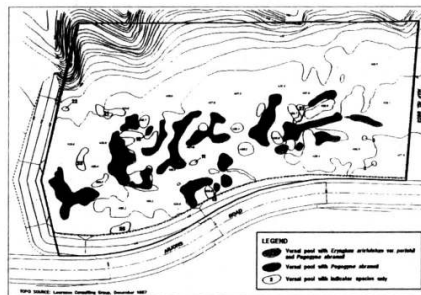


Russ T. Nailz and Larry Himmel — Rockwell Bites Back — See Blurt, Page 83

SAN DIEGO WEEKLY

Reader



Dudek and Associates map of Arjona Drive vernal pools



Arjona Drive site

Fairy Shrimp, the Mayor of Poway, and the City of San Diego

Royce Riggan Jr., a biological consultant in San Diego for 25 years, was driving back to his office one Sunday afternoon in January. His route, from the west end of Miramar

(STORY CONTINUED ON PAGE 28)

HELD OVER! NO SALES TAX!

PLUS FREE INSTALLATION ON ALL CASSETTES, CD PLAYERS & CHANGERS, SPEAKERS OVER \$100 & AMPS OVER \$200!

CASSETTE DECKS	CD PLAYERS & CHANGERS	CD PLAYERS & CHANGERS
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KENWOOD 160W WITH CHANGER CONTROLS • 24 Station Presets • Preset • EC4 Equalization • CD Changer Controls • Detachable Faceplate FREE INSTALL \$119 KRC-2085	PANASONIC 160 WATT WITH DETACHABLE FACE • 24 Presets • 1-Bit 4-D/A Converter • Anti-Shock • Multi-Stage Noise Shaping • Detachable Face FREE INSTALL \$159 CQV202	KENWOOD 160W 4-DISC BY CHANGER • Integrated Quad 1-Bit DAC • FM Modulator • Hooks Up To Almost Any Car Stereo System FREE INSTALL \$249 KDC2465FM
ALPINE 140W WITH DET. FACE & MUSIC SEARCH • CD Changer Controls • Tape Music Search • Preset • SCCI Tape Head • Full Logic • Detachable Face FREE INSTALL \$139 TDM7574	PANASONIC 180W WITH WIRELESS REMOTE CONTROL • Super High Definition Bass • 4V Dual Presets • Changer Control • Detachable Face • Remote FREE INSTALL \$279 CQV9400U	KENWOOD 160W CASSETTE/CD CHANGER COMBO • 24 Presets • EC4 Equalization • Detachable Face • 6-Disc Changer with Integrated Quad 1-Bit D/A Converter FREE INSTALL \$329 KRC2085/665
CLARION PRO 180W WITH DET. FACE & REMOTE CONTROL • 24 Presets • Dolby • Music Search • Preset • Flip-Down Detachable Face • Wireless Remote FREE INSTALL \$179 ARX6070	KENWOOD 160W WITH FLIP-DOWN DETACHABLE FACE • 24 Presets • 2 Presets • CD Changer Control • Disc & Station Naming • Flip-Down Detach. Face FREE INSTALL \$219 KDC40115	KENWOOD 6.5-INCH FULL RANGE SPEAKERS • 35Hz to 20KHz Response • 5.5-Ohm Magnets • 200 Watts Handling Per Pair NO SALES TAX \$29 KFC5164
POWER AMPLIFIERS	POWER AMPLIFIERS	SPEAKER SYSTEMS
ALPINE 240 WATT 2-CHANNEL AMPLIFIER • DC-DC Power Supply • Multi-Mode Operation • Built-In Crossover NO SALES TAX \$119 MR7406	KENWOOD 400 WATT 2-CH AMPLIFIER • Low Pass Filter • Variable Input Sensitivity • MOSTET Power Supply NO SALES TAX \$199 KAC7285	ALPINE 6.5-INCH 2-WAY SPEAKERS • Hybrid Pearl Mica Injection Woven Cone • 240 Watts Handling Per Pair NO SALES TAX \$79 SP51629
POWER ACOUSTIC 300W 2-CHANNEL AMPLIFIER • Fire & Ice Series Amplifier • Edge Lo Cool Blue Neon • Flex-View Top Panel NO SALES TAX \$149 F12X300	ALPINE 400 WATT "V-12" AMPLIFIER • Bass EQ Circuit • Subsonic Filter • Speaker Level Input NO SALES TAX \$249 MRV1407	CLARION PRO 5.25-INCH 2-WAY COMPONENTS • 2-Directional Tweeters • 2-Way Passive Crossover • 300 Watts Handling Per Pair NO SALES TAX \$99 SR51352
ALPINE 360 WATT "FLEX" 4-CHANNEL AMP • DC-DC Power Supply • Speaker Level Inputs • Built-In Crossover NO SALES TAX \$179 MRV1306	PRECISION POWER 4-CHANNEL AMPLIFIER • Hi-Tech Converter • 0dBa Circuitry • 3 Year Warrr. NO SALES TAX \$299 PP1240	

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

Breslin's raspberry Once again the Pulitzer Prize recipients have been announced, and once again the San Diego Union-Tribune has been shut out. Though the San Diego Evening Tribune won two of the coveted journalistic awards before it was folded into the San Diego Union a decade ago, the Union itself, the haughty flagship of the Copley newspaper chain, has always come up empty in the national newspaper derby. This year was the same, but with added insult: Famed New York New York columnist Jimmy Breslin berated the U-T's Pulitzer entry for pulling its punches in an effort to protect San Diego's corporate image, a charge not unfamiliar to local U-T writers. "The San Diego Union-Tribune entered a series on the exploitation of aliens and started it off with Chinese in lower Manhattan, rather than offend employers in their own area, where Mexicans are nothing more than utensils," Juan Miguel Gonzalez, Cuban father of six-year-old Elias, is being represented by Gregory Craig, a partner in the Washington, D.C. law firm of Williams and Connolly, founded by the late defense attorney Edward Bennett Williams, whose famous clients ranged from J. Edgar Hoover to Bobby Baker to mobster Sam Giancana. Another current partner in the firm is Padres co-owner Larry Lauchlin, who cut his teeth in the sports business while running Williams's Baltimore Orioles. Craig also represented Bill Clinton during last year's impeachment battle. Craig's father, Bill, is said to be in La Jolla.



Jimmy Breslin



Larry Lauchlin

Academic riches Two more top officials at the University of California San Diego are reporting that they own large chunks of stock in Qualcomm, the once high-flying off-phone technology outfit cofounded in 1983 by then-UCSD professor Andrew Viterbi. According to his latest disclosure statement, dated April 4, UCSD chancellor Robert Dyrnes acquired more than \$100,000 of Qualcomm in September 1999. It was the only stock he purchased all year, according to the disclosure. UCSD general counsel Anna Parole, wife of La Jolla venture capitalist "Buzz" Woolley, also reported owning more than \$100,000 of Qualcomm. Dyrnes, whose wife Frances is the daughter of legendary San Francisco venture capitalist Warren Hellman, also disclosed that his spouse owned greater than \$100,000 in 18 companies, including MCM Grand, Avon Products, Eschobar, Primavera, Triton Energy, Associates First Capital, Convergys, Forest Labs, Kinder Morgan, Genes, S.A., a controversial Mexican construction giant, and Loral Space & Communications, which is partnered with Qualcomm in the Globalstar off-phone satellite venture.



Robert Dyrnes



Warren Hellman

Cheap meds A former psychiatrist at Kaiser Permanente Medical Group in San Diego has filed a lawsuit alleging he was fired after he refused to prescribe drugs for patients who had not personally examined, according to the San Francisco Chronicle. Dr. Thomas S. Jensen claims that Kaiser let him go in February because he wouldn't write prescriptions based solely on the advice of social workers who had seen the patients. The suit, which was filed last week in Alameda County, also charges that Kaiser was engaging in "intimidation or misleading advertising" by claiming that medical judgments were "in the hands of doctors." Instead, Jensen charges, Kaiser forces its doctors "to prescribe drug based solely on the report of a nonphysician social worker, social work intern, or like employee." San Diego webmaster and computer programmer Mike Bland is suing to rescue 27 low-orbit satellites about to be launched to their destruction by the bankrupt Inridium satellite-phone venture. Using a website called www.sdsreader.com, Bland is trying to raise the \$300 million he says it will take to buy the network of what most people think will soon become space junk. Skeptics abound, but the 27-year-old Ennis is undeterred. "I don't think it's unrealistic that we can save these things," he told the Washington Times last week. "I heard they were going to burn the satellites, and I thought that was insane. Now we're talking to IBM."

Contributor: Matt Potter

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



An Arc employee uses a packing machine

Some Assembly Required

By Robert Kumpel

At 8:30 on weekday mornings, several small buses drop off 200 passengers at 9575 Aero Drive. The buses move at a brisk pace even though most of the passengers need some assistance getting off. By 9:00, the passengers are at their work stations, anxious to begin a day of learning and production. The Arc (formerly the Association of Retarded Citizens) of San Diego, a nonprofit corporation, trains and hires retarded citizens of all ability levels to what seem to be

training programs it paid based on their own personal productivity—on a piece rate if the activity has a capacity for piece rate, and if someone is doing mopping, then it's hourly. The association makes sure their workers are paid fairly and are not exploited. Clients work an average of six hours per shift.

"Let's say we get a job in; we need to put three items in a bag and staple it on a card, and it's going to be sold in a retail store. John [director John McKee] will have to go out and survey at least three employers that do a similar job and determine what they're paying people for that. Let's say that that job earns \$10 an hour; that becomes the basis on what each client will be paid. Then John has to take three nondisabled people, and they have to do that task. We have a computer-software program that's approved by the department of labor, and from the elements in the task, we can determine how many units a nondisabled person can do."

"For example, if a nondisabled person could do a hundred units in an hour, and the rate is \$10 an hour, then you would be paid 10 cents a unit. So the individual [Arc client] gets paid the same rate they get paid 10 cents a unit. If they do a hundred, they get \$10. If they do one, they get 10 cents. The training is designed to allow a person at any skill level to come to work, learn tasks, grow, and then every six months we have to do new time studies on every employee and every job. So there's a constant adjustment. If they're improving your skills, your pay rate goes up; if you have a condition in which you're deteriorating and your productivity goes down, then your rate goes down."

At the edge of the warehouse are loading docks. A high-tech network is employed for distribution with automated, computerized shipping stations and

The variety of services the association provides is reflected in its appearance. Built in 1991 and located in an industrial park, the building looks like a typical high school, with modern structures grouped around a courtyard. A small store inside sells refreshments and convenience items—manned by clients. The largest building is a warehouse where products are loaded, unloaded, and stored for shipment. Next to the warehouse, Arc clients are pallets stacked with canned goods, cardboard cartons, and flattened cardboard. Schneider points out a group of clients seated at the workbench. "They're punched in and getting their work assigned to them. Throughout the day we will do maybe five or six different jobs, as simple as assembling a keyring to taking foreign labels off of cans and relabeling them with one-piece units that are then blister-packed for a commercial client."



David Schneider



Foreign products to be relabeled

learning limitations—to take care of themselves. In the last four years, more than 60 retarded people have transitioned from the Arc into jobs in the community. "Everything we do is designed to improve a skill. We believe individuals have the capacity to learn," explains executive director David Schneider, 54.

We'd Like to Know More About Our Policemen

By Bill Manson

The man who decided to drug-test all the cops in Tijuana is satisfied. Marco Antonio González Arenas says the front-page

color photos of police officers lining up at a table loaded with their urine samples are proof that this Tijuana government is cleaning house.

Especially after 97 cops—8.4 percent of those tested—were found to have either marijuana, cocaine, heroin, methamphetamines, or other opiates in their systems on the day of the test, April 10. They have been suspended from the force.

Drug-testing Tijuana cops is radical medicine but not new: it was first tried three years ago. "In September 1998, about 900 officers took it," says González. "Twelve percent had drugs in their system—about 110. Today we have more officers [around 1300] but a lower percentage testing positive for drugs."

What is new this time is González's idea of demanding that every police officer fill out a declaration of assets, including money and property. He wants to see who is living beyond his or her means—an indication of income from other sources. The declarations should have been handed in by April 10, but González was offering some leeway. Some cops were having trouble filling their sheets in correctly, but those who don't file or who lie on the declaration or have assets they can't explain "will be fired," he says. "It will

J. D. Crowe



them. "I believe [it's possible] if they can accept blame for using the drug," he says.

He may be acceding to the city council's assistant chief of public security, Renato Sandoval Franco, who has been pushing for the cops not to be fired. "Send a cop with a drug addiction onto the street, and with the knowledge of police techniques, and if he stays without work, he could use these strengths on the other side of the law."

Carlos Margán Mejía, managing secretary of the security commission, was not so understanding. He told Frontera newspaper the Tijuana city council is not a "public charity," that each employee should be responsible for his acts. "If the police officer, however modest his job may be, can't adjust to the legal requirements of the corporation, he should leave. Better put [the rehabilitation] money towards those whose only crime is being too poor to pay for water, light, or school fees."

González confesses that police chief Alfredo de la Torre's death triggered this round of housecleaning. "In part, yes, but these actions had been planned since January 1999 when this administration began."

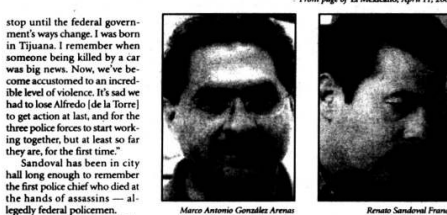
Should state and federal authorities follow suit and institute drug tests and asset declaration in their police forces? González laughs. "Yes I'm sure about that. But [the most] we can do is provide an example to them and hope they emulate us. So far we're not hearing anything. We know that state police and federal agents have people keeping a watch on their behavior, but we'd like them to do something similar to this."

"The underlying problem," says Sandoval, "is that the PRI [the nationally dominant Institutional Revolutionary Party] is too deeply enmeshed in relations with drug cartels. This [corruption and violence] won't stop until the federal government's ways change. I was born in Tijuana. I remember when someone being killed by a car was big news. Now, we've become accustomed to an incredible level of violence. It's sad we had to lose Alfredo [de la Torre] to get action at last, and for the three police forces to start working together, but at least so far they are, for the first time."

Sandoval has been in city hall long enough to remember the first police chief who died at the hands of assassins—allegedly federal policemen.



Front page of El Mexicano, April 11, 2000



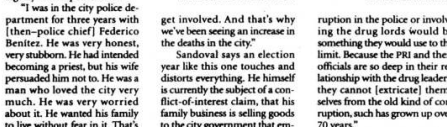
Marco Antonio González Arenas

"I was in the city police department for three years with [then-police chief] Federico Benítez. He was very honest, very stubborn. He had intended becoming a priest, but his wife persuaded him not to. He was a man who loved the city of Mexico. He was very worried about it. He wanted his family to live without fear in it. That's why he started his crusade. We didn't hear several times. It was very hard. He told us that he believed in April 1994, it was a real shock. People were very frightened because they didn't know who ordered it."

"You've got to remember: eight, ten years ago, before Benítez, everybody [assumed] that the chiefs were somehow involved with these [cartel] people. But every year we have been making it more difficult for the chiefs of any branch of police to get involved. And that's why we've been seeing an increase in the deaths in the city."

Sandoval says an election year like this one touches and disturbs everything. He himself is currently the subject of a conflict of interest claim, that his family business is selling goods to the city government that employs him. He says Baja California and Baja Mexico's most important cities—including Mexicali and Ensenada—is particularly vulnerable to PRI-inspired troublemaking.

"Tijuana's a place where we started something, a movement that has spread all over Mexico. Now PAN has begun winning in the biggest cities in Mexico as an opposition party. So everyone from the PRI in Mexico City would love to see us lose in Tijuana. And [an issue like] cor-



Renato Sandoval Franco

ruption in the police or involving the drug lords would be something they would use to the limit. Because the PRI and their officials are so deep in their relationship with the drug leaders, they cannot [extract] themselves from the old kind of corruption, such as grown up over 70 years."

As a PAN appointee, Sandoval believes only an opposition leader like PAN's Vicente Fox can move Mexico away from the corrupting influence of the cartels. "We need someone with no baggage. With the old kind of people out, they will be able to move freely [against the cartels]. I think [our police] will then get a lot of help from some agencies in the U.S. I don't think they trust the present government. Maybe that's why they don't talk too much to us."

"And as a Mexican I think we all feel ashamed that the United

continued on page 9

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Some assembly

continued from page 4
online access to UPS, FedEx, and the other major carriers, which enables Arc to compete at the highest levels of assembly and distribution. Schneider is proud

of their work during the last Super Bowl in San Diego. "We assembled all the products and materials [the NFL] gave out. When it came time to set up at the convention center, Arc's staff managed that entire process. [The NFL had] a variety of gifts they gave out to people—backpacks, pins, hats, etc. That's just

one of the things we've done." With the economy booming near full employment, it follows that more retarded people would find jobs, but Schneider isn't sure San Diego is there yet. "I don't know if we have seen any significant improvement in employers accepting individuals with disabilities. We have cyclic place-

ments. Before the holidays, there's usually more potential positions available; then after the holidays, there's layoffs. We still have to make sure the employer feels comfortable that we can support the person [we place] and that we'll help train the person. Our staff goes in, they turn the job, then they train the per-

son to do the job, then we stay with the person until they're able to do the job effectively." By law, clients must be 18 or older. For many of them, the Arc is the next step after special-education programs in the public schools. The association provides a prevocational process and
continued on page 8

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Some assembly

continued from page 1
graduates clients to the workshop. The final transition is working outside in the community. Schneider adds, "We have a separate division [on Market

Street] that places people in the community." Schneider discusses the changing definition of the term "mental retardation." "Parents would like to have their children diagnosed specifically — a syndrome of some kind, and there's 750 different ideologies for mental retardation. Some are specific

like Down's syndrome, Prader-Willi syndrome, Williams syndrome, Tourette syndrome — there's literally hundreds. The most important thing is to put the person first. We don't say 'him' or 'they'; we talk directly about the person — an individual with mental retardation." The American Association

on Mental Retardation defines "mental retardation" as "substantial limitations in present functioning, characterized by significantly subaverage intellectual functioning, existing concurrently with related limitations in two or more of the following areas: communication, self-care, home living, social skills, com-

munity use, self-direction, health and safety, functional academics, leisure, and work." There are four levels of functional limitations: intermittent, limited, extensive, and pervasive. Schneider adds, "Mild, moderate, severe, and profound were terms used until 1992 by this organization — they're still used in general.

That's when they released this new definition, and it took them six or seven years to develop it. The new definition is more focused on the functional deficits of the person as opposed to some IQ measurement. It used to be measured strictly by IQ.

"Now in the schools, mild and moderate retardation is fading away. Those people may not be eligible for services. The learning disabled are another group that's come into the picture. They usually have IQs that are higher than people classified with mental retardation. To qualify for services, you have to be classified as mentally retarded and that means an IQ below 75. That's still the definition and what the government uses."

The term client — those who are trained and work at the Arc — is also modifying to "consumer." But Schneider prefers his own terms. "That change is the result of rewriting some of the federal regulations. That was when the 'client' was an individual who required someone else to do something for them. A 'consumer' is actually an individual with the capacity to make decisions. The consumer is consuming the service, so the federal government said, 'Okay, we're going to empower people, so part of that is making them the consumer.' In reality, I like to call the individuals in the work training program 'trainees' — because that's what they are. And individuals who are in programs where they're not acquiring the skill at the level where they would be considered a trainee are participants — they're 'participants.'"

Schneider is constantly interrupted by his trainees. A young man named Andy keeps saying, "Hi, Dave!" and Schneider patiently greets him and asks what he's doing in his class. Throughout the morning, several people will talk to Schneider, who knows them all by name and situation. He asks each person specific questions about their progress.

In discussing his path to Arc, Schneider reflects on his past employment. "One of my jobs was to form an insurance company in doing that. I had to get involved in rehabilitation, because in 1974 the State of California was bringing on board the concept of vocational rehabilitation for helping people who had been injured. I believe the most important thing a person has is their ability to work. Vocational rehabilitation interested me, so in 1984 I retired from the insurance industry and started working with a firm that had vocational rehabilitation clients. Eventually, I became president of that company and then I went to school and got a degree in rehabilitation counseling and as part of that process saw people at work in the Arc of Fresno. I said, 'This is phenomenal!'"

"Studies show that people with vocational rehabilitation — individuals who are injured at work — can't complete their healing process until they get a

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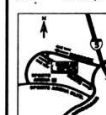
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settlement... Medically, they're healed; they're ready to go back to work, but psychologically they can't survive in the workplace until they get that award. It's chronic pain syndrome, it's secondary gains — it's a variety of things, but it's real. Then you go to a place like Arc, where people are severely disabled, and they just want a chance. They're just happy to have a chance to be part of the community. Talk about rewarding! Come out here on payday when everyone walks by and shows you their paycheck."

After working at the Arc of Stanislaus, Schneider eventually became executive director. His current position in San Diego opened up four years ago.

"Each person in here has a written plan that identifies the goals they want to move toward. Our job is to help them find the path to help build on that."

But desire to change isn't all that's required. "The biggest barrier we have is transportation. We can train people to work in the community and there's a job available but no transportation. Public transportation in San Diego is very poor. I talked to a guy yesterday who was an hour late because he missed the trolley. Would you spend one and a half hours on the bus to get to a training facility or to work?"

About our policemen

continued from page 5

States has to give us a certification, a validation of our country. It offends us. We hope to have a government that doesn't depend on any certificate from any country."

The drug-testing and asset-lifting are attempts at starting over. Especially after the accused assassins of Alfredo de la Torre told investigators the killers had been hired from within the municipal police force. Sandoval was there at the interrogation, days after De la Torre's killing. The seven accused weren't beaten into confession, he insists. "They confessed without coercion. The [state police] invited me to come. When I was there, I could see the [suspects] confessing everything. There were only three people in the room at one time. One secretary taking the confession onto a computer, and an attorney. So I felt confident that what they said was unforged."

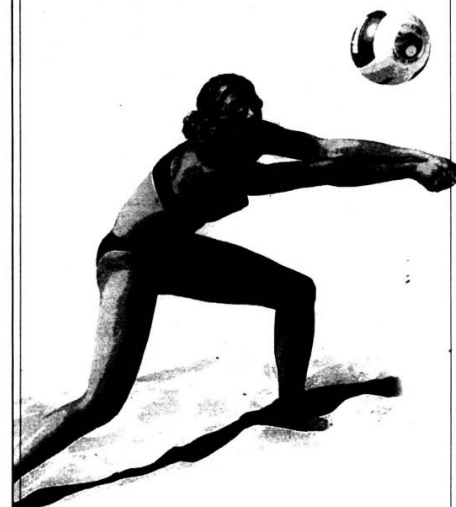
They said it was an inside job. And they were very professional. Even Juan de Dios Montenegro Tapia [a suspect still at large] did a lot of practicing at [police] shooting range. The reason we didn't detect him before, the reason Alfredo trusted him, was that he was a very good police officer."

"That's why we are doing this, cleaning out the force," adds *sindico procurador* González. "It's commonly known that the Arellano brothers own Tijuana. But we don't want them to own us."



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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matt:

How silly is the money that passes through our hands every day? I recently got some change back at the store, and one bill appeared to be spattered with blood. I was reminded of Frank Herbert's novel *The White Plague*, in which a deadly epidemic is spread via the circulation of money. Are there any government safeguards against such a scenario?

— Mark Schimming, Oceanside

Guess the feds haven't read that book yet. But real-live terrorists usually aren't so patient; they have quicker ways of getting us than waiting for a dollar bill to make its way across the country. In fact money is pretty filthy, according to a bunch of recent studies. Bacteria, fungi, yeasts... worse than the proverbial toilet seat, in most cases, though not all of them will make you sick. And unless you lick lots of cash or rub it on an open wound or cram it up your nose, even the harmful ones probably won't get past the barrier of your skin. Also, since cash is usually dry, many microbes can't live very long in the desert of a ten-dollar bill. Many of the tests on cash did grow junk in petri dishes, but in each small quantity that a single bill doesn't contain enough bits to make you sick. All in all, money is funky but generally non-lethal.

The FBI says your cash is much more likely to be full of cocaine than E coli. Their chemists have tested bills all over the place and claim to have found dope embedded in the paper fibers of most, especially ones. When dope-contaminated bills are sent through banks' counting machines, cocaine gets in the mechanism and spreads the crystals to neighboring bills. The quantities found are even too small for drug-sniffing dogs to detect, so there's reason number two not to shove a twenty up your nose.

Matthew Alice:

Saw these parking meters near Seaport Village. They blink red when expired. This is Port District property. How unusual. What gives?

— Downtown Sam, downtown (where else?)

I jetted down there hoping for a major light show or at least some 22nd-century technology. Found neither. According to Securityman, certain we were up to some mischief, the property is Seaport's, not Thorpe's. SV has 24 metered spaces (behind a fence, near the carousel) in addition to the gated lots. The meters are old Duncan Eagle CXs (their cheapest), which flash red in the window on their backside when they want to be fed. Inconvenient, see Securityman, since the ticket writer is in the wrong parking lane when he sees it. So our trip wouldn't be a waste, we hunted for something to make the question printhworthy. The best we could do: The Duncan now make parking meters. They used to make famous yo-yos. I'm not sure I understand the technology transfer.

Dear Matthew Alice:

I've enclosed an ad from the San Diego Union-Tribune which provides "8 Compelling Reasons Why Christ Is Coming Very Soon!" I'm interested in your take on Item 4, which states, "A recent study shows a dramatic increase in worldwide earthquakes, just since the decade of Israel's rebirth." They claim that in the 1960s there were 51 earthquakes above 6.0 Richter, and in the 1990s there were 1540. Nowhere else have I heard of this dramatic increase in earthquake activity. Of course, it's possible the satanic New World Order government Antichrist may be suppressing this information. So what do you say; has there been a dramatic increase in earthquake activity since the 1960s, and if so, what would you attribute this to?

— Tom Saladino, Oceanside

Stuff like this sends Grandma Alice into a cleaning frenzy. "Well, I don't want dust on the knick-knacks and beer cans in the bookshelves if we're expecting company." It takes weeks to calm her down so we can start putting our feet on the coffee table again. And logic doesn't show her up either. If these untamed researchers in their "recent study" compared the numbers of reported earthquakes in 1940 and 1999, they would be thrilled to see a tenfold increase. But the U.S. Geological Survey has a pretty good explanation: There are ten times more seismographs around the world today than there were 60 years ago (4000 versus 400). And now they place them in the most shake-prone locations and have better reporting systems. The key word here is "reported"—quakes that have been located and measured. The USGS calculates that since 1900 we have had an average of 18 major earthquakes (7.0-7.9) and one quake of 8.0 or greater each year. There's been no significant upward trend in these figures in the last 30 years. But try telling that to Grandma Alice with a dust rag in her hand.

Moreberto's

We mobilized what's left of the 'Berto's Task Force to check an "unsubstantiated allegation" (from Chris of San Diego) of an Eriberio's in Vista. We snooped around and found out that there's hardly a Vista in Vista. The place looks like a big old construction hole. Apparently they've flattened the original city and are starting over with a new one. So far they've got a jail and a Ralph's. No Eriberio's. But after taking several wrong turns, we did stumble on two—in Oceanside and Fallbrook. This brings the list of currently active "Berto's to 127 shops with 17 different names (Jada's, Al's, Al's, Er's, Tib's, Gual's, Ham's, Hil's, Hum's, Jill's, Juan's, Ram's, Ro's, Rol's, Roy's, and Ru's). Unchanged is the list of 'Bertos de los Muertos, seven shops that existed at one time but don't anymore: BJ's, Gil's, Jill's, Noe's, Rey's, and Rigo's. One factor we failed to mention originally—Roberto's and Eriberio's are the only two that seem to be named after real guys: Roberto Robledo and Eriberio Tenorio.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 58803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to heyman@cs.com via the Internet.

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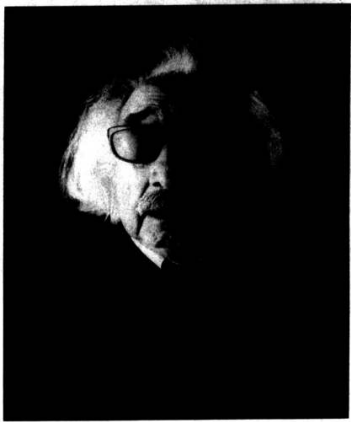
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SportingBox By Patrick Daugherty

Catching Air

When the 2000 Olympics kick off in Sydney, Australia, world-class runners will compete and winners will cash in. Few will notice other gold medalists who train as hard and as long as any track star. In fact, I'll lay you 100 to 1 that you cannot name the current world-champion discus thrower. (Anthony Washington out of Glasgow, Montana.)

The discus throw first appeared in the 708 B.C. Olympic games and has been an event in the modern Olympics since its inception in 1896. The men's discus weighs 4.4 pounds and measures 8.66 inches in diameter. The discus is thrown from within a circle that is 8.2 feet in diameter.

You now know more about discus throwing than five billion other human beings. This is appropriate since San Diego is a smoldering hot-bed of discus throwers, due to the U.S. Olympic Committee's ARCO Training Center in Chula Vista.

On the phone is Kevin Fitzpatrick, 30, currently in training for the summer games. "Is there any similarity between throwing a discus and throwing a Frisbee?"

"None at all," Fitzpatrick has a broadcast-quality voice: crisp, cool, and precise. "The Frisbee is thrown across your chest. You throw the discus like a sling shot. People think that we grip it at the end, when, really, it rides on the edge of your finger tips."

I can't picture it. "So, you throw the discus at an angle in order to..."

"The discus turns clockwise and, like a wing, lifts as it turns. You have the velocity of the discus going parallel to the ground and you also have the centrifugal force of the discus grabbing the air and lifting itself."

I think I'll move along. "What is your world ranking?"

"In '97 I was 14th and in '98 I was 21st and then I tore my Achilles out of my calf. That was at the nationals."

"Arrggggg." Unfortunately, I can picture that. "How's the rehab coming?"

"Going good. I can balance, run, and sprint on it. It's great."

I resist the impulse to inquire about workman's comp. "What exercises do you do to prepare yourself for the Olympics?"

"A lot of weightlifting to get explosions. A lot of squatting. We don't do much upper body work because you want your shoulders to remain very flexible. You need an explosive twist within a space of eight feet. You want to turn one-and-a-half revolutions as fast as you can."

"So, the power comes out of your legs and torso?"

"Right, your arm is very relaxed, its almost limp. You're just holding on to the discus. If you're hitting the throw right, the discus should feel like it's ripping your fingers, like it wants to cut through your fingers and fly out."

Fitzpatrick tells me his longest throw was 214 feet, but in order to make the U.S. Olympic squad he'll need to throw "anywhere from 218 to 225 feet. That's not a guarantee to make the team. You have to be in the top three. There are about six guys in contention for those three spots."

"What's the difference between the number-one discus thrower and number six, seven, or eight?"

"Understanding your body's ability. When you get to the very top level you have to do in order to put speed on the discus. There are so many different body types out there, so many different strength levels, everybody's combination is going to be different."

Makes sense. "What's a day in the life?"

