

Handkerchiefs vs. Kleenex — See Best Buys, Page 179

SAN DIEGO WEEKLY

# Reader

Leave Aside This

## ABSURD SADNESS



**L**IKE TWO PREDATORY BIRDS performing a mating ritual high above the mountains, twisting and looping around one another before they lock together and fall hundreds of feet, still spinning, until they break apart moments before it seems they will hit the rocks, so two dancers of the Argentine tango — two of the best dancers — will turn, separate, then come together, as the woman draws her trim ankle slowly up the inside of the man's calf.

The dancers in question are Ivo and Ludmilla Simard, San Diego's reigning *tanguero* and *tanguera*, who blew into town in December 1993 to judge a ballroom dance championship at the Marriott Hotel, then were invited to

Story continued on page 34

VOLUME 19 / NUMBER 42 / OCTOBER 12, 2000

PHOTOGRAPH BY MARY MCFARLANE

Ludmilla and Ivo Simard

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**Computer cash** Contributions to the campaign of county supervisor **Ron Roberts**, a San Diego mayor hopeful, from county data-processing contractors keep rolling in. According to disclosures made public last week, employees of Science Applications International who gave the maximum \$250 to the Roberts general-election fund include chief executive officer **J.R. Bryner**, chief financial officer **William Roper**, along with vice president **John H. Warner, Jr.**, **Richard A. Cooke**, and **Nancy Pabers**. A year ago Roberts voted with unanimous majority of the board of supervisors to award SAIC and Computer Sciences Corporation a \$650 million contract to provide computer services to the county. Another recent Roberts donor is listed as **Jay Emmett**, the Padres board member and alleged bag man in New York's infamous Westchester Premier the Mafia case. Back in the 1980s, Emmett copped a plea and testified against his confederates in federal court. Today the Manhattan resident is said to be a key point man for the San Diego baseball team and its troubled downtown stadium deal.

**No water, no power** San Francisco's Pacific Gas & Electric Co. eager for new electrical power to sell to energy-starved San Diego, wants to build huge new generating plants in the wilds of Nevada. Pro-growth state officials there are eager to accommodate the giant utility, but there's one hitch: water. Last week PG&E announced plans to build a 1,000-megawatt, natural gas-fired generating plant in Moapa, 45 miles northeast of Las Vegas. The utility has a deal to buy 400 acre feet of water from a nearby rancher, reports the *Las Vegas Review-Journal*, but needs even more, and is counting on the Moapa Valley Water District to free up some of its reserves. But Nevada state water officials are balking. "If you were to build a power plant, and that power was to be exported to California, you're basically exporting that water through the power lines to California," **Robert Coache**, chief engineer with the Nevada Water Resources Division, told the paper. Nevada law bans export of water out of state. Another proposed generating plant would be built by an outfit called Calpine on the Moapa Plateau Indian Reservation. The Paiutes claim sovereign rights to the 700 acre feet of water needed for that plant, but various governmental agencies have filed environmental challenges to the plan. San Diego's own Sempra Energy wants to build a plant at Boulder City and claims it has all the water it needs.

**No truth for the wicked** The mother of **Hal Fussen**, vice president and chief legal counsel for the Copley Press, recently told her son. So reports the *State Journal Register* of Springfield, Illinois. According to the paper's account, Fussen made the revelation in a speech during which he compared small-town newspapers to the *Union-Tribune*. Fussen "described how his 97-year-old grandmother once learned of her daughter's two car wreck without mirth from Galesburg's *Daily Register*. Most like many small-town papers, it reports all traffic accidents." If the wreck had occurred in a big city, Fussen added, "Grandma would never have found out. Mom would have been able to detect her mom. But in Galesburg, no." The small paper "even publishes public records of new car purchases, including prices paid." Concluded Fussen, "If that happened in San Diego, all hell would break loose."

**Premature death** A La Jolla securities dealer who took his suicide has pleaded guilty in a New Jersey federal court to wire fraud. Prosecutors say **Daniel H. Fischer** abandoned his car at a La Jolla cliff with a note saying, "I ruined everything! There is no hope! There is NO WAY out.... The FEIS are after my ass — too much pressure, too much panic! They are coming to get me soon." Fischer was later arrested in Kentucky. He was tripped up by an FBI sting in which the government set up United Currency Exchange, Ltd., a fictitious company based in Princeton that was actually operated by federal agents. Working out of a New Jersey boiler room, the telemarketers were instructed to call "customers" who in reality worked for the government, and sell them bogus securities.

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.



Photo: Tim

## Fine Day for Sewage

By Ernie Grimm

In the time of Junipero Serra, Adobe Falls, at the east end of Mission Valley, was a year-round source of water for the padres and Indians at the Mission San Diego. Until the 1920s, it was a spot on the edge of town where city dwellers could picnic, hike, and swim in the clear pools at the base of the falls that spilled down in stages from the mesa above.

As the city spread eastward, the falls, nestled in a canyon next to Interstate 8 between Waring Road and College Avenue, survived the move of San Diego State to Montezuma and its existence.

The sewage spill, though an environmental disaster, may turn out to be a boon for Adobe Falls. Pat Teaze, Del Cerro resident and the leader of a group of area residents called the Friends of Adobe Falls, says, "We were jumping up and down when it happened. We were saying, 'Finally, we're going to get some action.' And when our council person [Ludy McCarty] came to visit, she said to me quietly, on the side, 'This may be a blessing in disguise.'"

Teaze, 71, wears her Auburn hair, shoulder-length and speaks with an English accent softened by some 40-odd years in the United States, almost all of them in San Diego. A small, energetic woman, she's spent close to 30 years working to improve and preserve Adobe Falls. She and I are standing in the mid-day September sun, the next to her car parked in the cul-de-sac at the south end of Adobe Falls Road. This is the only entrance to the falls, a few hundred yards upstream to the east, and despite the near hundred-degree temperature, we're getting ready to hike up there. "I used to come here with my

children all the time," she recalls, "and we'd have a wonderful time."

Today, there's a chain-link gate across the dirt road leading toward the creek. On it hangs a sign declaring this is a hard-hat area, another says, "No Offroad Vehicles" and still another explains that there is a "Sewer Trunk Line Relocation" going on. But it's 11:00 on a Monday morning, and there is no sign of any work going on. A hundred feet to the left of the gate, the fence stops. Teaze and I simply walk around it and down the dirt road toward the creek. On both sides of the path, tall bamboo-like stalks 20 feet tall way in the wind blowing up the canyon from the west. "This is the *arundo donax*," Teaze explains. "It's also called giant reed. It's completely taking over. It grows in or near water and it can get up to 40 feet tall."

Before we get to it, the sound of water flowing over stones announces the presence of a stream. We reach it, about 100 feet in from the gate, a shallow rivulet 20 feet wide, creeping through a dense jungle of *arundo donax*. If it weren't for the bulldozed road and metal construction bridge and we're standing on, we wouldn't have been able to get to the stream at all because of the reeds. Passing on the bridge for a minute, Teaze and I make a quick survey of the life in the stream. Tadpoles and inch-long fish dart around near the banks while seven or eight orange-crowneded sit motionless in the middle of the pool on the upstream side of the bridge. Downstream, a water bubble wand away over the river stones and

there by jumping. In 1989 the California Assembly officially called the bridge the San Diego-Coronado Bridge, but many drivers still refer to it by the old name they see on signs. Even less well known is many more people have been talked out of jumping — more than 1,000, by some estimates — than have actually jumped. A small number — at least 10 individuals — have survived that, which ranges from 120 feet to 275 feet, depending on the starting point. That height compares with 220 feet for San Francisco's Golden Gate

continued on page 6

## Through the Air into Darkness

By Suzy Hagstrom

As San Diego police sergeant Boyd Long stopped on the Coronado bridge to check a stalled car, he immediately noticed

something was amiss. The stranded motorist stepped away rather than beckon for assistance. "Then it dawned on me as he starts to jog. Here is someone who is going to jump," Boyd broke into a trot to keep pace, desperately trying to initiate conversation. "Hey, hey, stop for a second." The suicide suspect crawled onto the bridge's side rail, resumed jogging, and regained his balance. Closing the distance between them, Boyd called out, "What's the problem? We'll help you." — to no avail. Yelling an obscenity, the man took a big step.

Although that suicide attempt occurred 12 years ago, it remains so vivid in Boyd's memory, he speaks in present tense. "I see him tumbling through the air end-over-end into the darkness," Boyd heard a splash. Then, to his astonishment and relief, he heard the man cry, "Help, help."

When it opened to traffic as the San Diego-Coronado Bridge in 1969, there were no deaths recorded for at least three years. Since 1972, 202 people have committed suicide

on the bridge, which has no pedestrian paths. "I realized she was either going to get run over or jump off the bridge," Martin recalled of the distraught woman who had been arguing with her husband near the toll administration building. Martin's commonly held belief that new reports inspire more suicides stems from a nine-hour closure of the Vincent Thomas Bridge during the early 1980s. A desperate young man attempting to kill himself had hunched there all the way from Oklahoma after

reading a newspaper article about a suicide from that particular bridge. "Coronado police officer Kevin Hirsch, who has won two awards for talking people off the Coronado bridge, said more disclosure might deter suicides. 'It's an awful death. It's like hitting concrete. The water doesn't give,' Hirsch said, adding that some victims actually do hit concrete, on the bridge's piers or footings. 'Knowing how gruesome the death is might prevent people from jumping. It is really worth it.' That kind of fall can main

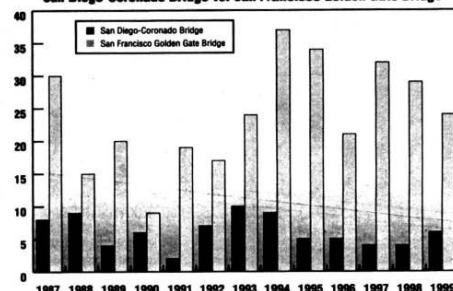
trained to handle suicide attempts, hostage scenes, and other crises, it doesn't always arrive first on the Coronado bridge. So police officers such as Boyd, who may never have taken a psychology course, must rely on their instincts to persuade troubled individuals from killing themselves.

Coronado police sergeant Jeffrey C. Hutchins estimates that, for each bridge death, 5 to 10 people are dissuaded from jumping. That would mean 30 to 80 people were talked off the Coronado bridge last year, compared with the 6 people who died. His estimate is plausible, given Hutchins saved 21 people during 1982, action that garnered him an "officer of the year" award. That same year, which Hutchins regards as an aberration, 9 people killed themselves by leaping from the Coronado bridge.

