub and Nightclub,
1310 Marston Boulevard, Bay Park.
619-276-5437. Friday, *Liquid Blue*,
pop rock. Saturday, *Pussy Buns* and
P-3, rock.

Oller's Restaurant, 10789 Tierrasanta
Boulevard, San Diego. 619-548-6677.
Thursday, *Mike and Donna*. Friday,
Saturday, and Wednesday, *Ray*
Correa, solo. Sunday, *Jo Trimmer*.

The Old Red, 3373 Adams Avenue,
Normal Heights. 619-284-6294.
Friday, *Brace*. Wednesday, *Gregory*
Pope and Friends.

Paul Jew's, 5147 Waring Road, Allied
Gardens. 619-286-7873. Friday and
Saturday, *Pamela Approach*, classic
rock, swing.

Pandora Caffe & Tea, 3562 Adams
Avenue, San Diego. 619-281-4729.
Saturday, 11 am to 1 pm, *Ned Landau*,
jazz.

Ramones B. Lee, 880 East Harbor
Island Drive, Harbor Island. Monday,
6 pm to 9 pm, *Chad Brown* and the
Endangered Species with *Cole Porter*.

Roadie O'Grady's, 3402 Adams
Avenue, Normal Heights. 619-284-
7666. Friday, the *Savoyards*, rock and
roll. Saturday, call club for
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Kenny Wayne Shepherd May 16
Smashing Pumpkins May 20
Bruce Springsteen May 21
311 May 24
The Cure June 1
N Sync June 9
Stevie Nicks June 9
Roger Waters June 19
Metallica/Heaven June 27
Ricky Martin July 17
Dave Matthews July 28
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Calendar MUSIC SCENE

Highlights 6:30-9:00 p.m. Music is acoustic/folk unless otherwise noted.
Thursday, 8:30 p.m., the New Talent Showcase, Friday, Carlos Clemente and Juanita Moore, Saturday, Mark Jackson, Steve White, and Shawn P. Ruff, Sunday, 4 p.m. to 6 p.m., the Celtic Ensemble, Wednesday, 7:30 p.m., open mike.

Downtown

The Bayside Bar and Grill, 129 Market Street, downtown, 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 p.m., Joe Guarnieri and Chris Vanacore, jazz piano.

Blarney Stone Pub, 502 Fifth Avenue, downtown, 619-232-8519. Thursday through Sunday, and Wednesday, Steve Brewer, acoustic.

The Bristol Court Hotel, 1055 First Avenue (between Broadway and C Street), downtown, 619-232-4141. Friday, 8 p.m. to 2 a.m., salsa, merengue, and cha-cha.

Bullfinch Joe's, 600 Fifth Avenue, downtown, 619-236-1816. Thursday, Home Cookin' and the Fat Bar Squad, Friday, Wild Hing Action Figures and the 40s 40s Sing, Saturday, the Disco Pimp, Sunday, the Garcia, blues, swing, Monday, the Joy-Sound Band, Tuesday, Koko Loco, Wednesday, the Avenue Day.

The Canals, 1501 Kettner Boulevard, midtown, 619-232-1811. Music is rock/alternative unless otherwise noted. Thursday, Mercurio, Shiner, and Xoner, Friday, Iwre, Saturday, Zen Guerrilla, Nefelia, and the Go.

Sunday, the Classified, Counterfeit, and the Solutions, Monday, Mouse on a Bar, Tuesday, the Classified, Counterfeit, and the Solutions, Wednesday, Mouse on a Bar, Thursday, the Classified, Counterfeit, and the Solutions, Friday, the Classified, Counterfeit, and the Solutions, Saturday, the Classified, Counterfeit, and the Solutions, Sunday, the Classified, Counterfeit, and the Solutions.

Cover's Top Hat Bar and Grill, 802 Fifth Avenue, downtown, 619-233-4355. Thursday, Shelle, Monday, Friday, Scottie Blinn and the Tilt Toppers, blues, Saturday, Billy Bacon and the Forbiddens, Tuesday, the Rockin' Aces, swing, Sunday, the Rockin' Aces, swing, Monday, Tim Quinn and the Electric Blues, Tuesday, the Boogie Woogie, Wednesday, the R.A. Brotherhood, soul, dance.

Dick's Last Resort, 145 Fourth Avenue, downtown, 619-231-9100. Thursday and Wednesday, Private Domain, rock and roll, Friday, the Carter Brothers, jazz, Saturday, the Carter Brothers, rock, Sunday, Heru's Olive, alternative, Monday, the Soul Perseuaders, Tuesday, Purple Haze, rock.

The Field, 544 Fifth Avenue, downtown, 619-232-9840. Sunday, 4 p.m. to 9 p.m., Celtic, and the Bury Band, Irish music.

408 & B, 145 B Street, downtown, 619-231-4141. Thursday, 8 p.m., Tim, Stee, and Wood, alternative, Sunday, the John Seinfeld Band with the Charlie Hunter Trio, jazz, Monday, the Alamo with Honey Tribe.

Greenhouse Tavern, 431 E Street, downtown, 619-232-0841. Friday and Saturday, Andy Seman, Middle Eastern, Wednesday, Tuesday, 4 p.m. to midnight, Fred Heath and the Shoguns.

Hollywood Star Grill, 1320 Fifth Avenue, downtown, 619-232-2102. Friday, 4 p.m. to midnight, Gaudin, salsa, salsa, merengue, and cumbia, Saturday, 7 p.m. to 9 p.m., open.

Hummer Lane, 672 Fifth Avenue (corner of Fifth and C), downtown, 619-232-8445. Friday and Saturday, 8 p.m., Rize and the Wrecking Crew, pop, dance, Friday, 9:45 p.m., N-R-G, high-energy dance, Saturday, 9:45 p.m., Atomic Groove, dance, disco, Sunday, 6:30 p.m. to 10:30 p.m., Tim McElroy,

jazz, Monday, 6:30 p.m. to 10:30 p.m., Raggy Smith and Pineda for Time, jazz, Tuesday, 6:30 p.m. to 10:30 p.m., the Kravis Flower Quartet, jazz, Wednesday, 7:30 p.m. to midnight, Higher Ground, pop, dance.

John's Cafe, 327 Fourth Avenue, downtown, 619-232-3014. Thursday, Gilbert Canales, Latin jazz, Friday, Cult of Soul, CD-release party, with Hilda Gentry, Saturday, Ciel Blue, jazz, Sunday, Shelle, blues.

La Taverne, 515 Fifth Avenue, downtown, 619-232-3352. Friday, 7:30 p.m. to 10:30 p.m., Jesse Lee, Flamenco, Latin guitar, Saturday, 7:30 p.m. to 10:30 p.m., Daniel Jackson and Chuck McPherson, jazz piano.

Marshall Beach, 528 F Street, downtown, 619-235-4100. Wednesday, Friday, A. and the Swing Machine, jazz.

Ozzy's Room, 852 Fifth Avenue, downtown, 619-235-6090. Tuesday, Gilbert Canales, Wednesday, Spaceman Spiff.

Partridge's, 428 F Street, downtown, 619-235-3077. Thursday and Friday, Rob Stone and the G-Nome, Saturday, Family Circle, rock, Sunday, the Duddy and the Monkeys, swing, blues, Monday, the Sleepwalkers, rockabilly, swing, Tuesday, Taryn Douthett and Mo-Jo Jump, Wednesday, the Deacons, blues.

The Pentagon, 756 Fifth Avenue, downtown, 619-235-2890. Call club for information.

Redfish, 731 Fifth Avenue, San Diego, 619-234-7226. Music plays from 9 p.m. to 1 a.m., Friday, the Mardi Gras Gypsies, blues, Saturday, Brezin', jazz, pop.

Rock Bottom, 401 G Street, Gaslamp, 619-231-2000. Friday and Saturday, live music.

Serville, 555 Fourth Avenue, downtown, 619-233-9979. Music is salsa/Latin jazz. Tapas Bar, Thursday and Wednesday, Hector Rivera y la Cuarteta, Wednesday, Sam y Clara.

Yamashiro Beach Club, 802 Sixth Avenue, Gaslamp, 619-231-2411. WAVE. Call club for information.

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Calendar MUSIC SCENE

U.S. Great Hall, 326 Broadway,
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Jaimie Velez and Siquiera, Latin jazz.
Alan, Friday, 5 pm to 8 pm. Male
Music, Thursday.
Hotel Lobby, Friday and
Saturday, 2 pm to 5 pm. David
Roberts, pianist.
The Wagon Wheel, 1055 Second
Avenue, downtown, 619-238-1818. Le
Fountainbleau Room: Friday,
Monday, and Wednesday, 11:30 am to
2 pm. Rabbrecht the Pianoman.
Wagon Wheel Bar: Monday
through Friday, 5 pm to 7 pm.
Rabbrecht the Pianoman. Friday,
Saturday, and Wednesday, 8 pm.
Kris Rickett, piano and vocals.
Monday and Tuesday, 8 pm to
midnight. Karen George, piano.
The Wyndham Renaissance Plaza, 400
West Broadway, downtown, 619-238-
6500. The Salsabe Lounge: Thursday
and Wednesday, 5 pm to 7 pm. Joe
Taramina, jazz piano. Friday, 3 pm
to 9 pm, and Saturday, 6 pm to
10 pm. Salsabe and Joe Taramina,
contemporary.