"Here's a typical day. I get up, get my daughter fed, cleaned, and get her ready to go to day care. I drive her to day care and get to work at Home Depot by 7:00. I get off at noon, go to the training center, eat lunch, and train from 1:00 to 5:30, 6 o'clock. Then, I eat dinner, come home, help my wife with our daughter, and have family time. That's

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Buffalo	8 to 1	8 to 1
Seattle	12 to 1	12 to 1
New England	15 to 1	15 to 1
Miami	15 to 1	18 to 1
Kansas City	15 to 1	15 to 1
Oakland	18 to 1	18 to 1
Pittsburgh	25 to 1	25 to 1
Baltimore	25 to 1	20 to 1
San Diego	40 to 1	40 to 1
Cincinnati	75 to 1	60 to 1
Cleveland	75 to 1	60 to 1

four days a week. The other day is going up to USC and training with my coach."

"At 30, you have to wonder how much you have left in athletics. What are your plans?"

"I'd like to go back to college and finish my graduate degree in statistics or psychology, one of the two. My wife is a teacher and has ambitions to open a school for gifted children. I'd like to help her work toward that."

"I don't hear discus in there."

"The idea is to make it to the Olympics this year. Any one of America's discus throwers who makes the team should be in the Olympic finals. If I make the team, then, after the games, I'll come back, sit down, and reevaluate."

What an ugly day that's going to be, sitting on your living room couch, looking down the barrel at a full-time civilian job. "What's the best part of discus throwing for you, the part that got you hooked as a kid?"

"I like making it fly. When the discus is flying perfect and it goes a long ways and you can see it catching air, that's enjoyable."

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what was so miserable about their lives that they would want to end it underneath a moving vehicle, turned into one of the most startling revelations in the history of human-squirrel relations.... As it turns out, squirrels have been engaging in the practice since the birth of their species. From cheek stuffing to car racing, anything goes for these wantonly self-destructive creatures."

(2) Computer Science/Sociology-Absurd.org (www.absurd.org): "Recently, 20 people were disconnected alive during [a] so-called 'electronic search ceremony.' These people were followers of [the] suicidal 'dataholics' cult, which is known to have bizarre sacrificial rituals involving bits and bytes. Enshrouded in a tight secrecy, orgies usually [occurred] in tightly sealed spaces, so this is the first public occurrence of that dismal trend involving more and more people, especially the youngest and oldest parts of the population."

(3) Philosophy/Home Economics-Stanley the Steak Knife (student.ap@ask.com/~j900834/ask.html): "Stanley the Steak Knife lived in a box, because the kitchen was being renovated at the time. Stanley hated humans, because they were so hard to maim, but [he was] glad they were stupid enough to spare no expense on their kitchens every few years. One day, Stanley was meeting Sally the Sexy Salad Tongs for a rendezvous in the sink—but she didn't show! Only a big fat carpenter was there to shout at him, 'Steak knives don't worry about a rendezvous with a sexy pair of salad tongs!' So Stanley, feeling a little deaf and worried, went home."

(4) Anthropology/Material Culture-Sporks (www.spork.org): "A spork is a perfect metaphor for human existence. It tries to function as both spoon and fork, and because of this dual nature, it fails miserably at both. You cannot have soup with a spork, it is far too shallow; you cannot eat meat with a spork, the prongs are too small."

Saylor's right. Intelligence is Everywhere. —Justin Wolff

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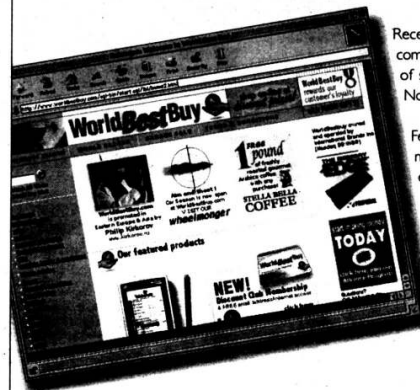
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tip of my TONGUE

My wizened Aunt Miriam now ekes out her life in a hospital bed in south Oregon. Only the most primitive part of her brain functions. Her pruney face is expressionless. She is fed through a tube in her upper left abdomen. Every winter she gets pneumonia and

Cornmeal

every winter she survives. Most everyone agrees her end began the afternoon she threw a plate of cornmeal mush at my father.

Miriam, with dark olive skin and silky black hair, had been lovely when young. By the time I, as a child, first met her, she had a faint mustache that repulsed me, and she had lived for decades in mourning. The great love of her life, her husband Andrei, a tailor, died eight years into their marriage. Childless, lonely in an Old Country way, she never remarried and diverted her love toward her brothers, to their children, and to cooking. She was dedicated to Romanian food.

Mamalgia, cornmeal mush, is the Romanian staple. Sometimes made with cheese, it's cooked until firm, then turned out of the pot and onto a platter where it sits, a steamy, golden dome, in the middle of the table. Traditionally, it's sliced with a thread: almost all Romanians, who are particular about such things, prefer their *mamalgia* firm. Andrei, Miriam's late

husband, preferred it soft, like grits. My father, confronted with his sister's *mamalgia*, would grunt and say, "Miriam was never the same after she married Andrei."

At least once a week Miriam came to our house to cook. She stood at my mother's stove, one hand on her bony hip, her graying bun coming undone, and stirred cast-iron pots of heavy Romanian food. She wrestled chickens cooked with cabbage into and out of the oven. In sweet butter she fried little Romanian pancakes filled with jam or sour cream. Our faces shined with sweat when we ate Miriam's solid cooking.

When my mother and father retired they decided that Miriam would go live with them in a home they'd bought in south Oregon. She was getting old, they said. She had no one to take care of her. For a while, things went okay. As her contribution to the household, Miriam did all the cooking. My mother gained weight. My father did, too. Miriam began cooking more and more, spending longer hours in the kitchen.

"We had to buy a freezer," my mother whispered during a late-night phone call from Oregon. "And it's almost full. She makes *mamalgia* for lunch and dinner. She won't stop cooking."

My father added, "Miriam puts the 'mania' in Romania."

by MAX NASH

Finally, one afternoon, he insulted her *mamalgia*. He said he couldn't eat another bite of her "glop." And Miriam, this diminutive woman who'd never uttered a harsh word in her life, cursed my father in Romanian and picked up the plate of "glop" and hurled it at him.

"It hit the wall behind me," explained my father. "And it slid down just like custard. If it had been real *mamalgia*, it would have stuck like glue, plate and all."

Miriam went downhill fast. A few weeks later she took my family's photo albums and with a razor blade cut my father's face out of all the pictures. My mother caught her red-handed, holding dozens of tiny cut-outs of my smiling father. Several months later, she ran away. My parents called the sheriff. Miriam was found crouched, incoherent, behind a Dumpster in a convenience store parking lot. That night she woke my mother at three a.m. "Come with me," she said. "There's something I have to show you."

She led my mother outside, through the garden, and down stone steps to the shallow river that ran behind my parents' house. Pointing at the rushing dark water, Miriam said to my mother, "See. This is where you took me

after you killed me. You killed me and you threw my body into the river." My mother started to cry. ("Do you think she'd read my mind?" my mother, exhausted, later asked me.) Miriam has been demented now for more than a decade. For several years, before she lapsed into her perpetual cat nap, she was violent. She bit nurses. She jumped up and down, trampoline-style, on her hospital bed. Her stamina amazed everyone. She had to be restrained. She's outlived my father and her two other brothers.

My mother still visits her, makes the long drive up to the private facility surrounded by tall pines. There, in the clean white room, my mother strokes Miriam's forehead and talks to her about the weather. Not long ago, while going through family pictures, my mother found one of Andrei and took it with her when she visited Miriam.

"Look, look," said my mother, holding the picture close to Miriam's face. "It's Andrei. I found a picture of Andrei."

My aunt's eyes fluttered open, blinked, struggled to focus. She groaned, my mother said, and with great difficulty bent her head forward to the picture and gently, very softly, kissed it.

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CHULA VISTA

I DON'T KNOW MUCH ABOUT SKYDIVING, HAVING NEVER DONE IT, but I'm pretty sure today's cloud ceiling is too low for jumping. Buzz Fink, manager of Air Adventures Skydiving at Brown Field in Otay Mesa, confirms my doubts. "We need seven or eight thousand feet of clear sky to jump in. If you look east at the Otay Mountains, which are 3000 feet, you see the clouds are hitting the ridge below the top. So unless it clears up, which doesn't seem likely, we're not jumping today."

These words cause a mix of disappointment and relief. I'm eager to try skydiving for the first time. I like flying. I like heights, and I like speed. Except where dogs are concerned, I'm generally not the fearful type. But jumping out of an airplane isn't something that anybody has a natural affinity for; it's an inherently unnatural act. Even when people climb to the peak of Mount Everest, their feet are still on the ground. In airplanes, the wings, which copy the lift-producing shape of bird wings, bear us upward. But falling through the air at 120 miles per hour is something man was never intended to do. "It's only gravity," says the painted sign at Air Adventures' wood-sided, two-story building. I'm not comforted.

"Why don't we have you fill out some paperwork," Buzz says, leading me to a waiting room inside the building. "and then you can wait around, if you like, and see if the clouds break."

A line of chairs sits along one wall. Across the room, a teenage girl sits behind a counter doing office work. Buzz asks her to give me the paperwork, which she does. She also pops a video into a VCR connected to the TV mounted in one corner of the room. The video is of Air Adventures' lawyer, a thin man in his 60s, explaining that by signing the paperwork I hold in my hands, I'm waiving all my rights to sue Air Adventures in the event of an accident. After signing the papers, I give them to the girl and walk out to the lounge by the front door where five or six men, from 15 to 45, sit around on couches watching the *The Avengers* playing on a TV in the corner, occasionally peering upward, out the windows, at the cloud cover. "You jumping today?" a thickly built man about 40 asks me.

"I was supposed to," I tell him. "So were we," he says. "A bunch of us were in the plane on the runway, and they told us to come back because of the clouds."

I flop onto a dusty couch and watch about five minutes of the movie —

enough to wish something else were on — before Buzz walks up. "It looks like the clouds might be breaking up a little," he says point-

you. You're in front, he's in back. He wears the parachute, you wear a harness that holds you to him. "His name is Tim Ige," Buzz continues. "He's a SEAL who jumps with the Navy parachute team. He'll give you some quick ground school and get you set up to jump."

Buzz leads me outside, where

over here and we'll go over a few things you'll need to know before we go up."

In front of the Air Adventures building, on a concrete area, sit two wheeled dollies, similar to the kind mechanics use to slide under cars except Y-shaped. Tim lies on one, his legs on the two sticks

of the Y, his torso on the post of the Y. He motions to me to do the same on the other dolly.

"Okay," he says, once I'm down, "when we come out of the plane, we're going to be stomach down like we are now, and I want you to do this."

Arching his back, he lifts his arms up and out to the sides and lifts his legs

in the same manner, forming a U with his body, his stomach being the lowest part of the U. I imitate the position. "A little higher with the arms and legs... that's better. This will be our free-fall position."

When he's satisfied with my

"When we come out of the plane, we're going to be stomach down."



The author (face down) and Tim Ige

ing upward. "Let me introduce you to the guy you'll be tandeming with."

Tandeming, which costs \$195 at Air Adventures, is skydiving with an instructor attached to the sun is shining through a widening hole in the clouds above the airport, and introduces me to Ige, who is about 5'6", muscular, with a clean-shaven head. He wears dark wraparound sunglasses. "Nice to meet you," he says. "Come

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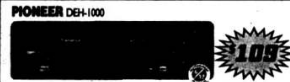
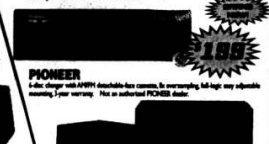


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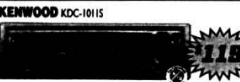
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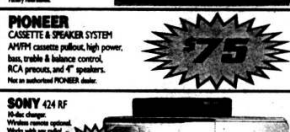
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technique, he moves over to a plywood platform a few feet away. On one side of the square platform are nailed two vertical two-by-fours supporting between them a stainless-steel pipe. "This simulates the door of the airplane," he explains. "We'll be straddling a bench right here," he squats to the right of the door, facing it, "waiting our turn to jump. We'll be the last ones out. You'll be fastened to me, so we'll kind of scoot toward the door like this," he waddles toward the mock door. "Once we're here, it'll be, 'Ready...' he leans out, "Go!" He jumps through the door and spreads his arms out into the free-fall position. "And don't forget to look left at the cameraman."

Tim has me squat in the door to practice the ready-set-go rhythm several times. If there's one thing he wants me to remember, it's that:

When he's satisfied that I've got it down, he says, "We're zipped to jump from 13,000 feet. I'll be watching the altimeter on my wrist. We're going to free-fall for about a minute, and when we get to 6,000 feet, I'll reach around and wave my hand in front of your face. That's your cue to pull the rip cord handle, which looks like a piece of orange PVC pipe. It'll be sitting on the right side of your rib cage. Grab it and pull it straight out. That will open the bag and release the chute. When we come in to land, you lift up your knees, and I'll absorb the impact with my knees."

Chuckling with that last thought, he asks, "Any questions?" "How fast will we be going in free fall?" "We'll be going about 120 miles per hour. Because we'll be going tandem, we could go about 200 miles, but we'll use what's called a drogue chute, which is a lit-

tle chute that trails behind us while we're free-falling and keeps our speed at around 120, which is about how fast you would fall on your own."

Why don't you want to go 200 miles per hour? "Because," he answers, "at that speed the jolt of the parachute opening would be really violent."

After our five-minute ground school, Tim leads me inside to a dressing room to suit up for our jump. From every wall of the room hang jumpsuits, helmets, and goggles. "This should fit you," he says, tossing me a royal blue flight suit. "Pull it on over your clothes. There are double zippers, which zip up the front."

It takes me a moment, but I finally figure out the double-zipper system and am just starting to zip them up when Tim suggests, "You might want to go to the bathroom before you get all the way zipped."

There's wisdom in that suggestion, so I walk half-zipped to the bathroom down the hall. Returning to the dressing room, I finish zipping up and Tim, in his navy blue, gold-trimmed jumpsuit, hands me what looks like a bundle of heavy nylon straps. "This is the harness that you're going to be wearing. Put it on just like a jacket."

It's rated for something like 5,000 pounds, so you don't have to worry about it breaking. I put my arms through the upper part of the harness, Tim then fastens the straps on the lower portion around my thighs. "There are four points of contact connecting me to you," he explains, "one on each shoulder, one on each side of the chest, and one on each side of the hip."

Before he puts on the parachute rig he'll be wearing, he points out the different functions: my rip-cord handle, his rip-cord handle, the cutaway handle that releases the parachute if it malfunctions, and the reserve parachute handle—a metal D-ring that rests on his left shoulder. Then he walks to one wall of the room to select for me a leather helmet and a pair of goggles from the 30 of each hanging there. I ask how one becomes a member of the Navy parachute team. "You have to be a SEAL for at least five years," he explains, "and you have to have had two overseas deployments. Then you can try out for the team. They run a two-week tryout. Once you get on it, you do a three-year tour; you basically do demonstration parachuting throughout the United States. We work about 300 days out of the year. It's a lot of travel, but it's a good deal."

"Do all SEALs do parachuting?" "Yes, all SEALs have parachuting skills. Not all SEALs have demo qualifications. But it's definitely a method we use for insertion, so we all learn it."

When we're all rigged up, we walk back out to the lounge area where six other jumpers are suiting up. The stocky man I talked to earlier asks, "Is this your first jump?" "Yes."

"Nervous?" "A little."

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"The one piece of advice I'll give you is, when you go out the door of the plane, to make your body as relaxed as possible. Don't tense up. Relax and enjoy yourself."

"I'll try to remember."

Another man, about 40, with long hair hanging down

over his white and orange jumpsuit, walks up to me. He's carrying a helmet with a video camera and a stills camera mounted to it. "Are you Ernie?"

"Yes."

"I'm Dave Peterson. Come on outside so we can do an interview."

Outside on the small lawn in front of the building, Dave, an Air Adventures photographer, kneels down and, with his camera focused on me, asks a few questions: Name? Why are you here? Nervous? Then he has me flash the thumb-and-pinkie "hang loose" sign for the camera.

By the time we're done with the interview, the rest of the parachuting party has assembled outside. One of them is carrying what looks like a snowboard, which he'll use for "skysurfing." A nervous energy (which reminds me of the locker-room camaraderie before my high school football games) is starting to grow in the group. There are a lot of high-fives, playful insults, and jokes: "Did you take your medication this time, Tim?"

"Damn, I forgot again," Tim plays along, "and I'm starting to get the shakes."

When the group is fully assembled, we all walk around Air Adventure's building, between a couple of aircraft hangars, and out onto the tarmac, where a single-engine, high-wing Cessna Grand Caravan awaits us. Tim and I climb through the wide door in the left end of the plane first. We sit straddling a low bench

on the left side of the plane. The other jumpers file in behind us. The last one, another photographer, a tall mustached man about 35 named Steve, closes the sectional Plexiglas door, which rolls on tracks like a garage door. The engine of the plane starts to rumble, drowning out all but the loudest talking. Soon we're racing westward down the runway, and at liftoff everyone but me yells, "YEE-HAW!" Some kind of skydiving tradition, I guess.

The plane, weighted down with nine passengers, takes a little while to climb up to 13,000 feet. I don't mind the wait. Though there's a cloud cover over much of the area, the air underneath is crystal clear. As we circle upward, I'm afforded great views of Tijuana as we travel west, the Bay and the Colorado Islands while we fly north, the San Diego skyline and beyond as we head east, and the Otay Mountains as we go south. Occasionally, Dave interrupts my viewing, tapping me on the shoulder so he can shoot some footage

of my face. Tim, sitting behind me, periodically pulls my shoulders back toward him and says over the engine noise, "Remember, it's ready... set... go." I nod in affirmation. He gradually hooks my harness to his parachute rig and tightens the straps so that, by the time we've reached 13,000 feet and Steve opens the door, we're cinched together snugly.

The group exchanges some low-fives and fist-bumps, and everyone wishes me, the only first-timer in the plane, good luck on their way to the door. The first guy out is the skysurfer who stands in the doorway mounted on his board and kind of hops out. It's a bizarre sight to see him falling down and away toward the ground. The rest of the jumpers go out in pairs, standing backward in the doorway with hands and pulls them up higher, then loops his legs through mine and pulls them up into proper free-fall position. That stops the rotation.

The sensation of speed in free fall differs from any other I've experienced. It's not visual; unlike in a car,

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(STORY CONTINUED FROM PAGE 1)

Fairy Shrimp, the Mayor of



Fairy shrimp

Road to his workplace in the heart of Mira Mesa, took him down Trade Place through the Miralani Business Park, where for a mile or more one long warehouse abuts another. The route also took him past a lone, fenced wetland habitat, alien in such a locale, on Arjons Drive. It was a habitat he knew well. Riggan, who describes himself as "one of the gray-haired guys" in environmental consulting, had helped designate this 8.7-acre parcel above Carroll Canyon in 1977 as a preserve, for it was home, at the time, to three threatened species — the San Diego fairy shrimp (a crustacean), the button celery (also called coyote thistle), and the San Diego mesa mint — each of which has become federal-listed endangered species. (The plants are also state-listed.) These species germinate and live out their brief lives when their shallow basin homes inundate with spring rains, becoming vernal pools. Suddenly Riggan stopped, parked the car, and hustled to the fence. He was furious at what he saw: One-quarter of the site had been "scraped of vegetation"; only "naked dirt and some sandbags" remained. It looked as though dozers were readying the parcel for development. His first thought was, Who could have done this? For a quarter century this site had (supposedly) been protected land and that fact was known, Riggan said, "to me and a large number of people."

Riggan peered through the hoary 23-year-old chain-link fence and observed that the bulldozers had torn up what he describes as a chaparral ecosystem — a mound-and-basin topography made up of dense thickets of scrub oak, chamise, and small depressions that collect rain. In these basins the endangered fairy shrimp hatch from cysts, while the celery and mint sprout from seed each spring. If it's a wet year. In dry years, cysts and seeds wait it out. Biologists estimate cysts — the hulled embryo is dormant — can wait for decades.

Checking his maps later, Riggan determined that in the two-acre scraping about "20 vernal pools had been severely damaged or destroyed." He described to me what Square One had wrought. "They went onto the property with small bulldozers. They ripped the vegetation. Most of these shrubs have underground lignotubers, or burls, for fire adaptation: If a fire swept through, in a week or two, they'd start sprouting back from these underground woody burls. Most of the burls had been ripped out of the ground. You can see individual burls lying on the surface here and there where they weren't cleaned up. There has been surface movement of the dirt in several locations such that there may be vernal pools buried under fill."

To restore the pools, Riggan continued, a biologist would have to draw a "micro-scale topo-

graphic map" to identify the mounds that were cut down and the basins that were filled in. This would guide the restorer to convert the mounds and the basins to their original forms. He emphasized any reclamation is as much science as art and estimated the cost to be "way out in six figures."

Riggan's anger — and that of other biologists who, in subsequent days, observed the grading — rose red-hot because nowadays these wetland habitats are rare in San Diego County. In fact, according to Dr. Ellen T. Bauder, professor of biology at San Diego State University, expert on our endemic soil systems, and restorer of damaged vernal pool complexes at Miramar Marine Corps Air Station, 97 percent of all vernal pools in the county have been destroyed. Covered in asphalt and concrete. Tilled for gardens and tomato fields. Graded for golf courses and soccer fields. The largest and best-tended vernal pool complexes are on the Miramar Air Station land, Del Mar Mesa, Lopez Ridge, and Otay Mesa. State and federal law protects these pools because of the endangered species they contain, regardless of whether they are publicly or privately held. To list a plant or animal on state and federal ledgers means, if the law is enforced, any removal (or "take," a surprisingly direct term conservationists and bureaucrats also use) can result in fines and jail time.

Knowingly grading a protected vernal pool

site is a violation of the state Endangered Species Act as well as a violation of the federal Endangered Species Act and the federal Clean Water Act. Under the latter acts, one can be fined up to \$25,000 per violation. Under the state act, the fine is \$5000. The state liability for "take" of an endangered species is \$25,000 for each species "taken," in this case the mesa mint and the button celery. Imprisonment can run to one year. Civil penalties may also be levied. The heaviest fine comes under the Clean Water Act, where a violator can be assessed up to \$25,000 for each day there is unauthorized fill of any kind in a vernal pool complex. On this charge alone, 100 days since early December when the project was halted adds up through mid-April to \$2,500,000.

The immediate bulldozing culprit is clear: Square One Development of La Jolla, co-owned (with Mark Mandell) by Mickey Cafagna, the mayor of Poway. At 57, a former Poway City Council member, and the mayor since 1998, Cafagna has spoken very little about the bulldozing. He has said (in a voice-mail message) "nothing's been destroyed" at the Arjons site. "I don't know if we even have a story here. There really isn't a story." Square One, the owner of the site, however, did receive a permit from the City of San Diego to begin grading. Square One bulldozed for a week or two last December, then stopped when the city discovered its "error" and told Cafagna to "cease

Poway, and the City of San Diego

The U.S. Fish and Wildlife Service and the California Department of Fish and Game coauthored a letter charging the City of San Diego with violating state and federal regulations.



Mike Kelly (left)

and desist."

In March, in response to the wrongly issued grading permit, the U.S. Fish and Wildlife Service and the California Department of Fish and Game coauthored a letter charging the City of San Diego with violating state and federal regulations as well as the city's munic-

ipal code for handing out permits. The agencies have not, at this date, brought Cafagna up on any charge, although the city attorney's office is investigating both the permitting office and Square One. Fish and Wildlife and Fish and Game are "requesting" "remedial action" or else they will revoke the city's right to issue "take"

permits, which authorize the destruction of protected lands.

In the latest twist, Fish and Wildlife has subpoenaed documents from previous owners of the parcel, presumably to discover who knew what about the property and when they knew it. One major problem fac-

ing any investigation is that even though most everyone knows the parcel was set aside as a preserve, no deed restriction has ever been filed with the County Assessor's Office to indicate that fact.

What happened on those two acres that infuriated Riggan and other biologists and has led to a Vernal Pool-gate of incompetence and malfeasance within the City of San Diego is not as simple as the federal and state agencies' swift request for "remedial action" might indicate. The investigation is still young. We know those 20 vernal pools where endangered species once lived have been "severely damaged." We know misconduct in the city's Planning and Development Department has been admitted. And we know Square One Development is facing a surge of city, state, and federal inquiries. In early April, the Army Corps of Engineers notified Square One that the company had violated the Clean Water Act by grading the property. The Law Enforcement Division of Fish and Wildlife

contingues to investigate. Yet this case adds up to much more than a sum total of its parts. When Mickey Cafagna's dozers went in at Miramar Point Industrial Park Unit No. 3, Parcel #341-060-90, they disturbed more than these pools and their habitat. Square One's grading has exposed a history of bumbling conservation efforts for "set-aside" parcels. Such ineptitude is all the more damaging because the agencies that grant permits for developers are also, incongruously, charged with safeguarding much of San Diego's ever-dwindling natural legacy.

About a month after inspecting the site, Riggan recalled for me what he knew about Unit No. 3's history. As president during the 1970s of RECON, a firm that writes environmental impact reports for threatened habitats and species, Riggan had supervised a report and a biological-resources survey in 1977 on the Arjons site for H.G. Fenton Company. At the time, Fenton was putting together a 1000-acre project for its business



City of San Diego permit to grade Arjons Drive site

in Carroll Canyon, which required an environmental impact report. Fenton had to set aside three small vernal pool complexes as mitigation. Mitigation is quid pro quo — one exchanges a destroyed habitat in one spot for the active preservation of a similar habitat in another spot. In other words, to change the canyon's habitat, Fenton agreed to maintain these vernal pool complexes in perpetuity. One of the three

areas was the Arjons vernal pools, on the south rim of the canyon. A late-'70s Green victory, this was one of the first vernal pool mitigation sites in the state of California. Thus, Riggan believed the pools' unprecedented status meant they would remain untouched — "pristine" is the biologist's word — forever. That is, until he drove by the property in January.

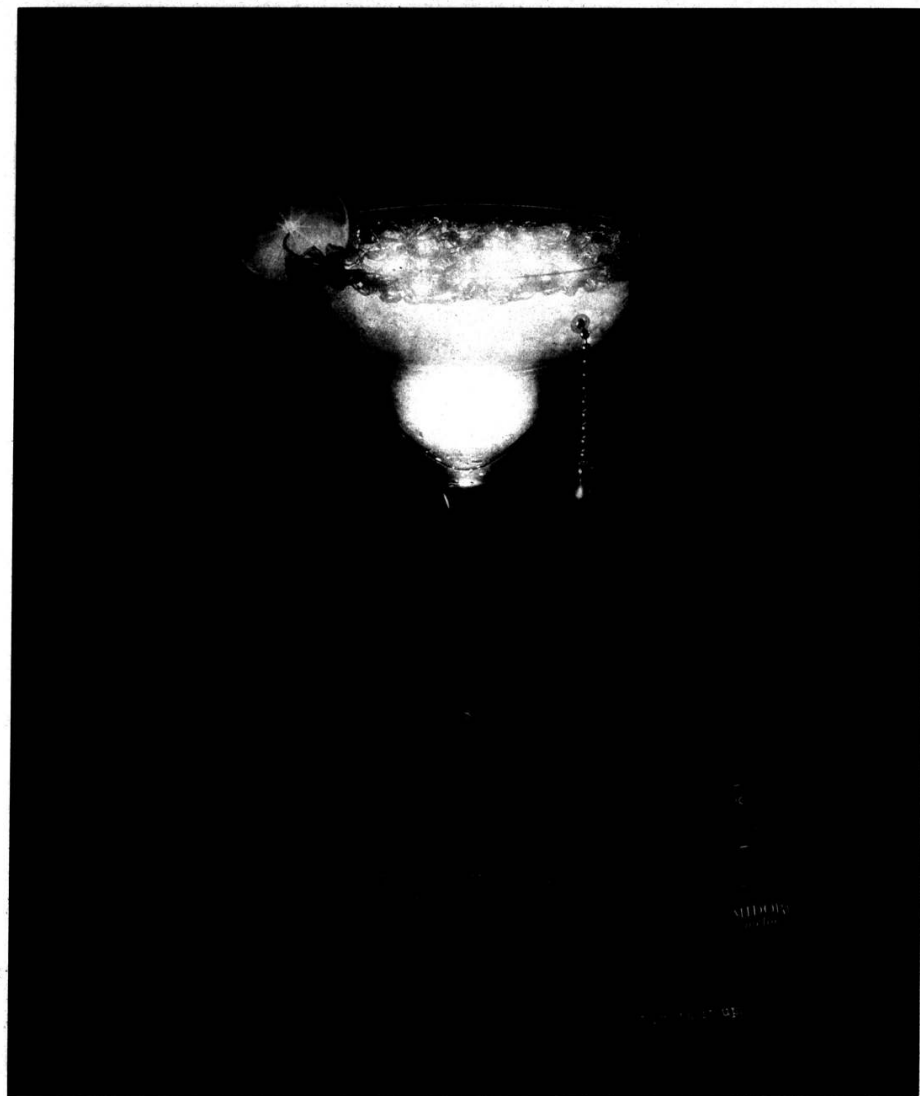
Riggan was not aware that H.G. Fenton Company

had in 1998 sold much of its Carroll Canyon operation, which included the three set-aside vernal pool parcels, to Hanson Aggregate Pacific Southwest, Inc., a London-based aggregate business. These parcels were a very small part of the Fenton sale, a handful of acres in a 1000-acre deal. Mickey Cafagna's Square One Development then purchased one of the three parcels, the 8.7-acre Arjons site, from Hanson. James Wallmann, the chief counsel for Hanson, told me that on September 25, 1998, when the sale was being put together, Square One's broker acknowledged to Hanson's broker in a letter of intent the protected nature of the property. The letter concludes with the following statement: "As you are aware, the subject property primarily consists of protected plant species and vernal pools." This statement that Square One knew the parcel had protected plants and vernal pools came a year before the sale date, in September 1999. Brokers for both Hanson and Square One signed this letter.

Wallmann said Han-

son retains this letter and other documents that support the fact that Square One and Hanson knew the site's "resource sensitivity." Wallmann told me that Fenton disclosed the parcel's sensitive nature to Hanson when Fenton sold it to Hanson. This letter and other documents have now been subpoenaed by Fish and Wildlife, presumably to bolster a charge that Cafagna and Square One Development committed a "knowing violation" because they knew the parcel had protected plants and vernal pools fully 15 months before the bulldozers scraped the parcel.

Lending credence to Wallmann's disclosures is the fact that under California real estate law, an owner must transmit any restraints on a piece of property he or she is selling. If the owner does not disclose such restraints, the buyer can go after the seller in court and sue for damages. Hanson, by law, had to convey to the buyer that the site was a habitat with endangered species, to fulfill its legal duty prior to sale.