Some law-enforcement officers and transportation officials are reluctant to discuss the universal phenomenon of bridge suicides. The Golden Gate claims many more lives than any other bridge in the world — an estimated 24 last year and a total of at least 311 since 1987, when the Golden Gate Bridge, Highway & Transportation District started keeping more detailed records. Ron Garcia, the Golden Gate's captain, agreed with Hutchins' lower estimate that 5 people are saved for every death.

Michael D. Martin, toll captain of the Coronado bridge, has personally prevented three people from jumping during his long career with Caltrans. On one occasion, when he worked as toll sergeant for the

Number of Known Suicides  
San Diego-Coronado Bridge vs. San Francisco Golden Gate Bridge



Source: San Diego Harbor Police and Golden Gate Bridge, Highway & Transportation District

walk on the bridge, which has no pedestrian paths. "I realized she was either going to get run over or jump off the bridge," Martin recalled of the distraught woman who had been arguing with her husband near the toll administration building.

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perience, many suicidal individuals say their families would be better off without them — at least they would receive money from any life-insurance policies. 'A lot of people don't realize that suicide isn't covered by life insurance.' Like many police officers who find themselves talking to people threatening suicide, Hirsch tries to connect quickly, use first names, and identify a topic that seems to induce a calming effect.

Senior officer Dominick Boccia's 12-year stint with the San Diego Harbor Police indi-

cates the prevalence of suicide throughout the city. After joining the force in 1988, the first day he was assigned to a boat. Boccia helped pull the body of a Coronado bridge jumper from the bay. Breaking the grimness of that routine task over the years was the time Boccia rescued a woman who actually recovered from the fall. Boccia has also talked a few people out of jumping.

Although harbor police are mostly associated with water and marinas, Boccia has investigated myriad suicides on port property. They range from some people who shot themselves to others who have jumped from the top floor of resort hotels to one victim who — Anna Karenina-style — threw himself under a moving train. During a two-week period in July, Boccia joined other law-enforcement in responding to an unusual number of calls involving suicides and attempts. They included: a man who tried to jump from the Coronado bridge, another man who killed himself doing so, a woman who slit her wrists on two different occasions, a man who stepped in front of a rental car bus, and a transient who threatened to stab himself in the San Diego County administration building.

Regardless of the method, said Peadar Garcia, clinical director of San Diego County Mental Health Services, suicide is a violent act. "It's a very strong statement of how a person feels. People who commit suicide are not only very angry at themselves but also angry at the world around them."

Garcia oversees treatment of 30,000 mentally ill adults in San Diego County, nearly all of whom depend on public assistance to live. "It's a very strong statement of how a person feels. People who commit suicide are not only very angry at themselves but also angry at the world around them."

continued on page 9

Boyd Long

Jeffrey Hutchins

Michael Martin

Dominick Boccia

Peadar Garcia

# CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

## Sewage

continued from page 4  
disappears into the reeds. "It's good to see the river life in here," Tease says. "The stream is okay now. Everything was dead after the spill. But notice there are no birds. This area used to be full of birds. The

California gnatcatcher used to live in the riparian habitat in here. But the arundo has choked out all the low-growing plants and the birds have left." Walking west over the bridge, Tease points out a 60-foot California sycamore growing to the right of the service

road. It doesn't look healthy. "There used to be more of these sycamores down here." Further on, the road turns east and uphill. Fifty feet from the river, the arundo gives out and the chaparral takes over. Up the hill to the right is I-8. To the left, closely growing palm trees and the ubiquitous

giant reed mark the path of the stream. Also to the left, a giant orange backhoe on tank treads sits unmanned next to a concrete cylinder protruding six feet above the ground, crowned by a manhole cover. "These manholes," Tease points to the one next to the backhoe, and three more in view up the hill

to the east, "they have to take out. What they do is they take the cone out — the cone is the aboveground part you see there — and then they fill the pipe beneath with slurry. They say it's less invasive to leave it in the ground than to take it out." The manholes are part of

continued on page 8



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## BY MATTHEW ALICE

With the proliferation of photo-enforced intersections around San Diego, I'm wondering just exactly when the law says running a red light occurs. My friend claims that as long as the light is yellow when you cross into the intersection, you cannot be considered to be running a red light, even if it goes red before you make it to the other side. Another friend emphatically disagrees. He insists yellow means red, and you better stop no matter what, especially at these photo-enforced intersections because the city pays a person to look at all the photographs generated, and if a car is in the intersection when the light changes from yellow to red — they're busted. So which is it?

— Todd Selle, Pacific Beach

Very timely. The Alices were out for their Sunday cruise around the nabe last week and ended up at one of those intersections where there's about 50 lanes of traffic converging, eight different kinds of traffic lights, a million signs. Some unsuspecting guy is making a left turn on a green arrow while a pickup truck barrels through the red and ends up the front end of his car in a confetti. Bumpers flying, fender bits raining down, headlights popping. No injuries, but for a while the intersection looked like one of those exploded-view drawings in a shop manual. I haven't seen the elves so excited since the last time Grandma made menu. They're already having fistfights about who gets to sit by the windows next Sunday.

So with that lesson in mind, we checked in with the SDDP's traffic department to see what they had to say. According to the state vehicle code, friend #1 is in correct. Friend #2 is safety conscious to the point of paranoia. If the light is yellow when you cross the limit line (a.k.a. the "stop line") you're legal, even if the light turns red before you get your tailpipe out of the intersection. But many cops would disagree if you cut up stopped the intersection behind a line of traffic, then can give you a gridlock ticket. You're not pressing your luck if you hit the gas to try to beat the red, but as long as you can't exceed the speed limit, you're home free. No harm, no foul, no grumpy. Big Brother, bird's-eye-view picture of you behind the wheel, hoisting a Big Gulp.

Now you're breaking the law if the light has turned red before you reach the limit line and you pass it anyway (see previous dramatic anecdote). The only point to the yellow is to warn you that the light's about to change, so you can make that split-second decision about whether to jam on the brakes or gun it. A photo-enforced intersection takes its first picture one second after the red has come on, and any car moving across the limit line at that point is in violation. The second picture is taken one second after the light has turned red. A potential red-buster when the car passes over two sensors in the road, approaching the intersection. The light is about to switch. From the sensor data, it calculates the car's speed to determine the distance the car will have traveled by the time the light's red. It takes a second picture to confirm it.

And for all you motorcycle riders complaining that your bikes never trip road sensors that change lights from red to green, good news. They've apparently worked the bugs out of the buried-sensor system, because photo enforcement can get you too.

According to the PD, the photo-enforced intersection with the most violators has always been, still is, the left-turn lane from southbound Harbor Drive to eastbound Grape, the main route from the airport to the freeways. It's so bad that car rental agencies even remind their customers not to bust it.

Hi, Matt:  
The House of Hospitality in Balboa Park has the motto "Ordem E Progresso" across the top of one of the towers. This is the motto of Brazil and appears on the country's flag. I know Balboa Park was constructed with the opening of the Panama Canal in mind, but where is the connection to Brazil? Nobody at the park seems to know why this bit of Portuguese is emblazoned on the architecture. But I'm glad it's there because it never fails to thrill my Brazilian friends when they visit our city.


Well, what took them so long? We put up the coat of arms in 1915 and stood around waiting for Brazilians to show for the big expo, and we got nada. The present House of Hospitality is a small and somewhat modified version of the original Foreign Arts Building. The idea in 1915 was that it would house displays from other countries. It was decorated with a lot of art (real and imaginary) of all the countries invited to participate. Brazil among them. Apparently there wasn't enough *orden* or *progress* (or *dinero*) in Latin America at that time, since most were no-shows.

*Matthew Alice:*  
We were wondering, have you ever answered a question with just one word?  
— Curious, the net

**What? Who? Me? Hah! Nope**

---

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85003, San Diego, CA 92186-5003, or fax your questions to 619-231-0489, or e-mail to [humanists@cs.cmu.edu](mailto:humanists@cs.cmu.edu).



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1000

By Patrick Daugherty

.....

"In spousal support, unlike child support, we take into account earned and unearned income...."  
 "Oh, that's good."  
 "...and assets and standard of living. The whole purpose of spousal support is to maintain the marital standard of living. You'd have to make a case that the city lived at a certain standard of

living all the years the Chargers were in town. When the Chargers and San Diego divorce, the city of San Diego has a standard of living it wants to maintain, which will require X amount of dollars."

"I am liking this SO MUCH!"

"It's now the city benefits from the marriage, the way the city is allowed to live because of the marriage. If you take a husband and a wife, and because of their income, their lifestyle includes boats, cars, vacation homes, travel, eating in expen-

**The Vegas Line**

NFL Week 7  
[Home Team in CAPS]

Favorite	Spread	Under/ Over	Underdog
Sunday			
WASHINGTON	3 1/2	35	Baltimore
N.Y. GIANTS	4	40	Dallas

KANSAS CITY	2 1/2	43 1/2	Oakland
ST. LOUIS	18	59	Atlanta
NEW ORLEANS	Pick 'em	40	Carolina
PITTSBURGH	8	37	Cincinnati
BUFFALO	10	37	San Diego

NEW ENGLAND	3	37 1/2	N.Y. Jets
DENVER	12	44	Cleveland
Indianapolis	5	44	SEATTLE
GREEN BAY	4 1/2	49 1/2	San Francisco
Philadelphia	3	39 1/2	Arizona

Minnesota	6	45	CHICAGO
Monday TENNESSEE	5 1/2	38	Jacksonville

"How much heap in the pile?"  
The duration of the marriage is a key factor here. Say, you have a 30-year marriage. She's

taken care of the home and enabled his career and raised his children and he's made all this money and now he's going to divorce her and she's out on the street? No. She'll get spousal support to maintain the marital standard of living until she's able to become self-sufficient.

"That's a long-term marriage. By statute, a long-term is ten years or more."

"Right. Courts can't put a termination date on spousal support in a long-term marriage. It's

If you're reading this, Mr. Alex Spanos, owner of the 0 and 6 San Diego Chargers, alleged professional football team, contact my attorney. She's in the book.