South Bay/Coronado

Rose Glendon Restaurant, 4110
Bonita Road, Bonita, 619-475-2660.
Thursday, Miguel de Hoyos, classical
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Gloria and Laine Spivey. Saturday,
8:30 pm. Jaime Moran, Latin jazz.
Sunday, open.
The Butcher Shop, 556 Broadway,
Chula Vista, 619-420-9440. Thursday
through Saturday, and Wednesday,
8 pm to midnight. Danny Lopez,
contemporary.
Cafe de Mesa, 1441 Highland
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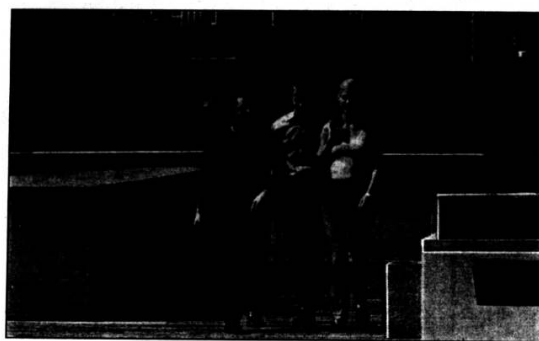
Wish though I might that after *The Color of Paradise* I could put my feet up awhile and ponder, they just keep on coming...

American Psycho. Knocking-kneed adaptation of the "controversial" novel by Bret Easton Ellis. Director and co-scriptwriter Mary Harron, keeping the story in the Reagan era (mobile phones as big as shoes), or in other words keeping it daintily at arm's length, wants to be double-sure that you know it's a satire — as much concerned with nouvelle cuisine (swordfish mead, squid ravioli, and the like), personal-care products, designer clothing labels, pop music, etc., as with serial murder and mutilation. The resemblance to a satire is most striking during the centerpiece scene in which the Wall Street yuppie compares business cards (a civilized version of a passing contest), and the mistaken-identity gambit, whereby one co-worker can't tell another co-worker from yet another co-worker is pointedly funny. But the put-on style of delivery of Christian Bale as the hollow shallow material-

istic hero, and the self-throat-cutting style of his written dialogue and narration ("I'm trying to listen to the new Robert Palmer tape, but Evelyn, my supposed fiancée, keeps buzzing in my ear"), more closely resemble a sledgehammer. (Chloe Sevigny, acting like a human being as the hero's demure secretary, seems to be acting in a separate movie.) Just to be on the safe side, the violence on screen is directed much more against men than against women. And in case all else fails, the movie equips itself with an escape hatch by leaving you in some confusion at the end of it as to how much of what you have seen actually took place. No question that the hero is crazy. The only question is how crazy. Well, one question: Who cares?

The War Zone. The directorial debut of Tim Roth (thoroughly concealed behind the camera), a somber drama of sexual abuse in an isolated, stark, whitewashed country house on the Devonshire coast. It would be easy to tally up some anti-Hollywood points: the bad complexion on the introverted younger brother who wants

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Calendar
MOVIES



Keeping the Faith

to put a stop to the sodomizing of his passive sister; the swollen breasts and belly of Tilda Swinton, who evidently has just given birth in real life, as the obvious mother; the equal coverage, in square inches if not allotted minutes, of male nudity. And the unfolding action turns up no "educational" nuggets on what makes a molester

tick, or on how best to handle him. Actual positives — actual reasons to put yourself through it — are harder to muster. Good use of gray, windy, rainy weather and landscape; and the rosy-cheeked daughter, Lara Belmont, has a remarkable physical likeness to Swinton, even if the son hasn't. The actors in general are kept on a tighter

leash than the one that Roth habitually strains and wriggles and lurches to obtain for himself. Any throttling of the cast does no great harm to the drama at hand, whatever it may do to our existing image of Roth's selfishness.

Keeping the Faith. Another actor's directorial debut, Edward Norton's,

though in this case he appears in front of the camera as well, sharing time with Ben Stiller in the roles of boyhood pals who've gone separate but parallel ways — priest and rabbi — as hip, happening, new, now, popular, popularizing, pain-slapping types of clergymen. In short, "the God Squad." Then the Third Musketeer from their youth, the girl they haven't seen since junior high, comes back into their lives, forming a smirky, enigmatic romantic triangle. The worst of the silliness (the rabbi passes out at a circumcision, the priest books a parishioner on the head with the swinging censor, sets fire to his own vestment, jumps into the fount of holy water to put it out) settles down before long, and Jenna Elfman remains a gifted comedienne even when miscast as a sleek high-powered workaholic. Glibness and superficiality, however, prevail throughout. We might have thought that Norton, who after all has acted for Woody Allen, Milos Forman (seen in a cameo role here), John Dahl, and David Fincher, would have wanted as a filmmaker to position himself somewhere near the much coveted "edge" and well away from the middle of the road. Our mistake.

Joe Gould's Secret. Stanley Tucci's third directing effort (his second solo), all starring himself, all period pieces, all dealing with one or another aspect of the Artistic Temperament, only this one based on fact. In it, Tucci plays the Southern-bred New Yorker staff writer Joe Mitchell, who profiles a true-blue bohemian with darker tendencies toward outright bum, moocher, and madman — a former eugenicist who claims to have "measured the heads of a thousand Chippewa Indians," and author himself of an ongoing "oral history of the world," currently sitting at "one million, two hundred thousand words," the actual existence of which is in serious doubt. E.E. Cummings and Ezra Pound are said to have written poems about him. A nude portrait of him with three penises is presented before our very eyes. (I'm taking Susan Sarandon's word for the

penis count.) And Ian Holm impersonates him as a sort of unstable weather pattern of histrionic flurries, squalls, gusts, and thunderstorms. Quite a character; not much of a movie. Not much that is, in the way of incident, nor in the way of momentum, nor (apart from some last-minute romanticizing) in the way of a resolution. Interesting situation of the journalist's inability to shake free of his pesky subject after his piece is finished and published. Uninteresting and unsatisfying situation of a mysterious anonymous benefactor who puts up the bohemian at a seedy residential hotel for a time, and then puts him down again. Allan Corduner, Sir Arthur Sullivan in *Topsy-Turvy*, has a small part as the sniffling head of a poets' society — interesting only as a comparative gauge of how much Mike Leigh gets out of an actor.

Where the Money Is. Mindlessly chipper caper film, shot with enough wide-angle distortions to destroy all confidence in Marek Kaniwka's camera placements. It revolves around a

cagy, crusty old professional bank robber (Paul Newman) who takes a stroke in order to get out of prison and into a nursing home, where he falls into cahoots with the fox nurse (Linda Fiorentino) who sees through him. Those are the only two people who matter in the universe. Everyone else, including the nurse's co-conspiring husband (Dermot Mulroney), is a clump or a drip. Our rooting interest, as far as it goes, is limited to wishing for better roles for Paul Newman.

Black and White. And the gray area of white bleeding into black, the particular area of interest of the filmmaker within the film (Brooke Shields), who follows around, with a camcorder the size of a paperback, a group of hip-hop hangers-on from Manhattan's Upper East Side. "I have a vision," she proclaims. "I want it to be real and raw and honest." The filmmaker outside the film (but also inside it in the minor role of a recording studio honcho) is James Toback, kicking around an assortment of sociological hot

topics in a self-conscious, semi-improvisatory, completely chaotic style. Raw, for sure, much more than either real or honest. The bits with boxer and prison parolee Mike Tyson (not the smoothest of improvisers: "This is what I'm deciphering from your vernacular"), appearing as himself, deflecting a sexual overture from Robert Downey, Jr., and offering counsel to a plotting murderer, would make an interesting coupling with the muscle-flexings of Jim Brown in Toback's *Fingers*. The remainder of the

movie, together with the remainder of *Fingers*, could be deposited without qualm in a dumpster.

Kalosh. Feminist hell. The wife of a Talmudic scholar in the extreme-Orthodox section of modern Jerusalem has given him no offspring after ten years of marriage. And: "The only task of a daughter of Israel is to bring children into the world." Divorce is mandated. (Surely not womandated.) In a subplot, the wife's sister is married off to another Talmudist in lieu of the smoldering pop singer she

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By Jack Matthews, NEW YORK TIMES

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Calendar MOVIES

has long fancied. The documentary background of director Amos Gitai is apparent in his appetite for straight information: the credits sequence, detailing the scholar's morning ritual of dressing and prayer, is a documentary unto itself. And the penchant for protracted static single-takes, for simple spare compositions, for quiet harmonious colors, lends the proceedings a sobriety as well as monotony. The top-drawer cameraman, Renato Berta, has worked with Resnais, Malle, Rohmer, Godard. At times the filmmaker's embrace of the stark staring anguish of his women approaches the Bergmanesque. The actresses, Yael Abecasis and Metta Berka, seem fully deserving of it. ■

MOVIE LISTINGS
All reviews are by *Chicago Scepter*. Priorities are indicated by one to five stars and unipath by the black spot. Unrated movies are for now unrated.

All about My Mother — Pedro Almodóvar's parable to womanhood, in particular motherhood and adulthood, is dedicated to three of the kind: Bette Davis, specifically for *All About Eve*. *Ken*

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Rowlands, for *Opening Night* and *Romy Schindler*, 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 a steady pull, straight through the heroine's arrival in Barcelona from Madrid to track down the boy's father, who has no idea he ever had a son, much less has one so near. Thereafter the complications and coincidences mount up to staggering proportions. The grieving mother's best lead is the father, who is now a transverse prostitute, 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 transverse prostitute. While waiting for this man to face the mother, the latter has a job as a personal assistant to the lesbian stage actress (María Paredes) whose autograph the dead boy had been chasing the night he was run down by a car, and whose touring production of *A Streetcar Named Desire* just happens to have landed its way opportunity to Barcelona. One night, when the actress's coke head lover and co-star — Selma Kawakita to her Blanche Du Bois — fails to appear by curtain 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 new-fangled kinky 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. 1999. ■
HILLCREST CINEMAS, LA PALOMA

American Beauty — A mainstream, stucco-my version of *Happiness*, awash 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 repeated 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-grabbing 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 Class, is the drop-out dad of our "typical" suburban family, in addition to, of course, the horny geek-boy of the opening line, missing a bit of a Humbert Humbert thrust for his daughter's prettier beauty buddy on the high school cheerleading squad. (His obliquely surreal 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 (or of his record-jacket aesthetics), the most engaging character in the movie, even though Kevin Spacey's glum generosity tends to smother his path to rebellion: the