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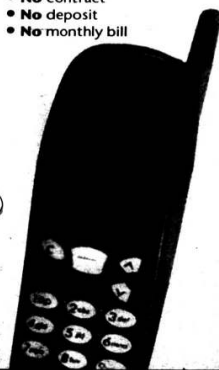
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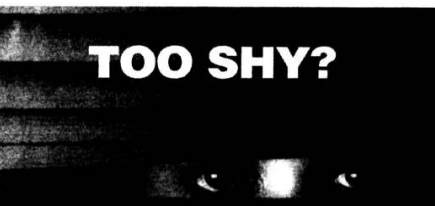
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"This document does not absolve the developer from any other permits or other agency permits." "Any licensed engineer knows that fact by heart," Haase says. "It's a requirement of architects and engineers who are licensed by the state under the Business and Professions Code." (Though this case is under investigation by the city attorney's office, a copy of the original permit, No. W-48163, was asked for and received on March 30, 2000, at the fifth-floor office, Department of Planning and Development. There is no statement on the permit that directs agent or applicant to follow other state and federal permitting procedures.)

Haase says he believes Cafagna did know vernal pools existed on Unit No. 3, but he may have thought the pools were on other parts of the parcel. Any further questions to Diane Silva-Martinez in the city attorney's office. She has not returned phone calls.

Much has come to light in recent weeks to dispute many of Haase's claims.

Apparently, the map Haase says he had never seen before and said had never been published, had been published. It is cited in the March 16 letter from Fish and Wildlife and Fish and Game as the documentary evidence holding the City of San Diego responsible for issuing the grading permit in error. The map was prepared in 1996 by Dudek and Associates, an environmental-science consulting firm in Encinitas. Allen M. Jones, now vice-president of the H.G. Fenton Company, hired Dudek to evaluate and make recommendations on the Arjona Drive Vernal Pools. Jones told me that Fenton had hoped to develop some part of the parcel, so they had it meticulously plotted to see if some portion could be built on. They quickly learned, in Jones's words, that the parcel is "polka-dotted" with pools, "quite evenly spread across" all 8.7 acres, rendering it undevelopable.

The Dudek report is steeped in "ground-truthing," biologist jargon for when a person walks the

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parcel and inventories the specimens present. Both a narrative and a detailed listing of the site's many species, the report features a map that shows that at least 10 percent of the surface area of the land is vernal pools. Any glance at the map proves vernal pools are evenly distributed from one end of Unit No. 3 to the other. The report also recommends seven steps to insure the "perpetuation of the current management program." At the time, Jones says, the site was only passively managed by Fenton with a chain-link fence. (Jones also told me that in the mid-'90s, Fenton wanted to convey the parcel to a conservation group for free, but the group — he doesn't recall the name — wanted a fund to go with it that would pay for managing the pools and their habitat. "We were going to give it away for nothing," Jones said, "but we weren't going to pay to give it away.")

Haase's claim that the city is somehow less responsible than Cafagna because his company did not get state and federal permits before grading is, apparently, immaterial since it is not mentioned in the March 16 letter by Fish and Wildlife and Fish and Game. Those agencies, instead, charge the city with failure to implement its own Multiple Species Conservation Program protections for vernal pools. Terms the city violated are spelled out in the city's Municipal Code and the Land Development Code Biology Guidelines. Moreover, these charges seem to suggest Square One is not culpable. The city should not have given Cafagna the permit unless it saw collateral state and federal permits first.

To combat Haase's softening of the city's responsibility is biologist Ellen Bauder's stinging rebuke. She believes the city has ample documentation on file to show the Arjona site has been protected, as Royce Riggan maintains, since 1977. Her evidence is twofold: her own studies of vernal pool complexes in the county, published in 1986, and a December 1996 report generated by the City of San Diego mapping the Arjona site as the "Miramar Industrial Park Open-Space Easement."

In Bauder's office-lab at SDSU's biology department, the petite, spirited woman produces a massive two-volume set of endangered species reports, one, three inches thick, and both comb-bound. Written by Bauder in 1986, the tones are titled *San Diego Vernal*

Pools: Recent and Projected Losses; Their Condition; and Threats to Their Existence, 1979-1990. In Volume II, the Arjona site is listed as an "on-site mitigation Preserve of 8.7 acres." There were two environmental impact reports completed on the site, in 1978 and in 1980.

Bauder also keeps her sources: one is the city's Environmental Quality Division, which, at the time, enforced citywide habitat protections. Bauder's letter of February 17 to the *Union-Tribune* states, "The city has copies of [my two-volume] report, as have other jurisdictions in the county, land-use consultants, developers and various organizations." Bauder claims this document should have been consulted as normal practice in the City of San Diego's Development Review office. *San Diego Vernal Pools*, funded by the Fish and

Wildlife Service and published by Fish and Game, was compiled originally to draw attention to endangered plants in San Diego County. Bauder describes it as "the most widely used [publication] on vernal pools [in San Diego] other than the original surveys of the

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1970s. "I spent a summer when I was a graduate student, sitting in the office of their Environmental Quality Division. They used to have a substantial staff that oversaw all this. They had large map boards, and I simply matched up the topographic maps that showed me where the pools were." Volume 1 features fold-out maps of every square mile of the county. The

maps are grids indicating where all vernal pools — public and private — were once located (most have since been covered) and grids indicating where the few vernal pools left today exist. There is a clearly designated on the map for the Arjona site. The other document Bauder unveils is the city's own December 1996 Vernal Pool Management Plan, in which Bauder's 1986 work

is cited. This report, produced by the Environmental Services Division, is an evaluation of how "City-owned vernal pools" are being managed — "practices," "threats," and "recommendations." Admittedly, the Arjona site is not one of the sites appraised in this report because the city has never owned it. Fenton owned the site, sold it to Hanson, who sold it to Square One Development,

who, finally, graded it. But, in the chapter on "Carroll Canyon Vernal Pool Preserves" (a curious plural), there is an aerial photograph (dated December 7, 1993) on which two areas are outlined with a thick pen and labeled with pasted-on letters: Carroll Canyon Vernal Pool Preserve, on the north edge of the canyon, and Miramar Industrial Open-Space Easement, on the south edge. The latter

area is the Arjona site, here named an "open-space easement." The report also states that (this is 1996) another "interdepartmental team has been established" by the city that will "begin to inventory, develop, and manage recommendations and priorities for...privately held preserves." In other words, the city's plan asserts that while they have mapped and evaluated all the city-

owned vernal pools, they are also aware of preserves privately held. Isn't that what the Miramar Industrial Open-Space Easement is — a privately held preserve? And isn't the hand of that awareness about private preserves, from the city's Environmental Services Division, pointing a finger at itself?

I asked Bernard Turgeon, an associate planner for the city's Multiple Species Conservation Program staff, to define "open-space easement." An easement, he says, is a "legal restriction on the property" so as to trespass. Almost all open space areas are easements for utility access, for utility crews to reach down power lines or clogged sewers. Turgeon says perhaps the city labeled Unit No. 3 in the Vernal Pool Management Plan an open-space easement only as a "wish" that it might be preserved. It's unclear whether the city issued and recorded an easement or a deed restriction that would conserve the Arjona site. It's also unclear whether the city filed any deed identifying the Arjona site as a set-aside. If no deed exists, then the owners have been doing the entire job of preserving the site without the city's oversight by passing on memoranda (a fact reported by several newspapers, the counsel for Hanson, and the vice-president of Fenton) that designate the property a protected habitat. If the city does not have a fail-safe list of private-property preserves, then how can the city carry out the Multiple Species Conservation Program when it grants permits for grading and development?

(After a search in the County Assessor's Office of property transactions and recorded deeds related to the Arjona site, I found no

deed restriction that officially records the parcel as a preserve, a mitigation site, or an open-space easement.)

Bauder is livid about the city's role in the Arjona scraping. She is also livid about what she dubs a "developer-driven" Multiple Species Conservation Program. "This [case] needs to be transmitted to federal agencies. Clearly the city does not have the horsepower, should not have any supervisory responsibility for wetlands or endangered species. They are admitting they don't have the manpower to cope with it. They eliminated their Environmental Quality Division and now call it Development Services. That says it all."

Can't the federal government exert some sort of sovereignty over the city?

The feds gave their regulatory power to the city, that's what the MSCP is: it's a take permit. "In other words, the federal government has given the city the right via the Multiple Species Conservation Program to take endangered species — destroy them in one spot so long as they preserve or 'restore' them in another spot. "The MSCP is being sold as a conservation plan. It is not," Bauder states. While many environmental groups are part of the Multiple Species Conservation Program, Bauder says such coalitions are nothing new. Rather it's "the same old thing repackaged with mumbo-jumbo."

Cindy Burrascano, the conservation chair for the San Diego Chapter of the California Native Plant Society, also believes the city has documentation it could have consulted before issuing the grading permit. One document among several she describes is an environmental impact report produced by the Multiple Species Conservation Program staff, for which her comments were solicited. Burrascano had raised questions about where exactly five sensitive species — one of them, the button celery — were located and whether these species' habitats were being preserved. The Multiple Species Conservation Program staff responded that one of the habitats being preserved is

"on a mesa above Carroll Canyon in Mira Mesa, which though not within the formal preserve boundaries, is nevertheless a protected site. The Carroll Canyon site is from a mid-1980s biotechnical report entered into the Natural Diversity Database and City staff

assume that since the site has been fenced, the population is still extant." The obvious question here is, to what degree are the Multiple Species Conservation Program staff and the city's office of Planning and Development staff in touch with each other when it comes to

preserving habitats under their own conservation plan? Another document Burrascano shared with me is U.S. Fish and Wildlife Service's Vernal Pools of Southern California: Recovery Plan. In it, the pools on Unit No. 3 are given a Fish and Game code, 11 —

"complex, 26 vernal pools; ownership or management, City of San Diego; status, mitigation."

In spring, when a midday rain peters out and the cloud-mass begins breaking up, separating into billowy boats that laze on an

ocean of sky, the best place for this crystalline moment is on any high coastal mesa. Lopez Ridge, above Pecos Canyon, is a good spot. There the glimmering clarity of land and sky is electric. The red-orange hard-day mesa glows, as though touched by Mida.

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Under the gray-green chaparral, the soil is spongy, moist. Cobbles shine. Gopher holes gape. The orange-glow darkens, and the scene is transformed as though Mickey Mouse has spread his wand over an illustrator's sketch. Clouds eventually part enough so that in the distance Black Mountain basks in cool sun. Only 20 minutes earlier was it brimmed with fog. Cast in the mid-50s and windless in the afternoon, it feels like New England in late April, not Southern California in

early March, two weeks before the equinox. On Lopez Ridge and bordering Calle Cristobal alongside the new housing development called Pacific Ridge is a complex of a dozen vernal pools. Fenced on three sides and open on the north to Peñasquitos Canyon Preserve (sharing access to the canyon, these pools are among the most protected in the county), the 30-acre site is watched over by scoutmaster loyalty by Mike Kelly. At 55, with short gray-blond hair

and a Boston brogue like JFK, Kelly tells me that he "lightly manages" this habitat. He leads small-group

this preserve voluntarily, having lived along its edges for 17 years. The just-retired president of the Friends of

which he and the owner, the city's Environmental Services Division, share a key.

Vernal pools are shallow depressions on the impermeable mesas that inundate with rainwater in winter and spring. The basins dry out completely in the no-rain months of summer. Resting on the mesa's hard-clay surface, which itself rests on the hardpan, the pools retain water longer than their surroundings; the nonporous soil of these basins incubates seeds, eggs,

and cysts in the dry, baking sun, its steadiest year-round state. The next winter rains (or a fluke fall storm) should sprout seed and hatch egg. "Vernal" means spring and spring means growth. Up-and-at-tem in the basins are plants, crustaceans, and amphibians — mesa mint, button celery, woolly marbles, the Pacific tree frog and the spadefoot toad (both of which begin as tadpoles in the pools), and other plants and animals. These species have adapted, at least

Terms the city violated are spelled out in the city's Municipal Code and the Land Development Code Biology Guidelines.

interpretive walks and does exotic weed control, activities that sustain the pools' existence. He has patrolled

Los Peñasquitos Canyon Preserve and self-taught biologist, Kelly guides me through the locked gate for

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through the last four ice ages, to this cycle of wetting and drying. The pools themselves are remarkably self-sufficient. Without the steadier runoff other wetlands have, the pools' nutrient content is very low. So they practice a rapid photosynthesis, which accounts for the dense vegetation, the mass of algae and surface-topping plants, and the tepid water.

Some vernal pools are as large as football fields, when there's enough rain to spread the wealth. In dry years that singularity might become a patchwork of pools that are in proximity but are not biologically dependent. "Complex" is a word for many discrete pools in the same vicinity. On the Del Mar Mesa, just south of the nearly finished Highway 56, there are pools in the chaparral measuring two- or three-foot square.

An unusual size, they are usually hidden by scrub oak. Kelly, who often admires the pools' existence or laments their being filled with dirt or trash, recounts dramatic spatial changes in the basins from week to week. Pools side by side may or may not fill in, grow plants, flowers, animals. "In a wet year," he says, "I've taken people to see the pools as early as January," though March is generally the most prolific month. "In the old days, you had pools all over San Diego," Kelly says. "So let's say we went through a 20-year drought. During that drought it would be natural for certain species to drop out of a whole pool complex. The mesa mint might disappear totally from these pools. But it didn't matter. Because over the next 20 years, seed from mesa mint in pools two miles away would find its way here eventually on the hooves of a deer or in the fur of a coyote."

Kelly wants me to see the delicate, translucent fairy shrimp. Look, he says, for its wandering trail, made by the back-pedaling motion of its 11 pairs of legs on the water's surface. A diet of algae produces a creature less than half an inch long. The fairy shrimp is perhaps the hardest to see of our endangered species. Only recently listed as endangered, the shrimp has been decimated by development.

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ple of something that's been radically changed. We might keep something going in our lifetime, but we are circumscribing evolution."

As to the soil chemistry of vernal pool basins, Bauder says the verdict is not in yet. For years she's been studying the texture, or small-particle material, of our

clayey soil, amassing reams of reports. She knows that vernal pools have a complex duo nature — "temporary wetland adaptive and soil adaptive, two layers of specificity. Plants are there [in vernal pools] not because they like it better but because they can tolerate it while they like it less."

Consequently, she terms the vernal pool habitat a sort of "refuge" for plants that must live where their evolutionary mandate has demanded they live.

Vernal pools are wetlands because animals swim in the water: The fairy shrimp and the spadefoot toad tadpole swim, so their

home is a wetland. Wetlands have been defined mostly in terms of the eastern United States, Bauder tells me, where it's wetter and where the environmental movement to protect them originated. But, in our Mediterranean climate, our idea of a wetland is shaped as much by tidal

flows and river estuaries as by the slight-to-robust accumulation of rain within a species' home. Even more difficult for a western wetland's identity is the regular irregularity of wetness. Often dry years produce no vernal pools. But that doesn't mean the species aren't in the depression. This, all con-

servationists say, is the hardest thing to sell to the public. This dry basin on top of a very dry and exposed mesa ridge, empty of water ten months of the year or more — yes, indeed, it is a wetland. But if we know what we're looking at, we might be able to see, with some imagination, the water

for the basin.

Once Royce Riggan alerted the press and government agencies about the Arjona grading, Mayor Mickey Cafagna gave one of his few interviews on the matter. Speaking with Poway beat reporter Andrea Moss of the *North County Times*, he

said he was aware pools existed at Miramar Point Industrial Park Unit No. 3 but thought the two acres he graded were empty. He cited the absence of any easement (confirmed by everyone I spoke with), which is "usually required on protected land." Cafagna repeated in a voice-mail

message to me that which he had said to Moss — "nothing has been damaged, nothing has been destroyed," in terms of endangered plants and animals or their habitat. Moss also quoted him as saying, "We went to the City of San Diego's planning department and we asked them,

'Okay, what's the story here — is it developable? Is it not developable?' Well, apparently it is so old, nobody could remember what the story was."

In a follow-up, Moss reported on a letter written by Ellen Bauder and signed by more than 50 California professors, most of them

biologists, that called for "meaningful penalties" for the Arjona grading. Moss also wrote that Cafagna considers any scientific "outcry" to be "meaningless" since he has given no one permission to visit the property. But three biologists have told me that it's not hard for a trained observer

of vernal pool habitats to peer through the fence and estimate the damage.

Disputing the notion that there's been serious damage at the Arjona site is R. Mitchel Beauchamp, National City councilmember, author of *The Flora of San Diego County*, and owner of Pacific South-

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west Biological Services. A botanist, Beauchamp told me that soon after the site had been cleared, he walked it with Mickey Cafagna and told him that he, Cafagna, had "whacked the chamise" but done "no severe damage." Beauchamp maintains that the site has not been graded, only cleared. The soil is intact, he says, despite the chamise burls having been uprooted and left on the surface, as Royce Riggan stated. Beauchamp found only two "potholes" where the hardpan was ripped. Those, he said, are not repairable. The other potholes are. He says it should take a biologist and a couple of

men with shovels one afternoon to remove the displaced soil from the pools. Then, because vernal pool species are very "resilient," they will return with the spring rains next year; their "habitat" will also return in a few decades. Beauchamp believes "the damage is political," not biological. Fish and Wildlife, he says, will raise a stink and require "\$40,000 to \$50,000" in fines and/or restoration fees when, really, the whole matter can be fixed in a day.

Ellen Bauder describes Beauchamp as one who "knows a lot about plant mapping and distributions, but is not an ecologist and

is not qualified to comment on the ecosystem implications of the brushing and the extensive disturbance of the soil surface and micro-

The red-orange hard-clay mesa glows, as though touched by Midas. Under the gray-green chaparral, the soil is spongy, moist.

topography." For the record, no one except Cafagna and Beauchamp has said the site was cleared rather than graded.

Everyone I talked with (even Beauchamp) believes Cafagna knew that the pools covered—"polka-dotted," "spread across"—the lot.

Only Cafagna maintains that the pools were located on the part he wasn't going to grade. Now that U.S. Fish and

Wildlife and the California Department of Fish and Game have accused the City of San Diego of misconduct, where does that leave Cafagna and Square One Development? Was his a "knowing violation"? H.G. Fenton disclosed to Hanson, and Hanson disclosed to Square One in memoranda accompanying the sale that the site was a preserve with a habitat of sensitive resources. Both Fenton and Hanson knew about those resources, implying a pattern of real estate disclosure. Does that prove Square One knew also? But, if state and federal agencies have written in their March

16 letter that the city screwed up by issuing a "grading permit before the developer consulted with state and federal agencies and obtained all necessary state and federal permits," does it follow that Cafagna and Square One's responsibility might be waived because the city made the mistake? Does it mean nothing that he may have ignored his company's "prior knowledge"? No prosecution? No fine? No jail time? Mark Durham, section chief for the Army Corps of Engineers, has said in the San Diego Daily Transcript that rarely will company owners receive fines or jail sentences.

But still a docket of questions remains. Why would Cafagna have bought a parcel of land he may have known held endangered species? Was the purchase and the grading part of a strategy that he believed he could use to eventually develop Unit No. 3? Did Cafagna know the parcel was lost in a limbo of misplaced maps and poor estate regulations by the city, and he thought he could get away with it?

Some have suggested that this is how the developer mindset works. In other words, several methods are available to the crafty developer whereby he might passively allow city, state, and federal agencies to cannibalize themselves over their ingrown regulations, their top-heavy administrations, in order for NuHomes Inc. to get the obvious.

I asked Mike Kelly how developers get around environmental laws.

Part of the Del Mar Mesa, Kelly explains, as well as many other habitat areas in the country, were converted from "farmland" to development by the legal

noose of a business loss. What landowners have done, in years past, is to "pull an ag permit" for a parcel of land. They clear the brush (which might include sensitive, threatened, or endangered species), till the soil heavily, and plant tomatoes. Tomatoes yield well for a season or two. But the crop is known to deplete essential nutrients in the soil and, typically, after a few seasons, the parcel will no longer yield. The fact that it's a dry climate and there's no source of water on the mesa also insures the tomato growers will move on and declare the land a loss. As a result, once the acreage is rezoned as development property, Ellen Bauder describes how developers "deep-rip" mesa tops in order to completely ruin vernal pool habitats. One deep-rips the mesa top to get rid of it. The hard-clay soil, the vernal pool bottom, encases the cysts and seeds. Without hard-clay, the pool can never hold

water again. Mike Kelly says the most bizarre thing he's heard of happened when the County Assessor as a preserve in order to lower the property taxes? According to a senior technician

Look, he says, for its wandering trail, made by the back-pedaling motion of its 11 pairs of legs on the water's surface.

developers went out and bulldozed their land that had mesa mint. Just before the listing.

Which presents a peculiarity — a twisted but nonetheless plausible version of civil disobedience. Grade a protected property because vernal pools are present. If you get caught, then the result may be only a small fine, restoration, or, at worst, conveyance of the property to the city. These may qualify as business losses that can be written off. But, if you don't get caught...

Another uncertainty. If Cafagna knew that the Arjona site was a protected

preserve, why, after he bought it, did he not have the parcel reappraised by the County Assessor as a preserve in order to lower the property taxes? According to a senior technician

Unit No. 3 had not been reappraised during the 1980s and 1990s because it had not changed hands. But once the 8.7 acres sold in 1998, and again in 1999, the parcel's assessed value jumped from \$331,000 to \$756,000.

Cindy Burrascano of the California Native Plant Society poses an intriguing query on this subject in an e-mail to Ellen Bauder: "Since the plot of land had no development value, it is strange that a developer would purchase it. Usually developers only purchase an environmentally constrained project such as this if they need mitigation for impacts elsewhere. In this case since the land was

already mitigation for other impacts, it couldn't be used for that purpose." Royce Riggan agrees with Burrascano: Such double-dipping is forbidden. One cannot use the same site twice for mitigation. There's a reason some developers try to do this, Riggan notes: There are no more vernal pool complexes to use as set-asides — the 3 percent left, whether on private or public land, have been spoken for.

Asked why the city issued the permit, Burrascano replies that "the city doesn't have the appropriate controls in place to protect vernal pools. That's why we've joined the vernal pool lawsuit." (This vernal pool

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lawsuit has been brought by an amalgam of conservation groups against the City of San Diego's Multiple Species Conservation Program. It is currently in settlement discussions. She estimates that of the 3 percent still-extant vernal pools in San Diego County, only 70 percent are actively managed and protected, while the other 30 percent are in trouble because, predominantly in private hands, no set-aside laws govern them. She describes other vernal pool gradings at Miramar College and the Winterwood School. The City of Chula Vista, she says, has "gotten rid of all their sites. [Recently] a developer gave one site to a school district. Nobody wants to

stop a school from being built on the land, so Fish and Wildlife let them do it." Burriscano says if a species is state- and federal-listed, then "there should be enforcement of the Endangered Species Act, such that pools wouldn't be impacted. But I have regularly seen that ignored. So, if someone wishes to enforce the Endangered Species Act by taking someone to court — that's what it involves nowadays. If you want to get the law enforced, you have to be willing to go to court. And most environmental groups are not willing to do that." What keeps them from suing is money and time, she says.

Groups will also "get a negative image, so most environmentalists like to work with people." Burriscano hypothesizes that the reason Square One did the grading was that it knew the land had

The fairy shrimp and the spadefoot toad tadpole swim, so their home is a wetland.

some protected status and knew the City of San Diego and those responsible for the Multiple Species Conservation Program would not enforce the law. "Why would you buy the property, unless you thought the

system was so weak that you could get away with it?" David Hogan concurs. "Right now you can be certain that property owners throughout the county are watching this particular case very closely to see whether

Mesa, an undeveloped five-mile stretch that borders the southern edge of Highway 56, coupling I-5 to I-15. This huge mesa is home to dozens of vernal pools. Many are on set-asides, small allotments of land created via mitigation, in some cases maintained with fences or concrete dividers. Kelly says the Del Mar Mesa's patchwork of owners doesn't bode well for its preservation. What he fears the landowners will do here is to incorporate only a small subset of vernal pools into a vast new development.

Kelly and I are in pursuit of fairy shrimp this clear March afternoon and that football-field-big pool he's wanted me to see. Today we walk past dozens of pools, many in the ruts of roads made by trucks that still jostle across this mesa. Each of the pools is thick with algae; some are muddier than others; most term with

tadpoles. But still no shrimp. One unexpected sight are the numerous dry depressions where, in a wet year (the year 2000 has not been one), there'd be dozens more pools.

We enter an area called Vista Alegre, finding more pools, one holding obscene piles of cardboard, black plastic, crushed paint cans. "Oooh, what's that?" Kelly says, touching the water. "There's a shrimp." He says it's long and translucent. "See it?" What I can make out looks like a near-invisible minnow. Shrimp swims upside down, Kelly explains, as they filter-feed. They take a week to hatch, mature and reproduce over two to three weeks, and usually die as the pond dries up. They are a food source for the more robust spadefoot toad, especially in its polliwog stage.

Like a wagon scout, Kelly stands to take a long, troubled look around the

area. Then comes an unexpected conservation success story.

"This area, Vista Alegre, was slated for development. When the proposal came forward, Dave Hogan called me and said, 'They say there aren't any vernal pools there, but I think there are. Let's go look.' We came out with the camera. It wasn't a real wet year, but we still documented pools. We commented on the environmental impact report, and Ellen Bauder confirmed that we were right. And we found some endangered species. The developer then backed off [his] proposal to bring those houses there" — he points to a line of two-story marshaled behind wooden fences a half mile away — "all the way over to here. This land will be conserved."

That's all it took? "All we did was comment," he continues, "on the environmental impact report; it's a bad report. We

argued that their facts were wrong. An EIR is trash if you can show that it's not factually based. In this case, we think they knew there were vernal pools here and they were just making use of one of these [biology] consulting companies that will prostitute itself for their client. They will shade a report or, in this case, [say], 'Oh, what vernal pools?' Unless you know the land the way Dave Hogan knows [the Del Mar] mesa or the way I or other folks with the Friends know our canyon, yeah, somebody needs to check."

Just then David Hogan, Kelly's partner in protest, ambles up San Diego House. I had called him earlier to join us and he said he would, after flying in from a meeting in San Jose. Hogan is the San Diego ombudsman for the Tucson-based Center for Biological Diversity. The center is funded by grants and membership and specializes in civil suits on

behalf of endangered species and their habitat. Hogan tells me that the center has just "topped" 135 lawsuits, of which 85 percent have been successful. Among the dozens of developers, builders, city and county government agencies they have brought lawsuits against is their current main target, the U.S. Fish and Wildlife Service.

At 30, Hogan is a slow-moving string bean of a man

to the scrub oak and chamise. He describes himself as a refugee from his native chaparral. "My home has been lost; this is my home." He flies throughout the West for the center, monitoring ongoing conservation projects or civil actions. He does as much of the legal work as he can before a lawyer (they retain several pro bono attorneys) argues the center's case before a judge. Hogan's

Shrimp swim upside down, Kelly explains, as they filter-feed.

who grew up in Solana Beach, where he spent much of his time exploring the San Elijo Lagoon and other preserves. "I saw the [land] go from nothing east of I-5 to today, where you have development all the way to Ramona." He says he felt "much more in common with the wildlife that lived there than with any of my peers. This is my home," and he spreads a rising hand

aim is to "fight for as much conservation in San Diego County" as he can. His "satellite office" is his Warner Springs home, with fax, computers, phones, and a garage stuffed with filing cabinets.

"Beavers build dams; I fight developers. I don't have any choice." The three of us come up to a fenced-in area, with concrete dividers adding an

ugly, protective layer against vehicle intrusion. The fence, though, has been bent or cut away in several body-sized holes. The divider is Caltrans' idea of managing a set-aside parcel, this one part of a mitigation for Highway 52. The site is home to a few natural pools. The site is also home to a few artificial pools, created by biologists at San Diego State to see if vernal pools will grow from scratch. In addition to pristine and restored pools, this is a third type. Artificial pools have been dug and supplied with seeds and cists, but the experiment has not yielded consistent growth. Kelly says "one of the problems of accepting mitigation is that the track record is not very good. None of the created pools approach the stability and the diversity of the natural pools. But we're talking about [natural] pools that have formed over geo-

logic time. So it may be that even a 50-year horizon is not enough time" to judge how well these human-made basins will do.

Finally, at the much-touted football-sized vernal pool — surprise, it's dry. Nevertheless, the basin is impressive with its shallow, almost uniform depression, a pan-shape ringed with chamise. The gophers have been busy rototilling the soil, making small piles of moist dirt. Without a big vernal pool to observe, Kelly changes focus. He knows there's button celery here on the periphery; he's seen it before. Quickly, he's on it. The celery is small with prickly leaves, four robust tubule prongs sticking up, the arms of two victorious wrestlers. We find two types, one, in its aquatic stage, another, "going terrestrial," Hogan phrases it. The button celery's evolution (not unlike most conservation

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groups) has meant a radical change in its physiology so that it can sprout in a pool, then survive after the pool dries up.

Kelly leaves — he has a chance to "bill some hours" in the field today — and Hogan and I continue walking through the chaparral of Del Mar Mesa, a spot he knows intimately. On our way to what he describes as a Native American site, he talks about vernal pools. The first thing pools need is preservation. "You can't re-create a vernal pool ecosystem. We're far too arrogant to think we can. It's just too complex. It's complex because of water chemistry, soil chemistry, soil composition conditions, the number of species that live in it. We haven't even identified all the species that exist in a vernal pool, let alone all the conditions that allow them to exist in that single spot."

The place we come to at last has a ring of large cobbles, with a small mound and more cobbles in the center. It seems hidden, a

good mile or two in any direction from new houses. Behind the ring and under a sugar bush is a cairn of cobbles, then a large rectangular of rocks inset in the ground. Small basins abound everywhere — vernal pools in a wet year.

"We know there were puberty ceremonies for young women," Hogan says. "In particular, young women were laid out in pits of rocks, where rocks had been heated and then lined a pit. The women were buried up to their necks in dirt, almost like a sauna."

Returning to our cars, Hogan explains why he and his center have had to sue the U.S. Fish and Wildlife Service. "The agency you'd think is charged with enforcing the Endangered Species Act? I know, it's crazy. Fish and Wildlife Service is willing to implement the Endangered Species Act only to a degree. And that degree is dictated by politics. They don't want the act to be as strong as it was written. Congress, when it came up

with the act, even after amending it twice in the early '80s, made it clear that there are two primary provisions for protection of endangered wildlife. First is to list them as threatened or endangered, and that brings with it protection for individuals of that species.

"Fish and Wildlife can make an argument that if maps have never been published for the population before and they publish a map showing a critical habitat, then collectors will flock there and take the last of the butterflies."

We can't go over there and step on a San Diego fairy shrimp. But that doesn't bring protection for the habitat. So Congress had the foresight to come up with what's known as "critical habitat." A second tier

of protection. Fish and Wildlife can get out of that only in rare circumstances, when they don't have enough information and so they wait another year. Or they can say a critical habitat is not a prudent [designation]. For example, let's say there's a critical habitat

lectors will flock there and take the last of the butterflies. There's only a couple instances where Fish and Wildlife has used that excuse. But they have used that excuse with a passion, so to speak. In every circumstance up until recently, they would deny critical habitat and claim that it didn't provide protection above and beyond those provided by the listing as threatened or endangered. But, in so doing, they're flouting the will of Congress. We're constantly battling Fish and Wildlife over their reluctance, and oftentimes complete failure, to carry out the will of Congress."