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● **BLAUPUNKT** 168-watt AM/FM Fold-Down Front Detachable-Face CD Player

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Charmont, Ocean Beach, Scripps Ranch

## SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

**Denomination:** OMS Holiness Church of North America  
**Address:** 1920 E Street, Golden Hill;  
619-234-2697  
**Year founded:** 1930  
**Senior pastor:** Brian Nakamura,  
Shinichi Fukaiage  
**Congregation size:** 200  
**Staff:** three full-time  
**Sunday school enrollment:** 60  
**Annual budget:** \$280,000  
**Weekly giving:** \$5400  
**Singles program:** no  
**Diversity:** Japanese, some Anglo  
**Dress:** casual to dressy  
**Services:** Sunday worship 9:30 a.m. (Japanese),  
10:00 a.m. (English)

Seventy years ago if you wandered downtown near Fifth and Island you might come across Japanese men and women singing hymns and banging a kettle drum. These men and women belonged to San Diego Holiness Church, founded in 1923 by a Los Angeles Japanese ministerial student. The church is now named San Diego Japanese Christian Church and it meets on E Street in Golden Hill. Most of its Japanese-speaking members are new to San Diego and few know much about the community that founded their church.

"The way I understand it," said Reverend Brian Nakamura, "70 years ago the local Japanese community was divided into three groups. A family belonged either to the Buddhist temple or to Oceanview Church of Christ, or they belonged to this church. There was sort of an unspoken agreement among the three institutions that they wouldn't poach from each other's congregations. Everyone got along pretty well."

Reverend Nakamura, raised in Los Angeles, is a second-generation Japanese-American. When he was little his parents wanted him to have some contact with Japanese culture and were driving him to a Buddhist temple when they discovered a Japanese church closer to their home.

"It was an American Baptist church. The denomination had been particularly active in the Japanese community in California after World War II when people started returning from the internment camps. I was 5 years old when I accepted Jesus as my savior. I was 15 when I reaffirmed my faith."

Reverend Nakamura's church is a modest structure not far from Highway 94. Except for the cross hanging above the Communion table, the sanctuary's interior is as plain as a Quaker meeting house. The pews are straight-backed. The arched, yellow glass windows admit clear, lemony light. Nothing about the place looks Japanese.

The small denomination-to-church, church-like building grew out of the Holiness movement, which also produced the Church of the Nazarene and the Salvation Army. (Hence the kettle drum on Fifth and Island.) It's a sort of no-frills, orange-belted, Practical Optimistic, Last Sunday, Reverend Nakamura's sermon, "Inspecting our Problems (our

Damages: Unity," reflected this can-do attitude. Using Philippians 2:3-15, Reverend Nakamura discussed basic problems that can cause strife in a church.

"Your being here is important. You count. You matter. If learning the Word of God was the only important thing to being a Christian, then we all could just stay at home and search for the best Bible teacher on television. But that's not according to God's plan. He intended for us to meet together, to interact with each other, to help and need each other."

He told us that we should steer clear of selfish ambition and empty conceits always believe that everyone else is better than we are and that their needs are more important than our own; never demand what we feel is our due — even Jesus, although divine, never demanded special treatment; strive never to argue or grumble.

"Complaining and arguing never solved any problem. Arguments are an especially big waste of time because before you can begin to tackle the problem, you have to deal with the argument."

Reverend Nakamura's advice was sensible, the sort of sermon you might hear in any church, but his particular emphasis on getting along, on group effort, sounded very Japanese to me. Noting how Christian values harmonized with Japanese culture, after the service I asked Reverend Nakamura why Christianity has never had much success in Japan.

"In comparison with Korea, or even China, that's true. I think you have to consider two things. First, the sorts of missionaries who went to those countries in the late 19th and early 20th centuries. The missionaries to Japan were largely Methodist, but the government placed severe restrictions on their activities. So, instead of building churches, the Methodists built lots of schools, many which survive today. The emphasis was on education, rather than faith. Second of all, there's the question of temperament. Japanese aren't as expressive or as outgoing as, say, Koreans. It's often hard for them to understand what it might mean to have a personal relationship with God."

I also asked Reverend Nakamura why people would want to attend an English-language service at a Japanese church.

"I'm fourth generation. Almost everything about me is American. Still, there are parts of me that remain Japanese. In group situations, for example, I tend to be more reserved than most Americans. There are cultural reasons for attending a Japanese church. For mixed, or what we call 'international' marriages, this sort of environment can be important for the Japanese spouse. A non-Japanese church might not be as sensitive to the difficulties a Japanese might face in adapting to American society. They might say, 'What's your problem? Get with the program.' We tend to be more understanding than that."

—Abe Oppen



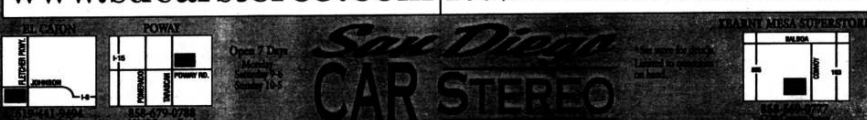
San Diego Japanese Christian Church  
Golden Hill

Sermon content	****
delivery	****
Liturgical	****
Music	****
congregational	****
choir	no choir
Snacks	no snacks
Flowers	no flowers
Architecture	****
Friendliness	****
Four to satisfactory	(none)
Good	****
Very good	****
Excellent	****
Extraordinary	****

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The map shows a section of a highway with two exits labeled '8' and '5'. An arrow points to the exit labeled 'Rosecrans'. Below the highway, a street labeled 'Sports Arena Blvd.' runs horizontally. Another street labeled 'Midway Drive' runs diagonally from the bottom left towards the center. A small black dot is located on Midway Drive, just past the intersection with Sports Arena Blvd. A north arrow is in the top right corner.

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San Diego Reader October 12, 2000 15



San Diego Reader October 12, 2000 21

Anna scrubbed the platter, sticky with anchovy oil and bits of pasta. Her mother's arguments all sounded distantly familiar, as though she herself were in Gino's place, but instead of Vicky her Wal-

dered white pasta that rolled from machines in a variety of shapes and forms. At night she would sit crocheting, turning the radio loud so she could hear above the quarreling of Mamma and Pappa DeMarino. Sometimes she



took the baby, Nino, and visited with Colomba and Sara, or the girls came over and brought their sewing. Saturdays she spent in the two-storied, yellow frame

*Local Italians*

home that housed the DeMarino family, dusting and cleaning the cellar kitchen, the sitting room, the living room, the dining room, the two hallways, the four bed-

rooms, and the single bath. On Sundays if the weather was sunny she went with her church sodality to a picnic at Mission Beach; if it was cold or foggy the girls went to a movie; if it rained they gathered to embroider fancy towels for their home chests.

The advent of a wedding reception allows three Anna and her friends into a tizz of anticipation, for at such a dance the girls displayed themselves to advantage before the bachelor fishermen. All too often, however, the colony bucks rooted themselves at the bar, content to size up the girls from a safe distance rather than brave the piercing, watchful eyes of the chaperones. All too often the young girls would

Anna's life might have continued indefinitely in such a routine had not the war changed her life abruptly. Gino left for the Navy. Her father was killed by a speed-

ing auto. Now she was a home with only Mamma, baby Nino, and her feeble old grandfather, who really didn't count. Anna found herself with unaccustomed time and new freedom. In the evening paper she noted an ad. The next day she quit the macaroni factory and took a job as file clerk at Consolidated Aircraft.

Mamma DeMarino objected to the change even though it meant a larger pay check. She worried about the nonsensical ideas her daughter might pick up among so many strangers. She shook her head when Anna began spending more money on clothes. When Anna began going out nights with new girlfriends from the aircraft

factory, not only on Saturdays but also during the week. Mamma clasped her hands and expected the worst.

One night Anna announced she was marrying a sailor, Mamma DeMarino

pleaded and wept and raged. No good would ever come from marrying a sailor, she said. An American one at that! It mattered not that Gino himself was in the Navy. It was only because of the war, and besides, Gino was Italian. But this one, this Walter that Anna had met, Dio knew where, this Walter that had stolen her Anna

But Anna had inherited her mother's stubborn determination. She was in love, and that was it. And perhaps most important, she had herself selected a fiancé, one of her own choice; no one would ever be able to say her marriage had been arranged.

In Yuma the couple quickly found a justice of the peace, and there began for Anna a life for which she was totally unprepared. There were weeks of living in third-rate hotels and poorly furnished apartments, but weeks in which their honeymoon seemed to go deliriously on forever. And there were frustrating weeks when Walter was at sea, when Anna hurriedly packed and followed

him from San Diego to Long Beach to Vallejo and up into Washington, nightmarish weeks in which for the first time she was completely alone in strange, war-crowded cities far from the solace that Mamma DeMarino could offer. Those were also the nights when in her loneliness Anna cried, first for Mamma, then for Walter, then again for Mamma DeMarino.

It was during those solitary weeks, stretched into years, that Anna bore Walter's two daughters. She christened them Lilly-Ann and Rose-Ann, they were so like flowers from heaven. It was a delicious change for Anna being a mother, and she eagerly took her new

responsibilities. It was her own overwhelming joy that prevented her from seeing the change in Walter. He fretted, grew morose, became jealous of the time and affection that Anna lavished on their children. He hadn't wanted either one and felt that Anna had tricked him both times in assuming more responsibility than he had considered when they had married. T



*Sal Corcos and his mother Concetta on India Street*

The end came unexpectedly when Walter returned from the South

Pacific and dishonorably discharged for theft and black marketeering. He returned once to see Anna, brought each of the children a trinket from Guam, and disappeared.

Anna Hausmann felt she had no choice; stunned and bitter, she returned home. Mamma DeMarino magnanimously forgave her daughter but never let the opportunity slide by to rebuke Anna's worthless husband. She agreed with Anna that divorce was out of the question. But for totally different reasons, Anna refused

ent reasons. Anna retu-  
because she still hoped he  
Walter would eventually  
repent and return to claim her  
and the children. Mamma  
DeMarino reasoned that  
since they had been united  
by a justice of the peace,  
the eyes of the church An-  
and Walter had never be-  
married. Mamma never per-  
mitted herself to consid-  
what that made her grand-  
children; she was confid-  
that someday a decent  
responsible Italian from the  
colony would legally take  
Anna and her ready-made  
family.

At the kitchen sink Anna kept her back turned but stopped scrubbing the sink with cleanser as she heard Gino speak. She hoped her brother would shut Mamma up. He loved Vicky. Why right had Mamma or any

one else to tell him different? She hoped he should Mamma up good.

Gino spoke insistently. "Mamma, you told me that before. I like Vicky. I love her. I'm going to marry her. That's it. Nothing you say will change nothing. I cut it out." He poured another full glass of wine and stirred it with his finger.