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AMERICAN PSYCHO

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uprightness of a young or a middle-aged man with the voice — low and throaty — but even though she looks all right on her own, in a young Money Club or Robby Benson kind of way, she is slightly built and delicately sculpted even for a girl. And seeing her actually do the hairy part — Sargard and Brendan Sexton III, or the bigger and round-faced Geoff Segvay, puts a severe strain on belief. And her compulsive smiles hardly add ballet. 1999. ■
GROSSMOUNT TROLEY, HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; PALM PROMENADE 24; RANCHO DEL REY 18; RANCHO SAN DIEGO 15; SAN MARCOS 6; SAN MARCOS 18; TOWN AND COUNTRY, TOWN SQUARE 14; UA HORTON PLAZA 14

American Psycho — Reviewed this issue with Christian Bale, Willem Dafoe, Jared Leto, Chloë Sevigny, and Rose Byrne. Withscreening directed by Mary Harron. ■
CAMEL MOUNTAIN, CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; FLOWER HILL CINEMAS, GROSSMOUNT CENTER 14; JOLLA VILLAGE, MISSION VALLEY 20; OCEANVIEW 18; PALM PROMENADE 24; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 6; SAN MARCOS 18; UA HORTON PLAZA 14; FROM 4/14

Black and White — Reviewed this issue with Robert Downey Jr., Brooke Shields, "Off" Power, Grant, Ben Stiller, Claudia Schiffer, Allan Houston, and Mike Tyson; written and directed by James Toback. ■
CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; GALLAMP 15; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 18; PALM PROMENADE 24; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN AND COUNTRY, TOWN SQUARE 14

Buller's Room — Moral tale about the breath young Turk (especially the party, mumbly Giovanni Ribisi) of a crooked stockbroker. An uncannily accurate subject ("Do you know what bridge financing is?") injected with testosterone and hip-hop. They're no help, and not in the sickly 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 *Glengarry Glen Ross* serves as a sort of training film in sales techniques. Points for honesty, some for originality. With Vin Diesel, Lu Lu, Nicky Katt, Ben Affleck, and Ron Rifkin. 2000. ■
CINEMA STAR 6

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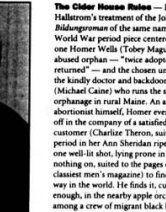
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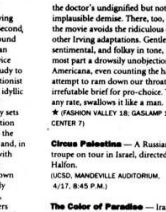
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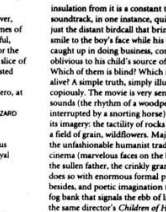
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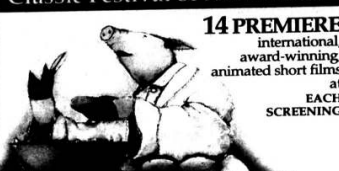
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Calendar MOVIES

specific, like *Mr. Holland's Opus*), caused inspirational, riled with a couple of straw-man villains (a twisted drudge in charge of the Music Department, a flaccid budget-cutting Board of Education), some unimpassioned suspense ("What about a benefit concert?"), a long-drawn-out

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triumph at Carnegie Hall, a standing ovation. Crews, nonetheless, is lucky in his leading lady, Meryl Streep. (Originally it was to be Madonna's actress to think about as any *Cruel Intentions* fan.) Streep is a shrewdly, almost suffocatingly generous actress, and she sets up a separate tempo within the film, practically a separate film within the film, struggling to make every moment vivid and alive and immediate. (Just look, for a single instance, at her posture in the back seat of the cab as she gets her first glimpse of Harlem; as if frozen at the very brink of a crisis.) Here is a losing struggle, but all the same a valiant one. And the only relevant one. The movie comes in for some of the glory of *Gump's* violin program. It can only lack. With Aidan Quinn, Angela Bassett, Gloria Estefan. 1999. *** (CINEMA STAR 6; GASLAMP 15)

The Ninth Gate — It must have sounded like a promotional piece of color director of *Reservoir Dogs* returning to the disce of devil worship. But no one could accuse Roman Polanski of cross capitalization, much less cross capitalism. This is not an *End of Days*. It is an anti-*End of Days*, almost (if you will) a *Return to the Good Old Days*, holding special effects at bay — insofar as it is still humanly possible — and following the factious course of a classical detective story. And in some ways it is even better than a return to the old days, because it demands from its director a greater force of personality — a greater force of personality — to make it in this manner today, and because, too, the director's style is now more mature and self-assured, with a relaxing of all that fish-eye holding and warring of *Reservoir's* baby. Polanski, shrouded among the ancients, or in other words before the advent of the Strindberg and the Computer-Generated Image, is a consummate craftsman, with a thoroughgoing attention to color, music (the external composer, half composer, besides film composer, Wojciech Kilar), mood, flow, the delicious touch, the telling detail, the oblique angle, the overall design. Anyone who shares his taste for such intricacies will feel fed for most of the way. Maybe the absence of a figure of virtue as a serious void in the movie: what good is evil without Good? And maybe the supernatural provenance of the athletic-shed Erasmian Seigner (Polanski's wife) is glimpsed too

Return to Me — The lifeline widower of a heart donor happens to meet and fall for the recipient, a waitress in an Italian-Thai restaurant in metropolitan Chicago. (Various reactions: "What was God thinking?" "Wow!" "Mama mia!" Very nutty, very nutty, very nutty, very Life-Changing, very forced and flat. With David Duchovny, Minnie Driver, Carroll O'Connor, Robert Loggia, David Alan Grier, James Belushi, and Bonnie Hunt; directed and co-written by Hunt. 2000.

Flash Black — Mildly disappointing, coming as it does from the writer-director of *The Arsonist*, an efficient little s-f thriller in the body-mechanics mode. David Twohy has here an idea even more modest and rudimentary: spaceship crash-lands on planet of monsters. But the monsters creep the dark and then the light, and the desolate planet has three *suicide* no night — so no problem, seemingly, until the planet Saturn moves smack into the solar path. This is the best moment in the movie: the twisted creatures, part-bat, part-percepsity, funneling into the sky from their conical caves. There, and everywhere, however, Twohy relies much more on photographic tricks and gimmicks — blashed color, filters, psychedelia, computer animation, jagged and jelled camera. God knows what all it would appear he wants not so much to tell a tale, after all, as to be on the cutting edge, like everybody else. With Radha Mitchell, Vin Diesel, Cole Hauser, and Keith David. 2000.

The Road to El Dorado — Animated feature from DreamWorks (with a brief live-action tribute as a nod to *Big Chief Spivak*). Kevin Kline sounds like Kevin Kline, Kenneth Branagh sounds like Kenneth Branagh (i.e., very British), Rosie Perez sounds like a thorn in Spanish Harlem, and

Prison of Silence — "Pop" pushes his three sons — the Fighting Outcasts — to go further in the boxing ring than he himself went. Dramatically and stylistically crude and chunky — barely TV-movie level — though Jon Seda has a nice quiet moment as the eldest son. With Jimmy Smits, Maria Del Mar, Ron Perlman, Clifton Collins Jr., and Ernesto Hernandez; directed by Carlos Avila. 2000.

Ready to Rumble — Wrestling comedy with David Arquette, Scott Caan, and Oliver Platt, directed by Brian Robbins. (CINEMA MOUNTAIN; CAROUSEL CINEMA 6; CINEMA STAR GALLERY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; GROSSMONT CENTER; LA JOLLA 12; MIRA MESA 7; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; POWAY 10; RANCHO SAN DIEGO 15; SAN MARCOS 8; SAN MARCOS 16; SAN MARCOS 18; SAN MARCOS 19; SAN MARCOS 20; SAN MARCOS 21; SAN MARCOS 22; SAN MARCOS 23; SAN MARCOS 24; SAN MARCOS 25; SAN MARCOS 26; SAN MARCOS 27; SAN MARCOS 28; SAN MARCOS 29; SAN MARCOS 30; SAN MARCOS 31; SAN MARCOS 32; SAN MARCOS 33; SAN MARCOS 34; SAN MARCOS 35; SAN MARCOS 36; SAN MARCOS 37; SAN MARCOS 38; SAN MARCOS 39; SAN MARCOS 40; SAN MARCOS 41; SAN MARCOS 42; SAN MARCOS 43; SAN MARCOS 44; SAN MARCOS 45; SAN MARCOS 46; SAN MARCOS 47; SAN MARCOS 48; SAN MARCOS 49; SAN MARCOS 50; SAN MARCOS 51; SAN MARCOS 52; SAN MARCOS 53; SAN MARCOS 54; SAN MARCOS 55; SAN MARCOS 56; SAN MARCOS 57; SAN MARCOS 58; SAN MARCOS 59; SAN MARCOS 60; SAN MARCOS 61; SAN MARCOS 62; SAN MARCOS 63; SAN MARCOS 64; SAN MARCOS 65; 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Calendar
RESTAURANTS

Taste the Future

Walk into 99 Ranch Market and you're transported into California's future. Asians and Hispanics crowd the store's long aisles. Over in the produce section, El Salvadorans and Cambodians stand side by side squeezing mangos and papayas. Over in seafood, Vietnamese women improvise a frantic international sign language to explain to Mexican clerks how they want their fish filleted. Voices bicker, whisper, and laugh in Spanish, Vietnamese, Cantonese, Mandarin, Cambodian, Lao, Tagalog, Thai, Hindi, and, every now and then, English. During the week, if I'm not in the mood to cook, or on weekends when I want to do something fun and unusual with an adventuresome date, I can think of no better place to pick up a quick meal than 99 Ranch Market, San Diego's largest Asian supermarket.

The process is somewhat more complicated than ordering take-out pizza. But one of the city's best, little-known food secrets is that if you buy a whole fish at 99 Ranch Market, the clerks will clean and deep fry it for you for free.