I ask Hogan to explain why the Center for Biological Diversity would have to sue the Fish and Wildlife Service. Why wouldn't they be more on the side of the environment?

"The thought process behind Fish and Wildlife Service bureaucrats undermining federal wildlife protection law is not something that I can grasp to the extent that I can explain — because

it's irrational."

Later that same day, David Hogan and I visit the Arjona site, and it's obvious the difference between what's been scraped and what's pristine. The two scraped areas with rain-softened dozer tread look like a small tank-training ground. This eastern chunk of the parcel is completely denuded of vegetation. Cindy Burrascano confirms the total absence of chaparral from her visit to the site in March. Ellen Bauder, who peered through the fence this month, says "it's worse than I imagined."

Hogan's assessment: "They didn't destroy the topography here; you still have pool basins and you still have mounds. There's substantial restoration potential here. It'll never be the same as it was historically. But there's a good chance we can return this as solid habitat for endangered species." It appears the mesa top has not, at least, been "deep ripped." But that may be a mere apparition. I recall Royce Riggan's late-January

assessment of the lignotubers littered on the surface. Have the woody burls that he saw been removed?

"People forget," Hogan continues, "including the city, in allowing developments next to vernal pools" — and here, a delivery truck's back-up beeper beats the air — "Even if you set the pool aside, that pool is part of a complex ecosystem, where insects are interacting between the pool and the vegetation to the edge of

the mesa. It's important that you not cut away an area that's on the mesa top, so that the water table is not ruined. You have to have the water table perched just under the layer for the entire mesa top. There is no separation between that basin of water and the mound right next to it. At one time it supported wildlife species where a certain pollinating bee might have gone back and forth — maybe that's where the bee's eggs were laid,

maybe it was in the dirt on that mound. And that bee was critical for the pollination of the vernal pool flowers.

"The vernal pool cannot be protected in a museum-like environment. It's part of a dynamic coastal mesa-top ecosystem," Hogan says, then stares at the distant coastal fog. On Arjona, a cement mixer, shifting gears, its drum revolving, barrels by, leaving a brown-stained path on the roadway.

I, too, have known that dynamism of an ecosystem. During especially wet springs we often hear the croaking of a thousand frogs through our night-open window. Having emerged from their pond homes and polliwog larvae, the frogs sing like tribal initiates out beyond our backyard fence on the

mesa top. Once they disperse, most get eaten, while a few hop down to the canyon, where the food is plentiful and a stagnant pool might linger till summer. It always strikes me how joyful and dire that choral croak is, hailing the quick arrival and quicker passing of the season. Paul Zedler,

a retired biologist from San Diego State University, put it well. "The main reason we should preserve these pools is that they give us a sense of place; they're part of a landscape that used to be. In a way, these pools define what it is to be in California in the spring." ■

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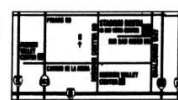
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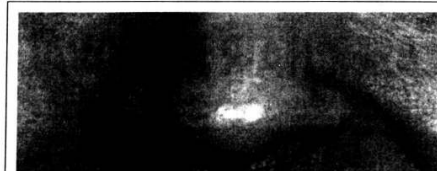
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LETTERS

continued from page 1
publishing these articles since no one else dares to. Thank you also for the ballpark piece you did earlier this year on Moores and Lucchino, the media's other sacred cows.

Name Withheld

Teachers Want "Sellout" Online

I was impressed by the article in your last issue, "Sellout" (April 6), as were many of my fellow teachers. I was wondering if this article is online so that I can send it in an attachment to Governor Davis and various other state government representatives. It made for very interesting reading and great discussion topics.

B. Artinez

Bersin And His Arrogant, Upwardly Mobile Cohorts

Concerning the letter ("My Sympathy to Mr. Bersin," April 13) signed by Tom Kitch, I take strong issue with his characterization of the article "Sellout" (April 6) written by Matt Potter. Mr. Kitch's comments are typical of Mr. Bersin and his uninformed or bought-and-paid-for supporters. Notice how Kitch did not deny the

facts of the article; he simply launched into an attack on the article itself, using such words as "hit piece" and "unfair." He missed the whole point.

Bersin is being paid a handsome salary (approximately \$150,000 per year plus extremely generous perks) by the City of San Diego to fix the problems of our schools. Bersin has failed, badly. He should be fired. The Prop MM construction program is at least a year behind schedule, and those costs will overrun their original estimates. On April 11, his "rubber-stamp" school board majority voted the extra money for the "questionable" real estate deal Mr. Potter so accurately described. (An independent citizen's task force should be impounded to investigate the whole transaction.) And on March 14, Bersin rammed the "blueprint" down our throats, and now principals are scrambling to rescue the city school system from complete collapse next September. That's how bad it really is, Mr. Kitch! And when these hardworking men and women attend meetings with the Department of Education to try and work out the depressing details and ramifications of the blueprint, what appears on the overhead projection screen? "If anyone here fails to publicly

support the blueprint, they will be fired!" or words to that effect. And you "give [your] sympathy to Mr. Bersin!"

My Lord, sir, what about the children? What about the 141,000 innocent students in the city's public school system whose lives are being ruined forever by Mr. Bersin and his arrogant and upwardly-mobile cohorts? Contrary to what the superintendent has said in public and on the record about the so-called blueprint, it is not a solution to the problem of social promotion. Instead, it makes a bad situation worse. It is not reform, it is a return to the past! It punishes the good students and makes it more difficult for them to get into college, especially the UC system. It punishes mid-range students by taking away much-needed remedial programs such as AVID and it punishes the below-grade students by consigning them to de facto segregated classrooms where they will be warehoused until they either leave the public school system or drop out. Worse yet, these lowest-performing students will be taught using demonstrably failed literacy and math teaching techniques.

Shame on you, Mr. Kitch. And shame on all the local and state elected officials of this city for sitting on their hands and not doing anything

while 141,000 young lives are being permanently poisoned by Bersin & Company! And shame on the California Department of Education for not opening a full-scale audit of the San Diego city school system and its misuse of almost a billion dollars in annual public education money. And shame on Governor Davis for looking the other way while Bersin & Company loot State Reading/Language Arts and Mathematics Framework Curriculum Standards to the detriment of the entire citizenry. If half the children in the city public schools came down with food poisoning next week, all the schools would be closed while a full-scale investigation determined who was to blame and how it could be prevented in the future. Yet, because the poison is invisible, no one does a single thing. Sympathy for Mr. Bersin? I feel sorry for you, Mr. Kitch.

Mike McCarthy
Voters For Truth in Education (VOTE)

Board of Ed's Ridiculous Risk

I want to first thank you for presenting a side of the school district that does not appear in the San Diego Union-Tribune. Your cover story "Sellout" (April 6) should open the eyes of the citizens to what we

have as leadership in the district. Also, regarding the "blueprint" plan that the Union-Tribune printed as a sweeping school reform being approved, was correct. When they said "sweeping school reform," this plan was swept under the rug, only to be revealed to the community after the bad smell was diluted with favors and special promises. Superintendent Alan Bersin and Chancellor Anthony Alvarado introduced the plan with few meeting days for community input held prior to the board meeting when the vote for action was scheduled. The blueprint plan was disruptive, dangerous, and is unfair. The Board of Education is allowing expenditures of funds to go on to take a ridiculous risk.

This sweeping school reform is not the final answer to the ending of social promotion. It's a \$50 million misappropriation. The blueprint plan for student failure was approved. Just as your "Sellout" article, more misappropriated monies.

"Sellout" Was A Great Community Service

Your "Sellout" article (April 6) was a real eye-opener. Thanks so very much for such a revealing and well-written article. You

indeed have done a great service for our community. What comes next?

Joseph M. Parker
La Jolla

Matt Potter Did An Excellent Job

Thanks to you for being San Diego's only tell-it-like-it-is paper! Matt Potter did an excellent job exposing yet another underhanded scheme of our school superintendent, Alan Bersin ("Sellout," April 6). We in the district appreciate the truth being told to the community. In the guise of being there for the students, Bersin is doing everything to ensure that he has all the accoutrements of a cushy job—hiring personal assistants, planning for an administrative campus, etc., while eliminating essentials from our schools. He is doing expensive, unnecessary, very questionable plays with the support of only his handpicked cronies, the Union-Tribune, and pathetic board members.

Frances O'Neill Zimmerman is the only hope we have to try to counteract these tactics. She alone has brought to the forefront the insidious schemes Bersin has tried to railroad through being passed by the board with no discussion and no community knowledge. It is essential for this information to get out so that the intelligent vote in November will be for

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her no matter how much financial backing her opponent has. Please keep on top of this issue scheme of Bersin's and continue to let the community know just how much is being (and has been) put over on everyone. We need your great voice and coverage to get the message out before it's too late!

Thank You For "Sellout"

I am sitting here nursing a broken leg and enjoying reading your paper. Why was your article "Sellout" (April 6) so far back? Thank God we have people like Frances Zimmerman who really are watching out for us. It always amazes me how many of our so-called trusted people running our town are really greedy. This comes first before anything. How can they be honest with their children and grandchildren? Thank you so much for printing such a complete article. It should really be front-page news in all our local papers.

Watch This Man,

Alan Bersin
In a letter sent to the Reader recently (April 13), a writer accuses Matt Potter's "Sellout" (April 6) of being an unfair

hit piece against Alan Bersin, the city's superintendent of schools. He feels that the essay alludes to conspiracy and dishonesty on Bersin's part.

I say to the writer: Land deals involving our school system come very much under the heading of "news." Especially smelly land deals.

And if the Matt Potters of the world didn't exist, the public wouldn't have a clue about anything regarding Alan Bersin. The *Union-Tribune*, the paper in town, gives us no news about the man other than painting him as the Savior of the Universe, a man who can do no wrong, while practically everything I've ever seen him do or heard him say has been wrong. Real wrong. Hey, I've seen him up close and personal, as an educator in the system, as a father and grandfather of children in the system, as an activist in the community. Not a pretty sight.

Another letter writer put Bersin's reign as school czar in perspective when he refers to it as a "sad, ongoing saga."

I would say to the people in this community: Pay attention. Watch this man, Alan Bersin. Matt Potter's piece should be a wake-up call for any San Diegoan interested in a school system that's savvy and nurturing for children. Ernie McCray
South Park

Footnotes On Mexican Weapons

Bob Owens seems to have it just about right ("City Lights," April 6). A few footnotes. Proof positive that law-abiding Mexican citizens carry handguns is the not-infrequent newspaper report of a holdup man getting shot while trying to rob a jitney in Mexico City in true Charles Bronson style. What makes headlines in a vigilante-type shooting on a New York subway is a common occurrence in Mexico.

Before the '60s the Mexican elite not only carried guns but often shot pebbles types who displeased them in some way, knowing they would do no real time. Then in the early '60s, the renowned equestrian champion Capt. Humberto Mariles shot and killed a Mexico City taxi driver for a fender-bender traffic accident. The victim turned out to have numerous children all depending on him. There was such an uproar about it that for the first time one of the elite had to do jail time. Not much, but the case was a watershed of sorts serving notice on the elites that shooting *peladitos* (nobodies) could have legal consequences.

Another source of handguns in Mexico is the returning immigrants who know they can turn a tidy profit by selling them in Mexico. The construction workers are a good source as are the small hotel owners who are often paid in guns or watches when their renters run out of money. And then there is the occasional widow who would rather not keep the .45 with the eagle on the handle.

And finally, military checkpoints will question hunting knives. These and even the smaller ones are called *armas blancas* and as such are often confiscated. Airport security will confiscate even small ones, and I have known municipal police to shake down adolescents for carrying Swiss knives.

Bert Carrillo
Midway

I Have Nothing To Do With The Band Called The Tigerbeats

I'm writing because I am disappointed that false information was printed about me in your April 6 issue. I realize that your writer is not to blame for this mishap, but it still hurts. The false information has caused me to deal with negative feedback and personal distress.

In the "Blurt" section of the April 6 issue, information about a band called the Tigerbeats was printed, and my name was used in conjunction with this blurb (Amber). First of all, I haven't been in this band

since February, and the girl pictured and named as me isn't me. Second of all, my age is misquoted, and, finally, the show discussed didn't even happen. I realize that the reporter had no way of knowing that he was obtaining false information or that the girl at the interview wasn't me, but the publication of this article still affected me.

I'm not sure why the girl interviewed included me in this whole situation, and I wanted to clarify that I had absolutely no knowledge of this interview, article, or supposed show. And I have NOTHING to do with the band called the Tigerbeats. Although it's too late to take back what was written, I'd feel much better if—at least—a recent was printed.

Amber Dawn Everson

My Hat Is Off To Mr. Firmin

It takes guts to tell your story ("Good-bye to Booze," March 30) in a straightforward, no-bullshit manner, and my hat is off to you, Mr. Firmin, for telling it like it is! For all those people out there in fantasyland who can drink and suffer no ill effects, hooray for you. For the rest of us who are alcoholic, to drink is to commit a suicidal act. No bullshit!

Rick Trepte

The Importance Of Being Local

Thanks to Ernie Grimm for his profile on my "Local Color" in his March 30 "City Lights" article.

It's important to clarify that for me the word "local" is defined specifically by neighborhoods. As a city grows, it shapes itself increasingly by the characteristics of specific districts. The Adams Avenue Business Association Design Committee, of which I am a part, works with the city to serve those specific characteristics. Every part of the city and county is independent in its public-arts content due to the variables in environment, population, cultural and commercial orientation, and economic factors. Both sides of the design team need to educate themselves to insure that art becomes an expression of a neighborhood collaborating with an artist or architect.

Thanks much to AABA director Scott Kessler, the up-grading process in Normal Heights is building increased independence from the civic administration process that has granted businesses a slow but necessary 30 to 50 percent reimbursement for approved improvements. Civic administration is not designed to adapt itself to the numerous details differentiating neighbor-

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Bellydancing and live music begin at 8:30 p.m. tonight, Thursday, April 20, at the Claire de Lune Café (2906 University Avenue). Featured dancers include Deanne, Dandi, Alita, and Marula. The requested donation is \$5. For more information, call 619-888-9845. (NORTH PARK)

Wild for the Contra, the Live in the Harp String Band makes the music while Martha Wild calls for the contra dance on Friday, April 21, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following begin-

ners' instruction at 7:45 p.m. Admission is \$6. Call 760-436-4030 for information. (NORTH PARK)

Tap Whiney, the dance genius of Savion Glover is showcased when he performs along with Jimmy Slyde, Buster Brown, Dianne Walker, and (ten-year-old wonder) Carter Williams on Friday and Saturday, April 21 and 22, at the California Center for the Arts, Escondido. The production — created, choreographed, and directed by Glover — presents four generations of dance style and mastery, promising "pure entertainment" and "a bit of dance history."

The curtain rises at 8 p.m. each night. Find the center at 140 North Escondido Boulevard (at Valley Parkway). Tickets range from \$22 to \$52. Dial 800-988-4251 for reservations. (ESCONDIDO)

No "Bunny Hoping" Is Planned when the Bon Temps Social Club hosts a Cajun/zydeco dance on Saturday, April 22, in room 207 of the Casa del Prado, beginning dance lessons start at 7:45 p.m., followed by dancing to recorded Cajun and zydeco music until 10:30 p.m. The cover is \$3. Call 858-496-6655 for details. Bring your own drinking water. (BALBOA PARK)

Las Dama de Amor welcomes singles and couples for dancing every second and fourth Saturday, from 7:30 to 11:30 p.m., at the Elb's Lodge (2720 Fourth Avenue, at Nurnberg). On April 22, the music is provided by pianist John Cain. The fee is \$7. For information, call 858-392-2366. (BANNER HILL)

Student Ensemble plan recital at noon on Wednesday, April 26, in Smith Recital Hall at San Diego State University. Call 619-594-4060 for details. Free. (SDSU)

International Folk Dance classes are being hosted by the Cabrillo International Folk Dance from 7:30 to 10 p.m. on Thursdays through April at the Balboa Park Club (on President Way). Special attention and free membership will be given

to newcomers; the instructor is Jack Vandover. The fee is \$2 per class. Call 619-426-6538 for information. (BALBOA PARK)

FILM

Put on Your Indie Shorts! As part of Indie Arts 2000, head to the "San Diego Indie Short Film Exhibition" running from 6 to 9 p.m. on Friday, April 21, at the Caly Trucking Company (138 Seventh Avenue). View 25 films on two screens. Tickets are \$5. Call 858-496-1157 for information. (DOWNTOWN)

Chaplin and Canned Film enthusiasts alike are invited to the film screenings continuing at the Museum of Photographic Arts. This week, see *Peeping Tom*, *12.12. A Hard Day's Night*, *Rock & Roll High School*, and *King of Kings*. Admission is \$7.50 general. For times and dates, call 619-238-7559 x301. (BALBOA PARK)

The Search for Truth behind the formalized dance of conversation — one of David Mamet's continuing themes — is explored in the director's film *The Winslow Boy*, screening for the Film Forum hosted by the San Diego Public Library at 8 p.m. on Monday, April 24. The 1999 film stars Nigel Hawthorne and Jeremy Northam. Find the library at 820 E Street. 619-236-5800. Free. (DOWNTOWN)

The Black and White Drama *Our Story* (Russia), written and directed by Peter Lunak, will be shown for the San Diego International Film Festival 2000 on Wednesday, April 26, at 8:30 a.m., see Jose Ferrer as French painter Toulouse-Lautrec in John Houston's *Moulin Rouge* (1951). Tickets for nonmembers: \$12. For information, call 619-496-1935. (BALBOA PARK)

Radwin H. Plant Science Center, from the coral reefs of the Bahamas to the seas of Patagonia, dolphins takes audiences under the surface of the water for romps with Atlantic spotted dolphins, dusky dolphins, and bottlenose dolphins. The film uses the exotic locations, current scientific research, and encounters between people and dolphins to

Service." The movies were selected by conveners from its Los Angeles-class attaché stationed at Sub Base San Diego. Each film is introduced by a veteran or current submariner or military historian.

The series starts with the choice of those on the USS *Bremerton*, *Hunt for Red October* at 7:30 p.m. on Wednesday, April 26, onboard the steam ferryboat *Berkley*. Admission is \$8 general, \$5 for children, seniors, and military, and includes admission to the submarine exhibit. The ship is located at 1306 North Harbor Drive (along the Embarcadero). 619-234-9153. (DOWNTOWN)

The Internationally Telling Good Men, Good Women — telling three intertwined stories about the relationship between men and women and the political and social differences between them and past — screens at 6:30 p.m. on Wednesday, April 26, in the third-floor auditorium at the San Diego Public Library (820 E Street). The 1995 film was directed by Hou Hsiao-Hsien, in Mandarin with English subtitles. Call 619-236-5800 for information. Free. (DOWNTOWN)

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LECTURES

Site-Specific Works interact with the environment of the Point Loma Wastewater Treatment Plant as part of a public art initiative to enhance the spot UCSD music faculty member George Lewis plans a lecture-demonstration about his "Interactive Information Kiosk" at 6 p.m. tonight, Thursday, April 20, at UCSD's Center for Research in Computing and the Arts. The piece will be permanently installed in late April.

The event will be held in the main event hall in building #408 on the campus of UCSD and is free and open to the public. Call 858-534-4383 for further information and directions. (LA JOLLA)

Explore Ancient Religious Sites, historical walled cities, and remote villages in the Thar Desert when travel photographer Karl Gold presents a slide-illustrated talk for Hostelling International at 7 p.m. on Friday, April 21, at Hostelling International (521 Market Street). Admission to India: In the Footsteps of the Maharajah is free. To make reservations, call 619-236-0828. Free. (DOWNTOWN)

"The Many Faces of Brazil and Costa Rica" will be revealed when zoologist and Tropical Ecotourism operator J. Paul Abreu presents a slide-illustrated lecture for the Sierra Club on Friday, April 21. The talk starts at 7:30 p.m. in the auditorium of the San Diego Zoo's Otis Center (left of the zoo's main entrance). Free. For information, call 619-299-1744 x1040. (BALBOA PARK)

"Link," a solo exhibition for Solana Beach artist Moya Devine, continues through April at the Earl and Birdie Taylor Library. Devine's work is said to comment "on our culture's practices in raising children." Devine plans a lecture about her work at 2 p.m. on Saturday, April 22. Find the library at 4275 Cau Street and by calling 619-581-9934. (PACIFIC BEACH)

"Bridges and Borders/Puentes y Fronteras," this four-part oral discussion series, hosted by Beatrice Pita of UCSD, continues on Monday, April 24, with The Live Center of the Sun by Judith Ortiz Cofer. Copies of the book (in English and Spanish) are available through library loan. The discussion group meets at 6:30 p.m. in the Wangerheim Room on the third floor of the San Diego Public Library, 8920 E Street. Free. 619-236-5817. (DOWNTOWN)

What's New at the Zool Danny Simpson, the arboreal for the San Diego Zoo, speaks for the Lake Hodges Native Plant Club on Monday, April 24. The group meets at 2 p.m. in the upstairs arm room of the Rancho Bernardo Library at 17110 Bernardo Center Drive. Free. 760-741-0825. (RANCHO BERNARDO)

The IMF (Physics) and the United States Against Swatpools are hosting a public forum on the "IMF and World Bank" at 6 p.m. on Monday, April 24, in the San Diego City College Theater (1450 C Street, 14th Street). Expect panel discussion, a report from activists who attended the demonstrations in Washington, D.C., and an opportunity for extended public discussion. Free. 619-235-0925. (DOWNTOWN)

"Gender, Justice, and the Environment" — it's the topic when Dr. Ruth Heister and members of the

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Calendar LOCAL EVENTS

Environmental Health Coalition speak at noon on Monday, April 24, at the Women's Center on the UCSD campus. Find out how chemicals affect women and reproductive health, as well as how they impact children. Free. 619-235-0281. (LA JOLLA)

"The Art of Bosch, Bruegel, and Their Contemporaries in Germany" will be examined when art historian Tim Adams presents the final lecture in his "Art of the Renaissance"

series on Tuesday, April 25, 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)

"Why Were Adam and Eve, and Where Was the Garden of Eden?" All will be revealed when Dr. Stephen M. Baird, professor of clinical pathology at UCSD's School of Medicine, speaks on Tuesday, April 25, for the North San Diego County Genealogical Society. Baird's interest in genealogy relates to the study of the inheritance of various traits, and normal and disease processes. The meeting starts at 10 a.m. in the Carlsbad City Council Chambers (1200 Carlsbad

Village Drive). 858-481-8511. Free. (CARLSBAD)

India, Pakistan, and Bangladesh, all three countries will be discussed during a program on South Asia's role in the 21st Century planned by the United Nations Association at 6:30 p.m. on Tuesday, April 25, in the Hall of Nations. Speakers include Dipak Gupta (SDSU), Anwar Hossain (UCSD), and Manzur Rahman (USD). Admission for nonmembers is \$8. RSVP by calling 619-233-3970. (BALBOA PARK)

Expanding the Frontiers of Our Knowledge, the Galileo spacecraft is continuing its voyage of discovery. Relive Galileo's journey through the solar system and hear of its arrival at

Jupiter when Nagin Cox from NASA's Jet Propulsion Laboratory presents a talk entitled "Moon of Volcanoes: The Daring Return to Io" for the Eyes on the Universe series at Bruken 11. Planet Science Center on Wednesday, April 26, at 7 p.m. 619-238-1233. Admission is \$5 general. (BALBOA PARK)

Powerful Examples of new discoveries being made by researchers and scientists from nature's diverse "medicine chest" will be supplied when ethnobotanist and adventurer Mark Plotkin speaks for the "Special Speakers" series on Wednesday, April 26. Plotkin has studied the healing properties of plants used by the peoples of Central and South America since 1979. The talk begins

at 7 p.m. in the Casa del Prado Theater (near Spanish Village). Admission is \$15. To make the required reservations, call 619-537-3963. (BALBOA PARK)

The busy ethnobotanist also plans a talk at 7 p.m. next Thursday, April 27, in the Ruby G. Schulman Auditorium at the Carlsbad City Library (1775 Dove Lane). A reception and book signing immediately follow the lecture. Free. For details, dial 760-402-2026. (CARLSBAD)

Get the Skinny on Indonesian — both past and future — when Charles Peter Timmer speaks for the World Affairs Council at 6:30 p.m. on Wednesday, April 26, in Titan Auditorium (3033 Science Park

Road). Timmer is an economics specialist and dean of UCSD's Graduate School of International Relations and Pacific Studies. Nonmembers pay \$15. To RSVP, call 619-543-5100. (LA JOLLA)

Master "Spanish in a Day" when William C. Harvey conducts a seminar from 9 a.m. to 4 p.m. on Wednesday, April 26, at the San Diego County Apartment Association Training Center (2727 Camino del Rio South, suite 327). Harvey's nontraditional methods are designed for people who want to understand and speak Spanish almost immediately. The general fee is \$35. Call 619-297-1000 x220 to make the required reservations. (MISSION VALLEY)

What Issues Face the City in upgrading, maintaining, and accessing sewers while protecting the urban canyon environment and natural resource? Find out during the community workshop planned on Wednesday, April 26, in the visitors'

center at Mission Trails Regional Park (One Father Junipero Serra Trail). The workshop starts at 7 p.m. (registration starts at 6:30 p.m.). Free. For information, call 619-966-5359. Workshops will be repeated on May 4 and 6 at different locations. (MISSION GORGE)

"Vive Le France" is the theme for the 15th annual Antique Seminar, running from 9:30 a.m. until 2 p.m. — hosted by the Assistance League of San Diego County next Thursday, April 27, at the Shelter Pointe Hotel and Marina (formerly the Kona Kai). Antique appraisers, lecturers, and author Gwen Zierold will discuss the French artisans, their crystals, porcelains, silks, and furniture. The \$50 fee includes the lecture and luncheon. For space avail-

ability and reservations, call 858-459-6931. (SHELTER ISLAND)

"American Art" will be discussed when JoAnne Berelowitz speaks at 5:30 p.m. next Thursday, April 27, at the San Diego Museum of Art. Berelowitz is the contemporary art and American art specialist in SDSU's art department. The fee is \$12 for nonmembers. 619-696-1966. (BALBOA PARK)

A "Linux Computer Music Lecture" is planned by UCSD music doctoral student Shashank Yadegan at 6 p.m. next Thursday, April 27, at the Center for Research in Computing and the Arts at UCSD. The event will be held in the main event hall in building #408 on the campus of UCSD and is free and open to the public. Call 858-534-4380 for

directions and information. (LA JOLLA)

Can One Achieve What One Sets Out to Do? What difference can understanding and awareness of one's abilities make in a person's life? According to psychologist Albert Bandura, the difference can be tremendous. Bandura will discuss his work on self-efficacy at 1:30 p.m. next Thursday, April 27, in Academic Hall Room 102 at CSU-San Marcos. Following the talk, he'll sign copies of his book *Self-Efficacy: The Exercise of Control*. Find the campus 333 South Twin Oaks Valley Road; 760-750-4117. (SAN MARCOS)

Lawyers, Pastors, and Advocates will be taking part in the panel discussion addressing the "Separation of Church and State" planned at

directions and information. (LA JOLLA)

"American Art" will be discussed when JoAnne Berelowitz speaks at 5:30 p.m. next Thursday, April 27, at the San Diego Museum of Art. Berelowitz is the contemporary art and American art specialist in SDSU's art department. The fee is \$12 for nonmembers. 619-696-1966. (BALBOA PARK)

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Calendar LOCAL EVENTS

3 p.m. next Thursday, April 27, in the Moot Courtroom at the Thomas Jefferson School of Law (2121 San Diego Avenue). Free. Call 619-297-9700 for information. (OLD TOWN)

What's Wooded? A class focusing on the natural history and habits of the two woodrat species of San Diego County (duddy-footed and desert) is set for next Thursday, April 27, at 7 p.m. at the San Diego Natural History Museum. The \$35 fee for nonmembers includes a field trip on April 29. To register, call 619-232-3821 x203. (BALBOA PARK)

IN PERSON

Artists on the Cutting Edge VIII, the "Cross Fertilizations" literary and music series at the Museum of Contemporary Art, La Jolla led by artistic director Quincy Troupe continues tonight, Thursday, April 20. Guests including poet, journalist, and critic Luis Rodriguez; novelist Luis Ann Yamasaki; and pianist and composer Anthony Davis grace the stage. Next Thursday, April 27, trumpet, composer, and improviser Wadada Leo Smith; author Grace Paley; poet Harumi Makino Smith; and the multifaceted Taco Shop Poets wrap up the series.

Performances begin at 8 p.m. with a 2 p.m. matinee on April 22. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Tickets range from \$22 to \$52. Dial call 800-988-4253 for reservations. (ESCONDIDO)

remaster (619-226-7155). Find the museum at 700 Prospect Street. Call 858-454-3541 x444 for information. (LA JOLLA)

"Spirits" — A Journey in Dance, Drums, and Song" hits the stage at the California Center for the Arts, Escondido for performances through Saturday, April 22. The performances — telling the story of one person's, and one nation's, search for freedom — feature over 50 performers, including 20 dancers, an orchestra of both modern and ancient tribal instruments, a children's choir, and percussionists.

Performances begin at 8 p.m. with a 2 p.m. matinee on April 22. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Tickets range from \$22 to \$52. Dial call 800-988-4253 for reservations. (ESCONDIDO)

Beaux Arts 2008, the second annual Beaux Arts Festival returns with events continuing through April 22 at the City Trucking Warehouse. Live music is set for tonight, Thursday, April 20, provided by the Dance Floor Prophets. On Friday, April 21, the "No-Cover Indie Music Showcase" runs from 10 p.m. to 2 a.m., with music by Dial Seven, Hot Sauce Johnson, and Rooster; tickets are \$10.

The events close with Beaux Arts Design Erotica from 8 p.m. to 4 a.m. on Saturday, April 22. Organizers promise a lingerie fashion show themed "The Evolution of Erotica," live music by Electric Sky, church, dancing, "live tattoo art," erotic photography, and more. Tickets are \$20.

Cally Trucking Company, 338 Seventh Avenue. For additional information, call 858-490-1157. (DOWNTOWN)

"Catch a Rising Star," the ninth annual production of the La Jolla Stage Company's talent search and showcase, features 20 different variety acts at each of three semifinal shows, from which 20 acts will be selected for the grand finale. The semifinals take place on April 21 and 22, with the finale on May 6.