Mamma DeMarino shooed her up from her seat. "Per l'amore di Dio! Love! What foolishness! Love one may find you any bed sheet, but not a wife." She jerked her head again. "Ah, my dear son, when you should marry you must think beyond love. You must take a strong young girl who will care for your home, cook and sew, raise your sons and daughters, one who is not afraid to work hard. That is what makes a good wife. You think this Vicky would make such a wife and mother? Mamma sat down in disgust with his tongue.

"All your blonde kn  
is love. You think I am stu  
I do not know what goes  
with you two? It is time y  
marry a decent, respecta  
girl. With her too you v  
find this love you speak  
She grasped the edge



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the kitchen table and leaned forward. She spoke harshly. "It will be a love sanctified by holy marriage, not this filthy thing you choose to call love." The fisherman looked up quickly. "That's it!" he said. "Marry Teresa or any other Italian girl and be happy. That's all it takes! What makes you think they're better than Vicky? I know a couple, if I ever told you, right in this neighborhood..." Gino floundered, angered but ashamed to continue.

"I do not wish to hear of such things!" Mamma DeMarino raised a hand in warning. Then she calmed herself.

"Gino, my son, understand that you are Italian. Your dear father Gaetano, may God rest his soul, and I raised you and Anna and little Nino as Italian. It is because we wished it, for we knew it would be best for you. We wanted you to be happy. You would not find happiness with someone who does not understand your way of life."

Mamma DeMarino shook her shoulders. "Certainly as a young man you must enjoy yourself. As your

father did before you, before we married, and as also your friends do now. Have I ever stopped you?" she demanded. "Never! Never, for I know that like your friends you have this wildness in you that must find escape and that at last you will be ready to take a decent, good girl from a good Italian family for your wife." She hesitated and added triumphantly, "Like your friend, Peter Adamo."

Gino shoved aside his glass of wine and suddenly shouted. "What about you? You and Pappa? You were both Italian. You think I want to spend the rest of my life like you two, arguing and fighting every night? Is that what an Italian marriage means to you? Not me!" He glared at his wine a moment and then gulped it down.

Mamma folded her apron carefully and set it upon her lap. "Figlio mio," she said quietly, "you speak like a child. You have still much to learn of life. Your dear father and I had a good life together and we loved. Perhaps not the kind of love you feel is necessary in marriage but nevertheless love. A love of our family, of you our



Queen of Yellow Tail Derby, 1963

children. That is the love that matters. The rest, the arguments, the fights, all go to make up that love. They are part of it."

Mamma DeMarino sat back heavily in her chair.

a father."

Anna seized a damp dish towel and furiously wiped the wet kitchen tile. Why did Mamma insist on dragging Walter into every conversation, day after day? It was too much to take! She untied the strings of her apron and hurried it across a chair. Then she hurried across the kitchen and upstairs to the bathroom. She sat the door open as she sat upon the toilet bowl and scrubbed her ankles and feet with a washcloth. She could hear Mamma downstairs, now pleading in a beseeching voice.

"Only the good God knows how many years are left to me," Mamma was saying. "Before I die, give me at least the satisfaction in my heart of knowing my son has married wisely. If Teresa is not to your liking, then choose another. There are still many fine girls in our neighborhood. From good, hard-working families."

Anna shook her head. Mamma was determined! At least that much could be said for her! She heard Gino speak indistinctly and call to Nino. She listened as her two brothers moved quickly about

the floor, up the stairs, into their bedroom, and back down. The screen door slammed. After a few seconds the motor of Gino's Cadillac roared as he gunned his car backward out the driveway. They were off to the Circle again, she knew. Earlier than usual. So much the better for her!

Well, she was off too. The argument had delayed dinner, and she was late in cleaning up. She had to hurry. Anna glanced at her wrist watch. It was already 7:30. She had told Mamma she was meeting the girls at Sara's house at 7:30 for a movie.

Anna hastily slipped on clean hose and cursed as a sharp nail snagged the silk. She searched in her drawer for another pair and forced herself to act calmly. She slid into a light blouse and skirt and swiftly checked her make-up. As she stood at the mirror and blotted the excess lipstick with Kleenex, Anna unexpectedly found herself staring at the reflection of her eyes. They were wide and eager, and desire made them gleam.

Briefly she hesitated. She reached to pull the sheer

blouse from her shoulders. Instead, she slid her fingers across her breasts and down her figure.

Anna smiled at her reflection, half sorry, half pleased. "You know what you're doing," she told herself aloud.

Lily-Ann and Rose-Ann impatiently let their mother kiss them good-bye and went on playing with their cutouts. Mamma DeMarino barely glanced up from her knitting. Anna had already told her she was going with Sara and the other girls to some movie. Mamma was just as glad to see Anna leave for a few hours; Anna had been sullen all day after their argument last night. But imagine, coming in after the reception at half past two, a mother of two daughters! Of course Anna had been with Marco, and Mamma knew he was a good Italian from a respectable family, but it was so easy for neighbors to get the wrong idea

car parked at the curb. There was a brief glow from his cigarette. He was waiting, as she knew he would be.

Anna looked over her shoulder. Of course there was no one behind! She was peeved with herself for acting so childish. Like a guilty schoolgirl! There was nothing to feel guilty about.

Last night as they danced at the reception he had refused her. Later they had sat a long while in his car and frankly discussed the whole thing. He wanted her. He was not interested in marriage and her children; he simply wanted her.

The longer he spoke the more receptive Anna had become. It could be done; no one need ever know; and it had been all too long since she had felt a man's arms squeeze her waist and press hard, since Walter had left. Was she to wait endlessly, possibly futilely, for him to return? She was only 30, and

**Anna stood right up to Mamma and told her she'd come in late with anyone she damn well pleased and that was that.**

and start talking. Mamma had simply had to scold Anna. But what a temper her own-daughter had developed! What a witch she could be! Mamma sighed. That was what came of associating with that godless Walter that Protestant German. No respect for her own dear mother!

Anna walked swiftly down the driveway and past the Antonelli home, where Marco lived with his parents. She passed Signora Asaro sitting in a rocking chair on her front porch. She waved hello. At the corner Anna slowed down and glanced back. Signora Asaro had bent forward, arms crossed on the porch railing, and was idly watching after Anna. These damn snoopy wops, Anna thought angrily. She'd have to go a roundabout way now. She caddy-cornered and hurried down State Street, past the food market, turned at West 1st, again at the corner, and up dark Columbia Street.

She saw the outline of his blouse from her shoulders. Instead, she slid her fingers across her breasts and down her figure. Anna smiled at her reflection, half sorry, half pleased. "You know what you're doing," she told herself aloud. Last night as they danced at the reception he had refused her. Later they had sat a long while in his car and frankly discussed the whole thing. He wanted her. He was not interested in marriage and her children; he simply wanted her. The longer he spoke the more receptive Anna had become. It could be done; no one need ever know; and it had been all too long since she had felt a man's arms squeeze her waist and press hard, since Walter had left. Was she to wait endlessly, possibly futilely, for him to return? She was only 30, and

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ally hot even at night. Nino opened both bedroom windows, but the usual evening breeze from the bay was dead. Although he had thrown back the blankets he still felt flushed and feverish.

The midjet flung aside the bedsheet. He lay quiet a moment and then slipped off his undershirt and shorts. His skin was still hot. He gingerly touched his arms, his legs, his stomach, and imagined how the beet-red color must be dissolving into white circles under the pressure of his finger tips. His sunburn was excruciating, and the vinegar that Mamma had rubbed on a few hours ago hadn't helped a bit. He just couldn't sleep.

Cristo, he thought, I'm hurt! Like an oven. I bet I'm at least 150 degrees! I bet I get boils and all puffed up and have to stay in bed a week.

If Gino were lying beside him the midjet would have awakened his brother and

made him pat some more vinegar all over his body. But Gino hadn't come home yet. It was barely midnight, and even when Gino didn't stay with Vicky he hardly ever came in before 3:00.

Nino tried closing his eyes and thinking of something beside his sunburn. Maybe if he thought hard enough about something he'd fall asleep and stay asleep. So far every time he fell asleep he'd doze a few minutes, and then when he tossed or moved the pain would wake him up again.

Nino thought of that afternoon. He'd gone swimming with Gino and his brother's gang at Mission Beach. He'd been having a lot of fun for a month now, ever since the heat tie-up started, because Gino took him everywhere. Whenever his brother went. Sometimes Mamma got mad when they came in real late and said she'd make Nino go back to school, but

he knew she didn't mean it. Nino would never have to return to school if he didn't want to. And of course he didn't want to.

He'd liked Washington Grammar School. He knew all the kids, for they were all from the colony. They looked on him with awe, because their mothers all said little

**These damn snoopy wops, Anna thought. She'd have to go a roundabout way now.**

Nino had been chosen by God never to grow up. And sure enough, as they sprouted Nino remained as they had always known him. Like a baby. They pumped him and followed everywhere he led. They paraded and fought for the right to pull Nino about the streets in his wagon. He was their king, their baby king. And at school they made

him leader in all their games. They even chose him president of the class. Nino loved it and loved school and was proud when he finally stood with the other boys and girls on the auditorium stage, a red and white rosette with long satin ribbons pinned to his chest, the emblem of a graduating sixth-grader.

But by the following year Nino hated school. He detested junior high. A few of his neighborhood friends were still in his class, but the rest were strangers, unsympathetic boys and girls. Instead of babying him and making him their leader as he had come to expect, these strangers stared and looked at him oddly. Some of them whis-

pered openly about him and when he passed down the hall would mudge each other and point.

One girl slipped him a note in science class. Nino liked her. Helene was her name. She had blond hair and a tiny red mouth. He thought she must look like an angel. She slipped him a note across the aisle, and it asked, "Are you really a freak?" Nino stared at the note and wrote in reply "I don't know. What is a freak?" When she got the note back Helene tittered and passed it to another girl. Then they both tittered until the teacher made them shut up. Nino didn't know what a freak was, but he felt it must be something bad. He decided to hate the blond girl with the tiny red mouth. She wasn't an angel at all; she was a devil from hell, just like her name said.