When you shoulder your way up to 99 Ranch Market's 40-foot-long fish counter, remind yourself that the notion of "personal space" is little understood outside Europe and North America. (Chinese, remember, has no word for "privacy.") Arm yourself with a few plastic bags from the conveniently placed dispensers. Using the bags as gloves, begin to peruse the dozens of kinds of fish. (Much of the fish at 99 Ranch Market comes from gawking at the stranger varieties, like the bright orange big-eyed chuddhead. I've tried to find out just what kind of fish chuddhead is, but my *Oxford Companion to Food* doesn't list it, and my *American Heritage Dictionary* tells me only that a chuddhead is "a stupid and gauche person; a blockhead.") There's also the long eel-like mud fish whose skin resembles that of a boa constrictor. On occasion, I've even seen monkfish, whose huge, bobby bodies make them look like monstrous guppies.

Your best bet is to stick to fish with which you're familiar. When you've made your choice, hand it to a clerk and exclaim, "Fry, please!" He'll give you a small red ticket you use to claim your hot, crispy, greaseless dinner from a counter near the produce section. Having tried several varieties



An unusually quiet moment at 99 Ranch Market's fish counter.

of 99 Ranch Market fish, I can report that the striped bass and big mouth bass are good, if a little muddy tasting, but the red snapper, especially the golden snapper, are often spectacular. Even after deep frying, their skin stays brilliantly colored, and their juicy, clean-tasting flesh is a bright, snowy white. Several times I've served the golden snapper to guests. Sprinkled with chopped cilantro, surrounded by thin slices of lemon, it's won over people who claim to hate fish.

Not all fish hatters can be won over by golden snapper. 99 Ranch Market's prepared-food section, on the south side of the store, offers several kinds of ready-cooked chickens, geese, and ducks. A woman who works there behind the counter likes to scream in Cantonese, but she's basically friendly. Tell her that you want a soy sauce duck and she'll howl your order into the kitchen. Seconds later a lackey will appear, bearing a Styrofoam box containing moist, mahogany-colored chunks of mildly salty roast duck infused with star anise and black pepper.

To round out your meal make a quick pass

through 99 Ranch Market's produce section where, among exotic Asian greens, you'll find less intimidating salad fixins — romaine, bibb, and red leaf lettuce. You'll also find the pea sprouts used for salads in fancy fusion restaurants like Roppongi and Parallel 33. The sprouts taste sweet and nutty like fresh green peas and are very good dressed with lemon juice and olive oil, or with a little mayonnaise, lemon juice, and sugar. While you're in the produce section, you might as well pick up a few man-

goes or crisp Asian pears for dessert — mouth-watering sweets aren't a 99 Ranch Market specialty.

Over in frozen foods a Japanese company called Maeda-En offers an ambitious range of disappointing frozen desserts, including several varieties of ice cream balls covered with a thin, chewy coating made of glutinous rice. Called "Gourmet Mochi Ice Cream Bonbons," these flavorless, melty lumps are something only a chuddhead would enjoy. Maeda-En's plum sherbet is overly sweet, and its tart plum flavor

99 Ranch Market

7330 Clairemont Mesa Blvd., Clairemont
858-656-7799

ATMOSPHERE: Multilingual. Hectic. Fun for the whole family.

SERVICE: Generally very good. Polite. Earnest. English can be shaky at times.

SOUND LEVEL: Mornings, medium. Week-end afternoons, nerve-rattling.

RECOMMENDED DISHES: Red snapper, golden snapper. Soy sauce duck. Pea sprouts. Asian pears.

WINE LIST: 99 Ranch Market has a good selection of beers, domestic wines, and American whiskeys. The Chinese rice wines, however, are perhaps an acquired taste.

PRICE RANGE: Inexpensive. Few fish are more than \$6.00 per pound. Soy sauce duck is \$9.99.

HOURS: Monday through Sunday, 9:00 a.m. to 9:30 p.m.

WHAT THE STARS MEAN:

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

Rating reflects the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.edreeder.com

REVIEW

MAX NASH

Toaster Burned All the French Bread

The whole place has that earnest-conscience atmosphere of eco-warrior, ethno-educated youth.

Once was in Cambodia. At Angkor Wat, the ancient temples. Just me, a guard, and a thousand giant smiling faces carved in stone. You know the history, the genocide. And yet those smiles were incredibly, well, beautiful. What got me was the lips. They hypnotized me. I've been a mouth-checker ever since.

And, can you believe? I see that mouth now. Right in front of me. For the first time. She's not even Asian. Yet the same full lips. The same wise smile. Never till today have I seen a mouth that looks so much like...

"Something to eat?" She's waiting. Takes a moment. "D'agh, oh, yes."

This is weird. And it's happening in Wired, the maroon-colored cafe on Laurel. Late afternoon. World music playing on the system, African rhythms. Indian star leads. Odd pontyral customer huddled deep in a book. Couple of women in intense discussions in a booth. Permanent smell of coffee roasting.

I just had to pop here. It's like, squeezed between Mr. A's restaurant — millionaires' Lunch Central — and San Diego County Democratic Party headquarters. Ben and Katia, the owners,

ripped out the offices that used to be here and left it ripped out. You see the old wooden rafters. All the pipes and air ducts hang over your head. Two walls are naked brick. The only paint is the yellow on the other two walls, a blue panel behind the counter, and the red-brown concrete floor.

But all this just makes the place feel extra cool. Stephanie, who's cooking today, says Ben and Katia are French, like him. Well, Moroccan-French-Corsican-Swiss. Too much! They've definitely created an atmosphere.

If this were the age of protest, Wired is where you'd gather. Wired is to, say, Hooters, as matter is to anti-matter. The whole place has that earnest-conscience atmosphere of eco-warrior, ethno-educated youth. See? It's got me thinking, and that ain't easy. Signs with all sorts of interracial good causes are scattered about the place.

"Every generation should have a moral assignment, and one of ours must be justice for Mumia Abu-Jamal," says Ossie Davis in one sign. People turn up at the counter in slop-slop sandals. Herbal teas and health-food specials fill up the menu blackboard. You almost feel you're depriving some hungry person out there in The World if you order food for yourself.



But the girl with the smiling face is waiting. I look at the blackboard menus. They have written up a bunch of daily specials, like a Brie cheese sandwich, a Greek salad, or a roast beef sandwich, which each come with soup or salad and an iced tea for \$4.99. Regular dishes include a bowl of fruit (\$3.25), a veggie sandwich with salad and fruit (\$4.99), or "Poppye salad," which has spinach, artichoke hearts, and tomatoes for \$6.25. A Caesar salad with chicken strips is also \$6.25. I finally go for the "Wired Salad." It has tuna, tomatoes, and olives, with lettuce, and bread, \$5.95.

It takes a while to come. I sit down at one of the black metal tables in a black chair with gold swirls hand-painted on its metal backrest. After Stephanie brings it, he asks if I'd like toasted French bread with that. Sure, I say. In the next 15 minutes I catch the smell of burning toast three times. Finally he brings two pieces of flat poppy seed bread.

"Toaster burned all the French bread," he says. But that's no problem. The salad plate is over-stuffed with a mountain of lettuce. It has a big crater-full of tuna. And they've rinsed olives all over it. Around the edges, wedges of tomato and boiled eggs. I pour a nice big pot of dark vinaigrette sauce over the salad. Oh, yes! Now we take the tuna, stab on a couple of bits of lettuce, squeeze on some egg, rip off a piece of bread,

soak it in the vinaigrette, and voilà! Mouthful made in heaven.

"We're not really geared for all-out cooking," says Stephanie. "This started off as a coffee place. During the day we get every kind of person. Businessmen, laborers, lawyers, teachers, cops, druggies, students. Very American, I think, to mix like that. We also try to help establish new bands in the evening. We have them playing live on Thursdays, Fridays, and Saturdays. The only problem is developers are going to tear down this whole block at the end of the year. It will be a big disruption."

Stephane grew up in the south of France, where his cousins make wine and cheeses and olive oil and grow marjorana. "Well, just one. But what can you do?" he says. Soon, he'll be in his himself. He's starting a San Diego-based online European antique business. "Sellers in Europe, buyers here, we'll bring them together," he says. "For, oh, maybe 10 percent."

Drat. Why didn't I think of that? He'll probably be a millionaire next time we meet. As I leave, a CD from Buddha Bar, a Paris world-music scene, takes over the sound system. Vaguely Asian. Vaguely haunting. Suddenly reminds me of the smile. Realize I never asked her name. Does she realize she has been born with the most famous grin after the Mona Lisa? ■

The Place: Wired Cafe, 413 Laurel Street, at Fourth Avenue, 619-544-9800

Type of Food: Health

Prices: Scrambled or poached eggs, \$3.99; granola with fruit and milk or yogurt, \$4.25; veggie sandwich with baby lettuce, tomatoes, cucumber, artichoke hearts, and fruit, \$4.99; "Wired" salad (lettuce, tuna, tomatoes, eggs, olives, vinaigrette, bread), \$5.95; brie sandwich with soup or salad and iced tea, \$4.99

HOURS: Monday to Thursday, 6:30 a.m. to 8:00 p.m.; Friday, 6:30 a.m. to 10:00 p.m.; Saturday, 7:00 a.m. to 10:00 p.m.; Sunday, 7:00 a.m. to 7:00 p.m.

Buses: 1, 3, 25

Nearest Bus Stop: Fourth and Laurel, or Fifth and Laurel

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\$1 off specialty frozen drinks
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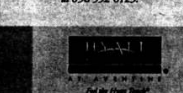
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THIS EASTER WE'VE DECORATED THE EGGS ...AND THEN SOME



Hyatt Regency La Jolla invites you to cultivate your appreciation for the art of fine dining at our extravagant Easter Sunday Champagne Brunch, April 23 from 10:00 a.m. to 3:30 p.m. Let our chefs tempt you with all your favorites, from breakfast classics to delectable entrees, served in a casual yet elegant setting. Children will enjoy a petting zoo and special appearances by the Easter Bunny. Complimentary self and valet parking available.