The semifinals take place at 7 p.m. on Friday and at 2 and 7 p.m. on Saturday, in Parker Community Auditorium (on the campus of La Jolla High School, 750 Nautilus Street). Tickets are \$8. For reservations, call 858-459-7773. (LA JOLLA)

Poet and Author Ahlam Shalhout will read and discuss her work and *Reverend Sister Dreams* at 7 p.m. on Friday, April 21, at Barnes and Noble Bookstore (Del Mar High-

lands Town Center, at 12835 El Camino Real). Shalhout invites poetry lovers to attend the reading and bring some of their favorite poems to share. Free. 858-481-4038. (DEL MAR)

A Solo Piano Concert featuring music of African American composers including Thomas "Fats" Waller, Nathaniel Dett, Scott Joplin, and George Lewis is promised when Cecil Lytle performs for the Fresh Sound series at the Spruce Street Forum on Saturday, April 22. Tickets are \$15 general. The music begins at 8 p.m. at 301 Spruce Street; call 619-295-0301 for reservations. (HILLCREST)

Spring Hare Feet, Blues in the Schools benefits from the family picnic and potluck planned from noon to 6 p.m. on Saturday, April 22, in Harry Griffin Park Am-

phitheatre (behind Grossmont High School). Featured artists include Zach Cole, Rich Evans, Billy Watson, and many, many others. Admission is free. For information, call 619-263-6826. (LA MESA)

Another David Faber witnessed the murder of his parents, five sisters, and one brother and survived eight Nazi concentration camps. He'll sign and discuss his book, *Beacon of Rome: A Holocaust Survivor's Memoir* at noon on Saturday, April 22, at Waldenbooks (555 Broadway, suite 142). Free. 619-425-7021. (MISSION VALLEY)

Tasting Tips and local wine varieties are covered in *Wine Tasting in San Diego and Beyond* by Janice Liles. The author will sign books at 2:30 p.m. on Saturday, April 22, to read from and sign his

Barnes and Noble Bookstore (11744 Carmel Mountain Road). Free. Call 858-474-1055 for details. (CARMEL MOUNTAIN)

How Do Angels Do God's Work? All will be revealed when Barbara Mark shares her newest book, *The AngelSpoke Storybook*, at 2 p.m. on Saturday, April 22, at Barnes and Noble Bookstore (Grossmont Center, 5500 Grossmont Center Drive). Call 619-467-2870 for information. Free. (LA MESA)

Living History, meet Lieutenant Stanley Tilles, "an ordinary citizen soldier" who was in charge of carrying out the sentences of the Nazi war criminals at Nuremberg, when he visits Barnes and Noble Bookstore at 2 p.m. on Saturday, April 22, to read from and sign his

By the Neck Until Dead. Find the shop at 11600 Ranchito Carmel Drive and by calling 858-616-1814. Free. (CARMEL MOUNTAIN)

Activist, Filmmaker, Actor, producer, and director — all of these titles may be used to describe Edward James Olmos, who will speak at 7 p.m. on Monday, April 24, in the HEMAC Arena at UCSD. The appearance is in conjunction with the Hate-Free Campus Campaign. General admission is \$10. For information, call 858-534-4450. (LA JOLLA)

Local Talent Is Showcased in the "Radio Free San Diego" events being hosted by the Community Actors Theatre on Monday nights from 8 to 10 p.m. (signups at 7:45 p.m.). Expect poetry, mono-

logues, singing, music, dance, and more. The donation is \$3 per person. Find the Community Actors Theatre at 2957 54th Street. Call 619-264-3391 or 619-447-0137 for information. (EAST SAN DIEGO)

Open Poetry Readings are held on the second and fourth Monday of each month, including April 24, at Twigg's Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings commencing at 8 p.m. Free. Find Twigg's at 4900 Park Boulevard (at Madison). 619-296-0616. (UNIVERSITY HEIGHTS)

Blues from the Past Bobby Sica and the Silk Stockings perform "50s tunes at 7:30 p.m. on Tuesday, April 25, at the Chula Vista Civic Center Library (365 F Street). Call

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Calendar LOCAL EVENTS

College, 7250 Mesa College Drive. Tickets are \$10 for adults, \$7 for those 16 and under. For information, call 858-581-2120. (HEARNY MESA)

Friday Night Skate. Join the San Diego Skate Club for a group fun skate slated for Friday, April 21. Skaters begin this outing at the "cafe" on the boardwalk at the end of Ventura Place, next to the roller coaster, on the boardwalk in Mission Beach. Free. Call 619-544-0553 for more information. Experienced skaters only; helmets and pads are recommended. (MESA)

The Best Ride held out on the Pine Valley Loop with San Diego Bicycle Touring Society riders on Saturday, April 22. The 47-mile starts at 8:45 a.m. at the fire station on Alpine Boulevard to reach the spot, take 1.8 to the Tavern Road exit. Free. Call 619-493-1782 for information. (ALPINE)

Vroom! Canyon Speedway hosts competition in Grand American Modifieds, sportsman, street, bombers, "Legends," and trim race categories on Saturday, April 22. The first race starts at 6:45 p.m., with qualifying runs starting at 5 p.m.

The 36-mile track is located near to Gillette Field. Take 14 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 (week end) and \$10 (week day); \$3 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (EL CAJON)

LIVES OF THE POETS



Lives of the Poets: Alfred A. Knopf, 1999, 975 pages, \$35

From the dust jacket. A dazzling account of the entire history of poetry in the English language — from the 14th Century to the present — by one of the most intelligent and passionate critics in the field. Setting out to write his own homage to Samuel Johnson's legendary *Lives of the English Poets* of more than 200 years ago, Michael Schmidt introduces us to the world tradition of poets who have written in English. From the rustic rhythms of Piers Plowman to today's postmodernists, from 15th-century Scotland to the contemporary Caribbean, Schmidt explores the lives and creations of more than 300 poets, discussing their best (and sometimes worst) poems, their triumphs and tragedies, their individual genius. Here is the shared universe and work of so many great poets, including Chaucer, Donne, Blake, Keats, Burns, Wordsworth, Whitman, Dickinson, Frost, Yeats, Stevens, Lowell, Bishop, Ginsberg, Rich, and Heaney, to name but a few. Schmidt also embraces the extraordinary poetry now emerging from Australia, New Zealand, India, and other countries, and shows how these varied landscapes and cultures make their contributions to our common language. Tracing the themes and achievements of each poet's work, Schmidt demonstrates with wit and erudition how poets overshadow and inspire one another across the centuries. In route, he champions some unjustly neglected voices and outlines the ways in which history and politics intervene to shape (or sometimes misshape) the poetic imagination.

Author: Michael Schmidt is the editor of *PN Review*, which he established in 1972; the founder and editorial director of Carcanet Press, which publishes poetry and fiction; and the director of the writing school at Manchester Metropolitan University in Manchester, England. Schmidt was born in Mexico City in 1947.

"My parents," he said on the day that we talked — morning in California and quitting time in England — "were American. My father ran San Oil Company in Mexico. He also was the man who introduced the avocado into California, an avocado which was the basis for the American avocado industry, because it was the one tree that survived frost. So when I was quite small, we moved to California. He'd had an orchard there before, and we set up in San Juan Capistrano, where early on I lived for four or five years. I saw my very first movie as a child in San Diego. Isn't that funny? I saw *Snow White* and the Seven Dwarfs in San Diego. I was so scared. And the zoo. I remember that very clearly. Then we went back to Mexico, where my father continued running his oil company. I continued my primary schooling in the American school there. Then I went to boarding school in

READING

Pennsylvania, at the Fields School. And then I got a scholarship to come to England for a year and came to an English school, which had a very strong poetic tradition. Poets like Coleridge and Lamb had gone there. And that was very exciting. "I went back to Harvard, for only a year. I was there in 1967, 1968, when we were being very rebellious and difficult and radical. Then I got a scholarship to come back to Oxford. So I came back to Oxford, which was a big mistake, because Harvard was so much better academically and socially. But I stayed here. When I was an undergraduate at Oxford, I took over a small magazine called *Carcanet*, which had served as an Oxford/Cambridge magazine and had published poetry from the two universities."

I asked what the word *Carcanet* means. "Well, it's a horrible word. It occurs in Shakespeare sonnets. It means a necklace of bright jewels. But it comes from a good old French word, which means a slave's halter. It's a horrible name for a publishing house, because if you take off the 'c' and the 's,' you have 'arcane' in the middle. And that doesn't really sell books, does it? I turned the magazine into a small publishing house, when I was in my last year at university. The books got very good reviews. But I got into terrible debt. If you're a stupid publisher, as most publishers are, you tend to — try to — publish your way out of debt."

"It's like gambling," I suggested. "Exactly. So it got worse and worse, the stakes have risen and risen. I'm the Dostoevsky of publishing, I think. You just lose money year after year. But it's a fun way of making a loss. I teach, of course, as well, and I write books and do a lot of radio talks and reviews and journalism. So that's how one makes a living."

As Schmidt explains in his introduction to the *Lives of the Poets*, Samuel Johnson — Dr. Johnson — was author of a series published from 1779 to 1791 by that title. As Schmidt explains that series.

"Dr. Johnson had the idea of making a fortune out of anthologizing the poets that were best before him and his contemporaries. So he got a consortium of four publishers together, to sponsor his 'Johnson's Poets.' They suggested that he should write introductions to each of these little books. And the introductions are what turned into *The Lives of the Poets*."

"I actually purchased a copy a couple of years ago. It's 77 volumes, and they are lovely little volumes. They look horrendously expensive. I just thought, 'I love him so much.' He's such a wonderful monster. Dr. Johnson is. Some of these are poets whom we, of course, have never heard of and never really will hear of again, but they were very fashionable at the time or very popular at the time. He made quite a substantial collection of poets and then wrote his introductory essays to

Arts. Tickets range from \$5 to \$25. For tickets, call 619-299-0148. (SAN DIEGO)

SPECIAL

Everything from *Tin to Tiffany* can be found at the Del Mar Antique Show and Sale hosted by Calendar Antiques Show April 21-23 at the Del Mar Fairgrounds. A few of the great players in the del Negro Baseball League — including Delmar "Doc" Biddle, Ira McKnight, John Miles, Carl Long, James "Jim" Cobbin, and Sherwood Brewer — will be on hand to sign autographs and sell memorabilia. Over 275 antique dealers will be selling antiques and collectibles of all types. On hand for repairs: "Glass Doctor" Leo Sampson for glass and

poor social aid at Lake Murray on Sunday, April 23. The ride begins at 9 a.m. at the Lake Murray concession stand (at the west end of the parking lot inside the park near the Keweenaw entrance). Free. For information, call 619-287-8149. (DEL CERRO)

Watch the Fastest Bicycle in San Diego race on the San Diego Velodrome every Tuesday, including April 25, at 7 p.m. Events for men, women, and youths are promised. Find the velodrome at 2221 Mosley Field Drive. 619-296-3345 or 858-793-5431. Admission is free for spectators during April. (BALBOA PARK)

Professional Hoopsters. The Stingrays International Basketball League team hosts the team from Las Vegas at 7 p.m. next Thursday, April 27, at the San Diego Sports

AUTHOR EVENTS!

Chris Madden will discuss and sign **GETAWAYS** WEDNESDAY, APRIL 26 7:30 PM

Julia Child will discuss and sign **FRIDAY, APRIL 28 5:30-7:00 PM**

Please call store for event details! RSVP

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crystal items; Ahmad Farid, a.k.a. the Rug Doctor; J.C. Dumas of Goldworks doing jewelry repair; and porcelain repair person Rafal Gollberg.

Admission is \$6, good for the duration of the show. Hours are 10 a.m. to 7 p.m. Friday and Saturday and 10 a.m. to 5 p.m. Sunday. For more information, call 760-943-7500.

Steve Gallina's First Telescope. Inventor and scientist 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 21.

The 55-minute shows begin at 7 p.m. Call 760-744-1150-3283 for the recommended reservations. Admission is \$3 for adults, \$2 for children 5-12 and Palomar students. The camp is found at 1140 West Mission Road; the planetarium is located in room E2-1 on the west side of the science quad on the campus. (SAN MARCOS)

"Thurs. Libros, y Revolucion" is the theme for the 30th anniversary celebration of Chicano Park Day, slated for April 22 and 23, in Chicano Park. Events on Saturday run from 10 a.m. to 5 p.m., with traditional music and dance, contemporary Latin jazz, rock en español, poets, and visual arts. Classic lawnmowers will be displayed by the Amigos Car Club. Food and arts and crafts vendors will be on offer both days.

On Sunday, from 10 a.m. to 4 p.m., Chicano Park will be the site of indigenous Aztec ceremonies and dance, music, poetry, an egg hunt for children, and more. Admission is free. For information, call 619-563-4661. (BARRO LOGAN)

Earth Day in Jellison. head to Jess Martin Park for Earth Day celebrations from 10 a.m. to 2 p.m. on Saturday, April 22. There's a bike ride at 11 a.m. from the park to Marginal Winery, lunch for sale, exhibits by local organizations, and more. Find the park at Apple Lane and Cuyamaca Highway. Admission is free. 760-765-1284. (LAJOLLA)

"What Is Life?" Discuss this work by Schrödinger with the Great Books Reading and Discussion Group on Saturday, April 22, at 2 p.m., in the second-floor meeting room at the San Diego Public Library (820 E Street). 658-755-8978. Free; newcomers are welcome. (DOWNTOWN)

In Your Easter Bonnet. the fifth annual Easter Bonnet Parade and Hat Contest is slated for Saturday, April 22. Events begin at 9:30 a.m. in the 400 block of Island Avenue (between Fourth and Fifth Avenues) with a hatmaking workshop led by milliner and hat designer Diana Cavagnaro. Participants will later parade their bonnets during a parade striding to the William Heath Davis House (410 Island Avenue) with contest winners awarded there.

The advance fee is \$5 for children, \$10 for adults; day-of-event prices are \$6 for children, \$12 for adults, benefiting the UCSD Pediatric Hematology/Oncology Department. For information, call 619-238-6026 or 619-239-4287. (DOWNTOWN)

Get Outside on Earth Day. a family picnic celebration is planned on Saturday, April 22, from 10 a.m. to 4 p.m., in Kennedy Park (next to Granite Hills High School, at Madison Avenue and Fourth Street). Expect Native American dances and music, educational, food, and craft

Calendar CLASSICAL MUSIC

Bach in a Cage

"Stupid" is too laudatory a word.

German cellist Julius Berger, playing solo, offered a wretched concert at the Athenaeum. I heard the first half, though the second half was a moment longer.

That first half consisted of two of Bach's unaccompanied Cello Suites (Nos. 1 and 2), separated by excerpts from a work by John Cage called "One".

Uh-oh! A juxtaposition like that, so supremely off the wall, obviously meant that the performer was making a point. Always distrust performers who have points to make: they are invariably trying to browbeat the audience into believing something stupid.

The stupid thing in this case (though "stupid" is too laudatory a word) was the implied notion that Bach and Cage belong in the same league, and that their compositions are somehow comparable as to aim, skill, and worth. The truth of the matter — which any sane person would have known in advance, and which the Berger concert itself amply demonstrated — was a bit different. As the planet Jupiter is to a proton, so is the talent of Johann Sebastian Bach to the talent of John Cage.

Cage has always been a problematic composer. Were his enraging Dadaistic experiments (such as his 4 minutes and 33 seconds of silence) satirical slaps against the audience, as in the artworks of Andy Warhol? Or did he actually take seriously his own mystical-scientific babble about finding a new musical language? Who can tell, and why should anyone care? — Other than a sociologist exploring the disintegration of human culture in the 20th Century?

REVIEW JONATHAN SAVILLE

To give you a preliminary sense of what "One" consisted of, I will quote from Harriette Rosen's informative and wonderfully poker-faced notes in the Athenaeum program book:

let: "During the last five years of his life" — he died in 1992 —

"Cage wrote 47 pieces with numbers as titles and called them

number pieces. One" is his eighth piece for a solo performer, in this case a cellist. Most of "One" is noted in "time brackets" that refer to a certain amount of time for each sound. The time for all 53 brackets amounts to 43 minutes, 30 seconds.

In order to create new sounds in "One", Cage's method of chance operation also allows for time brackets to exceed the time allowed for each of the brackets, causing two sections to overlap. All pitch specifications in "One" are given by the composer, while the dynamics, time elements, and bowing are left to the discretion of the performer.

The piece is divided into several parts where the interpreter plays single notes that constantly change, develop, and then fade away. Cage worked together with the cellist Michael Bach, Julius Berger, obviously, is not the man to do it, for his programming suggested that there was no essential difference between — on the one hand — the most lucid, intelligent, passionate, and meaningful music ever composed, and — on the other — a random pile of disconnected, incoherent, meaningless, emotionally empty, sexually re-

barbative signals, the casual triumph of Nihilism. (When he discovered his calling, Cage himself explained: "Until this time, my music had been based on the traditional idea that you had to say something. But now I realized the possibility of saying nothing." Cage's contribution to modern culture, in fact, was to give license to whole generations of artists — in several arts — to say nothing and get away with it.)

Of course, there were only a few minutes of

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Berger would keep his (single) bow suspended for what seemed like forever. Then, like a bolt of lightning, the moment would come and he would pounce on one of his strings, producing a screech of some considerable duration. The bow would then dramatically remove itself from the string, with the visual and kinetic implication that if it had remained there one nano-second longer, the whole cello would have burst into flame. Another prolonged silence, all muscles taut to the breaking point. And then, at some totally unrelated location on the scale, another plunge, another screech, another giant step for mankind.

Throughout all this, Berger's concentration was so intense that it was as though he were compelling the audience, by sheer force of will, not to laugh in his face. He did succeed, for Athenaeum connoisseurs are a well-bred bunch. Nevertheless, if he had dared to play the full 43 minutes, 30 seconds, instead of only five or six minutes' worth (encompassing about 11 notes altogether), he might have found a few hardy souls unable or unwilling to refrain from identifying the emperor's new clothes, even in La Jolla.

It is admittedly odd but to attack John Cage, but it is equally odd but to attack corrupt politicians, air pollution, and cruelty to animals, yet we have to go on doing it because these vices persist. Somebody, after all, has to stand up for Bach (I don't mean Michael Bach). Julius Berger, obviously, is not the man to do it, for his programming suggested that there was no essential difference between — on the one hand — the most lucid, intelligent, passionate, and meaningful music ever composed, and — on the other — a random pile of disconnected, incoherent, meaningless, emotionally empty, sexually re-

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Julius Berger, cello
Athenaeum Music & Arts Library

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this self-important emptiness. Why get so hot under the collar about it? There was Bach on the program, wasn't there? But, unfortunately, the spirit of Cage seemed to extend into the Bach Suites as well. The dead, scrawny, vibrato-less tones required by Cage's avant-garde attitude toward sound were consciously put into the service of some of the most ghastly neo-Baroque playing I've heard. Whistling harmonics and judders from weak bowing peppered the texture. If Janos Starker had been there, he might have told Berger to relearn some basic technique of tone-production.

He might also have pointed out that while Cage intentionally does not make sense, Bach has to make sense, or there is no reason to play him — and that means intelligible structure, expressive balance, the continual creation of meaningful shapes, not erratic outbursts for no cause, unwelcome changes in dynamics or tone color, incoherent phrasing, and a willful proclamation that chaos is come again.

Actually, what was most awful about this playing was its total disregard of the elements of dance in the Bach Cello Suites, its relentless striving for profundity (as though Bach needed help in that regard), its oppressive insistence on telling us how big and heavy and world-shaking everything was (there you go, Julius, making

another point!). The music was flung at us like a huge lance. This review has been my chance to fling something back. ■

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 85003, San Diego CA 92186. Or fax to 619-861-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the event action.

The Brahms "Rhapsody" may be heard with a 50-voice choir — with guests soloists Renita and Daniel Kothe, organist Janet Jacobsen, and harp and timpani — performs at 7:30 p.m. on Friday, April 21, at the Faith Presbyterian Church (5075 Campanile Drive). An offering will be received. Call 619-521-8880 for information. (COLLEGE AREA)

Q: What Was Haydn's Favorite Word? The answer is said to be his total disregard of the elements of dance in the Bach Cello Suites, its relentless striving for profundity (as though Bach needed help in that regard), its oppressive insistence on telling us how big and heavy and world-shaking everything was (there you go, Julius, making

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Soloists include soprano Marj Osgood, alto Victoria Hesta-Shaw, tenor Stephen Stuck, and baritone, Martin Greene. The work will be sung in German.

Frid 6: Paul's at 2728 Sixth Avenue (at Fifth and Nimitz). For information, call 619-288-6759. An offering will be received. (NORTHVIEW)

Carroll Concerts hosted by the San Diego Chamber Orchestra continue at 4 p.m. on Saturday, April 22, in the indoor activity center at the Del Mar Fairgrounds. The theme this week "Rhythms of Fantasy," boasting a "rocket ride of musical adventure."

Latin for music from San Juan, San Telmo, and Deep Space Nine, and "Scheherazade." Stravinsky's "Firebird Suite" will be performed by the orchestra with dancing by members of the California Ballet.

Pre-concert activities start at 3:15 p.m., with an instrument petting zoo, face painting, storytelling, magic, clowns, jugglers, and art projects. Tickets for the one-hour program are \$10 for adults, \$5 for children. Bring blankets or beach chairs, or use the AstroTurf. For reservations, call 888-848-7326 or 760-753-6402 x7. (DEL MAR)

In the Seaside New Orleans French Quarter, Blanche DuBois seeks refuge from her shadowy past and meets a world of suspense, hostility, and violence. The new American opera A Streetcar Named Desire by André Previn, based on the play by Tennessee Williams, is the next production for the San Diego Opera.

Latin for singing by soprano Sheri Woods (Blanche) and Elizabeth Fort (Stella), baritone David Okerlund (Stanley), and tenor Anthony Dean Giffley (Mitch), among others. The opera is performed in English with text projected above the stage. Enjoy the production — directed by Colin Graham and conducted by

Karen Keltner — at 7 p.m. on Saturday and Sunday, April 22 and 23 at 8 p.m. on Friday, April 28, and at 2 p.m. on Sunday, April 30. (Pre-opera lectures are conducted by musicologist Ronald Shablen prior to each performance.) Tickets range from \$31 to \$118. See the opera at San Diego Civic Theatre, 202 C Street. For reservations, call 619-232-7636. (DOWNTOWN)

As Easter Concert begins in the Spreckels Organ Pavilion at 2 p.m. on Sunday, April 23, with civic organist Robert Plimpton playing selections by Bach, Franck, Langlais, Strauss, and Irving Berlin. Free. 619-702-8138. (MIDTOWN)

Senior Recital, pianist Brooke Bendheim plans a concert at 7:30 p.m. on Monday, April 24, in Shiley Theatre at the University of San Diego (1090 Alcala Park). Free. 619-260-1280. (UNIVERSITY)

Richard "Queen of the Klans," Russian soprano Galina Gorchakova makes her debut with a recital for the San Diego Opera Recital Series at 7 p.m. on Monday, April 24, in Sherwood Auditorium, at the Museum of Contemporary Art, La Jolla (709 Prospect Street). The concert is sold out, but a waiting list has been established for returned tickets (\$40). For information, call 619-232-7636. (LA JOLLA)

Works from Their Competition Programs will be presented by winners of the La Jolla Symphony and Chorus Young Artists 2000 Competition.

at noon on Monday, April 24, at the Lyceum Theatre in Horton Plaza. Performers include Wesley Precourt (violin), Cindy Mong (viola), Fritz Gaudin (mezzo-soprano), Jenny Choi (piano), and Gregorio Gonzalez (baritone). The music lasts approximately 50 minutes, and listeners are invited to sup while taking in the recital. \$58-87-8979. Free. (DOWNTOWN)

Pianist Adam Johnson presents his senior recital — with works by Scarlatti, Beethoven, and Ravel — at 7:30 p.m. on Tuesday, April 25, in Shiley Theatre at the University of San Diego. Admission is free. USD is found at 5998 Alcala Park. 619-260-1280. (UNIVERSITY)

A New Way of Seeing Art is presented when Jacquelyn Silver presents "Latin to the Art" at the San Diego Museum of Art, the plan is to highlight the permanent collection at the museum by performing "music that matches the works." The final installment is slated for Wednesday, April 26, at 7:30 p.m., with "East Meets West." Tickets for nonmembers are \$15 per concert. Call 619-696-1935 for reservations. (MUSEUM)

Spotlight Series, this Mainly Mozart, hosted series concludes with concert April 26-29 by Martin Chaloff, accompanied by pianist Anton Nel. The program includes Debussy's "Sonata for Violin and Piano," the "Sonata in F Major" by

Mendelssohn, the "Sonata in E-Flat Major" by Mozart, and Kreisler's "Maiden's Song" and "Liebeslied." Chaloff is concertmaster of the Los Angeles Philharmonic and associate concertmaster of the Mostly Mozart Festival Orchestra.

The concert may be heard on Wednesday, April 26, at the Avo Playhouse (303 East Vista Way); tickets are \$15. On Friday, April 28, enjoy the music at the Cumbres de Tucson (Paseo Mil Cumbres No. 830); admission is \$10. Finally, the recital will be presented on Saturday, April 29, at the Neuroscience Institute (10600 John Jay Hopkins Drive); tickets are \$30. For reservation and information, call 619-239-0100. (VISTA, TUCUMAN, LA JOLLA)

An Eclectic Program of music featuring UCSD performance students is presented during the Performers' Forum planned at 8 p.m. on Wednesday, April 26, in the Recital Hall at UCSD's Mandeville Center. Call 858-534-5404 for more information. Free. (LA JOLLA)

The Chalmers Award (CASA) Gaelic Library will ring at noon on Wednesday, April 26, with a Celtic program by composer Ben Chapman. Anyone in the general radius of the library will be treated to the free concert. Call 619-534-5404 for more information. (LA JOLLA)

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The concert may be heard on Wednesday, April 26, at the Avo Playhouse (303 East Vista Way); tickets are \$15. On Friday, April 28, enjoy the music at the Cumbres de Tucson (Paseo Mil Cumbres No. 830); admission is \$10. Finally, the recital will be presented on Saturday, April 29, at the Neuroscience Institute (10600 John Jay Hopkins Drive); tickets are \$30. For reservation and information, call 619-239-0100. (VISTA, TUCUMAN, LA JOLLA)

An Eclectic Program of music featuring UCSD performance students is presented during the Performers' Forum planned at 8 p.m. on Wednesday, April 26, in the Recital Hall at UCSD's Mandeville Center. Call 858-534-5404 for more information. Free. (LA JOLLA)

The Chalmers Award (CASA) Gaelic Library will ring at noon on Wednesday, April 26, with a Celtic program by composer Ben Chapman. Anyone in the general radius of the library will be treated to the free concert. Call 619-534-5404 for more information. (LA JOLLA)

at noon on Monday, April 24, at the Lyceum Theatre in Horton Plaza. Performers include Wesley Precourt (violin), Cindy Mong (viola), Fritz Gaudin (mezzo-soprano), Jenny Choi (piano), and Gregorio Gonzalez (baritone). The music lasts approximately 50 minutes, and listeners are invited to sup while taking in the recital. \$58-87-8979. Free. (DOWNTOWN)

Pianist Adam Johnson presents his senior recital — with works by Scarlatti, Beethoven, and Ravel — at 7:30 p.m. on Tuesday, April 25, in Shiley Theatre at the University of San Diego. Admission is free. USD is found at 5998 Alcala Park. 619-260-1280. (UNIVERSITY)

A New Way of Seeing Art is presented when Jacquelyn Silver presents "Latin to the Art" at the San Diego Museum of Art, the plan is to highlight the permanent collection at the museum by performing "music that matches the works." The final installment is slated for Wednesday, April 26, at 7:30 p.m., with "East Meets West." Tickets for nonmembers are \$15 per concert. Call 619-696-1935 for reservations. (MUSEUM)

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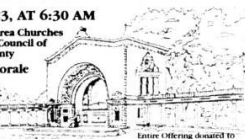
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Calendar THEATER

Danier's special in spite of the prison's shaggy edges. The Lamb's production also features a remarkable lighting design by Nathan Peterson; it ranges from deep shadows to rose windows and aurate Hawaiian sunsets.

Worth a try.
LAMB'S PLAYERS THEATRE, THROUGH MAY 28, TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

Dear Katherine
Caribbean Playreaders present Judith Montague's look "at the short

and troubled life of fiction writer Katherine Mansfield."
CARIBBEAN PLAYHOUSE, 3514 HIGHLAND DRIVE, CARLSBAD, MONDAY, APRIL 24, AT 8:00 P.M. FOR INFORMATION CALL 760/726-3382

Death Bides the Stage
H.E.T. Productions new interactive comedy-mystery, written by Beth and Scott McNeilen, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the next room."

TYLER'S TASTE OF TEXAS, 7806 EL CAJON BOULEVARD, LA MESA, OPEN-ENDED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619/561-8673.

Design for Murder
Lamplighters presents George Batist's mystery about a mother and son trying to maintain family tradi-

tions at their old mansion. A murder alters things.
LAMP-LIGHTERS, THROUGH MAY 21, FRIDAY AND SATURDAY MAY 21, FRIDAY AND SATURDAY AT 2:00 P.M.

Don't Drink the Water
The Mira Mesa Theatre Guild presents a vacation that doesn't go according to plan.
MIRA MESA THEATRE GUILD, THROUGH MAY 7, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

An Evening of Comedy
The Mira Mesa Theatre Guild presents a "family theater production," three one-act comedies: *A Family Affair*, *Hounded by Beak-hells*, and *My Darling Clementine*. MIRA MESA THEATRE GUILD, THROUGH

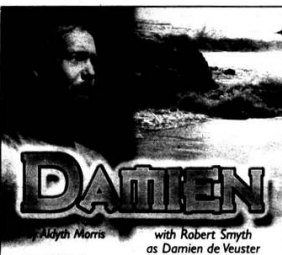
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Joey & Maria's Comedy Italian Wedding
The City Theatre hosts "not-so-ordinary interactive dinner theater," as Joey and Maria tie the knot.
CITY THEATRE, SEVENTH AND H STREET, DOWNTOWN, OPEN-ENDED RUN, SATURDAY AT 7:30 P.M. FOR INFORMATION CALL 800/644-1051.

Forever Field
The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town.

Monster on the Trail
"The Wild West was never this wild," in a new dinner-theater whodunit starring Sophie Tyler and Cassie Hardington. Dinner includes barbecue or seafood.
TYLER'S TASTE OF TEXAS, 7806 EL CAJON BOULEVARD, LA MESA, OPEN-ENDED 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 Marion Ross, Paul Michael, and young, engaging Matthew Troncone), a gorgeous, microscopically detailed set and mood-increasing lighting by Kent Dorey, direction by one of the American theater's most ingenious artists, Craig Noel — for *Shit! No DTP-ero's* family comedy, about a 29-year-old leaving his grandparents 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 drub-ble, lighter than air, that doesn't get far off the ground. Noel's actors give their roles such honesty and humanity you could be watching

Chukov instead of Neil Simon mangle it.

Private Eyes
Steven Dietz's mystery-with-a-mystery wants to be a tout de force. We think we're watching an audition, or a man ordering food in a restaurant, or a patient with his therapist, only this may, may not, be the case. The audition could be part of a rehearsal for another play, or something over-jealous Matthew imagines with green-eyed suspicion. His wife isn't not having an affair with their director. And *Private Eyes* does, but then does not, hold interest. If nothing is real, why take any of it seriously? This is a "watch me" play. The playwright's the star. You spend more time figuring out how Dietz will trick you than watching a scene for its own sake. The characters, performed in an overly loud, hyper-articulated style at the Cascaia Center, spend more time being philosophical than just being. "It is the love we imagine more real than the one standing before us."

"Imagine a world where people needlessly confessed", after a while, especially since the one-dimensional figures are just persons on a rigid chessboard, the rapid wanderers off (to playwrights) have covered the same territory much better: *The Road Thing* by Tom Stoppard, Harold Pinter's *Reveries*, and Craig Lucas's imaginative, reality-teasing dramas. Then it wanders off.