It was in gym that Nino began to hate a teacher, too. In grammar school he'd always played ball with the others; the boys let him be captain. But now there was a tall, slim coach who gave orders. He looked down at Nino in his too-large, gray gym suit and laughed. He wouldn't let Nino play on the class team. He gave Nino a gentle shove and told him to go play with the sissies at the other end of the field. It wasn't a tiny fun playing with the sissies. Nino could hit and pitch ball better than any of them. Besides, they didn't want to play ball; all they wanted to do was sit on the grass and giggle and goose each other and giggle some more. After the first day Nino refused to play with them. The coach said he didn't care as long as Nino suited up. So every day Nino changed clothes and squatted near first base while the others played. After a while the coach let him shag balls and be bat boy, but he never let Nino play.

Nino always tried to shower early after gym class. A few minutes before the first bell he would undress and hurry into the shower room and swiftly rinse himself. By the time the other boys came rushing and yelling to their lockers Nino would already be dressing. That way the boys with long straight limbs wouldn't have a chance to laugh. They wouldn't see him straining on tiptoe to reach the water knobs, and they wouldn't remember to ask when he was going to join the circus. Nino knew by then what a freak was.

The coach said sure, it was okay for Nino to shower early, but he laughed when he said it, and Nino knew the coach was also laughing

because of the little legs. Nino decided to hate the coach too.

Nino put up with a year of junior high school before he made up his mind. He was through with school. Near the end of the semester he told Mamma.

"I'm not going to school tomorrow or no more," he said firmly. Mamma DeMarino looked at him sadly. She understood, even though he had not told her, how her *pickle bimbo* must have suffered. But she was not disappointed. Nino could read and write in English; that was more than she herself could do. And if little Nino were to quit school, home would be less lonely. Gino

was far somewhere overseas. Anna had run off with some *marineros* bastards, and with her Gaetano now buried she was alone all day with only old Nonno. Alone and too often lonely. So without an argument, to Nino's delight

but the routine soon became boring. It was too much like one long, continuous summer vacation. Besides, Mamma was getting to be a pain. She kept babying him. Nino realized vaguely now what it meant to be a midjet.

**One girl slipped Nino a note and it asked, "Are you really a freak?"**

Mamma agreed. There was no dispute with the school authorities, and the midjet's formal education ended abruptly.

Between play and occasional duties about the house Nino managed to keep busy;

still a child, Nino would from and twist his sturdy little body out of her grasp.

"Oh, Mamma," he would complain, "cut it out!" A few minutes later he would be at her side. "Mamma," he'd plead, "tell me something to do. What can I do?"

Mamma in her bewilderment at this child who refused to be coddled would shrug. "Ma, Nino mio, what is there to do? Play? Go outside and play. What else is there to do?"

Nino would go out but only to sit moodily on the front porch. There was no one to play with. His friends, the boys his age, had suddenly seemed to change or vanish; some were still in school, others had already

started fishing on jig boats with their fathers. The only ones left were children, and it was ridiculous for him to play with them. Mamma helplessly watched her midjet son grow steadily more restless and troubled.

Gino's return from the Navy brought a complete change in Nino. The boy had someone close at home who filled his life. His own brother, his husky, strong, big brother Gino who laughed with him, bewled him out, joked, and even talked serious with him.

Nino told him about school and why he had quit junior high. Things he hadn't wanted to tell Mamma. He told about Helene and her note and the coach and how the kids whispered in the house

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halls and on the playground. Gino had looked at him real serious and then hugged him. Not like Mamma, all soft and sloppy, but real strong, like a brother and a good friend, until he hurt.

And then his brother had said, "Don't worry, Nino. Everything's going to be all right. Just stick with me. Remember, I'm back and everything's going to be fine again."

And it had been. Ever since then it had been fine. The next day Gino took him downtown and let him help buy the Cadillac. They both liked convertibles, but Gino wanted the blue one and Nino wanted the black one. They bought the black one. Then they'd gone to a fancy tailor. Nino had never seen anything like it before. The man measured Gino, and then he measured Nino's

arms and chest and around his waist and under his legs. Gino ordered a suit and a sport outfit and the same thing from the same cloth for Nino. Ever since then, whenever they dressed up, they dressed alike.

And Nino soon found the days were all too short. Before he had moped and sulked and wondered what to do. Now there never seemed enough time. Each day was a fascinating round of zipping about in the shining convertible, meeting Gino's old friends, sitting beside him in an endless procession of bars and sipping cokes dressed up with orange and pineapple slices.

Sometimes Gino would meet a woman at a bar and talk with her awhile and then scratch Nino's curly hair. That was their signal. When that happened Nino knew

the night had ended for him. His brother would drop him off home, wait until he had closed the door, and speed away. It didn't happen too often; once a week, sometimes twice. Nino would undress, lie upon their double bed, and sleep fitfully until Gino's return. Then everything was all right again.

### Nino virtually lived for the short weeks between trips when his brother was in port.

After Gino took over the *Stella del Mare* and resumed his life as a fisherman, Nino virtually lived for the short weeks between trips, when his brother was in port. Otherwise he would fall back into his restless, moody habits that disturbed Mamma

DeMarino. When Anna came home, bringing with her Lily Ann and Rose Ann, Mamma DeMarino soon found she hadn't time to fret over Nino. With Anna again working in the macaroni factory, Mamma now had two baby girls who relished the caresses and attention she lavished and who paid rapt attention

summer had been a comparatively short one, for Gino had gone after albacore. But during those few weeks Nino felt he had never been so happy. Fishing was a totally new experience, and he was living and working with grown men, not with Mamma and children. Most important, all day he was near Gino, talking with him, learning from him, and observing everything his brother did. At night too, and there weren't any of the women Gino met in bars to separate them. Not even Vicky, the blond waitress his brother had been taking out steadily the past few months.

Nino sat up in bed. It was no use. He still couldn't sleep. Maybe he was thinking too much. The midjet felt the sheet under him. It was hot and damp. He carefully rolled to Gino's side of the bed and sprawled face downward. The sheet and pillow there were cool and soothing.

Now, he thought, what was he thinking about? If he could forget his damn sunburn he could sleep. Nino wished his brother would hurry up and get home.

He wondered about his brother and the waitress. The gang on the boat and at the corner had been kidding Gino about it. They asked if she was a good lay, and Gino would laugh at first and then get mad and cuss them out. "Lay" meant they got in bed and did things. Dirty, fascinating things that he didn't understand but were supposed to be all right if you got married but awful if you didn't.

Maybe Gino would marry Vicky. On the boat that night he'd asked Gino, and his brother had said maybe he would. And if Gino did, then what would happen? Would Vicky move into the house with Mamma and Anna and Nonno and all of them? Or would Gino and Vicky move away somewhere? And if they did, would he live with them?

Nino decided yes. His brother wouldn't leave him at home. Why, his brother liked him a lot. Gino had even said he loved him. At Peter the Rat's party it was. And Nino loved him too. More even than Mamma he loved Gino. Besides, Gino treated him like a grownup,

to her childhood stories. When Nino announced that he wanted to make a trip with his brother, Mamma consented. First, of course, she presented a few misgivings about the disasters that might befall her little son upon the treacherous ocean, but she argued only because she felt it was expected. Under Gino's watch she knew her *bimbo* would be safe. So she consented. At least, she felt, it would keep Nino occupied, and she in turn wouldn't feel guilty every time he turned melancholy.

Nino's first trip late that

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not like a baby the way Mamma did. No, Gino wouldn't leave him the married Vicky. Gino would take him with them.

The midget squirmed to a fresh position on the bed. He slid his tiny palms down his sides and between his thighs. Gino was damp with hot sweat.

Why did Gino want to marry Vicky? He must love her. Did his brother love Vicky more than him? He felt a little jealous. Maybe Gino wanted to marry so he could have babies. That must be it. Nobody could have babies unless they were married, so maybe Gino wanted to marry Vicky so they could make lots of babies. Then when they died those dirty things it would be all right because they were married.

Nino wondered about the dirty things. They must be something like the pictures Sea-Bass had shown him a couple of months ago. Sea-Bass was about 16, lanky, thin, awkward when he walked, and acted kind of dumb. He had scabby pim-

ples all over his cheeks and arms, and his hair grew way low so that he hardly had a forehead. Sometimes it was hard to understand what Sea-Bass said, because his mouth was full of saliva. He liked to save it up as long as he could and then swallow the spit all at once.

Some of the kids said he acted stupid because his mother and father were first cousins and God was punishing them for getting married. His real name was Sebastian. He had another brother, even older, but nobody ever saw him. The kids said Sea-Bass's brother was always kept locked up in the house because he ran outside naked once and choked a puppy and crapped in front of the drugstore and chased some girl around the block. He did all that before his mother caught him. But that was the brother. Sea-Bass was all right; he just acted stupid.

Sea-Bass and some of the other boys in the colony had a club. Out of cardboard cartons they built a small shack on an empty lot, and

they held secret meetings. One time they invited Nino to a meeting. That was the time Sea-Bass had shown Nino the post cards and pictures he had. They were mostly of naked women, but one showed a big black man with a white girl. Nino couldn't figure out what the black man and white girl were doing, so Sea-Bass and the other boys laughed and

### For a while, he wouldn't be Nino the little midget but his big, strong brother.

told him to come back in a year and maybe he could join the club.

And another time Sea-Bass saw Nino and called him and said he wanted to show Nino something. They went to the club and Sea-Bass showed Nino a little book. It was all about a girl and her boss. And when Nino had finished looking at the pictures Sea-Bass said how about playing and Nino said

he didn't want to so Sea-Bass played by himself right in front of Nino.

Nino watched awhile. "That's silly," he said.

He left Sea-Bass alone and went outside. He walked slowly away, turned at the corner, and then ran home as fast as he could. The rest of that day he avoided Mamma, because maybe she could read his thoughts and

know where he'd been and what he'd seen. Nino was ashamed.

There was another time when he felt ashamed and afterward had from Mamma. He was playing near the junk yard when the junkman, filthy Old Mr. Bill, called Sea-Bass and whispered to him. Sea-Bass called the gang and told them Old Mr. Bill would pay everyone a dime each,

all five of them, if they'd hit him with a stick. It sounded crazy, but it was an easy way to make a dime.

So they went into a one-room shack in the junkyard, and Old Mr. Bill gave them a wide, flat board and unbuckled his pants and shorts and bent over. Sea-Bass hit him twice, but Old Mr. Bill said it wasn't hard enough, so Sea-Bass hit him real hard and then the other boys all took turns. Old Mr. Bill leaned on the table and kept whimpering and moaning and sighing each time the board made a sharp slap on his rear, but he didn't yell.

The boys thought it was funny at first, but after a while they got so scared when they saw the old man's white skin turn pink and then flaming red and mortified. They wanted to stop, but Sea-Bass grabbed the board and whacked Old Mr. Bill again and again until the junkman suddenly shuddered in ecstasy and dropped to the floor.