For reservations and a full menu, call Hyatt Regency La Jolla at 619-552-6123.



Prices do not include tax, gratuity or alcoholic beverages. Reservations must be made in advance. Plus tax 21 years of age for alcoholic beverages. Non-alcoholic beverages may be substituted for champagne. Other reservations may apply. ©2000 Hyatt Corp.

Idol Wine

"No self-respecting idol worshipper would be dedicating boiled wine to his idols."

As it happened, my first bottle of kosher wine was Witness Tree winery's last—the 1994 Pinot Noir. (The winery changed owners and ceased production of kosher wines.) I bought it because of a shelf talker praising its Oregonian Pinot qualities, realizing only later that it met the standards of Jewish dietary laws—not that I knew what those laws entailed.

I treated with the same anticipatory displeasure that I get when I see the action marked "Organic Wine" at Whole Foods Market. My one taste of kosher wine made from Concord grapes—sweetened to balance the acidity, producing an alcoholic grape syrup—hardly registers as a memory of wine; my aversion does not stem from the unfortunate association of kosher with Concord. Rather, I am generally wary about any wine that is plus something more—organic, kosher, etc. I have an instinctive (and unfounded) belief that if wine is forced to meet any requirement other than tasting good, that essential requirement of taste will suffer. I tried to swallow my prejudice before swallowing the Witness Tree, but I didn't especially care for it, and the experience only hardened me in my ways.

But a student ought not to get too hardened too soon—much might be missed. (Wine Spectator named Baron Hertz's 1998 Chateau Blanc a "best

buy" at \$7, giving it 85 points. I'm not usually crazy about Chateau Blanc either, so it's a real learning opportunity.) And the approach of Passover seems as good a time as any to take a closer look at kosher wine—its nature and history. I called

Craig Winchell, owner and wine-maker at Gan Eden winery, and asked how the Jewish dietary laws ended up being applied to wine.

"In the Torah, there is a law against using wine that has been dedicated to idols. As it stood, in the times of the temple, there was one exception to the rule—kosher wine that had been thermally processed—boiled—prior to being handled by the idol worshippers who were dedicating things to their idols. It was felt that no self-respecting idol worshipper would be dedicating boiled wine to his idols, presumably because the quality had decreased to the point where it was no longer fitting. They had enough respect for their idols that they didn't want to do it with rotgut. So the wine was considered okay [to drink]. It wouldn't have been considered dedicated to idols," even if idol worshippers handled it.

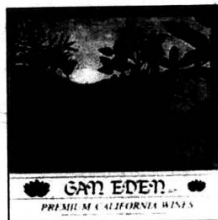
God judges the heart; it wasn't always easy to determine the intent of an idol worshipper when he handled wine. The Jews erred on the side of caution, at least in theory. "They had this method of ded-

icating wines to their idols; they would make a vessel offering with an open vessel, waving it around. Any [unboiled] wine that was moved in an open vessel by one of the idol worshippers at the time was deemed to be at least probably dedicated to idols. If people knew it was dedicated to idols, then it would be considered dedicated wine. If people didn't know for sure if it was dedicated to idols but thought it might be, then it was considered ordinary wine. Ordinary wine could not be drunk or used in the temple, but since you weren't sure exactly what was up, people were more lenient on it.

"Now, from the time of the Greeks onward, there was another little problem that kept cropping up, and that was assimilation and intermarriage. Greek philosophy was found to be very appealing to many of the Jews of that time, and they became Hellenistic. The richer people were, the more they wanted to marry their daughters into Hellenistic society. This kept occurring with the Romans and on into the Middle Ages.

"So, there were various rabbinic decrees...I wasn't necessary to do anything with wine at the time, because Greeks and Romans were still idol worshippers, but there was a law, for instance, against eating things that were made by a non-Jew that was brought down in Greek times." Other laws forbade the use of oil, or the consumption of baked goods or other cooked foods that were made by non-Jews. "That was all to prevent socializing between Jews and non-Jews, which would lead to assimilation and intermarriage."

Wine, a great socializing agent, eventually fell under these decrees as well. "Later, when there were no more idol worshippers, the rabbis expanded the idea of ordinary wine to include wine handled by non-Jews, whether they were idol worshippers or not. Wine that had been in an open vessel and han-



dlled by non-Jews would not be kosher." The relation between a product and its producer was more intimate in those days, which helps explain why the rabbis sought to use food and wine restrictions to keep people apart. "Each family would make its own bread and baked goods. They'd make their own oil, and they'd make their own wine." I gather that if you were eating a non-Jew's bread and drinking his wine, odds are you were in his house. "Nowadays, it's a little different, because [things are] made on a larger, more commercial scale, so the factors that led to these problems are no longer quite as relevant as they were. But they're still pretty relevant, because there's still a major assimilation problem happening." More next week. ■

Calendar RESTAURANTS

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Please present this ad with your order. Sorry, beer and wine excluded.

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RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Winters (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 Aventura, 1180 Four Seasons Drive, Carlsbad, 760-493-4800. 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. Cordon setting and better than most seafood buffets. Friday night only. Expensive.

CALIFORNIA PIZZA KITCHEN 437 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 an adult pizza. There are 28 pizzas. The chicken turkey with spinach fettuccine is great as are vegetarian and seafood. Served menu, lunch and dinner. Open daily. Low. Branches also in La Jolla Village Square, 3363 Noland Drive, 858-457-4222; and Carmel Mountain Plaza, 1660 Carmel Mountain Road, 858-671-8424.

THE ENCINITAS CAFE 531 South Highway 101, Encinitas, 760-432-3081. 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.

IL FORNALLO CUCINA ITALIANA 1555 Camino Del Mar, Del Mar Plaza, 858-755-8876. Il Fornallo offers a morning unadorned view and its outdoor and indoor seating are gorgeous. The grill items tend to be superb, but the stuffed focaccia, angel hair pasta, soups and salads are always good. Always crowded. Lunch and dinner daily. Moderate to low expense.

LA BONA BOUTIQUE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-432-3081. Rural bourgeoisie, rich of lunch, frog legs (when in season), duck in pepper-corn sauce, and Dover sole with lemon butter sauce are the staples of this French provincial restaurant. Diners are a la carte. Charming room and attentive wine list. Dinner Tuesday through Sunday. Moderate to expensive.

NORUJAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this gourmet Japanese restaurant offers 100 sushi items, 20 stunning and unique appetizers, and a long list of entrees, including an eight-course feast and box dinners. Two dining rooms are available: the bar is at the sushi bar. Especially on the weekends, arrive early to avoid waiting for a table. Open daily for lunch and dinner. Moderate to expensive.

SANUKU JAPANESE RESTAURANT 979 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach, 858-481-0022. The restaurant boasts "the largest California sushi bar," so well as a menu of over 100 items. The food is artistically prepared and presented, the sushi uniformly fine. Open daily. Moderate to expensive.

YOUNGERS JAPANESE RESTAURANT 87 Bonifant Boulevard, Bonifant Boulevard, San Diego, 619-594-1111. Open daily. Moderate to expensive.

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Online Restaurant Coupons!

These restaurants have valuable coupons on the Reader's Web site. © indicates at least one North County location.

- Angelo's 2 for 1 dinner
- Aquapolis 50% off beer & sake
- Asoka 50% off lunch or dinner
- Atlanta Free tiramisu
- The Atrium Free entrees & 1/2-price wine
- Baba Cafe Prime rib buffet \$12.95
- Bolicine Free lunch or dinner entrée
- Broken Yolk Cafe \$2 off breakfast or lunch
- Buffalo Joe's 2 for 1 dinner
- Casas Cafe Free bubble
- Casa Cafe 2 dinners \$19.95
- Calypso Cafe 50% off dinner
- Casa Pizante Free dessert
- Casa Sanchez Free appetizer
- Chateau Orleans 2 for 1 Calam/Cresole entrée
- Cookin' Free Mocha Crème Brûlée
- Cottage Cafe Free apple strudel
- Cucina Fresca Free appetizer
- Deluca's Cucina Italiana 2 for 1 lunch or dinner
- Dickey's Smokehouse 50% off lunch or dinner
- Dish Xpress 1/2 off dinner
- Don Chay 50% off dinner
- Firehouse Beach Cafe 30% off breakfast or lunch
- Ganza-Sushi Sushi dinner for two \$14.95
- Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15
- Green Village Free appetizer
- Hard Rock Cafe Free fudge brownie for two
- Harry's Coffee Shop 20% off breakfast or lunch
- Ichiro Japanese Restaurant 10% off sushi
- Jewel Box Bar & Grill 2 for 1 menu item
- Juke Joint Cafe Complimentary dessert
- King's Shish Kabob Dinner & movie for 2 \$21.99
- Ki's Restaurant Free appetizer
- Marrakesh Free appetizer
- McCabe's Bridge 1/2-price appetizer
- Mikio 50% off sushi
- Moonrings 20% off entire bill
- Old Madrid 50% off entrée
- Passage to India Free dinner
- Pasta Espresso \$4.50 pasta
- Pizzeria Uno Dinner for 2 \$11.99
- Pizzeria Uno Free Tuscany bread
- Raw Mania 15 off sushi
- Rock Bottom Free appetizer
- San Luis Rey Downs 2 for 1 dinner
- Sanfilippo's Pizza or lasagna for 2 \$10.49
- Saskia Buy 1 dinner, 2nd \$10.49
- Sevilla Free appetizer
- Shanghai \$10 off \$20 minimum
- Shelby's \$14 off dinner entrée
- Star of India 50% off entrée
- Sei San 1/2-price appetizer
- The Surfside 10% off total dinner bill
- Sushi Del Deli 13pm California roll
- Tajima Japanese Restaurant Free appetizer & drink
- Thai Fusion 2 for 1 dinner
- Thai Orchid Cafe Free dessert
- Top Lovers Free dessert

SanDiegoReader.com

Happy Birthday, Blue Collar!