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move in the center
by Steven Dietz

Private Eyes

Steven Dietz's mystery-with-a-mystery wants to be a tout de force. We think we're watching an audition, or a man ordering food in a restaurant, or a patient with his therapist, only this may, may not, be the case. The audition could be part of a rehearsal for another play, or something over-jealous Matthew imagines with green-eyed suspicion. His wife isn't not having an affair with their director. And *Private Eyes* does, but then does not, hold interest. If nothing is real, why take any of it seriously? This is a "watch me" play. The playwright's the star. You spend more time figuring out how Dietz will trick you than watching a scene for its own sake. The characters, performed in an overly loud, hyper-articulated style at the Cascaia Center, spend more time being philosophical than just being. "It is the love we imagine more real than the one standing before us."

CASCAIA CENTER THEATRE, 51 MON EDITION CENTRE FOR THE PERFORMING ARTS, THROUGH APRIL 30.

THURSDAY 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 if you widen your definition and add D.W. Jacobs' skilful adaptation roll like waves through your mind/brain, 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* is a talk, based on Fuller's voluminous writings. It resembles a late-night campfire chat. Only instead of gazing at the stars and getting lost in their infinitude, Fuller makes the world, the stars, and what he calls "Universes" feel finite and feasible. We'd just better start soon. The piece, directed by Jacobs, is surprisingly theatrical. On Anne Smart'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 "your first engineering saint." At times Campbell betrays an urge to entertain, to add more business than need be (the eager, over-explanatory sound design shares this impulse). Over all, however, Campbell gives one of the new year's unforgettable performances. *Critic's pick.*

LYCEUM SPACE, 78 HORTON PLAZA, DOWNTOWN, THROUGH MAY 7. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Birds
North Coast Repertory Theatre presents Richard Brailey Sheridan's famous comedy of manners, relocated in downtown Solana Beach. Sean Murray directed. NORTH COAST REPERTORY THEATRE, SATURDAY, APRIL 22, THROUGH MAY 28, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Rosecrantz 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, THROUGH APRIL 22, THURSDAY THROUGH SATURDAY AT 7:30 P.M.

Shogun Wedding Anniversary, or, Who Wants to Murder a Millionaire?
Let's get this straight: Basil and Petal Wilcox Smythe are renewing their wedding vows on their 21th anniversary? Hey, call me daff, but do they even like each other? And who invited Brenda Socrates, cosmetics mogul and Petal's worst enemy (or is she), to the festivities? And Basil and Petal's strange son and his pal Marcella... what is that all about? Not to mention Jeffery and Sperus, believe-beyond-it event-coordinators (Petal likes theme events, like "Crif-a-Fu-neral"). Turns out these folk aren't just ten kinds of whacko. The phobias are, to a storm's outside, and they're suspects in a multiple homicide. Each has enough motivation to make you question not who—but who-didn't—do it. Mystery Cafe Dinner Theatre's latest has a relatively loose script and a cast adept at comedy and zinging ad lib. James Paccarini, one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Think you're witty? This guy's all yours).

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Calendar

THEATER

Her hair an orange-ink red not found in nature — maybe on Mary — Diane Threlker's a scream as Peralta, who never met a situation she didn't yearn to control. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the script lulls.

Worth a try.
Mystery Cafe, OPENED RUN, 17th and Saturday at 8:00 P.M. FOR INFORMATION CALL 619-544-1800.

Sleuth
The Pine Hills Lodge and Dinner Theatre stage the popular murder mystery, Scott Kinney directed. PINE HILLS LODGE AND DINNER THEATRE, THROUGH JUNE 3, FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

Sweeney Todd
One of best first shows in years is a musical, *Whodunnit*. Back at the artistic director's hands, Diane Daniels gives us a bold statement about quality, commitment, and courage. He also plays "the Demon Barber of Fleet Street" (who made a scene of serial killing and who always sent his victims "to their maker impeccably shaved") with great intensity. Melinda Gibb is outstanding as Mrs. Lovett. Todd's willing partner in crime is crotchety associate, the large cat, every one of whom sings merrily, is headed by Derek Travis Colford (one of our best young actors). Roseanne Cipriotti, Sean Robert Cox, Sandy Campbell, Steve Gundersen — all first rate. The first is the last 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 box set and gloomy lighting are eye-rollers).

Theatreworks
A cross between improvisational comedy and *Family Feud*. Improv, making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the audience awarding points to the winning team. Purists might balk at

the obviousness of comparisons, but Theatreworks' "game show" is a boot. The 90-minute evening show various formats. The show I caught had "Team Spies" — two pairs of players competing, 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 "forfeit." Some attempts went nowhere (I repeat: improv is tough. I did it in my, as hindsight reveals, calow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the bits more frequent than the misses. Their guru, Keith Johnston, has written one of the few brilliant books (I'm not) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remember when it's not funny, it's art."

Worth a try.
QUINCY CRISP PLAYHOUSE, SECOND

AND FOURTH WEDNESDAY OF EACH MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-465-9700.

Triple Exposure: A Nightly Cabaret Comedy
Due to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three repeat performers. Hugh Bottoms' duo has long acted at the Triple Exposure Coffeehouse 20 years to the day. While petting up one of the house blends — "Grape," "Scandinavian Breeze," or "Mokoko Cocoa Mocha" — Hugh plays 70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the 70s. The trio used to be Maxwell, Bottoms, and Bean, a comedy group that never went far. They're "looser," they admit, but not "ordinary" ones. And here, their reunion could help them face wearing suits from their mediocre pasts. A formulaic story line? Yep. Straight from *Forever Plaid*. There's also the *Forever Plaid* problem: the three comedians are far too talented to play inept characters. One's a wit at the piano. Another's a first-rate mime, and the third's a crackling gagster. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining, if lightweight show (note: the original cast members have been replaced; current performers are Dan Stauf, Scott Cervino, and Diane Daniels).

Worth a try.
HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO. OPENED RUN, WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AT 8:00 P.M., SATURDAY AT 5:00, SUNDAY AT 3:00 P.M. FOR INFORMATION CALL 619-234-0683.

The Reader offers \$25 for new tips published in *Blurt*. Call us at 619-235-3000, ext. 456, or e-mail your tip to chickens@netcom.com.

Jewell's career is now officially back. But thanks for the marmarries. So says the latest edition of *Maxim* magazine in its list of the "30

her first CD, *Pieces of You*, was released. (It sold 11 million.) San Diego music insiders are currently being contacted by Vainstein's Chicago law firm about information pertinent to the suit. Vainstein would not discuss the suit, which was filed in December 1998. But published reports say the suit was filed

intelligent response. We need to put this in some kind of perspective. Jewell just crossed the 20-million mark," Shapiro said about the total international sales of *Pieces of You*, *Spirit*, and a Christmas album called *Joy*. He said that while *Spirit* was not the blockbuster that *Pieces* was, it still sold almost 6 million worldwide and "just shy of 4 million" domestically. "We were thrilled with it. Can you think of one example where an artist has a truly extraordinary breakout record and the second record matches it?" Regarding the Vainstein dismissal, Shapiro maintains, "She was always managed by her mother. Nedra was always the final word on every decision I needed an answer on." But he did admit that Vainstein was the manager when Jewell was signed to Atlantic.

"Most people are managed by their fat brothers, or relatives, or people with no experience in the business. People have preconceived notions about parents getting involved with their children's career... I have been involved in the music business for 17 years. I have seen where it was not a good idea for parents to be involved." But he says it's different for Jewell — and Brandy, who is also managed by her mother. "These two women (the mothers) have taught themselves the business and have a business acumen that rivals anybody."

Shapiro said Jewell's appearance in *Rule With the Devil* was "largely positive.... She has offers for readings for a half-dozen major motion pictures."

The breach of contract against Jewell may not go to trial until 2001, said

Vainstein's attorney, Catherine Cook.

—Ken Leighton

"The only show I want to see is Who Wants to Be a Multimillionaire," says Russ T. Nailz about Rick Rockwell. Both go back to the early '80s when they used to appear in local comedy clubs. Both are still in stand-up. Nailz uses Rockwell for material. "The real name [of Rockwell's appearance on *Who Wants to Be a Multimillionaire*] is *Marry a Multimillionaire*."

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and idiots like Russ T. Nailz have really good attorneys. I hate to dwell on the negative, but sometimes people need to realize they need to be responsible for their hurtful attacks."

Himmel did not respond to a request for comment. Rockwell plays the 850-seat Star Theater tomorrow. He is performing for free so all the proceeds can go to charity. "If anything good can come out of all this, it's that I have a high profile and I can use it to help a charity. The Boys and Girls Club was a big part of my upbringing."

The Oceano Boys and Girls Club was originally going to be one of the three charities to benefit from Rockwell's show. Last week Star Theater owner Jim Heuser said the group turned down

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support the charities he's raising money for supports his whole concept."

Rockwell said he is working on a new book that will chronicle the week he was the most publicized man in America. In it, he says, he will settle the score with Jeff and producer Tommy Sablan. Rockwell maintains that Sablan defiantly tried to keep Rockwell from an interview on KGB after appearing with Jeff and her, and then lied about it.

"I don't know if Jeff and I know what transpired with their producer. It's obvious that I busted him."

"I'm flattered I'm in the book," said Sablan. "I hope he spells my name right. I stand by what I did. I'm a professional. I kept my word and he kept his word to me.... He went to KGB and got brainwashed."

Rockwell uses his "Millionaire" exploits in his stand-up comedy.

"At Seaport Village they have a place where you can get your picture taken on the cover of *People* magazine for \$15. That's \$15 bucks I could have saved.... Anybody in North America can address a letter to Rick Rockwell, Encinitas, California, no zip code, and it gets to me. I'm like 'freakin' Santa Claus.'"

Rock Rockwell appears at the Star Theater in Oceano tomorrow, benefiting the YMCA and the Pacific Coast Players theater group.

—Ken Leighton

"I was admitted to *Murphy Mysterical*.... [for a possible] pancreatic recurrence," explains A.K. Skurges. San Diego's ornery punk/folk poet. "[I had] diabetes, rheumatoid, and abdominal discomfort and

the inside track

blurt

worst albums of all time." Maxim says *Spirit*, Jewell's second album, is made up of "14 completely identical pieces of tripe," which followed the release of a book of insufferable cat-bo liner poetry."

It's not the first time the local singer has taken a hit in the press. In December the *Los Angeles Times* ran a front-page story of New Year's Eve winners and losers. Jewell's name and full-color photo was in the losers category because of her canceled New Year's Eve show. The *Times* also spoke of her film acting debut in *Rule With the Devil*. The paper reported that when a trailer for the upcoming film was shown in an L.A. theater, the reaction to Jewell ran from "titters" to "outright laughter."

All this may or may not be relevant in an upcoming lawsuit filed against Jewell by Ingva Vainstein, a Beverly Hills-based manager who used to manage Jewell. Vainstein was manager when Jewell was signed to Atlantic and when

following Vainstein's dismissal as Jewell's manager. She was replaced by Jewell's mother, Nedra Carroll. Jewell and her mom are based in



JEWELL: "PIECES OF TRIP"

Rancho Santa Fe. Jewell and her mother would not comment on her career status. Ron Shapiro, Atlantic Records' executive vice president and general manager, discounted the *Maxim* claim. "It may be well written for *South Park*, but there's nothing in it that deserves a constructive,

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Calendar MUSIC SCENE blurt

continued
spent four and a half hours in the ER only to [hear them say] nothing was wrong with me— with the exception of my lab results, which tested positive for prescription antidepressants, marijuana, and cocaine! I told them about the marijuana up front, but I have not done [cocaine] for years. The last line I did was off a toilet paper dispenser before a Dead Zeppelin concert at the Belly Up, at least six years ago!"

"Did they believe you?" I ask.
"The attitude of the doctors and staff was like I was some homeless, crazy drug addict or something. And they still did not find out what was wrong with me or make any other efforts to do so. I guess they saw that I was in their 'crazy ward' last year and judged me as a loony."

In July Skurgis had another experience with Mercy Hospital staff after he sought treatment for clinical depression and panic disorder. He could not get the necessary medication unless he admitted himself into the "crazy ward" (behavioral health unit), which he did. According to Skurgis, he was denied the insulin shots he needed for his diabetes.

"My lesson: do not go to Mercy unless you are fucking dying!"
Kathy Maroni, spokesperson for Mercy Hospital, declined to comment. Nor would the hospital answer any technical questions, such as, "Is it possible to test positive for cocaine without having used it?"

"I was told by [a friend] that the coke could have come from anywhere. Like touching money — how appropriate — or touching a surface that it was on, etc. [The doctors] seemed convinced that it was in the pot I had been smoking. Who would waste cocaine in marijuana nowadays anyhow? Once I tested positive for the drugs, they just told me nothing was wrong and sent me on my merry way, assuming I was just another druggie in need of a bed for a while."

Skurgis writes songs from either personal experience or a fascination with the anti-



SKURGIS ADMITTED TO MERCY

spiritual. His lyrical topics include hemorrhoids, female domination, Michael Jackson's penis, acne, and tapeworms. He says he plans on writing one about his hatred for Mercy.

"Look for it on my next album!"
—Ed Decker

"When the band started we were 16. Now we're 22," says Shawn McCutcheon, bass player for Swindle. "The older you get, the harder it is to embrace the younger crowd."

The four-man band has been playing locally for five and a half years. Most of the other bands who were around



when they started were broken up. Most of the other survivors — blink-182, Unwritten Law — have gone on to get major-label recording contracts and national tours. McCutcheon said, unlike other rockers who may have made a total commitment to their music careers, he and his bandmates would not give 100 percent.

"For a lot of bands, the music was their main thing. We wanted our priorities more evenly distributed with school, outside work, internships, job, family, friends, and girlfriends," McCutcheon and two of his bandmates are graduating from UCSD this year.

He said school commitments kept them off a US/Canada tour opening for Ten Foot Pole in 1997.

"Not only was it guaranteed money, but it was hotels and reliable market to sell mountains of merchandise. But we would have to sacrifice a whole semester. We didn't want to do that." Instead, he said, they had to settle for shorter tours with questionable accommodations.

"In Corpus Christi we stayed with these people [who had] a Dallas Cowboys

sweatshirt pinned to the wall for decoration.... The mom was coming on to us as well as her friend, who was 25 and a burned-out stripper. They asked us if we wanted to see a boobcast lead. We didn't know what to think. They took us to this greasy-as-kitchen that stinks of thick grease. The older brother is barefoot, wearing cutoff jean shorts with a white tank top and a blue bandana over his shaved head and a toothpick in his mouth. He has a cast-iron pan and he's frying up greasy ground beef. In the kitchen they open up the freezer and there's this boobcast head in a plastic bag.

Swindle appears on a newly released 23-song compilation, *Hell Bent for Pleasure*, put out by Cargo Records and the Porn Star clothing company. Swindle appears tonight at 'Cane's.

—Ken Leighton
"I recorded *Jewels* when she was homeless," says Arno Kimsey. Kimsey has worked on soundtracks for surf movies, TV commercials, and is involved with what he says is the first live broadcast over the Internet in real time. The webcast is the brainchild of Kimsey's

neighbor Robert Lamachia, who works as a technical director for NBC Sports. Lamachia will be in the switching room for the Olympics coverage and has worked in the control room for NBA games, Padres, and other sports telecasts. Also helping out is Mark Yancy of a company called SOTV. "Robert and Mark had this truck [filled with equipment]." That truck will allow live video to be streamed onto the Web, able to be seen at full speed by those with 300-kb DSL lines. "Others have tried streaming live video. There's greenscreen.com, and I think the House of Blues has a website, but the pictures are chunky, and it's an itty bitty picture."

Lamachia said seven cameras will be used for the actual webcast. This Wednesday's *Sandcastle* show will be broadcast on intv3.com. Others without the DSL lines might be able to pick up the audio feed, said Kimsey. Arno said a local BMW dealership has agreed to help sponsor the webcast with TV spots.

Sandcastle, Kimsey, and 34 Below appear at the La Paloma in Encinitas on Wednesday.

—Ken Leighton

CD reviews **FKA**, *Frequently Unanswered Questions*, Cataphract Records 940001
And here we have what's gotta be the best titled album, so far, of the New Millennium, hotter and heppier than *Saturday Night* Paul & Pecker Fry by Eternal Goat (from Nova Scotia) or Sweet Sweat Swath Swat Sweater Girl by the Carolyn Cremona Experience (Austin).

It's also, I believe, the first album I've come across that actually thanks Satan. Well, at least both guitars, Jeff and Alfalfa, do. (They also thank their parents.)
FKA: short for Fuck! Fuckakawaka! For Kissing's Asparagus!
Best snatch of lyric: "Go ahead and die" (in "Critical").

—Richard Meltzer
CONTRIBUTORS
Jennifer Ball (editor), Russell Bender, Kristen Collier, Ed Decker, Dave Good, Randy Hoffmann, Jimmy Jans, Jay Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Edna Zimmerman

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Daddy Needs a Whiskey

"I'm not an easy guy to get along with."

Buddy Blue is bi-town. He lives in La Mesa, but he works for Orange County's OC Weekly. He's part of San Diego's past as a guitarist/singer/songwriter for the Beat Farmers. But he quit in 1986, nine years before Country Dick died onstage. "I'm not an easy guy to get along with," Blue says. "I'm known for being both difficult to get along with and having very strong opinions. I wasn't getting along with (the Beat Farmers).... I felt some abandonment from what we were doing with rockabilly and country rock and blues... originally... It was just time to move on." Blue was with the Beat Farmers from the beginning, in 1983, till 1986.

He now plays with the Buddy Blue Band but has played with the jacks, recorded as a solo artist, and produced albums for the Ragburns and Screamin' Jay Hawkins. Despite his inaccessibility, you can't help but love the big lug. Okay, so he's not big, more like a freplog, with lotsa tattoos and chin hairs that would make Bonanza's Hop-Sing jealous.

Buddy Blue's alternate personality is Buddy Seigal, music writer for the OC Weekly. From this two-titled, two-persona perspective, Blue/Seigal airs these opinions.

"San Diego: lots of great roots bands, lots of shitty acid jazz bands, Orange County: lots of great roots bands, lots of shitty punk bands. San Diego: too many assholes in Mercedes. Orange County: too many assholes in Beemers. San Diego: too many Republicans. Orange County: too many Republicans — only even worse...."

"San Diego is a smaller community. From Dana Point to Orange is a long way. San Diego's scene is more centralized.... There's less of a feeling of creeping L.A.-itis in San Diego than you have in OC.... The freeways are slightly less of a pain in the ass." Blue says. "It's an older community with a little more interesting history... but I think Orange County has a larger and more supportive music scene, in general.... Sometimes San Diego's provincialism is a drawback to OC's much more active and eclectic selection of clubs. Conversely though, San Diego's downtown scene is truly thriv-

ing as far as the clubs go — even though the downtown clubs treat musicians like nubian manurevents."

Which may have something to do with why Blue also works as a music writer. "The writing thing started in 1979 when I picked up a hitchhiker. It turned out he was an editor for the community college paper at Grossmont College. He invited me to smoke."

joint. We talked about writing and music. I had my typical badass Buddy Blue attitude, saying how there's good music and no one appreciates it. He said, "Why don't you write a story about it?" That had never occurred to me, so I did. And... the head of the journalism department called me up, said... I should join the paper."

Blue as Seigal has also written for the San Diego Reader and the Los Angeles Times. He still writes for the San Diego Union-Tribune and the San Jose Mercury News. A highlight of Blue's writing career was an interview with the cartoonist Robert Crumb — subject of a 1995 movie.

According to Blue, it's a common misconception that Crumb drew "Keep on Truckin'" for the Grateful Dead. He did it as a poster and the Dead co-opted it. Crumb couldn't actually stand the Dead.

Crumb called Orange County "a vortex of evil" and revealed that as a kid he lived "in this town called Oceanside." He'd visited Oceanside five years before the interview and told Blue, "I wandered around town and looked at the old houses we used to live in in the '50s, and the whole place had turned so horrible and nightmarish compared to how it was," Crumb said. "The hedonistic life that [Encinitas-based] Mary Fleener's comics reflect down there is really frightening to me. Frightening. If this is the future of the planet, oh man, how depressing."

I go to see Blue at Pete's Place, a small but lively bar a couple of blocks from his house. After one hopped-up number with his Buddy Blue Band, he bellows in a baritone, "Daddy needs a whiskey!" to his wife Annie. Blue calls Annie "the Bump," a name that derives from her childhood. "She's been

a lifelong spa, and because of her propensity for falling and bumping herself on the head, her family called her 'Anniebump.' I shortened it."

Blue talks about his childhood. He grew up in Syracuse but moved to San Diego in the tenth grade. "My mother wanted to get me out of the bad element," Blue says. "She'd thought I'd fallen into a bad crowd, which I had. So she moved me to Southern California in the '70s to get me away from drugs," he says, laughing.

Blue had just started learning to play guitar from his older brother — now a corporate headhunter in Oregon — before moving to San Diego. He got in a high school garage band. (Blue went to Patrick Henry High School in Clairemont.) "I'd got there and play these shitty little five-note solos... and be their lead guitarist."

By the early '80s Blue was playing in a band called the Rockin' Roadies. "We weren't that good," Blue said. "We were in our early 20s.... We'd play these biker bars, like Bode's and All the Way Inn." Blue says he doesn't remember a fight breaking out at the biker bars. For fights he had to go to punk clubs. "I got jumped by a bunch of skinheads at King's Road Café in North Park in 1982."

Born Bernard Seigal in Syracuse, New York, on his latest album, *Dispossession*, he referred to himself as "fat, 40, and fatulent."

He describes the music as "jump blues," which sounds something like that swing music the Gap commercials use these days, only better.

It's another time of transition for the Buddy Blue Band. Sweetlips Mystrois, Lee Elderton, and Romy Kaye — trumpet, sax, and singer, respectively — are waving goodbye. Blue claims the departing members aren't sick of him; they just want to concentrate on jazz. The lineup is still available for weddings, corporate functions, and other events "financed by deep pockets." The remaining members, bassist Jerry Rig, drummer Petey Bogie, and new guy Robbie "Liverboy" Heien on sax, will play soulfully, amongst other styles.



Buddy Blue and wife Annie

Event: The Buddy Blue Band with Ray Condo and His Rascals
Venue: The Leo's, 5302 Napa Street, Park
When: Saturday, April 22, 9-10 p.m.
Cash: \$5
Phone: 619-542-1462

"I remember when I was a kid you could turn on the AM radio and you could hear almost every kind of pop music under the sun on the same AM radio station. I've never understood why people have become so closed-minded.... Even in my own band, one hard-core jazz guy hated rock 'n' roll. Another guy in my band hated jazz. I just want to grab them and clunk their heads together and go, 'You're both a couple of fucking retardards.... There's two kinds of music: good and bad, and it's just not a genre-specific thing.'"

Calendar MUSIC SCENE

INTERVIEW MATT COKER

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I enjoyed playing the straight birdsong discs more than listening to the piano interpretations.

I find few things in this life more pleasurable than lying awake in bed near dawn on warm spring mornings and listening to the birdsong outside. The American botanist and author Donald Peattie wrote, "The time to hear bird music is between four and six in the morning. Seven o'clock is not too late, but by eight the fine rapture is over, and I suspect, to the contentment of the inner man that comes with breakfast: a poet should always be hungry or have a lost love." Easy for him to say, but poets from Chaucer ("and small fowles maken melody, / That slepen all the night with open eye," to Robert Browning ("That the wise thrush, he / sings each song twice over, / Lest you should think he never / could recapture / The first fine careless rapture") were certainly listening. As would have been the Troubadour poets, who, in their *aubades*, poems about parting from one's lover at dawn, are filled with birdsong.

And what exactly does the thrush sound like? Well, it depends quite a bit on what type of thrush one might be listening to. In a recording made in Szatcska, Hungary's smallest village, the song thrush was recorded in the rain with a yellowhammer singing in the background. It apparently repeats all its phrases several times in end, incorporating, in this particular recording, an imitation of a male quail into its song. Now the middle thrush, recorded a year earlier in Transylvania against a background of song from the cool tit, chaffinch, goldcrest, and turtle dove, along with the "high" sound of the pine-wind, employs characteristic short and strong phrases of low pitch.

The Peterson Field Guide's *Western Birding by Ear* is a bit more thoroughgoing in its description of the songs of various thrushes. The

hermit thrush, for example, "begins with a relatively long, low note, followed by a series of tremolo-like phrases: there is considerable variation in pitch from one phrase to the next. Various call notes, including a soft, low *chuck* and rising whiny notes." Also, along with the songs of nearly 200 birds, the Peterson discs provide a useful introductory lecture about "birding by ear."

Each of the descriptions of birdsong resembles discussions of music and poetry, such as phrase, rhythm, pitch, syllables, and patterning of sound. In fact, the song of a bird, as opposed to its call, consists of consistently repeated sounds that form a pattern; whereas, a call generally consists of short sounds having no pattern. The call is primarily used for flock contact, predator alert, or at feeding time. The songs, which tend to be more "musical," are delivered in nesting territory, usually by the male, to advertise the songster (to prospective mates), lay claim to territory, and to strengthen and maintain bonds. Female songsters appear among certain thrushes, wrens, and orioles, among others.

Some of the kinds of vocalizations include "chippers and trillers," "whistles," "name-sayers," and "mimics." The experienced listener will focus, for example, on repeated phrases, accelerated rhythms, tremolos, descending or ascending song. The bird's song can be flute-like or trumpet-like. It can be harsh (like the nutcracker) or pleasing like the nightingale. Many bird names are merely phonetic representations of the character of their song; in other words, the song sounds like "chickadee" or "killedeer" or "bob-white."

One of the most magical descriptions of the song of a thrush is by the great 20th-century French composer Olivier Messiaen in his *Catalogue d'Oiseau*, a collection of interpretations of birdsong for the piano and one of the real curiosities of modern music. Let me quote at length what he has to say about the rock thrush:

Month of May. Hérault. The Moorish ridge: a chaos of dolomites, fantastic rock formations. A moonlit night. Dominating the other rocks is an immense stone hand! Towards the end of the night the eagle owl lets us hear his powerful, solemn hoot — his female replies with stifled percussive sounds: sinister, merriment whose rhythm is confused with the beating of a terrified heart. Dawn commences various calls of the jackdaws. Then the black redstart commences its monotonous song in the middle of the straggle a noise reminiscent of shaken pearls, of paper being crumpled, of rumbled silk. The rocks are terrifying, petrified prehistoric animals. Stegosaurus, Diplodocus, seemingly standing guard — a group by Max Ernst stone phantoms wearing cowls, carrying a dead woman whose hair trails across the ground...

Perched on a high point is a rock thrush! How lovely it is! Blue head, russet tail, black wings, bright orange breast. It sings in the sunlit hours, in the heat and brightness: 10 in the morning, 5 in the afternoon — and its song is luminously orange, like its plumage!

The moments of silence are rhythmical and can be reckoned in slow movements. The black redstart starts up its noise again. Final cries of the jackdaws. Dawn ends; the eagle owl hoots and its voice echoes among the rocks, bringing shadows and fear. Night, moonlight. The gigantic hand is ever present above the stone monsters, a magical sign!

The remarkable Messiaen first began recording birdsong in 1923, but it was not until 18 years later, in his celebrated *Quatuor pour la fin du temps*, composed in a Nazi prison camp, that he became the first composer to make serious compositional use of birdsong. The *Catalogue d'Oiseau* was composed between 1956 and '58. It would not be until the 1950s that any portable recording equipment was available, so

Messiaen, remarkably, notated birdsong directly onto manuscript paper.

This activity usually took place in regions of France where he lived or spent holidays, though later on he would incorporate more exotic birdsong into pieces for orchestra, birdsong from far-flung places like Brazil and New Caledonia.

The ornithologists of the three birdsong collections might well not recognize or take issue with Messiaen's interpretations of assorted species. Birdsong is complex and extremely difficult to reproduce on an instrument like the piano. The pitch, tempo, high registers, intervals between syllables, many if not most of which involve semiquavers, microtones, and the like, are often near impossible to reproduce. Also, birds have a syntax, as opposed to our lyrics, as their sound-producing organ. Unlike us, they are able to produce more than one sound simultaneously.