The boys went outside and let Sea-Bass collect the five dimes. When he came

out he laughed and said Old Mr. Bill wanted them to do it again next week. The other boys shrugged and wouldn't look at each other for a long time. As they were walking home Nino threw his dime in the gutter and spit. Sea-Bass called him chicken. He found the dime and said if Nino was going to be so dumb he'd keep the dime himself.

The midget tossed and sighed on the bed. Finally he gave up trying to sleep. He pulled the cord of the bed lamp and looked at the Big Ben alarm clock on the bureau. It was almost two o'clock. Pretty soon the Circle would close and Gino would take Vicky home. Then he'd be coming home himself.

Nino slid off the bed and hurried barefoot and nude across the room to his brother's dresser. Sometimes when he was alone and bored he liked to pull open the drawers of Gino's dresser and look through them.

The top three held his brother's shirts and underwear and socks, but the bottom held all of Gino's sou-

venirs. Dozens of snapshots, trinkets from Mexico and Panama and Costa Rica, a barbed hook that had snagged his shoulder, the first squid he had ever made, and odds and ends that had at some time meant something to Gino. What they meant Nino didn't know, but he had spent hours with them. He would study the souvenirs and pretend he was his brother and dream wonderful dreams of what they meant and how they had come to be there. That way, for a while, he wouldn't be Nino the little midget but instead his big, strong brother.

He liked the photographs especially. It was easy to picture himself in Gino's place, because, after all, they did look so much alike. That way it wasn't Gino laughing and flexing his biceps on the beach, but Nino. And it was Nino too with his arms about Peter the Rat and Marco, and Nino who held aloft a beer bottle while he clasped a wide-mouthed girl on his lap, and Nino with Vicky and again with Marco, and Nino pulling in a bluefin, and Nino drenched and happy and holding by the gills a monstrous yellowtail, and Nino in countless other poses with men and women whose names were unknown, so Nino had to make up names for them.

Nino looked at all the snapshots and fondled a few of the trinkets. He glanced at the Big Ben; it was 2:30. He'd better put Gino's things away. He wouldn't want his brother to find him squatting on the floor like that. Gino might understand, but maybe he'd think Nino was snooping and he'd get mad.

Nino placed the photos and trinkets back into the drawer. He was always careful to notice exactly how they lay, so he could replace them just as they were. This time, for example, Gino had apparently shoved the souvenir bottles of tequila and rum and mesquite to one side. Where they usually were Gino had tossed a hand-painted silk scarf. Nino lifted the scarf. Underneath were half a dozen small packs. He slid one open and studied the three rolls inside. Then he knew. They were those rubbers, like the ones he saw that time when he was at the wharf with the gang hunting crabs on the rocks. Sea-Bass had seen one floating on the slimy, oily



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*Next week: Teresa has a plan.*



Story continued from page 1

## Leave Aside This ABSURD SADNESS

ive two weeks of tango lessons to local teachers and have remained ever since. In 1996, they opened their own school, El Mundo del Tango, behind a small shopping center on Miramar Road. A year or so later, it expanded sideways to add a room for dances.

Then in April they took over a church next door and turned it into "America's First Tango Theater." The first performance of "Le Vaudeville" was presented to an enthusiastic sellout crowd of 160 on April 29. Further shows were held last summer, with a fourth-anniversary sold-out show in August. Although more than a thousand people have studied Argentine tango in the San Diego area, the effect of the Simards' tango theater has been to lead many more people to take lessons, where they hope to perfect tango moves with names like "the whip flick," "the ambush," "the weighted doll," and "the shop and jewel."

Tango had its beginnings in riverside slums and brothels of Buenos Aires around 1880, but its current popularity in the United States began with the Broadway stage hit *Tango Argentina*, which opened in New York in the early 1980s. When the production came to San Francisco for a short run around 1985, it ended up staying for two years and led to San Francisco becoming the center for Argentine tango on the West Coast. Other stage shows followed, as did a number of popular movies. Another influence was a change in tango itself caused by one man, Astor Piazzolla (1921-1992), whose New Tango infused traditional tango with jazz and classical rhythms (check out [www.piazzolla.org](http://www.piazzolla.org)).



Dance night at El Mundo del Tango

One of Piazzolla's most famous albums, with baritone saxophone great Gerry Mulligan, was released in the early '70s. He also recorded albums with vibraphonist Gary Burton and the Kronos Quartet. Piazzolla has set to music ballads by Argentine writer Jorge Luis Borges, and he worked with Uruguayan poet Horacio Ferrer, who wrote lyrics for nearly 20 Piazzolla tangos. His music has also been used in films such as *The Tango Lesson*, *12 Monkeys*, and *Lumiere*. Other of his tango sequences have been choreographed for the ballet. The effect of Piazzolla is to give tango a range from the whorehouse to the symphony orchestra, the slapstick to the philosophical, the choreographed dance to the purely improvisational, the traditional lyrics of revenge, betrayal, and lost love to the surreal and high poetic.

As a result of these different influences, Argentine tango has

become increasingly popular in the United States in the past 15 years, as well as throughout Europe and Japan. Tango weeks are regularly held in cities all over the country, where hundreds of people go to take classes taught by Argentine tango masters during the day and dance at night. In addition, there are dozens of tours offering to take Americans of all levels of tango experience to Buenos Aires for one- or two-week workshops.

I had thought that where I live, in Boston, there was little Argentine tango, but checking the Web I found I could easily dance tango five nights a week. And visiting one of these places in a VFW hall, I found nearly 200 people energetically zigzagging across the floor to recorded music. What was striking, and what is also a reason for its popularity, is how inclusive it was. The dancers ranged in age from

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15 to 85 and came in all shapes and sizes — no one could be pointed to as being out of place.

Ive and Ludmilla Simard are a striking-looking couple. He is 54, slender, about five feet eight with shiny black hair, pulled tight back in a ponytail, thick black brows, bright blue-gray eyes, a thin face with thick creases from his nose to the edges of his mouth. He dresses dramatically in black — one day a black shirt with grapefruit-sized scarlet circles and baggy black pants tight at the ankles, black half-boots that seemed molded to his feet with mule-skin soles for dancing ("it makes a sweeter sole," he said).

Ludmilla is about 50, a beautiful woman with straight blond hair pulled back like I've's, bright blue eyes, an electric smile that illuminates her face. She dresses in black, often in black gowns slit up the side. She practices yoga and has such flexibility that she could probably tie herself into a square knot with a bow on top.

Ive was brought up in the city of Quebec and speaks with a thick accent. He began



studying many kinds of dance when he was four and began working with an Argentine tango master when he was nine and continued with him for eight years. Ludmilla is originally from Czechoslovakia, where she studied dance. In 1968 she was touring Germany with a Czechoslovakian dance troupe when the Russians invaded her country. She stayed in Bonn, then immigrated to Canada, where she met Ive. They taught ballroom dance

in Quebec and competed in many national and international competitions. From 1985 to 1992 the Simards worked on a cruise ship producing and performing over 300 shows a year. From the end of November to the end of March each year the ship traveled between Rio de Janeiro and Buenos Aires, staying in Buenos Aires four or five days out of every ten. Although tango was by that time Ive's primary interest, those stopovers in Buenos

Aires helped him crystallize his future plans.

Those plans were not simply to have a school or club or a tango theater. The ambition that has driven him since 1982 is to have the world's first tango university — a four-year program leading to a bachelor's degree.

"The goal is to teach all aspects of tango," Ive told me, "not just the dance — the dance is just one goal. We will teach all the instruments, all the folklore, even the cook-

ing, and we will direct people into performing arts or into education."

We were sitting at a table in a large room with a white-and-black checkerboard tile floor and tango posters on the walls. Dances are held here at least twice a week, as well as many of the private lessons.

My obvious question was whether there would be enough interest to sustain a university, much less to begin it. He brushed my doubts aside, telling me that tango was the most complicated, most ornate, most emotional, most intellectual, even the most philosophical of any of the western dances. To hear Ive and Ludmilla describe it, tango was not just a dance but also a way to order one's life and put the world in perspective.

"First we had to make a syllabus, then we put it all on videotape. It's a system to teach and to learn. I've been working on this syllabus for 36 years, but we just made our instruction tapes five years ago. We're talking about 1632 patterns, or steps, presented chronologically starting from 1905.

The tapes are now being used in about 21 countries. The plan was to find the right city for our university. We didn't think of San Diego, but we came to San Diego and we said, 'This maybe is it. We will start the university as soon as we get the funding. We can get donors, but we need the right donors.'"

The syllabus takes a student through different levels of complexity — bronze, silver, gold — and teaches other forms of tango, such as the *milonga* — an earlier form, faster and more cheerful — and the *valse criollo*, or tango waltz.

Ive brought out a thick roll of architectural plans, done by a local architect who had traded the plans for lessons.

"The plan is to make a tango mall. The university will be in the back, all the departments. In the front will be a circular mall with 24 boutiques, all related to tango, and keep the middle for dancing and other programs. It will be a reconstitution of Buenos Aires, and when someone steps into the mall he will forget he is in San Diego. It

is ambitious but not impossible. One thing I know — it will happen, definitely. I will find a way."

Then Ive began to talk about the origins of the tango.

"Tango started in the outskirts of Buenos Aires, from the port. Immigrants from eight different nations came to Argentina to find work. They left their families in Europe — from Hungary, Russia, Italy, France, from Poland, and Jewish and African. Tango was first an African contortion dance and 'tango' is an African word. It means 'a place where blacks sit down to dance.' Then all those nations — you know, they came by ship and they didn't find any work. Argentina, the silver land, it was a deception. Now they live in this little outskirt, one above each other, and they start to exchange culture, music, exchange everything, and they met the gaucho, the Argentine cowboy, and the *payadores*, the troubadours — the ones who carried music from ranch to ranch with guitar. And altogether they start to build a kind of music, nostalgic music. Before tango, was

*milonga* — it's what *payadores* play — but it was just rural *milonga*, not the dance. There came little by little a dance composed by *habaneros* from Cuba, *polka* from Czechoslovakia, *mazurka* and Scottish dance and African *candombe* — this created the first pattern of *milonga*, which matched the rural sound played by the *payadores*. You know, tango is a bastard. It contains 21 dances. It's not like another dance — it has a history but no foundation. Tango is a way of moving, a way of thinking. It didn't start with a pattern like another dance. In other dances you first look at the basic pattern, the steps, and then you recognize the dance — you say that's a waltz or a polka. Tango is the opposite — the way makes the pattern, and in other dances the pattern makes the way. In other European dances everything started in the aristocracy or the theater and it dropped down to the population. So if you take the polka, the waltz, it was just for aristocracy, rich people, theater, then the population learned it for pleasure. Tango was the opposite — it started in the street and it

moved upward.