Friday, April 14th, is our seventh anniversary and we've been celebrating all week! Come in and join us - if you've never tried us you'll be pleased with the great food, friendly service, and fun atmosphere. If you already know us, then you know you're in for a good time!

We'll have birthday specials on food and drinks both Thursday and Friday. Don't miss:

Thursday Mom's Meatloaf \$5.95 all day & night!

Friday Happy Hour prices on beer and wine all day & night!

858.483.1131 bluecollargrill.com

4015 Avanti Drive (on the corner of Avenida Boulevard in the Bay Ho Shopping Center in Chula Vista)

858.483.1131 bluecollargrill.com

Calendar RESTAURANTS

NORTH INLAND

ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road), 818-495-9749. Suck out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food first-rate. Don't overlook the standard dishes. Ten vegetable platters and six rice dishes are available for vegetarians. As an all-you-can-eat buffet lunch is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner. Low to moderate.

BOLIA VIETNAMESE CUISINE RESTAURANT 9222 Mira Mesa Boulevard, Suite 118, 619-493-5663. Try this fine Vietnamese eatery by an energetic woman named Trang. Over 130 items on the menu. Especially tasty weekends. Open daily for breakfast, lunch and dinner. Same menu, continuous service. Low.

CHIEU ANH VIETNAMESE CUISINE 16709 Bernardo Center Drive, Suite 10, Rancho Bernardo, 619-485-1231. Gourmet Vietnamese food is available here. Menu offers 60 items, many with French influences. Good fare are chicken, pork, beef, fish with lemon grass, tang-and-sour soup, egg rolls, and fish nigiri. Chieu Anh enhances the selection of fine dining rooms in Rancho Bernardo. Closed Monday. Open for lunch Tuesday through Sunday. Low.

BLAZZONCHI Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 619-475-8200 or 619-487-1611. Road of lunch and fresh seafood are memorable. Located on a golf course, this is a cute dining room produces some of the best meals in North County. All you-can-eat buffet lunch is served daily. Open nightly for dinner. Expensive. (Call for directions to the restaurant.)

FERDIE TRATTORIA 162 South Rancho Santa Fe Road (exit Rancho Santa Fe Road), Suite 100, Rancho Santa Fe, 760-944-9000. This traditional Italian restaurant offers one of the most romantic places in existence. It also provides more food than any other place on the coast. The 14 first courses, 14 pasta and rice, 10 fish dishes, and 10 meat and chicken dishes will give you

plenty of choices. Select desserts made on premises. If you long for vast amounts of food, Ferdie is for you. Lunch, Monday through Friday; dinner nightly. Low to expensive.

THE FRENCH MARKET GRILL 15717 Bernardo Heights Parkway at Pomodoro Road, Ralphs Shopping Center, Rancho Bernardo, 619-485-8055. Don't miss this small but chic French restaurant. The chef, originally from Paris, produces superb nouvelle cuisine. Menu change monthly, but when available is 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 GRILL 10066 Pacific Highlands Boulevard, Sorrento Mesa, 619-452-7708. If you've been searching for Hawaiian and South Pacific food, here's the cooking here. Best bet: Kalua pig, kalua shrimp, mahi mahi, lumps. Open Monday through Saturday. Low.

RESTAURANT EUROPA 979 Mira Mesa Boulevard, 619-493-3252. If you love German food or would like to try it, listen to this restaurant. The menu management deals with the same high standards. Menu includes the potato salad, pork

sausage with red cabbage and noodles, rolled beef with potato pancake and sauerkraut are all mouthwatering. Ask enhance the selection of fine dining rooms in Rancho Bernardo. Closed Monday. Open for lunch Tuesday through Sunday. Low to moderate.

LA JOLLA

ALFONSO'S OF LA JOLLA 1531 Prospect Street, 619-456-2332. Both the patio and the dining room are lively, crowded, noisy, and festive. The house specialty is carne asada, and the Quaila Mercader (shrimp over a quaila) is outstanding. Extensive menu offers combination plates, chicken relish, veal, and butane. Open daily for lunch and dinner. Low to moderate.

ASPEN MILLS BAKERY AND CAFE 104 Wall Street Suite F, 619-511-5556. Formerly Woodley, Aspen Mills has the same menu with additional items. If you are an early riser, you can eat here as early as 6:00 a.m. Breakfast room. Open daily, 6:30 a.m. to 3:30 p.m.

GEORGE'S AT THE COVE 1250 Prospect Street, 619-454-1344. The all-you-can-eat George's is, in its first year, one of the best places where you

can still get hot omelets or cream of wheat. Henry's also serves freshly squeezed orange juice and entire carafes of freshly ground coffee. Open daily for lunch and dinner. Moderate to expensive.

MANHATTAN OF LA JOLLA 7766 Fay Avenue, Encinitas, 619-459-0700. 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 restaurants in the area, none of the best are of lunch, supper, and, and "Sofid Madrugada." "Cassidini" is the best in San Diego. Very New York atmosphere. Lunch, Wednesday through Friday; dinner, nightly. Expensive.

MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Street, 619-454-0771. The room has been redecorated at a cost of \$1.2 million. It's beautiful. Dinner menu ranges in price from \$18.00 for potato dumplings to \$26.00 — almost as steep as the Sky Room. Beautiful setting but the food preparation is uneven. Open daily, breakfast, lunch, dinner. Dinner, expensive.

P.J. CRANLEY'S CHINA RESTAURANT 619-454-9007. The decor and ambience carry the

weight here. Chinese food is only one. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to closing. Low to moderate.

CLAREMONT & KEARNY MESA **ANDREWS PATIO RESTAURANT** 1235 Morena Boulevard, Park Park, 619-275-4114. This low-priced Cuban cafe provides authentic specialties, of which the best are shredded beef in white sauce, roast pork with yuca and moron, chicken and rice, and top of ribs. Cuban style. Select the soup over the salad, and if ordered are served with black beans, which the kitchen promises in 100 percent vegetarian, and my mouth was never bored.

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- Zucchini Stix \$3.50
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- Mozarella Stix \$3.95
- Served with marinara sauce
- French Fries or Onion Rings \$3.50
- Served with special house sauce
- Combo Basket \$4.50
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- Shrimp Cocktail \$5.50
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- Pasta station
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- Buffalo Joe's American 2108
- Casa's Cafe Grill 2126
- Candelas Nouvelle Mexican 2119
- Hard Rock Cafe Continental 2109
- Juke Joint Cafe Seafood 2116
- King's Shish Kabob Mediterranean 2123
- Marmalade Tavern Continental 2125
- Old Madrid Spanish Mediterranean 2117
- Rock Bottom American 2121
- Sammy's California Woodfired Pizza 2127
- Sevilla Spanish & Seafood 2107
- Star of India Indian 2102
- Sushi Deli Japanese 2106
- Vincenzo's Italian 2124

UPTOWN & NORTH PARK

- Bombay Exotic Cuisine of India 2207
- Caliph Lounge & Deli 2193
- Casa Sanchez Mexican 2181
- Cottage Cafe Polish-Russian 2192
- DeLac's Italian 2176
- Granger & Ellipsian Cafe 2190
- Elizabetan & American 2190
- Pizza Nova Italian 2191
- Santillo's Italian 2175
- Thai Food 2188

NORTH COUNTY INLAND

- Anthony's Fish Grotto 2786
- Island Japanese Restaurant 2789
- New Wharf Bar & Restaurant 2787
- American & Oriental 2783
- San Luis Rey Downs Continental 2783

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

DOWNTOWN	EAST COUNTY & STATE COLLEGE	MIDWAY, OLD TOWN & MISSION VALLEY	NORTH COUNTY COASTAL
Anthony's Fish Grotto 2142	Anthony's Fish Grotto 2860	Chiba Japanese & Sushi 2260	Calypso Cafe South American 2734
Buffalo Joe's American 2108	Casa Pizante Mexican 2861	Giuseppe's Italian 2282	Don Chay Restaurant Mexican 2712
Casa's Cafe Grill 2126	Tio Leo's Mexican 2856	Old Town Mexican Cafe 2264	Greek Village 2709
Candelas Nouvelle Mexican 2119	Hard Rock Cafe Continental 2109	Pizzeria Uno Chicago Bar & Grill 2261	Ki's Restaurant Health Food & Juice Bar 2730
Hard Rock Cafe Continental 2109	Juke Joint Cafe Seafood 2116	Sammy's California Woodfired Pizza 2268	Mikko Japanese 2744
Juke Joint Cafe Seafood 2116	King's Shish Kabob Mediterranean 2123	Sean's The Restaurant American 2287	Neuman's American 2742
King's Shish Kabob Mediterranean 2123	Marmalade Tavern Continental 2125	Shanghai Mandarin 2280	Pizza Nova Italian 2728
Marmalade Tavern Continental 2125	Old Madrid Spanish Mediterranean 2117	Tio Leo's Mexican 2263	Roma Mia Italian 2706
Rock Bottom American 2121	Sammy's California Woodfired Pizza 2127		Sammy's California Woodfired Pizza 2733
Sevilla Spanish & Seafood 2107	Sushi Deli Japanese 2106		Star of India Indian 2751
Star of India Indian 2102	Vincenzo's Italian 2124		Taste of Thai 2715
			Tio Leo's Mexican 2719
			Wild West Cafe California Cuisine 2702

BEACHES & POINT LOMA	LA JOLLA	CLAREMONT, UNIVERSITY CITY, KEARNY MESA & TERRASANTA
Aquapolo Restaurant Japanese 2369	Bollicine Italian 2409	94th Aero Squadron American 2552
Atlantis Restaurant Seafood 2356	Brooklyn Villa Continental 2430	Angelo's Italian Restaurant 2560
The Atoll Restaurant Mediterranean 2362	Cookin' on Permal Chef 2439	Abokha the Great Indian 2564
The Blue Crab Restaurant Seafood 2355	Forever Fondue American 2416	Blue Collar Grill American 2580
Broken Yolk American 2330	Gina's Sushi Japanese 2436	Dickie's Smokehouse BBQ 2629
Cafe India Indian 2363	Hard Rock Cafe Continental 2432	D'Lish Xpress Pizza, Salad, Pasta 2579
Caneas Bar & Grill American 2347	Harry's Coffee Shop 2437	The Good Egg American 2555
Casita Orleans Capon 2333	Hop! Bar & Brewery American 2427	Shelly's Coffee Shop 2560
Casita Pizante Italian 2350	Marmalade American 2412	Tajima Japanese Restaurant 2577
Dockside Restaurant American & Seafood 2352	Moonlighting American 2403	The Orchid 2569
Firehouse Beach Cafe American 2359	Rock Bottom American 2428	Tio Leo's Mexican 2630
Moonlighting American 2349	Rompin' Asian Fusion 2422	
PIZZA EXPRESS Indian 2348	Shelly's Coffee Shop 2437	
Pizza Nova Italian 2367	Star of India Indian 2401	
Pizzeria Uno Chicago Bar & Grill 2339	Su Casa Mexican 2402	
Saka's Steak, Seafood & Sushi 2332	Torreyana Grille American & Seafood 2438	
The Surfside Suite & California Coastal 2358		

To list your restaurant's menu call the San Diego Reader at (619) 233-3000.