I believe what Messiaen was doing in these places more than one sound simultaneously. It is not the clinical description one might find in *Bird Songs from the Carpathian Basin* or the Peterson compilation but something quite different. Do the musical interpretations work? I don't know that they do. I think I enjoyed playing the straight birdsong discs more than listening to the piano interpretations. Of course, what one really should do, whenever possible with a Messiaen version co-existing with the recording of the same species, is to listen to them side by side. But what I especially enjoyed was cranking up the volume on my stereo, opening the black windows, and giving the local talent a blast of their Transylvanian brethren. ■

Bird Songs from the Carpathian Basin (Hungarian Classic HCD 19477)
Bird Sounds (Spectacular Sound Effects SE-2-5501)
Western Birding by Ear The Peterson Field Guide Series (Houghton Mifflin 09340094 6-97632)
Olivier Messiaen, Complete Bird Music for Piano Solo (RIG-CD-594/596)

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Don MacPherson
 Native Vibe

Every Friday & Saturday
 San Diego's Hottest Dance Bands
 SATURDAY, APRIL 22 • 9:30 PM
 ROADHOUSE ROCK
Eve Sells

WEDNESDAY, APRIL 26
 LATIN JAZZ
The Jazz Pigs

Rockola
 THURSDAY, APRIL 20 • 9:30 PM
 BREWERY ROCK & ROLL

Happy Hour
 MON, FRI, SAT 4:30-6:30 PM
 One-Back Buffet
 Drink Specials
 4:30-6:30 PM

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70s Yearwood Thursday, May 4 • 7:30 Joe Satriani Sunday, May 14 • 7:30 Olivia Newton-John Friday, May 19 • 8:00 Toto Thursday, May 25 • 7:30	Cowboy Junkies Sunday, June 4 70s Soul Jam Thursday, June 7 • 7:30 Cowboy Junkies Sunday, June 11 • 7:30 Ray Charles Monday, June 13 • 8:00 Doobie Brothers Thursday, June 14 • 7:30 Bobby Caldwell Big Band Friday, June 15 • 8:00 Emmylou Harris Sunday, June 18 • 7:30 The Chieftains Thursday, June 21 • 7:30 Rubén Blades Wednesday, June 28 • 7:30 Wynonna Thursday, June 29 • 7:30 Boney James & Rick Braun Friday, June 30 • 8:00 Shawn Colvin Sunday, June 3 • 7:30 Mary Chapin Carpenter Thursday, June 7 • 7:30 Boyz Scaggs Sunday, June 11 • 7:30 Boyz Scaggs Thursday, June 14 • 7:30 Indigo Girls Sunday, June 18 • 7:30 Smoky Robinson Thursday, June 21 • 7:30 Tower of Power Sunday, June 25 • 7:30 Clint Black Thursday, June 29 • 7:30 Gordon Lightfoot Sunday, July 3 • 7:30	Cheap Trick Sunday, July 9 • 7:30 Chris Isaak Monday, July 10 • 7:30 Guitars & Saxes Thursday, July 13 • 7:30 Pat Benatar Friday, July 14 • 8:00 Bobcat Goldthwait/Tommy Chong Sunday, July 16 • 7:30 Cassandra Wilson Thursday, July 19 • 7:30 Dan Fogelberg Sunday, July 23 • 7:30 Joan Armatrading Thursday, July 27 • 7:30 Collin Raye/Patty Loveless Sunday, July 30 • 7:30 Los Lobos Thursday, August 3 • 7:30 Boyz Scaggs Sunday, August 6 • 7:30 Lyle Lovett Thursday, August 9 • 7:30 Art Garfunkel Sunday, August 13 • 7:30 Indigo Girls Thursday, August 16 • 7:30 Smoky Robinson Sunday, August 20 • 7:30 Tower of Power Thursday, August 23 • 7:30 Otter Liebert Sunday, August 27 • 7:30 Luna Megs Thursday, August 30 • 7:30 Diana Krall Sunday, September 3 • 7:30	Terri Clark Sunday, August 7 • 7:30 Southside Johnny & The Asbury Jukes Wednesday, August 8 • 7:30 Strunz & Farah Thursday, August 9 • 8:00 Paula Poundstone Friday, August 10 • 8:00 Foreigner Sunday, August 13 • 7:30 Paula Cole Band Thursday, August 16 • 7:30 Richard Lewis/Dom Irrera Sunday, August 19 • 7:30 Rippingtons Thursday, August 23 • 7:30 Sonny Rollins Sunday, August 27 • 7:30 Dwight Yoakam Thursday, August 30 • 7:30 Sandra Bernhard Sunday, September 3 • 7:30 Peter White/Keiko Matsui Thursday, September 6 • 7:30 Sergio Mendes & Brasil 2000 Sunday, September 9 • 7:30 Spyro Gyra/Deirdre Benoit Thursday, September 13 • 7:30 John Lee Hooker Sunday, September 17 • 7:30 Clint Black Thursday, September 20 • 7:30 Gordon Lightfoot Sunday, September 24 • 7:30	Randy Travis Thursday, September 14 • 8:00 John Hiatt with special guest, The Righteous Brothers Sunday, September 17 • 7:30 Fourplay Sunday, September 17 • 7:30 Loretta Lynn Thursday, September 21 • 7:30 Peter Paul & Mary Sunday, September 24 • 7:30 Yonda Shepard Thursday, September 28 • 7:30 Rick Springfield Sunday, September 31 • 8:00 Chicago Thursday, September 14 • 8:00 Manhattan Transfer Sunday, September 17 • 7:30 Dave Koz/Acoustic Alchemy Thursday, September 21 • 7:30 Big Bad Voodoo Daddy Sunday, September 24 • 7:30 Rickie Lee Jones Thursday, September 28 • 7:30 Kelly Rowland Sunday, September 31 • 8:00 America Thursday, September 14 • 8:00 Richard Marx/Victoria Jackson Sunday, October 1 • 7:30 Junior Brown/Del McCoury Band Thursday, October 4 • 7:30 Peter Frampton Sunday, October 7 • 8:00

Change by phone (619) 290-7745

2241 SHELTER ISLAND DRIVE

Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

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

Academics: DJ Big Nasty, D. Back, and Azzurra spin hip-hop. Thursdays, 1041 Seventh Avenue, downtown. 18 and up. 619-524-0447.

Aerobics: DJ spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Artwood: DJ K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall Saturdays. Arts, Box, 4156 10th Street, North Park. 619-205-4944.

Bitter End's Underground: Hip-hop, Top 40, and old school Thursdays through Saturdays, the Bitter End, 770 14th Avenue, downtown. 619-336-9300.

The BK Lounge: DJ Bill Knight, Jaid, Scentee, and MC WordBout spin hip-hop, reggae, dancehall, and R&B. Fridays, 7 p.m., Buffalo Inn, 600 14th Avenue, downtown. 619-236-1616.

The Brass Ball: Call club for night information. 1796 14th Avenue, Hillcrest. 619-298-2235.

The Clockwork Sundae: DJ Fazio, Scent, and Marcus B spin midtempo breaks, house, drum 'n' bass. Fridays, Arts, Box (the Turquoise Room), 4156 10th Street, North Park. 619-220-4944.

Club Bess: Hip-hop, R&B, funk, and dance classics. Thursdays and Sundays, 11 a.m. to 5 p.m., 2175 Indale Street, midtown. 619-296-6789.

Club Vibe: DJ Ryan Pollard and Richard D. Best of 80s new wave, synthpop, and new romantic. 21 and up. Thursdays, 1204 Camino del Rio South, Mission Valley (Mt. O's). 619-465-9827.

Club Elements: Thursdays, 10 p.m., Transcendence with DJ Aston, Jony Queen, and J. Son. Fridays, 10 p.m., Let's Play House with DJ Dima, Sunny D, and Jon. Saturdays, DJ Dima and Travis Houston. Sundays, Ecstasy, with DJ Hedge, Gads, and Phil Aye. 1235 University Avenue, Hillcrest. 619-296-8160.

The Congregation: Monthly drum 'n' bass and experimental sessions. 619-232-3525.

Discotheque: 2000s DJ Rob spin rare groove, acid funk, and hip-hop. Saturdays, Plan B, 945 Garnet Avenue, Pacific Beach, 21 and up. 619-483-9920.

Gasoline: DJ's Rite One, Jon E. Thin, Clay Document, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South, 21 and up. 619-487-3779.

Kin's Place: Thursdays, DJ Marcus and Roy spin hip-hop and old school. 637 N. Street, Chula Vista. 619-420-3321.

Liquid: DJ Dave Aude, Mike Ocasio, Scent, Clay Document, and Jon spin house and hip-hop. Fridays, E Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.

Live Wire: DJ Rattier spins rare groove and hip-hop. Wednesdays, Live Wire, 2103 El Capon Boulevard, University Heights. 619-291-7450.

Loudmouth: DJ Tim King, Brynden Cabell, and Cybus spin industrial and gothic. Tuesdays, Kaskas, 308 University Avenue, Hillcrest. 619-491-0400.

ON TE

BY RICHARD MELTZER

The Night (Alone), by Jimmy Buffett. If you wanna tell me, and I know you do, PLEASE stick my head in a cube of concrete four-foot square with two tiny airholes, just enough to breathe, and dump me out a 707 seven miles above Lake Huron; sploosh! Or slice me with a Guillotine the long way, from the scalp down, just in front of the ears, along side the eyes, so I tilted 360 degrees with my face intact on sidewalk, lips kissing cement — I love cement (love it!) almost as much as asphalt. But if you can't afford a professional model imported from France,

try this: cold kiss of concrete scraping neck out of my nose, eyes, cheeks, teeth, and don't forget the chin. Drag me with an arvil on my head as skin, cartilage, and stubble from my beard become food for roaches, y'know, the large kind, or here's an idea: drown me in Elmer's Glue, Elmer's in my nostrils, eye sockets, throat, or just shoot me in the face, whole face, close range, couple feet at most. A shotgun — just make sure it's loaded — would be fine, okay. Okay with me if it's okay with you. (To hear a sample of Jimmy Buffett, Thursday, April 20, and Saturday, April 22, 9 p.m. 619-230-6497, 619-50-646-50.



JIMMY BUFFETT

JIMMY BUFFETT, Coors Amphitheatre, Thursday, April 20, and Saturday, April 22, 9 p.m. 619-230-6497, 619-50-646-50.

Margarita Rocks: DJ Marty A., Jive, and Scott Martin spin house and hip-hop. Thursdays, 959 Hornshead Street, Pacific Beach. 858-272-2780.

The Matrix: Wednesdays, Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Meridian: DJ's Easy and Tofel spin house, hard house, trance, and progressive trance. Wednesdays, Margarita Rocks, 959 Hornshead Street, Pacific Beach. 858-272-2780.

Milwaukee Nightclub: Thursday, April 20, DJ Bill Knight spins rare groove and funky breaks. Friday, April 21, "Club Sugar" with DJ Jony Jonyer spinning funk, time dance. Saturday, April 22, "Rough Night" with DJ Jonyer spinning funk and hip-hop. 485 Main Street, Encinitas. 858-922-5827.

Mothers Milk: DJ's Aphur, Ramsey, and Aron spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Nightlife: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Ball, 1796 14th Avenue, Hillcrest. 619-298-2235.

Old Madrid: Call club for information. 721 14th Avenue, downtown. 619-557-0146.

Onyx Room: Fridays, DJ Jaid Ocasio and General spin lounge and house. Saturdays, DJ's Wendy, O'Rourke, Gerdies, and Henry Dax. Wednesdays, DJ Greyboy with live music. 872 14th Avenue, downtown. 619-235-6699.

The Penelope: 756 Fifth Avenue, downtown. Thursdays, Twin Night

with DJ Rob spinning house and trance. Fridays, the Basement with DJ Smiley, Poni, Mike Cech, and Kanny. Saturdays, the Soul Cellar with DJ Billie, Knight, and Jaid. Sunday through Wednesday, closed. 619-233-2830.

Project Cathedral: Irwin's Conspiracy, for Kippy Marks, Some Wallpaper, and the Womack 4th. Fourth Sunday of each month, 8 to 11 p.m., St. Paul's Cathedral, 14th Avenue at Natting. Hillcrest. 619-220-4944.

R&B: Tangle and hip-hop. DJ's Paowman, Illego, Scent, Rob, and MC Buckshot. First and third Wednesday of each month, 10 p.m. 11 and up. Club Elements, 1205 University Avenue, Hillcrest. 619-296-4160.

Rick's: Thursdays, Club Hidonium, DJ Jon Bishop and Mike Ocasio spin house, techno, and groove. Fridays,

Go Go Fridays, DJ Derek spin house and tribal. Saturdays, Lighten Up, DJ Derek spin house and tribal. Sundays, Hot Tea Sundays, DJ Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest. 619-497-4548.

Sabbath: DJ's Joe Forester, Cybus, and Adam Atom. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Showers, 3813 36th Street, San Diego. 619-574-0744.

Saturday Night Fever: DJ Ryan Somers, Scott Martin, Smokey Bigger, Jony, and Marty A. spinning 70s disco and hip-hop. Saturdays, Cason Bar and Grill, 1101 Ocean Front Walk, Mission Beach. 619-979-9999.

Seville: Tuesdays, Wednesdays, and Thursdays, Club Salsa. Sundays, Club Raul. 355 Fourth Avenue, downtown. 619-233-5979.

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MARLBORO

Must be 21 or older to enter clubs.

Gaslamp's largest dance club, half a city block underground. Open Thursday-Saturday night. Features China restaurant and sushi bar and the plush Blue Room Lounge.

Pacific Beach's only upscale nightclub. Featuring state-of-the-art lasers, lights and sound.

The first locals' bar in P.B.

Live music five nights a week with a friendly neighborhood bar atmosphere. Celebrating 25th anniversary under same ownership!



The bar by the beach! Live entertainment five nights a week with a casual atmosphere. Fast dancing and fun with a mix of music.



Eight satellites, 26 TVs, pool tables, guest face friendly service, a large outdoor patio with full bar, ping-pong, a petting house and live music! New on scene!

An Ocean Beach institution since 1973! Come enjoy our beach view, dock and patio bar, where smoking is always permitted. Happy Hour daily 3-6 p.m.

A live bar at Ocean Beach featuring daily live music, pool and a beachside view of the Pacific.

Hot, New Orleans-styled alternative club with nightly live entertainment. Beautiful outdoor patio.

Best dance joints. Great karaoke. Poolside, dirt-floored, beautiful outdoor patio. Open daily. Happy Hour, great music. The happening place in San Diego.

Features an upscale view deck, where smoking is always allowed. Tons of food, drinks and fun.

Your local hangout. The division of distinction where all the fun takes place. Friendly, sports, pool and shuffleboard available!

The local hangout. Come enjoy our classic menu and a great atmosphere. Pool tables, dance, 22 satellites. TVs and a friendly staff.

Live music, pool, shuffleboard, and a great view of the beach.



For 25 years, the legendary Belly Up Tavern has been San Diego's premier live music venue, hosting an extensive list of world renowned performers.

The Gaslamp's classic American bar. Three levels of entertainment featuring a sophisticated lounge, dancing, live music and billiards. Open daily from 3 p.m. Private parties available.

Located across the street from the roller coaster in Mission Beach. San Diego's best beach sports bar with 12 TVs and daily food specials.

A friendly neighborhood sports bar with a great view of the beach.

Come join us! We are the biggest video, sports and dance club in Mission Beach. There is always a party at Numbers.

San Diego's hottest video bar and dance club! Friday: Pumpin', a men's weather night. Saturday: Sabbath, a Gatsby night. Six pool tables. Happy Hour daily, noon-7 p.m.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

Calendar MUSIC SCENE

Shen Di's Designated Hitman, ATT
Crew, Four Corners, and Tribe of Kings
open hip-hop, rare grooves, roots
reggae, and soul. **Saturday**, the
Rhythm Lounge, 3048 Midway Drive,
Sports Arena, 619-224-4835.

Studio 440 DJ's Jon Bishop, Joey
Jameson, Denver, and Gina, April 14,
special guest DJ Dan. **Friday**, Club
Montage, 2028 Hancock Street,
Mission Hills South, 619-973-9269.

Superfly DJ's Geoff Thomas, Phil
Arce, David T., and guests spinning
funky breaks, drum 'n' bass, and
house. 21 and up. **Saturday**, April 22,
40 B.B. 619-685-7676.

Therapy DJ's Bruce Pollock, DJ's
and **Cash** spin industrial, EBM, fetish,
gothic, and darkwave. **Friday**, 619-
465-5827.

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

Tsunami Wednesday through
Sunday, call club for nightly
information. **Tsunami Beach Club**,
802 Sixth Avenue, downtown,
619-231-9283.

Two Wheel Turnstyle: Various DJ's
spin punk and garage beats. **Tuesday**,
Live Wire, 2103 El Cajon Boulevard,
University Heights, 619-291-7450.

Vertice: Call club for information.
619-465-5827.

Warmer DJ's Eric and Ann: Gothic,
80s, and industrial. **Saturdays**, 4225
30th Street, the Empire Club, North
Park, 619-460-8489.

Wind Cuts DJ's spin downtempo
and DJ Dubok's spins drum 'n' bass,
as well as open mike poetry.
Wednesdays, 8 p.m., Jut's Cuppa
Coffee, 3823 30th Street, North Park,
619-544-9900.

LOCAL MUSIC

If you wish to submit a listing, call
619-235-3000 ext. 403, night or day by
5 p.m. **Friday**, the week prior to
publication. To send weekly or monthly
schedules, fax to Lynne Hout at
760-788-0329 or mail to Reader Music
Scene, PO Box 85083, San Diego CA
92186. Upcoming concert,
underground club listings, or
performances that are not at a club
should be directed to 619-235-3000 ext.
261, e-mailed to rghout@sdinfo.com or
faxed to 619-281-2401. The listings are
free.

North County

The Alley, 421 Grand Avenue,
Carlsbad, 760-434-1173. **Thursday**
and **Friday**, 9 p.m., the **Bayliner Dogs**,
pop, jazz. **Saturday** and **Wednesday**,
9 p.m., the **Carver Brothers**, jazz, swing.

The Bailey Brothers **Reunited** and
Ben, corner of Main Street and A
Street, Indio, 760-765-9957. **Friday**,
punk night. **Saturday**, **Then and the**
Zephyr Patrol, blues.

The Beach Blues, 2530 South
Highway 101, Cardiff, 760-753-1321.
All performances begin at 7 p.m.
Thursday, Carl Robinson, rock and
Friday, **Two de Jive**, acoustic.

The Beach Blues, 2530 South
Highway 101, Cardiff, 760-753-1321.
All performances begin at 7 p.m.
Thursday, Carl Robinson, rock and
Friday, **Two de Jive**, acoustic.

Billy Up Tavern, 143 South Cedros
Avenue, Solana Beach, 619-481-9022.
Thursday, 8 p.m., **BBC-40**, country,
with the **Real Group**. **Friday**, **Carl**
Demson's Tiny Universe with **Chele's**
Ride. **Saturday**, **Tammy Carter**, blues,
with the **Billy Watson Blues Band**,
Tuesday, **Diamond in the Rough**, **Fuzzy**
Bass, and **Buddie**. **Wednesday**, **Blue**
and **Fat Beat Squad**.

Beer Creek's, 190 Grand Avenue,
Carlsbad, 619-729-2989. **Thursday**,
the **Purple Hair Experience**, rock.
Friday and **Saturday**, **Bottomline**, rock
and folk.

The Book Works/Possible Cafe,
Flower Hill Mall, 1.5 at Via de la Valle,
Del Mar, 619-775-3735. **Friday**, **Key**
Ethelridge, variety, acoustic.

Borden Brooks and Munk, 11160
Rancho Carmel Drive, Carmel
Mountain, 619-418-1814. **Friday**,
8 p.m., **Vince Maki**, acoustic,
alternates.

The Calypso Cafe, 576 North
Highway 101, Encinitas, 760-432-
8153. **Thursday**, **Big Daddy and the**
Money Shakers, swingin' blues. **Friday**,
Sonnie and Fule, blues, reggae.
Saturday, the **Trinians**, blues, swing.
Sunday, the **Calypso Cafe Band**,
Monday, the **Hot Line** of San Diego.

Cash, 1201 E. East Valley Parkway
(in Trafalgar Square), Encinitas.

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NOTE

BY WILLIAM CRAIN

If you were an indie rock geek with a record
collection worth more than your car, discover
Robert Pollard's songs had all the melodic
majesty of those classic rock records on your
shelves you loved but never listened to any-
more, and all the rough edges of the lo-fi
marginalia you adored but couldn't get your
friends to understand.
The story behind the band was absurd,
and yet it made so much sense to you: A Day-
ton, Ohio, schoolteacher pushing 40, singing in
a phony British accent, spending years
hashing out songs with his drinking buddies

and releasing hopelessly
obscure records that
sounded like someone
spilled beer on his four-track
tape recorder, finally winning
endorsements from the
most respected names in
alternative rock. This was a
vision of the future you fan-
tastized about: The world—
or at least a sizable cult fol-
lowing—finally catching up
with your genius.

But by decade's end,
the story was unraveling.
GBV became a revolving
door of musicians working
for Pollard (look at
www.gbvc.com for a ridicu-
lously lengthy band family tree). And, horror of
horrors, the records started sounding more
and more professional.

Last year, GBV released *Do the Col-
lapse*, which was produced by Cara
mastermind Ric Ocasek. The lo-fi legend has
outlived its usefulness for Pollard. If it
hasn't outlived its usefulness for you, all I
can say is—give the guy a break. He can



GUIDED BY VOICES

still write a book that will stop your heart.
Heavyweight Champness also
perform.

To hear a sample of *Guided By*
Voiceless, call 619-233-9797, wait for the
prompt, then punch in ext. 4120.)

GUIDED BY VOICES, Carlsbad, **Saturday**,
April 22, 8:30 p.m. 619-232-4368, **SLZ**.

The Book Works/Possible Cafe,
Flower Hill Mall, 1.5 at Via de la Valle,
Del Mar, 619-775-3735. **Friday**, **Key**
Ethelridge, variety, acoustic.

Borden Brooks and Munk, 11160
Rancho Carmel Drive, Carmel
Mountain, 619-418-1814. **Friday**,
8 p.m., **Vince Maki**, acoustic,
alternates.

The Calypso Cafe, 576 North
Highway 101, Encinitas, 760-432-
8153. **Thursday**, **Big Daddy and the**
Money Shakers, swingin' blues. **Friday**,
Sonnie and Fule, blues, reggae.
Saturday, the **Trinians**, blues, swing.
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(in Trafalgar Square), Encinitas.

GO BAREFOOTIN'!

Saturday
April 21
7 pm
FISH & THE
SEAWEEDS

Sunday
April 22
1 pm
BAHIANA
REPUBLICANS
Calypso, Soca
& Reggae

Sunday
April 23
6 pm
RHYTHM DOES
High-energy dance, funk,
blues & Top 40

Saturday
April 21
1 pm
RON'S
GARAGE
Classic,
Progressive
Rock

Friday
April 21
7 pm
SEIZ
BROS.

EASTER SUNDAY
BEATLES BRUNCH
9 am-1 pm • Call for reservations
For kids in our sand room we'll be playing *Yellow*
Submarine & *Beatles* Cartoon Show.
For adults we'll be playing *A Hard Day's Night*,
Help!, *Magical Mystery Tour* & *Beatles* Anthology.
Live On Stage 10 am-Noon
Ron's Garage
will be playing unplugged Beatles classics!
~ PLUS ~
Easter Sunday Brunch Buffet
(ALL-YOU-CAN-HEAR BUFFET)
Adults \$19.64 including cocktail
Kids (12 & under) \$9.09 including beverage

BAREFOOT
Barefoot
FREE PARKING
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BOB DYLAN
AND HIS BAND!

***** AND *****

PHIL LESH
AND FRIENDS!

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TICKETS ON SALE THIS SATURDAY @ 10AM!!

DOORS AT 5PM • INCLUDES FAIR ADMISSION TICKET • FAIR OPENS AT 10AM
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Tina Turner



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Dixie Chicks June 22
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understand why we did not get to see it before Lola ran (and ran). It is not so easy, with all commercial considerations duly considered, to understand why we are getting to see it now. The introduction of the central characters (their names typed out letter by letter on the screen), interspersed with a hyperkinetic camera skimming over mountainous snowscapes, all to a techno-pop beat on the soundtrack, might raise the hopes of the jiggling-crowd who so enjoyed *Lola*. And the central situation — a circle of people linked together by a two-vehicle accident — seems likewise to be shaped by the heavy hand of fate.

But the fill-in, while we await the farcical misunderstandings of the cli-



OUTSKIRTS*

Written & Directed by Peter Loebke
 with Yuri Dubrovinski, Miloslav Orlovski & Alexander Pashkin
 Russia • Drama • 1999
 (English subtitles - Russian language)

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GOSSIP
YOU KNOW YOU LOVE IT.

STARTS FRIDAY[illegible]

max, is as terribly interesting, much less terribly kinetic. It is much more terribly pensive, and shallowly, superficially, posturingly pensive at best. A particular strain on belief, on patience, on plain and simple eyesight, is the business of one car-crash victim who, after a crash that occurred from twenty paces away, the squiggle little scar on the back of the hairy head of the other driver, then obsessing over the shape of this scar (much like Richard Dreyfuss over the shape of DeVotes Tower in *Cosmo Encounters*, even more so than the shape of the DeVotes tower), but entirely forgetting where it was that he saw the shape or why it is important to him. The strain is hardly justified when, after he finally remembers where he saw it, the victim uses an altogether different and altogether more appropriate word to describe the other driver. Or rather, misidentifying him, and then failing to use the scar to confirm the identification.

With *Me Myself I* (not to be confused with the upcoming *Me, Myself, and Irene*, just as *East-West* is not to be confused with the upcoming *East Is East* and as *Where the Money Is* is not to be confused with *Where the Money Is in the Game*), the movie is about a guy (Where the Heart Is), the Aunies have a go at the alternative-realities game: the *Run, Lola, Run* game, the *Sliding Doors* and *Twice upon a Yesterday* game, the *Smoking/No Smoking* game, the *My Sister Sam* game, and so on, with so many people having a go at it, that the game would dissolve into any convention and frivolity. In writer-director Pip Karmel's version, a go-getter investigative reporter looks around at the world and wonders how it would have been different if she hadn't said no to Mr. Smith thirteen years earlier. She gets to find out — more or less — when she steps off a curb and directly into the path of a car driven by a woman who has sex with three children, and a writer of fluff for a slick women's magazine.

Rachel Griffiths, seen for the next little while as two separate people on the same screen, is a highly skilled and a hard-working actress (*Hilary and Jackie*, *Among Giants*, *Muriel's Wedding*), even if here she is acting like a TV sitcom star with a loyal following she wouldn't want to disappoint. And the three kids

are comensurately cute. (Pre-teen daughter with fuchsia-streaked hair: "Mum, if you haven't got your period yet, do you have to use a condom when you have sex?") But the dubious women of the novel are those who, for someone else's life, without having taken the same steps to arrive there, and know what it's like to live it — divert us from the alternative realities track and onto the dead-ringers of the real. It soon becomes whether or not the impostor can get away with the masquerade. This leaves plenty of latitude for madcap antics (the borrowed diaphragm that lands in the toilet), but not so much for metaphysics. The novel's main issue becomes whether things into sharper focus when the game turns out to be not so much a matter of alternative realities as of parallel universes, each of them equally and concurrently real, with similarly different rules. The novel's last line: "The mind doesn't so much bogglie as blow a fuse. ■"

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

And About My Mother — Pedro
Almodóvar's passion to womanhood, in particular motherhood and stepmotherhood, is a theme of the films. In *María*, specifically for *All About Eve* (Josefina Rowlands, for *Opening Night* and *Romy Schneider*; for *The Impudent Thing* is *María*), the mother of the film's heroine, the Devís film, a Spanish-dubbed clip of which is included; and the traffic fatality outside the love story, whereby our heroine (Cecilia Roth) is killed by a truck, is a reference to the life directly from the Rowlands film (Schneider, apart from her role as a degraded screen star in *The Impudent Thing*, lost a daughter in a traffic accident, and her first affair at age forty-three). The first half-hour has a strong and a steady plot, straight through the heroine's arrival in Barcelona (the film is a homage to *María*, the film of the woman who has no idea he's ever had a son, much less has one no more. Therefore the complications and coincidences mount up to a surprising conclusion. The film is a woman's best lead to the father, who is now a transgressive prostitute, is a social-working Catholic man (Fernando Cruz) who turns out to be the father of the film's heroine, the source of both the love and the virus turns

While waiting for this man to surface, the mother lands a job as personal assistant to the lesbian stage actress (Marisa Paredes) whose autograph the dead boy had been chasing the night he was run down by a car, and whose touring production of *A Streetcar Named Desire* she had been wined its way opportunistically to Barcelona. One night, when the actress's coke-hard lover and co-star — Stella Kowalski to her Blanche Du Bois — fails to appear by certain 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 *Hamlet* in which she had played the mother 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-beating soap operatics to new-fangled kinky subject matter has an air of blustery rhetoric about it. It never quite worked for R.W. Fassbinder. It works even less for Almodóvar, who quadruples the kitsch. 1999.]

★ (HILLCREST CINEMAS)

American Beauty — A mainstream, sitcom version of *Happiness*, awash in openly trashy plot turns. Any movie whose opening line features a sulky teenage girl (in a grainy video image, not never mind that she's played by a real-life beauty queen) and 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 a dud. This is the case with *Beauty*. 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 character. The rest of the movie is what 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 could have been a lot more interesting. The attention-getting device is borrowed from Billy Wilder's *Sunset Boulevard*, a first-person narrator whose voice comes to us from the Other Side. "I'm forty-two years old but I feel like I'm 17. I don't know what I don't know that yet." This character, the

embodiment of Middlebitch Crisis, is the drop-out dad of our "typical" suburban family, in addition to, of course, the horny geek-boy of the opening line, nursing a bit of a Humbert Humbert thing for his daughter's prettier bosom buddy on the high-school cheerleading squad. (His obliquely surrealist fantasies of the girl—as a storm of rose petals pouring out of, and at the same time discreetly concealing, her bared breast—something 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-jack aesthetics), the most engaging character in the movie, even though Kevin Spacey's looney-gooseyness tends to smooth his path to rebellion: the uprightness of a young or a middle-aged Jack Leagumson might have been more for fiction, more so, I think, than for film. Thora Birch,

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Spring Flowers

Cut into the volcano and out pours chocolate lava.

Hotel dining rooms have a difficult time attracting San Diegans. The exceptions are like spring flowers that blossom overnight and then due to a change in weather wither away. When Sheppard's at the Sheraton Harbor Island opened in the early '80s, it was considered a showplace and one of the best in the city. The late Marvin Laden was an innovative food and beverage administrator, and his special events, such as bringing in chefs from Hong Kong or Paris, constituted dining-as-theater. When he left, Sheppard's closed.

The Grant Grill continues its steady course but the Fontainebleau at the Westgate has had so many different chefs that it has failed to establish a consistent image. Since James Boyce left Azura Point at Loews Coronado Resort, some of its old admirers have defected. The Crown Room at Hotel Del Coronado is undergoing a renovation and is open for Sunday brunch only.

Some of the venerable houses are still doing gangbuster business. The Marine Room, part of the Beach and Tennis Club, thrives because Bernard Guillis is a show-person, participating in charitable and special events with energy. But the Grande Dame of them all, the La Valencia, seems to operate on automatic pilot even when it lacks an executive chef.

I went to lunch there the other day because an old friend and I wanted a cafe where we could talk and not be rushed. I selected the Whaling Bar because it's dim, quiet, and you may sit there from noon to three without being disturbed. The entire Mediterranean Room was reserved for a private party, and so was the patio. But the Whaling Bar served our purposes well. We each had a Cobb salad, sat in a capacious booth, and talked with almost no interruptions.

The restaurant in the renovated Hilton on Harbor Island, Sierra Pacific, has its own entrance and a view of the bay and boats. There's also a walkway behind the hotel, which makes the Sierra Pacific a popular destination for breakfast after a walk or jog.

Two styles of breakfast are served, à la carte or all-you-can-eat buffet for \$12.00. The latter

includes freshly prepared omelet or poached eggs, made-from-scratch waffles, bacon, sausage, potatoes with leeks, juice, milk, coffee, and tea. If you have visitors or would just like to indulge yourself, try this breakfast served daily. It's offered until 11:00 a.m., so if you come late you don't need lunch.

Dinners are both reasonable and pleasant, with a top price of \$20. The menu is modest with six appetizers, four salads, and ten

entrees, but you won't leave hungry. We shared one salad of baby greens, sugar walnuts, dried plums, and Gorgonzola cheese in a walnut vinaigrette. The dried plums, walnuts, and cheese gave the salad a new dimension. Since we split it, the price of \$6 for two was not unreasonable.

Our two shared entrees were herb-crusted pork tenderloin with mashed potatoes (\$18) and the halibut with a crust of cashews, dried papaya, and tangerine glaze (\$15). The secret of the tenderness of the pork is that it's dredged in herbs and then wrapped in pork cut, a thin layer of fat. When the pork is placed on the grill the fat melts away, leaving the pork juicy and soft. It's a robust dish accompanied by mashed potatoes, both of which stick to your ribs.

My ex-cort had mixed feelings about the halibut because of the tangerine glaze. If you don't like sweet fish — this resembles sweet and sour fish in Chinese restaurants — ask the waiter to omit the glaze. The stir-fried rice has a bit of punch to offset the sweetness. Or, you may order the swordfish, with or without the red curry marinade (\$16). The accompaniment is coconut polenta — if I had read the menu carefully I would have ordered a side order of polenta, which I've never experienced with coconut.