"Tango is a culture, a story, a dance, and a way of life. But again, contrary to anything else, the music was created after the dance, not before. The way of life was created before the dance. It gave some patterns about how to move and from that was created music, then it became the culture. First, it's a way

independent of him and the tango began."

Early tango orchestras were made up of a piano, flutes, and violins. Then around the turn of the century a queer instrument called the *bandoneon* was added — something that falls between the accordion and concertina — squared-shaped with 71 keys and invented

pope from 1903 to 1914, to change all that. By calling tango obscene, he created a tango craze in Europe. In Argentina, in 1910, what was a craze in Paris had also become a craze in Buenos Aires, and so the tango's popularity began. "What was once a devilish orgy is now a way of walking," said a critic. But there was a difference. The tango for Argentine polite society became mixed with theater, myth, and nostalgia for the rough old days of 40 years earlier — the whorehouses and knife fights. In fact, many of the steps in the tango were named after knife-fighting moves.

One early lyric goes, "I'm from the Barrio del Alto, from the Retiro. I am, I'm the man who barely notices / whenever I have to fight, / or whenever I *milonga*, / nobody fools with me." And another — "When I tango I'm so tough / that when I whirl a double cut / word reaches the north side / if I'm dancing on the south."

I asked Ive to describe a double cut, or *doble corte*.

"A *doble corte* is a framed pattern we use to change direction in close position.

The man checks forward his left foot across his body, transfers his weight to the right foot, still across his body, and steps his left foot diagonally back. Then he steps back with his right foot across his body with partial weight, he replaces his weight forward across his body on the left foot and he steps forward with the right shoulder leading all in close position. This pattern allows the dancer to turn left in an emergency situation."

It's a move suitable to tango or knife fighting.

The Argentine writer Jorge Luis Borges was drawn to the violent aspects of the tango. "To speak of the fighting tango," he wrote, "is not strong enough: I would say the tango and *milonga* directly express a conviction that poets have often tried to voice in words: that a fight can be a celebration. ... Music is will and passion; the old tango, as music, immediately transmits that joy of combat which Greek and German poets long ago tried to express in words."

"For myself, I cannot hear tango. 'El Maturo' or 'Don Juan' without remembering in detail an

"Tango changes the way you feel

about yourself, your diet changes,

the way you dress, everything changes.

It's keeping me alive."

of life, then a way of moving, then a music, then a culture. It started with the way of life, but we must go back to the kid, to the children of immigrants who met the gaucho, and they began to imitate them in the street, they swaggered and walked as they did and there was always fighting. They played the little gaucho and then they became

by Heinrich Band of Krefeld, Germany, in the mid-1840s. The bandoneon has been the primary instrument of the tango ever since. It was the bandoneon that was played by Astor Piazzolla.

Argentine polite society found the tango a disgusting dance. It was called "that reptile from the brothel." It took Pope Pius X, who was

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apocryphal past, simultaneously stoic and orgiastic, in which I have challenged and fought and in the end fallen silently in an obscure knife fight. Perhaps this is the tango's mission: to give Argentines the belief in a brave past, in having met the demands of honor and bravery."

And Borges gives a little story to describe the spirit of the tango. "The hero in this version was Juan Murana, wagon driver and knife fighter, in whom converged all the tales of courage circulating around the docks of the north side. A man from Los Corrales, knowing the fame of Juan Murana, whom he has never seen, came up from his outlying slum in the south side to pick

a fight; he challenged him in a neighborhood bar, and the two moved out on the street to fight; each is wounded, but in the end Murana slashes the man's face and says to him: 'I'm letting you live so that you can come looking for me again.'" Borges adds, "The detachment of that duel is engraved in my memory."

Juan Murana expressed the soul of the tanguero.

The original tangos had no lyrics, but by the 1890s lyrics started being written. A tango lyric has been described as an opera lasting three minutes.

"The first milongas and tangos might have been foolish or at least slipshod," wrote Borges, "but they were heroic

and happy. The later tango is resentful, deplores with sentimental excess one's miseries, and celebrates shamelessly the misfortunes of others.... Tangos of guilt, tangos of hatred, tangos of sarcasm and bitterness were written difficult to transcribe and even to remember. All sides of the city began entering the tango, the lowlife and the slums were not its only subjects.... We might say that these lyrics form a vast, unconnected *comédie humaine* of Buenos Aires life. In time, tango lyrics will form a long civic poem."

Over 5000 tango lyrics can be found from the Web's tango lyrics home page, 99 percent in Spanish but some translated into English.

The lyrics often used a lowlife slang called *lunfardo* (a dictionary of more than 2500 words can be found at [www.gotan.com.ar/lunfardo.htm](http://www.gotan.com.ar/lunfardo.htm)), similar to cockney, in which "mangos" means money and "to eat an olive" means to leave in a hurry. One of the most famous tangos, written in 1926, is "Viva, Viva." In *lunfardo* a *yira* is a whore or streetwalker, *yira* being the verb to describe walking from one corner to the next. "When you've worn out your dancing shoes / searching for the buck / so you'll be able to eat, / then you'll at last figure out / the indifference of that / deaf and dumb world."

Most Americans who are caught up in the current

tango craze don't know Spanish and ignore the lyrics. I asked an Argentine tanguero in Boston how she felt about this. "Of course, you can dance the tango and not know the lyrics, but the lyrics take you to a deeper level. They're about adults, people with a past. The lyrics of most popular music are about men and women who have no past. To dance the tango and not know the lyrics is like dancing with a limp."

And she quoted a tango called "Vivamos No Más."

Let's live, girl, what an agonizing time, But behind death there's nothing to be seen. Worlds are destroyed by absurdity and ashes,

But we are the world as well.

Let's drink a glass of warm witch, That wine returns and the smoke blows away, Let's leave aside this absurd sadness, Let's live now.... Let's live, nothing more.

The early tango reeked of sex, violence, and betrayed love. The tanguero had a lot of attitude. He never said, I'm sorry. He had only two types of smiles — one combined disdain and mockery; the other conquest. Both were very small. At the start of the dance, the tanguero led, but if the woman was good she immediately established her-

self as an equal, but with a difference. She was the bitch-temptress who tried to overcome his composure. The true tanguero never settled down, married, and had kids. He didn't have one woman, he had several at once. Yet all left him. Perhaps it was because of the women he chose. It's hard to domesticate a bitch-temptress. These many betrayals led to knife fights with other tangueros who stole his women since tangueros were always stealing women from one another. Or at times they killed the women themselves. The murders and fights tended to stem not from jealousy and love but pride. It was simply part of the duty of the tanguero, part of the job description. The betrayed tanguero never admitted love. Even partially was a sign of weakness. The tanguero had suffered grief in love, but that love was not for the woman who had just left him but for a woman far in the past. The women, too, had such a grief in the past — these bitch-temptresses — so both kept dancing, constantly dancing and constantly dissatisfied, while their search and frustrated passion fired the energy of the dance, yet the partner of the moment was at best a dim image of that other remembered face that still burned in each dancer's heart. At the end one might see other tangueros and

tangueros sitting alone in bars and cafés — Buenos Aires is full of dark barnlike *confiterías* — with a single absinthe, silent, grumpy, proud, perhaps with a raw scar across one cheek, perhaps one of the men missing an eye. They look like people who have tales to tell, though they will never tell them. Occasionally the bartender might tell a story to someone else in the bar about an especially elegant knife fight or pitiless

act of revenge, or perhaps someone will hint of a tragic past. At times, the men become pimps or gamblers. At times, the women become whores or turn to opium; or they end up as those old ladies who clean offices late at night, or they are suicides. Yet right to the end they are true to their code; they maintain their silence. For the men it is better, finally, to die with a knife in the belly than in bed.

It is hard to know if this world ever existed, but in Buenos Aires in the '20s and '30s this was the world that was nostalgically looked back on, this is a world that Borges describes in his stories with a mixture of envy and suspicion, this is the world of the music. If not completely true, it is partly true. It is the shadow behind the popularity of the dance. "Ballad for My Death" ("Balada para mi muerte"), which Horia-

cio Ferrer wrote for Astor Piazzolla in 1968, begins,

I will die in Buenos Aires. It will be early morning. I'll obediently put aside the things of this life, my small poetry of good-byes and bullets, my tobacco, my tango, my handful of ennui. I'll drape the whole dawn over my shoulders like a coat; I'll put aside my next to

last whiskey without drinking.

Set against Argentine tango is a purified tango, the ballroom tango, the stylized form mostly taught in dance schools throughout the world during this century.

I spoke with Scott Dodson, an independent teacher working at the Champion Ballroom Academy on Fifth Avenue, who has taught dance for 18 years and who teaches

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the international standard ballroom dances — Viennese waltz, fox-trot, quickstep, and tango. He told me that he gives tango lessons every day of the week and has about 25 private tango students and another 75 in classes. He spoke about the differences between the three types of tango — International, American, and Argentine.

"In the International style the legs are further apart, and the International moves a lot more across the floor, so you need a much bigger floor. With three or four steps or patterns, you can be 40 feet down your dance floor, so it isn't as suitable for the

stage as the Argentine tango. The heads are almost touching in the Argentine tango — it's very, very close. In the International style, it's much more like fox-trot — it's more open. And the music is different. The Argentine music is a little slower, yet it can vary in tempo and be very melodic. The International type of action — a strict tempo. And usually there's less improvisation with International tango. If you have a good partner, someone that you have danced with quite a long time, you can improvise, but normally if you're dancing with someone that

you haven't danced with there are maybe five to ten figures you'd dance to. Unlike Argentine, there are no famous orchestras or composers for International tango, but there are a few numbers that are known to all of us. The most famous is "Sombra," or "Shadow." There are several orchestras now days that are really good — Japan has a very good orchestra. Germany has a good one. As for differences between International and American — in International style standard you stay together with your partner throughout the dancing. American style has different steps that will allow you to split up several times and come back."

He described the International as more team-style dancing, the American as that plus certain theatrical elements. Both lack the intensity and elements of the erotic found in Argentine tango. A few of Dodson's students also take Argentine tango, but very few.