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Offer excludes soup or salad. One in only 1 coupon per table. Special not included and not valid with any other offers. Most present coupons when ordering. Valid Tues. Sat. 4-9 pm and Sun. 4-9 pm. Expires 4/27/00.

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(Corner of Rancho Mission & S.D. Mission Roads near the stadium)

Calendar RESTAURANTS

DOWNTOWN

ANTHONY'S FISH GROTTO 1360 North Harbor Drive (at Ash Street), 619-232-5103. For fish seafood, salads, in fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class for quality of product, good-sized portions, time-honored preparation, and low cost. Open daily, lunch through dinner. Low to expensive. — *Max Nash*

ASTI RESTAURANT 728 Fifth Avenue (near G Street), Gastrop Quarter, 619-232-5844. The room is very attractive and is open hearth for wood-fired pizzas adds to the festivities. First courses, such as polenta, salads with mushrooms, and salads with seafood, are first-rate. Recipes are from Piedmont, in northern Italy. Outdoor seating. Open daily, lunch and dinner. A few expensive dishes but mostly moderate. — *Max Nash*

ATRENS MARKET 109 West F Street, 619-234-1993. Surfers' favorite. Great food, great service. The food is great, and it's ideal before or after a cultural event. Lenta soup, Greek appetizers, salads, chicken, fish, and lunch dishes are first-rate, as are the desserts. It's a favorite for late-night dining. Open for lunch Monday through Friday, dinner nightly, to 11:00 p.m. Friday and Saturday. Separate dining rooms for parties. Moderate to expensive.

BANDER PERSIAN CUISINE 823 Fourth Avenue, Gastrop Quarter, 619-238-0101. The best Persian food in the city is prepared here. It's delicious, well as the palate. Try stuffed grape leaves, yogurt, eggplant, charbroiled fish, lamb, or chicken. Order all three kinds of rice. Enchanting interior, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Low to moderate.

CANDLES 410 Third Avenue at I, 619-702-4455. The food at this downtown restaurant is best described as conventional with Mexican influences. The kitchen at Candies is conscientious and the service attentive, delivering enjoyment from appetizer through dessert. They also offer a fine selection of affordable wine. Recommended dishes include lamb chops, mussels, or salmon. And when they offer, do take an extra fresh roll filled with soft white cheese, lettuce, and chicken. Order all three kinds of rice. Enchanting interior, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Low to moderate.

DAKOTA GRILL AND SPIRITS 901 Fifth Avenue, 619-234-5554. If you're a barbecue fan, this restaurant, or roasted garlic, you'll have a field day here. You can dine upstairs and look down at street level. A simple but highly satisfying meal comes in the form of a taco. Try a Caesar salad. Open daily, lunch Monday through Friday, dinner nightly. Low to expensive. Nightclub, club, and bar.

DORRISON'S 556 Broadway Circle, downtown, 619-231-6771. This restaurant-dinner restaurant offers clean and comfort, geared for people who enjoy eating well. The food is good, often very good, and the service is excellent. Open daily, lunch and dinner. Low to moderate.

EL CACAO Coronado Island Marriott, 3000 Second Street, Coronado, 619-435-3000. This is the casual dining room that keeps the pool as the first and comfort, geared for people who enjoy eating well. The food is good, often very good, and the service is excellent. Open daily, lunch and dinner. Low to moderate.

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Big 500 Cheese from Chicken Kabob or Omelette. Served with Rice or French Fries. Great Salad. Live International Music and Belly Dancing. Friday & Saturday Night. Live Dancing Sunday!

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Lunch • Dinner • Menus
Party of Four • Menus for up to 20
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With purchase of any meal or appetizer and 2 drinks. Open only.

Thursday-Sunday 50% OFF POLISH DINNER BUFFET OR SUNDAY CHAMPAGNE BRUNCH
With purchase of any other buffet or brunch.

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Join us for Easter Brunch

KARL STRAUSS

Sunday, April 23rd
9:00 a.m. to 3:00 p.m.
\$19.95 per adult
\$9.95 per child

ALL YOU CAN EAT BUFFET includes:
Carving Station featuring Oven Roasted Turkey, Prime Rib and Honey Baked Ham. Hot entrees include Fresh Fish, Chicken, Beef, Pork, Lamb, and more. Includes: fresh seafood, seasonal salads and a holiday dessert station.

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TIJUANA

PRIMAVERA 932 Orange Avenue, Coronado, 619-435-0434. This excellent southern Italian restaurant, and surely one of the best in Coronado, features fine meats, seafood, chicken, pasta (rice) dishes, and a variety of meat dishes. Outstanding entrees include salmon, calamari and clams with spinach, grilled lamb chops, or any of the nightly specials. Estimate wine list. Handsome setting, first-rate service. Open daily. Moderate to expensive.

PRIMAVERA 932 Orange Avenue, Coronado, 619-435-0434. This stand-out in Coronado's culinary scene offers country charm and an impressive menu. Try their stuffed mushrooms, cheese lasagna, or the delicious cannelloni, of which every detail is accomplished, admirable. For dessert, here one of their excellent espresso and the tiramisu or lemon ricotta cake. Primavera's accomplished staff takes unpretentious pride in their kitchen, the food and wine they serve, and rightfully so. Open daily. Expensive. — *Max Nash*

YOUNGERS 246 CALIFORNIA BLVD. 619-439-8994. Here's a low-cost California restaurant with very friendly atmosphere, very good preparation for the money, and a menu that offers 15 entree choices, 15 pasta entrees, and nightly specials. You can make a meal from chili or homemade soup served in a bowl made from bread, or any of the excellent salads. Pasta dishes arrive with soup or salad. The home-style soup is a knockout. Monitor or low for one used in cooking. Great fun. Open daily, breakfast, lunch, and dinner. Low to moderate.

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\$6.95 per person
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• Meat or White Chocolate
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FEATURING:
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Variety of Appetizers, Vegetarian Items,
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SUNDAYS • 4:10 PM
ALLUCAN-EAT RIBS \$9.95
Live Blues 6-11 pm • "2" Karaoke Drafts

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FAMILY NIGHT'S KIDS EAT FREE
1 child's menu item free with purchase of any adult entrée. Kids 12 and under only.

THURSDAYS • 5:10 PM
STEAK DINNER \$6
Live Blues 6-11 pm • "2" Karaoke Drafts

served from 5:00 to 7:00 p.m. The dinner includes salad, entrée, dessert, and tea or coffee. Open daily, breakfast, lunch, and dinner. Moderate to expensive.

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PICTURE STORY

Photograph from the San Diego Historical Society



A rescue crew and rubbernecks kept an eye on the suicidal and drunk Mrs. Claire Norine Macy, August 16, 1938. From the tenth floor of the St. James Hotel, she yelled, "Get out of the way. I don't want to hurt any kids!" according to the *Union's* account. She wore "a blue print dress with a red ribbon around her hair."

After 45 minutes, assistant fire chief George Courter and beautician Diane Crocker pulled Macy away from the edge as she held her head and sobbed. She "struggled violently" to get away, but her opportunity had passed. The paper reported that a quarrel with her taxi-driver husband — to whom she'd been six weeks earlier — had led to her despair. Charges of "drunk, disorderly conduct and disturbing the peace" were added to Macy's "long police record."

— by Robert Mizuchi

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WINE BOTTLE COLLECTION in display case with Plexiglas cover, 21" x 18" x 12" mounted, great conversation display for bar area. \$40. 760-945-6613.

WINE GLASS, orange, round, huge, button top, pillowtop, rosette, \$145. Fabulous for bar cost, perfect for chest, \$125. Vintage wine glass, \$395. 760-753-6996.

PLATE COLLECTORS: #6 Chinese silk
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\$75-85-925-8237.

RINGS, old Philco, 374, 1900s era, com-
plete with very stylish pins, \$175. Con-
siderable quantity in role-around clock
case. \$125. 619-246-7578.

ROSES, Chinese, 8x10, 1920s, Felt des-
signs are blue, brown flowers and trees.
\$250. 858-454-5203.

SCRAPBOOKS, antique, 40x40 feet. Leaf
message. 858-296-5132.

SECRETARY, antique oak, large bow-
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beveled mirror, intricate woodwork, m-
oderate condition. \$2500. 858-792-7214.

WANTED: 1950s-1970s rock and roll con-
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AIR CONDITIONER, window, Hotpoint, cool, circa mid-1970s, still works well. best, 619-542-1069 or yellowdog@earthlink.net

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BEDRESSER, oak, captain's, headboard, mirror, cabinet, lights, drawers & storage underneath. Fits queen mattress/waterbed. Great condition! \$200. 619-234-2019.

condos. 760-733-6336.