The chocolate volcano cake with vanilla gelato was perfect for an adult like me — cut into the volcano and out pours chocolate lava (\$6). What are the limitations of Sierra Pacific? The burnt orange Formica table tops just won't cut it at dinner. Drop a utensil and the clatter reverberates around the room. Without tablecloths the room looks like a coffee shop. True, there's an aquarium at one end, but unless you keep your



The Restaurant: Sierra Pacific
The Location: Hilton San Diego Airport/Harbor Island, 1960 Harbor Island Drive, 619-291-4000
Type of Food: California cuisine
Price Range: Dinner, first courses, soup and salads, \$3.00 to \$9.00; entrees, \$14.00 to \$20.00; daily all-you-can-eat buffet breakfast, \$12.00
Hours: Daily, breakfast 6:00 a.m. to 11:00 a.m.; lunch, 11:00 a.m. to 4:30 p.m.; dinner 5:00 to 10:00 p.m.

eyes on the bay there's not a single beautiful object on which to fix your eyes. There's too much blank space. Local artists might be a plausible alternative to empty walls.

Sierra Pacific is not the Torrey Pines Hilton with its extraordinary menu. It's not intended to be. Chef Thomas Herz, recently of Bellefleur in Carlsbad, is lively and open to suggestions and growth. Sierra Pacific is more to enhance itself in time.

This column will not appear until the first day of Passover. However, if you haven't made reservations, the following will accommodate you on Thursday, April 20.

Pamplemousse Grill, 514 Via de la Valle, 858-792-9090. Best gourmet Passover dinner available. First plate, potato pancakes and smoked salmon, choice of four entrees, which includes the famous barbecued brisket, desert. \$45.

D.Z. Akin's, 6930 Alvarado Road, 619-265-0218. Best bargain anywhere. This meal is a loss leader and is offered at \$17.95 as a community service. Chopped liver, gefilte fish, soup, choice of brisket or chicken, taiminis, kugel, one glass of wine, dessert. Full line of Passover baked goods in bakery.

Four Seasons, 7100 Four Seasons Point, Carlsbad, 760-403-6800. As of this writing, gefilte fish, choice of two entrees, desert. Menu may be expanded on arrival. A rabbi will officiate. \$45.

Torrey Pines, 142 University Avenue, 619-294-0995. If you are seeking something different, this Italian restaurant offers Passover dishes that were served in antiquity in Italy. It offers artichokes, fish, taiminis, \$25 to \$30.

Baked by Ezra, 6435 Caminito Rhyfield, La Jolla, 858-459-6344. Complete line of Passover baked goodies. \$

Come Down Home for Anthony's

Southern Sampler

Our Southern Sampler features a crab-stuffed cajun-rubbed grilled Salmon fillet, a pecan-crusted Catfish fillet, and two beer-battered jumbo Shrimp. It's served with red beans and rice, cajun mayonnaise, and Anthony's own coleslaw.

It's a heapin' helpin' of Southern-style vittles, all for just \$13.95.

Anthony's FISH MARKET

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I'm Seeing a Rasta Chicken Salad

I'm sticking my pinky up as I lift my mug.

Which side of the tracks are you gonna eat on? In Solana Beach, you've got to decide. This I discovered the other morning. I got out to merge guy up there at 2:00 p.m. Problem is, the Coaster only travels early in the morning or too late in the afternoon.

So 7:45 a.m. I'm aboard the Coaster wondering what the heck I'm going to do for five hours in Solana Beach. At Solana Beach I get out and stumble toward the nearest sign. "Cedros Design District," it says.

I notice a little clump of California pepper trees across the road, with tables under them, and a cafe behind them. Huh. Like a little scene from an Italian movie. People eating croissants, sipping coffee, their big red dogs snore under rusty iron tables.

"I zinc, therefore I am," says the black T-shirt of the server bringing a plate out. Turns out the place is called Zinc. It's like a cafe in the garden of your Aunt Bertha. Your rich Aunt Bertha. Just look at the cars outside. BMW Z3s, a new cherry VW Beetle, a big fat Mercedes, a giant maroon Chevy Suburban.

"Breakfast," says the girl. I'm scanning the wall. They have basically four choices. Poached eggs on buttered toast with tomatoes \$4.35 one egg, \$4.65 two eggs, a boiled egg with buttered toast and fruit

(\$4.65), huevos rancheros with papaya/mango salsa (\$6.75), and fruttata with cucumber salsa (\$3.50). For \$1.95 you can add roasted herbed potatoes.

I ask for the fruttata and coffee (\$1.35), then cave and add these roasted herbed potatoes too. I sit at the counter. Sure enough, the surface is zinc. Place is buzzing with the talk of genteel folk. Vivid! The Greatest Hit plays on the CD player. Lady next to me reads the Wall Street Journal. Architect guy at the table behind draws plans for a house on a napkin. "The maid's quarters are

here. The garage will have its private elevator. But is this unit worth 5, 6, 7?"

Lord, He's talking millions! The fruttata turns out to be a sort of quiche. Eggs, potatoes, tomatoes, spinach, cheese on top. Nice big chunk. The potatoes are 'O'Brien,' in a separate bowl. They have a taste that keeps me coming back. "Rosemary, sage, thyme, and olive oil," says Ellie, one of the helpers. The cucumber salsa is fresh and has kick too. And Julie keeps refilling my coffee (no extra charge). Says the place has been open five years. Laguna Beach guy owns it. I guess many of its customers come from the design studios across the road, but also from those lonely 20-acre palaces in Rancho Santa Fe, just up the road.

My neighbor finishes her \$1.85 croissant, folds her paper, walks out, and drives off in her maroon

Suburban. I clean up the last of my food and take my coffee out to sit under the trees. Still tons of time. Climbing roses and white canvas umbrellas are nice. So's the low cinderblock wall to rest your elbow on. And the sculpture of a dog on its hind legs tipping over a table with a coffee pot on it. Turns out it's a fountain. All very sophisticated. I'm sticking my pinky up as I lift my mug.

So ten minutes later, across the railroad tracks, I'm wandering down toward the beach with two hours still to kill, when I see this little sign at the entrance to a passageway. "Fletcher Cove Cafe," it says. Can't resist it. I mosey down the passage, past a kitchen, round a corner, and onto a red timber deck. Tables, plants, giant palm tree, a big wall-size menu, and a full view out over the ocean.

"So what would float your boat?" says this guy. "What would tickle your bones?" His name's Ulys. Must be short for Ulysses. Says he and his wife Leslie bought this place on impulse last year. He's a tool-maker from Connecticut. "Just don't ask for 'inside,'

because there ain't no inside," he says. Great! The ultimate outside cafe! I experience a whole new burst of hunger. I'm seeing a rasta chicken salad (with romaine, jerk chicken, scallops, potatoes, pineapple, and salsa) for \$5.50. All-day breakfasts (2 eggs, 2 bacon or sausage, potatoes, and toast) for \$4.75. Quarter-pound "cow burgers" for \$4.25. I end up ordering fish and chips, \$5.50. Three pieces of fish, lots of fries, big pot of tartar sauce, and best of all, a proper bottle of premium malt ale fish 'n' chips vinegar to shake on it. Ulys himself comes out and sits down to chew the fat. "Hell," he says. "I didn't know the place had no indoor seating when I first thought of buying. But sometimes in life you have to be willing to take a risk."

I crunch into the fish. If I didn't have this appointment to see Mr. Opportunity at two, I'd order a bottle of Bud (\$2.25). But no. Better wait till afterwards. Somehow, I think I'm coming back at sunset. ■

The Place: Zinc, 132 South Cedros Avenue, Solana Beach (858-793-5436)
Type of Food: American
Prices: Two poached eggs on buttered toast with tomatoes, \$4.65; Fruttata with cucumber salsa, \$3.50; baked eggplant pizzer ("personal-size pizza") with marinara, mozzarella, and parmesan cheese, \$6.25; vegetarian chili, with green onion, tomato, sour cream, \$4.95; Zinc burger (vegetarian patty, trimmings, on La Brea bun), \$6.25
Hours: 7:00 a.m. to 5:00 p.m., seven days

The Place: Fletcher Cove Cafe, 106 South Sierra Avenue, Solana Beach (858-259-7886)
Type of Food: American
Prices: Big breakfast (three eggs, two strips of bacon, two links of sausage, potatoes, toast), \$5.50; BBQ chicken salad, with romaine, scallops, potatoes, red onion, \$5.50; pomodoro pasta bakes with garlic, onions, tomatoes, basil, \$4.75; fishy surf dog, with relish and onions, \$3.50; three quesadillas with jerk chicken, \$5.50
Hours: Monday to Thursday, 10:00 a.m. to 9:00 p.m.; Friday, 10:00 a.m. to 10:00 p.m.; Saturday, 8:00 a.m. to 10:00 p.m.; Sunday, 8:00 a.m. to 9:00 p.m.

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Calendar RESTAURANTS

NORTH INLAND

BERNARDINO RESTAURANT 1487 Rancho Bernardo Road, Rancho Bernardo Village Shopping Center, 858-487-7171. The restaurant is elegant in food, service and ambience. The cuisine is California French, menu change every few weeks and best beef is a rack of lamb, filet mignon, both daily fish and prime rib. You'll have a good experience here. Lunch, Monday through Friday. Dinner, eight nights. Moderate to expensive.

DELICIAS 6106 Paseo Delicias, Rancho Santa Fe, 858-756-8000. The room is smashing and the menu offers excellent pasta, fresh fish, five-star meat and chicken, gourmet pizzas. Open for dinner eight nights. Expensive.

DICKENS 11625 11625 Durand Road, Westwood Shopping Center, 858-487-2776. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizza to eat in or take out, keep this Chicago-style "deli" in mind. The Italian beef and Rocco's Imperial hot are handouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low.

HERNANDEZ' BIDE-AWAY Rancho and Lake Drives, Del Dios, Lake Hughes, 858-746-1444. The breakfast brunch served both Saturday and Sunday until 2:00 p.m. offers outstanding value: steak and eggs, chili, sausage, beans, and tomatoes. Fine dinner entrees. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast/brunch, Saturday and Sunday. Lunch and dinner, Tuesday through Friday. Dinner, eight nights. Low to moderate.

LA JOLLA

ADRIANO'S TABLES 8600 Genesee Avenue, Costa Verde Shopping Center, 9104, 858-455-1555. The chef attributes of this Greek and Mediterranean restaurant are fresh fish, tasty preparation, and low cost. The salads are good. Open daily. Lunch, Monday through Saturday. Dinner, eight nights. Low to moderate.

LA JOLLA 1200 Prospect Street, 858-454-9616. The understated scenic view and opulent interior are glamorous. Cuisine is Mediterranean with California influences. Menu change daily. When available try past-seared scallops and the outstanding appetizer soup, not duplicated anywhere. Fresh fish and seafood. Moderate to expensive.

CERCHIO'S 8000 79th Ave., La Jolla, 858-454-9616. The 10th floor view carries this restaurant. Good preparation of gourmet American food, fish, seafood, steaks, chicken. Open daily, breakfast, lunch, dinner, and weekend brunch. Moderate to expensive.

FLEMING'S STEAK HOUSE AND WINE BAR 970 University Center Lane, Avenue Complex, La Jolla, 858-535-0078. Beautiful atmosphere, excellent service, very fine preparation. Very crowded weekends. Steaks and chops first rate. Vegetables 1st rate. Open daily. Lunch, Monday through Saturday. Dinner, eight nights. Low to moderate.

LA JOLLA 1200 Prospect Street, 858-454-9616. The understated scenic view and opulent interior are glamorous. Cuisine is Mediterranean with California influences. Menu change daily. When available try past-seared scallops and the outstanding appetizer soup, not duplicated anywhere. Fresh fish and seafood. Moderate to expensive.

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FLEMING'S STEAK HOUSE AND WINE BAR 970 University Center Lane, Avenue Complex, La Jolla, 858-535-0078. Beautiful atmosphere, excellent service, very fine preparation. Very crowded weekends. Steaks and chops first rate. Vegetables 1st rate. Open daily. Lunch, Monday through Saturday. Dinner, eight nights. Low to moderate.

CLAIROMONT & KEARNY MESA

RACE RESTAURANT 1955 West Mission Road, 619-275-2094. If you have been eating low-fat, low-calorie food, consider this place a special treat. Be sure to order at least two pastas (parties of four or more can request a combination pasta) and fresh fish or chicken. Excellent fried food and the best authentic (dinner) in the city. Salt may be more than usual. First-come, first-served. Open Monday through Saturday. Closed Sunday. Moderate to expensive.

THE MARINE ROOM 2000 Spindrift Drive, La Jolla, 858-455-7222. Complete redecoration, change of chefs, and extensive California and Continental menus have restored this venerable room to its former grandeur. About nine fish dishes are available nightly. Buffet brunch Sunday for \$24.95. Splendid service. Open daily. Lunch, moderate; dinner, expensive.

KEYWAY 6647 Convey Street, Empire Square, 858-571-3749. This Afghan restaurant offers fine appetizers, tasty entrees, and tasteful specialties. Extensive vegetarian menu. Low-cost lunch. Low drink. Moderate.

SAN TONG PALACE 4600 Convey, Kearny Mesa, 858-571-6837. This unassuming strip-mall restaurant is easy to overlook, but once found, impossible to resist. San Tong's hybrid Korean-Chinese menu draws from the strongest tastes of both cuisines. Their Rainbow Salad demonstrates this combination delicately, and San Tong's dumplings are outstanding. Their seafood dumplings are especially remarkable. For the adventurous, I recommend the jellyfish salad, a novel treat for Westerners. At San Tong Palace, curious appetites are rewarded well. Low. — Mike Nash

THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mission Beach, 858-488-6668. Old-fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (on children's menu) are prepared here, along with Mexican and seafood specialties. Open daily. Low to moderate.

HARBOR'S EDGE Sheraton Harbor Island Resort, 1380 Harbor Island Drive (across from airport), 619-291-2900. The restaurant has a stunning bay view and contemporary interior. Good California cuisine includes fish, chicken, pasta. For inexpensive diversion, try the Bakery (adjacent to the dining room) where sandwiches and pastries

are served. Open daily, breakfast, lunch, dinner, and Sunday brunch. Moderate to expensive.

HUDSON BAY SEAFOOD 1403 Scott Street, 619-222-8787. Fresh fish and seafood, burgers, and salads served in room on the dock. Great view and you may see the outside dock or inside. Very casual. Best bet: fish and chips and fresh fish sandwiches. Open daily, breakfast, lunch, and dinner. Low.

HUMPHREY'S 2141 Shelter Island Drive, 619-224-3377. California coastal cuisine in a newly renovated room with a beautiful bay view. Among the well-prepared dishes, black Angus "steakhouse" steak, grilled vegetable tower, seasonal crusty bread, cocktail party. Excellent service. Open daily for breakfast, lunch, and dinner. Sunday buffet brunch. Moderate to expensive.

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Anthony's Fish Grotto 2142
Cass Picante Mexican 2861
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Tio Leo's Mexican 2856

BEACHES & POINT LOMA

Aquapolo Restaurant Japanese 2369
Atlantis Restaurant Seafood 2356
The Aoki Restaurant Mediterranean 2362
The Blue Crab Restaurant Seafood 2355
Broken Shell American 2330
Cane Bar & Grill American 2347
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Cucina Fresca Italian 2350
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SOUTH BAY & CORONADO

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D'Lish Gourmet Pizzeria, Salad, Pasta 2483
D'Lish Pizzeria, Salad, Pasta 2484
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Bonny's Exotic Cuisine of India 2207
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Thai Foon 2188

NORTH COUNTY COASTAL

Calypso Cafe South American 2734
Don Chay Restaurant Mexican 2712
Good Village 2709
K's Restaurant Health Food & Juice Bar 2730
Mikiko Japanese 2744
Neiman American 2742
Passage to India Indian 2700
Pasta Nova Italian 2728
Roma Mia Italian 2706
Sammy's California Woodfired Pizzeria 2713
Star of India Indian 2751
Taste of Thai 2715
Tio Leo's Mexican 2719
Wild Note Cafe California Cuisine 2702

LA JOLLA

Bollicine Italian 2409
Brooklyn Villa Continental 2410
Cookin's.com Peruvian Chef 2439
Forever Fondue American 2436
Gina's Sushi Japanese 2436
Hard Rock Cafe Continental 2410
Harry's Coffee Shop 2437
Hops! Bier & Brewery American 2427
Marshall's Mexican 2412
McDonald's American BQ 2403
Rock Bottom American 2428
Roppo's Asian-Fusion 2432
Sammy's California Woodfired Pizzeria 2422
Shelly's Seafood & Steak 2425
Star of India Indian 2401
Sun & Sea Mexican 2402
Toreyana Grill American or Seafood 2438

CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA

94th Aero Squadron American 2552
Angelo's Italian Restaurant 2554
Asakia the Great Indian 2564
Blue Collar Grill American 2580
Dickey's Smokehouse BBQ 2569
D'Lish Korean Pizzeria, Salad, Pasta 2579
The Good Egg American 2555
Khyber Pass Afghan 2560
Nooma Japanese 2578
Tajima Japanese Restaurant 2577
The Onion 2569
Tio Leo's Mexican 2630

All You Can Eat and Drink 11 am-3 pm

EASTER SUNDAY CHAMPAGNE & SUSHI BUFFET

Hazard Center only

\$10.95 Adult \$5.95 Children (under 12)

• California Roll
• Philadelphia Roll
• Spicy Crab Roll
• Tuna Roll
• Avocado Roll
• Nigiri Sushi - Sake, Tuna
• Sake, Egg, Spicy Tuna
• Spicy Hamachi
• Shrimp Tempura
• Egg Roll
• Fried Wonton
• Egg Foo Young
• House Special Fried Rice
• Mandarin Lo Mein

• Fresh Fruit
• Coconut Jello
• Almond & Fortune Cookies
• Paper Chicks
• Sesame Vegetable
• Dry Braised Fish
• Salt & Pepper Shrimp
• Shrimp w/Chili Sauce
• Hot & Spicy Beef
• Sweet & Pungent Chicken
• Honey Chicken
• Singapore Noodle
• Chimp Pot Chicks

\$1 OFF BUFFET
With this ad. Adults only.

Sushi

DINNER FOR TWO \$14.95
Includes: Miso Soup, House Salad and Rice.
Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Miso Sashimi (5 pcs.).
With this ad. Expires 5-4-00.

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Calendar RESTAURANTS

ette" in Asian and Caribbean influenced and succeeds the atmosphere. I found the salmon and pork oven braised not done by their side, but reconsidered the Chef's generous kitchen means to perfection. Behind the arduous, Chef's staff is cordial and efficient, in kitchen talent, if a little shy and uneven. —Max Nakh

THE FIELD IRISH PUB AND RESTAURANT 344 Fifth Avenue, Gaslamp District, 619-232-9840. Every bit of the interior was sent from Ireland to recreate a country Irish pub. Try the house (potatoes) packed with eggs and sausage. fish and chips (steak). Great for breakfast Saturday and Sunday. Music and dancing Sunday 9:00 to 9:00 p.m. Bring babies. Low to moderate.

PIZZA'S 801 Fifth Avenue (corner of F Street), 619-234-1407. Northern Italian cooking is served in two stylish dining rooms. For high meals, your best bet is the pizza bar, where you may order pizza or salad, as well as any other menu item. Daily specials and pastas are

recommended. Open for dinner nightly. Moderate to expensive.

GRANT GRILL U.S. Grant Hotel, 326 Broadway, 619-239-6806. As always, this restaurant serves quality meat in a traditional room that uses tableside service. Best bet is any special salad, like meat, shrimp and scallop, orzo, and, of course, the mixed grill. Open daily. Breakfast, lunch, and brunch, moderate. Dinner, expensive.

GRANT GRILL U.S. Grant Hotel, 326 Broadway, 619-239-6806. This downtown eatery is private and cheerful, with old-time furniture. House specialties include mock turtle soup, beef carpaccio (the best in the city), herb-

roasted prime rib, grilled salmon Medallions, and ancho-rubbed pork chop. The wine list is good and fair, service is elegant. Sides and desserts are passable, or they're just outdone by everything else. —Max Nakh

LAUREL RESTAURANT Hyatt Regency Hotel, One Market Street, 619-447-6066. All-you-can-eat fish and seafood buffet, Friday nights only, 6:00 to 9:00 p.m., \$21.95. All-you-can-eat prime rib buffet, Thursday night, \$18.95. Wednesday night, all-you-can-eat Italian buffet for \$14.95. Worth trying for lovers of buffets.

LA PROVENCE 708 Fourth Avenue, Gaslamp District, 619-344-0661. The

new owner has redecorated and upgraded the menu to Southern French and Mediterranean. Best bets are cassoulet, Toulouse's cassoulet, rack of lamb, and frog legs. Separate dining room for private parties especially appealing. Moderate prices, fresh food, good value. Open Monday through Friday for lunch, Saturday and Sunday lunch/brunch, nightly for dinner.

OSTERIA PANINO 722 Fifth Avenue (Fifth and G), 619-595-7809. You really can't miss this Tuscan-style Italian restaurant. The pasta are as close to heaven as you can get and so are the first courses. The muffled locations are simply incredible. Also available are

fresh fish and chicken. My favorites are the spinach ravioli and the prosciutto (potato dumplings) in a four-cheese sauce. The exposed brick walls enhance the European feel. Open daily, lunch and dinner. Moderate to expensive.

PAPER MOON CAFE 734 Fifth Avenue, 619-544-6454. Owned and operated by the same people as Bella Luna, this cafe was a wine prize for beauty, but the food is fresh, exciting, low priced. Best bet: quail with duck and mushrooms, salad with grilled fish and vegetables, miso chicken, and lamb. Open daily. Low to moderate.

THE PARROT GRILL 802 Sixth Avenue, Gaslamp Quarter, 619-231-9981. Inexpensive take-out. Dinner is served nightly to midnight and breakfast on weekends. Open daily, lunch and dinner. Moderate to expensive.

RAINFALL 1202 First Street, 619-232-9757. Through this attractive restaurant is served for fine meals and chops, the live Maine lobster

and fresh fish (especially the salmon in parchment) are outstanding here. For low-cost meal, try meat loaf and creamy mashed potatoes. Open daily, lunch and dinner. Moderate to expensive.

SEVILLA 515 Fourth Avenue, 619-232-9779. The new room resembles an outdoor garden complete with foliage and a ceiling of stars. Tapas bar remains the same. Tuesday, pasta, Thursday, whole roasted pig. Fixed-price, three-course meal with flamenco show served downstairs every Friday through Saturday. Open moderate.

STAR OF INDIA 423 F Street, 619-544-9891. This Indian restaurant is most popular for the all-you-can-eat buffet, available weekdays from 11:30 a.m. to 2:30 p.m. and Saturday and Sunday from noon to 3:00 p.m. The weekend brunch includes champagne. Vegetarians should make note of the many vegetable and rice dishes with inventive preparations. Refined atmosphere, good service. Be aware that breads are a la carte. Open daily, lunch and dinner. Low to expensive.

TUPALO AMERICAN 340 Fifth Avenue, between I and K, 619-231-3140. Best bet is spinach salad, fresh sea bass or ahi, chicken breast with potato

leaves. Contemporary atmosphere, excellent service. Bar serves 50 types of martinis. Open nightly, dinner only. Moderate to expensive.

SOUTH BAY & CORONADO

AZURA POINT Lower Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 619-424-6000. The newly decorated and revamped dining room offers side-by-side seating, reserved seating for one, and bar menu every where. The food is exquisite. Please note

the Porkyone crab tortellini, sea-aspice ahi, scallops, and rack of lamb. Superb service. Separate bar and lounge. Closed Monday, Tuesday, Thursday through Sunday. Expensive.

BUON GIORNO 410 Bonita Road, Bonita, 619-475-2661. The menu includes antipasto, soup, salad, pasta, pizza as well as chicken, meat, and fish. Try the Caesar salad topped with grilled fresh chicken breast, or linguine al pomodoro. Fish does very well here. Open daily. Moderate to expensive.

CROWN MOORE HOTEL DIE CORONADO 1500 Orange Avenue, Coronado, 619-435-6411, ext. 724. Open only for Sunday brunch and special

events. The food is competent, but the room is outstanding, especially the crown-shaped ceiling. Expensive.

DIANE PIZZA AND PASTA 186 East 11 Street, Chula Vista, 619-585-1371. The pizza and pasta are tasty and the salads are huge and fresh. Excellent service. Low to moderate.

ZORBA FAMILY RESTAURANT 100 Broadway, Chula Vista, 619-422-8853. All-you-can-eat Greek buffet daily, lunch, midweek dinner, weekend dinner with entertainment of belly dancers and Zorba's dancers. Plenty to eat. Not gourmet food, but fun. Open daily, lunch and dinner. Low.

Su Casa

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MEXICAN AND SEAFOOD SPECIALTIES

25% OFF YOUR ENTIRE CHECK

(Alcoholic beverages excluded)

Valid up to 5 people. 7 days a week. 1 check per table. Not valid with any other offer. No take-out, please. Offer expires May 3, 2000.

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(Excludes seafood)

11:30 am - 6:30 pm Daily

Must be seated before 6:30 pm

Purchase one entrée or regular price and receive a 2nd entrée of equal or lesser value free. *Solo diners enjoy 50% off one entrée. Valid up to 10 people. 1 check per table. Not valid with any other offer. No take-out, please. Offer expires May 3, 2000.

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The HIGHEST Mexican Food with the FINEST Ingredients!

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DISCOUNT BEFORE SALES TAX. NOT VALID WITH ANY OTHER COUPON. OFFER EXPIRES 5/3/00

7545 GIRARD AVENUE • LA JOLLA • 858.454.7381

Easter Special

Sunday, April 23

TURKEY or HONEY-BAKED HAM

Complete dinner **\$12.95** (12-4:30 pm)

Live pianist **\$9.95** (6-9 pm)

or Prime Rib Dinner

With up to 4 people. Not valid with any other offer.

6737 La Jolla Blvd. • Reservations call (858) 456-6660 • Open until 9:30 pm

\$14 OFF Dinner Entrée*

Choose from: halibut, lamb, seafood, pork, veal, chicken, or New York steak. *Not valid on holidays, with any other offer, or on dinner special. With all Expires 5/3/00.

Shelby's Restaurant

SPECTACULAR SUNDAY Champagne Brunch on the Water

The Blue Crab Restaurant

10:30 am to 2:30 pm

- Hot carving station with prime rib, turkey & dragon in port
- Pasta station • Omelette station
- All-you-can-eat oysters, shrimp, crab legs, mussels & snow crab claws
- 6-foot dessert bar with flaming brandies & Foster
- Complimentary glass of champagne

Reserve now for Easter Sunday! 4922 N. Harbor Dr. • Point Loma Sunday Brunch \$19.95 Adults • \$9.95 Children (619) 224-3000

Locals Night

THE ATOLL RESTAURANT

EVERY WEDNESDAY

Buy one entrée and get the second one FREE and a featured bottle of wine for half price.

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*If equal or lesser value. Does not include tax or gratuity. Offer valid with proof of San Diego residence. Good for dinner on Wednesday only. Expires 5/17/2000.

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EXPAND YOUR HORIZONS...

EASTER SUNDAY BRUNCH

9:30 am - 2:00 pm • Adults \$35.95 • Children \$12.95

Special visit by the Easter Bunny

Chef: Sam Shalish, Executive Chef, La Jolla Village Inn, and Executive Chef, The Clancy, La Jolla Village Inn, and Executive Chef, The Clancy, La Jolla Village Inn.

Seafood Buffet

Every Friday Night

Featuring: Langostinos, Crab Legs, Fresh Fish, Shrimp, and Seafood Platters.

Special price \$23.95 with a Main Entrée additional \$11 each

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HILTON LA JOLLA TORREY PINES • 10910 N. TORREY PINES ROAD (NEXT TO TORREY PINES MUNICIPAL COLLEGE COURSE) HAPPY HOUR 4-7 PM • DINNER 5-10 PM

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Buffet

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Exquisite Indian • Authentic Spice • Authentic Service • Authentic Atmosphere • Authentic Hospitality • Authentic Value • Authentic Location • Authentic Parking

www.bombayrestaurant.com

Validated parking

Sunday, April 23 • Easter Dinner • 3-9 pm

FULL DINNER MENU • SPECIALS

featuring:

- Crab Cakes • Coconut Shrimp • Bruschetta
- Steamed Mussels • Prime Rib • Easter Ham with Sweet Potatoes • Grilled Salmon with Rosemary • Black Angus T-bone • Stuffed Chicken Breast • Assorted Desserts
- Children's Menu and much more!

Call for reservations.

Music by the Tone Kings • 4-10 pm

Also featuring **ALL-U-CAN-EAT Ribs \$9.95 3-9 pm**

MONDAYS • 5-10 PM

STEAK DINNER \$6.95

Two dinner entrees for only \$20. Excludes T-bone & Baby Back ribs. Dine-in only. No coupons with specials.

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American Restaurant & Bar

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The Wait Is Over.

You've had forty days and forty nights of sacrificing this and that for a higher cause, but now it's done. Easter has arrived. Why not celebrate by bringing the whole family to the Blue Collar Grill for a delicious, traditional ham dinner? We'll be serving it fresh all day and night for only \$9.95, which includes soup or salad, great service, and a fun atmosphere. Everyone will have an excellent meal, a marvelous time, and you won't have to clean up a thing! Can you say, "Rapture"?

Easter Egg Hunts at 11:00am and 2:00pm!!

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4015 Avanti Drive (on the corner of Moreno Boulevard in the Bayview Shopping Center in Charming)

858.483.1131 bluecollargrill.com

OUR EASTER BRUNCH IS WORTH THE HUNT.

Join the whole family for an EASTER BRUNCH that's easy to find and well worth the hunt. The Hilton San Diego Resort's International Ballroom is the place to be for this year's Easter Buffet. Brunch is served 10 a.m. - 3 p.m. Easter Egg Hunt for the Kids at 10 a.m. and 12 Noon. Free Valet Parking.

\$26.95 Adults, \$13.95 Kids 4-12, 3 & under FREE

Featuring:

- Eggs Benedict
- Omelette Made-to-Order
- Eggs, Bacon & Sausage
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- Belgian Waffles

Chef Carved:

- Roast Prime Rib of Beef Au Jus
- Molasses Glazed Ham w/Flam Sauce
- Served Atlantic Salmon
- Roast Lamb • Skewers Steak
- Chicken Roulade with Chorizo
- Garlic Mashed Potatoes
- Casser & Mixed Green Salads
- Fresh Fruit & Mediterranean Salads
- A Variety of A la Carte Dishes
- Assorted Cakes, Plus, Cookies and an Ice Cream Sundae Bar

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Grilled and baked in garlic and lemon-butter sauce. Served with roasted red potatoes & grilled vegetables.

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Locally selected and prepared accordingly by the chef.

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RAY PARR, \$675. Newer 2 bedroom, 2 bath upper apartment. Near US 101. Dishwasher, fireplace, laundry on site. Available now. 5519 Laureate Street, #4. Butler Property Management, 619-224-4549

RAY PARR/LINDA VITA, \$1100. 3 bedroom, 1 bath apartment. Fresh paint, new carpeting, blinds. Self storage parking available. 5/5-5/55. 1511. Midway Street

private yard with peach tree. Off street parking (3 cars). 1305 Mackinnon. #6

CARLEBAR, 2 weeks free. Select apartments. \$199 reduced deposit! All air appliances/lighting, fireplace, washer/dryer, covered parking, view. Large pets. Near St. Michaels Park. 1 bedroom from \$1075, 2 bedrooms from \$1235, 3402 Calle Ocho, at Calle Time-

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San Diego Area April 20, 2000

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