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B&B, California king, Simmons Beautyrest mattress, box spring and bed frame, new, \$300, 760-436-0069

B&B, day, new mattress, \$300, Tall table lamp, \$55, floor stand bench planer, \$10, 619-262-2458

B&B, day, like new, with trundle, includes mattress, \$195, 658-578-9933

B&B, day, off-white, wrought iron, excellent condition, also, includes trundle mattresses. Originally \$550, sell \$185. Good deals, 760-724-0285

B&B, Electropedic California king, un-used, with full transferable warranty. As recommended by Furniture Medic, luxury model, firm mattress. Paid over \$2300. \$1500/best. Evenings, 856-271-8856.

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BBB, full, box spring, frame, wood headboard, great condition \$90 takes it all Located in Pacific Beach, La Jolla. 858-561-0425

BBB, king mattress, 2 box springs, mattress pad, sheets, pillows, bedspread. \$55. Classic and classy chair, wood dining table, 4 chairs, upholstered seat. \$95. 750-334-3648

BBB, king size, Super Posturepedic Super Premium with headboard, top of the line cost \$1400, about 5 years old, moving, must sell. \$400. 858-756-2253

BBB, extra thick orthopedic mattress, 11" box, new, still in plastic. Cost \$1499, sacrifice \$425. 858-587-2123.

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The irascible fan snapped, "This is a poor excuse for customer service."

"Excuse me?" replied the serene, rugged, Home Base sales associate Wayne.

"Did I stutter?" she can't tell me anything," gripped the fan man.

"Well, she wouldn't be able to, sir, because she doesn't work in the garden department. That's why she called me. I'm doing the best I can. I'm helping several people at once. What can I do for you?"

I was amazed at how polite Wayne remained in the face of such hostility. I usually feel lost, stupid, and frustrated at these home-wares-house calls, but Wayne answered my questions about garden hoses politely and efficiently after bounding off a ladder he had climbed to retrieve an item for another customer.

I approached Wayne after finding myself in a haze of confusion, a mist, a plethora of hoses.

"Can you explain the difference in these hoses?"

Wayne confidently began to rattle off some info. "Basically, it goes on bursting strength. It's like tires with the ply rating. The more plies, the greater the bursting strength, which means it can take more pressure, but the hose will get more expensive. So when you get up to five and six ply, you're talking about hoses that are \$30, some- times \$40, regardless of the length."

I glanced down to check the prices Apex Heavy Duty's 4-Ply 75-Foot Hose, lifetime guarantee, \$29.99; Medium Duty 4-Ply 75-Foot, seven-year guarantee, \$14.99; and Light Duty 3-Ply 50-Foot, two-year guarantee, \$7.99.

"This Light Duty says two years," Wayne commented, "but you could get a lot more than two years with normal use and normal wear and tear. What happens is people will leave the water pressure on the hose by leaving the water on, shutting it off at the nozzle, and then leaving it laying out. Then, when the sun hits the hose, the water heats in the hose and expands. If you don't have the ply ratings to hold that water in there, it forms a bubble, or it splits the seam. So, if you're going to do that kind of thing, it's important to get the higher ply rating."

Are any of these hoses kink-resistant? "There's nothing that is kink-proof. What happens is, when you pull on your hose, it

I don't send my kids out to the hose for water, but they do drink from it on hot days.

comes off a coil — it comes off in loops. The minute you stretch it tight, those loops turn right around, and that's where you get your kink. The easiest way to get any hose from kinking is to put it on a hose reel."

(Wall-mount hose reel, \$36.99) "When you use a hose reel, it comes off straight as opposed to coming off in coils from your regular wall mounting."

I noticed that the fittings on the hoses were lightweight brass. Are all fittings metal?

"When you buy a hose from the manufacturer, everything is brass. But when you go to replace the fittings, you can do it with plastic or heavy-duty brass. The heavy-duty brass is good, because it's less likely to bend if it is run over by a car or dropped on the ground."

If the hardware does get bent out of round, when you go to screw it in, it won't form a tight seal and it will leak."

I opted for the medium-duty four-ply, seven-year, 75-foot hose from Apex, on sale for \$14.99. Wayne thought it was best for my needs, and the ply level was "snack-dab in the middle" of the range: plus it came with a free, six-setting spray nozzle, and I'm a sucker for free stuff.

Happy with my purchase, I cruised around the corner to Wal-Mart to pick up some bubbles for my kids. On my way to the bubbles, I was stopped in my tracks by a bright yellow vinyl hose, 60-foot, \$9.94 by Waterworks. It touted a drinking water safe label. An alarm went off in my head. I don't send my kids out to the hose when they ask for water, but they do drink from it when playing with it on hot days.

A Wal-Mart associate told me, "Not all hoses are drinking water safe. It should be marked either way." I saw that Better Homes & Gardens made hoses in a variety of sizes that were drinking water safe and claimed to be superflexible, with a continuous flow guarantee, meaning that even if it kinks, the water flow won't stop. The hoses also had heavy brass couplings (60-foot, \$19.96). Wal-Mart also carried a Waterworks reinforced rubber-vinyl drinking water safe hose. It was available in a variety of sizes and had a plastic cou-

pling (60-foot, \$12.96).

I found a light-duty, 50-foot vinyl hose with light brass coupling by Garden Basics for \$7.96. This was labeled, "Not safe for drinking water." None of these hoses gave a ply rating or a guarantee. So I grabbed the 60-foot, \$9.94 yellow-vinyl hose, which was the cheapest drinking water safe hose they carried, to take home and test out.

When I got to my car, I saw that the hose that I purchased at Home Base was labeled "Not safe for drinking water." I decided to check out Sears, hoping to find a higher-quality hose that was drinking water safe. Adam explained that their hoses were vinyl, rubber, or a combination of rubber and vinyl.

The best hose was the Craftsman continuous flow rubber/vinyl hose (50-foot, \$24.99, guaranteed forever). One step below the rubber hose was the Craftsman continuous flow rubber/vinyl hose (50-foot, \$22.99, guaranteed forever). Last was the Craftsman lightweight, all-vinyl, 50-foot, \$9.99, two-year guarantee.

"The black rubber hose is the strongest hose we have. It won't kink or break, but it's harder to move, because it's heavy, and it leaves a black residue on your hands. The continuous flow is a good in-between, because it is more flexible than the black rubber hose, and it won't kink. It might crack eventually, but it's easier to move. When we do get that hose resurfaced, they are 20 years old, and we still replace them."

None of the hoses are marked safe or unsafe for drinking water. Adam tells me, "If it's not marked, it's safe. The manufacturer is required by law to tell you if there is something harmful in them."

Not comforted by Adam's statement and still wanting a hose that was labeled safe for drinking water — and with a guarantee — I headed to Ace Hardware in Hillcrest. Ace had a variety of hoses. Some were labeled safe for drinking water; others were not. Ray, a clerk, empathized with me and imparted some more hose knowledge. "The market is getting so stringent, where they have to tell you what you can and can't use the hoses for. Here, our hoses come in two sizes: the smaller, half-inch diameter, and the five-eighths inch, which is what most homeowners use. Our hoses are of great quality, better quality, and best quality. As you're going up the scale, they will have a stronger ply and better materials in them."

The best hose they carried was the Ace reinforced Flex-Rite hose (50-foot, \$19.99). It was kink-free and drinking water safe. Ray explained, "The kink-free hoses have an inte-

rior plastic lining with ridges, so it keeps it solid throughout. Because when hoses get warm, they tend to flatten out, and this keeps them from happening. All the hoses have the Ace satisfaction guarantee. If you're unhappy with it, bring it back."

Impressed by the best quality Ace hose but wanting to spend a little less, I went to Home Depot. I found a comparable hose, the Waterworks EvenFlow Superflexible drinking water safe with heavy-duty couplings (50-foot, \$19.97). I thought it, but the trip wasn't worth the two-cent savings. However, I did garner some more hose facts from Jerry, a sales clerk. "The best hose to get is this pink industrial/commercial rubber hose [50-foot, \$24.97, not drinking water-safe]. The EvenFlow Superflexible is a great hose; it's easy to handle, and it won't kink; plus, it has a lifetime guarantee. If you want to spend a little less, the Soft and Flexible [50-foot, \$14.97] is easy to use, but it might kink."

Jerry warned me against the cheapest hose, the Waterworks All-Weather Reinforced (50-foot, \$9.97). "The all-weather hoses are for when it gets cold, but it doesn't freeze here, so it doesn't matter. And that hose will definitely kink on you. If you're going to buy that, use a hose reel, too [wall-mount hose reel by Ames, \$18.87]."

Suzanne from Driedline Lumber in La Mesa had this to offer about the above-mentioned hoses at Home Depot. The Soft and Flexible (Waterworks, 50-foot, \$17.49) is easy to use in all weather conditions.

"Whereas the All-Weather hose [Waterworks, 50-foot, \$12.96] is easy to maneuver in the warm weather, but not the cold. However, the All-Weather hose will withstand sun damage better than the flexible hoses. Even though it's a cheaper hose!" Yes, however, it will kink up on you. My favorite hose is the kink-free hose. The water flow never stops when you go around a corner [Waterworks EvenFlow Superflexible, 50-foot, \$21.96].

I did a little hose test when I got home. My cheapo Wal-Mart hose had a plastic coupling at the end. Water sprayed angrily from the coupling, despite the fact that I screwed it on tight. It was light and easy to pull, but it kinked immediately. My Home Depot hose had a heavy-duty brass coupling; only a tiny trickle escaped when the water was on full blast. The hose was a bit weighty to pull, but even when the coils bent into a kink, the flow of water never stopped.

1. Ace Hardware hose
2. Ray at Ace Hardware
3. Home label

Drinking Water Safe

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