"Usually the crossover with people who take the different tangos is American and International. There is some Argentine that is enter-

ing into both of those, but Argentine tango really is by itself, because the style is so different."

But for many people the International and American styles are a higher form of tango. At one point I talked to a woman named Joyce who worked at the Champion Ballroom Academy. When Joyce had been thinking about taking tango lessons, she decided she wanted something "less earthy" than Argentine tango, "something more sophisticated," and so she chose International and American tango. And she pointed out to me their similarity to figure skating and how ballroom dancing was now going to be a part of the Olympics.

On the other hand, one passionate Argentine tangoer I talked to dismissed the International and American styles as "vegetarian tango." Of the 50 or so dance academies in the San Diego area, more than half teach tango and perhaps 20 give lessons in Argentine tango, but they tend to have added the Argentine in the past ten years. Many of the teachers have taken workshops with

the Simards and nearly all recognize them as the masters, even though some may question the Simards' philosophical focus. Yet it is the Simards' intensity that has caused their academy to expand so rapidly, training teachers, filling classes, opening a club, holding dances at least twice a week, opening the theater, playing to packed houses, and raising money for the tango university.

There are other places than El Mundo del Tango to dance Argentine tango in San Diego during the week. Dance North County in Encinitas has dances on Tuesdays, and in the Gaslamp Quarter, Clayton's and Cafe Bassam hold dances every Wednesday.

A Palestinian, Bassam Shamma originally learned tango in Amman, Jordan, where he said all the Latin dances were taught. His café has been open since 1990. "Everybody who teaches tango in San Diego started here," Bassam told me.

Ive, however, said that although he had given some lessons at Bassam's back in 1994, they were by no means the first lessons he gave in

San Diego.

But Bassam is a man of great enthusiasm, who plied me with sweet drinks. When I gave him my card all bent from being in my wallet, he presented me with a shiny, silver-looking business-card holder in a blue velvet pouch. I used it once and the person to whom I gave my card guffawed. However, I like my case and admire it in private.

"We have the most beautiful women in this place," Bassam told me, "and we'll keep the tango for the ambience even when business is slow. Tango is very passionate, very elegant. When you lead the lady, it is as if you protect her. I'm not a teacher, but I used to go to the ballrooms and pick up the steps so now I can dance as well. With all the movies, tango has become much more interesting, and now all the ballrooms have tango lessons, and with all the classes, more people have been coming to dance."

But to listen to Ive is to have a sense of the tango as something more than a dance. "The goal of the tango is a high goal," he explained. "1994, they were by no means the first lessons he gave in

you are and that scares many people. As recreation it's okay, it doesn't need a system. But on the academy side it's different — how can it work without a system? Tango is about awareness, nothing else. Be aware, then you are aware. It is an esoteric dance, a standing meditation. It's why you have artists and gymnasts. When tango becomes a translation of the music into the body and when you can see a man and a woman and you cannot see who is who — when the power is divided between the two — it's an art. When you see a bunch of steps, even if brilliantly performed, it's gymnastics.

"Tango is divided into two parts. The upward part is what we make you believe. From the waist up is the sensual part, from the waist down is the erotic part. You can't see the erotic part, you see the sensual part. Much of the erotic part is awareness. When you dance any other dance, you can talk about whatever you want to during the dance. You don't need this tremendous awareness of the present moment. Tango is just the moment. We call that moment Tango. It's to be there at every second [I've knocked rhythmically on the table]. If you're not there in the moment, you're just finished.

"In tango there is a word — quietness. You must know what you want to do at every second. Tango is based on quietness. When somebody starts, his mind goes at 100 miles an hour. When he's an accomplished dancer, his body goes at 100 miles an hour and his mind is at rest. It's peace in mind. You cannot balance tango without peace in mind. You have to be there, you can't be in the past or future. That's why it's good — for many people it's a big therapy, because what we mostly think about? What will I do next year or next month, or what I did last week was so nice — perhaps I was fishing. But the fish is an illusion now and what we'll do next month is an illusion. What's our reality? Now. And tango, it's always now, now, now. If you lose one single moment,

you just trip over. It's why it's difficult. That's one of the very, very difficult problems.

"Tango contains a universal message, that we know. It's very simple. It helps us start a massive, massive awakening. We live in three states. We sleep, we dream, or we are awake. When we go to

bed, we sleep. When we wake up in the morning, we start to dream. When you step out of your dream, you are awake. And tango can wake you, because it tells you that the only thing you are is a small person — it doesn't matter if you have a bank account of 40 million. You don't own your past and you

certainly don't own your future — you own only the moment. The tempo of tango, the speed, the 4/4 time, is the normal human walking speed [I've gets up and strolls across the room — a tango walk]. It corresponds to the heartbeat. It's the natural walk of the street, the natural breath and the heartbeat. That makes

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you aware and I see people begin to wake. We have found many loyal people here and their lives have really changed through tango. In a very simple way — instead of planning one year in advance; later, instead of planning one month, they plan one week. I didn't say it was bad to plan — it's terrible not to plan. What's dangerous is when you expect your plan to work out. Expectation equals frustration.

"So tango has all sorts of improvisation — like life. Life is an improvisation. You can't even say I will do that, that, that. How many times do you follow your plan? Of course on the stage it is choreographed. But when you are an expert your awareness is there, then the improvisation exists between the choreography. It may be full of improvisation, that is not planned. It's like you have the building and it's white. And suddenly it becomes blue, but the walls remain the same."

And Ludmilla leaned forward and gave one of her dazzling smiles and said, "Tango means being in the

momentum."

Well, this is tango that has come a long way from knife fighting, just as it is a long way from tango that resembles figure skating. There is another form of Argentine tango, which might be called a purely recreational tango.

This I learned about from Glen Lovelace, owner and general manager of the Arthur Murray Dance Studio on Fourth Avenue in Hillcrest since 1996. Lovelace also has four other Arthur Murray Dance Studios — one in Sacramento and three in the Bay Area. He told me that while salsa was the most popular dance at the San Diego studio, in the Bay Area it was tango. "In San Francisco any night of the week you can find at least two places to tango. On weekends, I can find three or four places — a lot of them with live music."

Lovelace is in his late 50s, with thick gray hair and a thick mustache — a man of extreme grace and charm. We talked in a small office at his studio. He said about 10 to 15 percent of his students studied Argentine tango, and

some he referred to the Simard.

Lovelace spoke of tango for Americans as being a hobby, while for Argentines it was a lifestyle. He clearly loved the tango and danced it regularly, yet his approach was a practical approach. As he talked about it, he demonstrated the steps, moving gracefully across his office with an invisible partner.

"Sometimes you dance

"I started because Joyce was so caught

up in it. It was either the tango

or the relationship."

to the room," he said, "and sometimes you have to dance to the floor conditions. So if you take the basic eight-count 'salida,' or 'exit,' it tells you how to start and stop all the movements. Some people take the one in place or they take the one back. But it's always one, the sidestepping, two, walk three, four, the way you cross is five, and then they do a kind of a half-a-

box ending. So that *salida* on a crowded dance floor might be danced slow, slow, slow, quick, quick, quick, quick, slow. But you might find couples in your way, so if you stepped back slow, and somebody got in your way, you might stand there for a bit and take this step over here, and if they got in the way again, you'd kind of sneak through — it takes sometimes 32 to 40 beats of music

don't even want to brush against another couple on the dance floor. So when you're dancing, you have to really protect your partner to make sure that other people aren't encroaching on her. So sometimes the guy will take the girl on two and he keeps her weight on her right foot and the sort of lifts her up a little bit so she'll step here and he just turns her, because he couldn't go this way, so he goes off over there — so you've got a lot of that stuff. There's a lot more improvisation. Big-time. There are no school patterns as in ballroom dancing. The Argentine-style tango teaches you popular combinations, but you never dance it that way completely because somebody gets in your way and you put another component to it — it's never the same."

Over the years, Lovelace has attended many tango weeks in San Francisco, where master teachers from Buenos Aires come to give lessons. "One of my teachers mentioned something to me. When you're dancing, you have to think about pro-

tecting your partner, as if you're walking down the street with your arm around her. You're really involved with her and everything is real slow because you're taking your time with her, as opposed to just holding her hand and walking down the street. So when you take the embrace, it's much more subtle and you really get that connection, so everything that I do is for her. I don't take a step unless I feel she's ready to go. He also said that when he first started learning the dance he was so involved with the footwork and making the changes and doing the leg things that he never saw the dance. And he said that for four or five years he was so involved with that, he didn't see anything else and then one day he looked up and it was like a whole new dance. So there's a lot that goes into the tango — even the embrace becomes a big deal. There's not, as we say in ballroom, 'Take the dance position.'"

While Lovelace's approach was completely different from Iv'e's, he often praised Iv'e's mastery. As I was leaving, Lovelace said,

"Have I tell you about what we call the 'split weight' in tango?"

So I did. "In tango," said Iv'e, "the center of gravity is always divided in two. When the dancer takes a step, let's say to the side (which is the more difficult one), he allows his spinal column to travel only to the center of both of his feet. When he closes his feet, he allows his spine to travel in the middle right above the left foot, both middle, forward middle, lateral middle. When he steps forward with

either foot, let's say left foot forward, his spine remains over the ball of the right foot, which allows again the center of gravity to be divided in two and to have half the weight straight over the middle of the body. Now when the dancer travels forward on the left foot, he allows his spine to be well over the ball of the left foot with the foot flat, straight over the middle of the left foot, which is approximately just on the back ball of the left foot, in between the second and the third toe, when we walk lat-

erally. That means split weight."

Got that? It seems a long way from those black footprints painted on the floors of dance studios in the past.

In order to understand it somewhat better, I took two lessons in a beginner's class at El Mundo del Tango with two teachers who had been taught by Iv'e and Ludmilla. I should say that my previous tango lesson had been in a Quonset hut on the Michigan State University campus about 1951 when I was ten years old and a bit of

a cutup.

The teachers were Martin Volmer and Clair Sousa, both about 30. Martin is Swiss and had first taken lessons in Zurich in 1955. His wife — then his fiancée — wanted to dance tango at their wedding and had said that unless Martin learned, the wedding was off. So he learned to tango. Besides giving tango lessons he is working on his Ph.D. in oceanography at the Scripps Institution. Martin is about six feet with wavy brown hair. His eyes always have a faint look of surprise, and dim-

ples pop up when he smiles. His English is almost perfect with a slight accent. He says, "Remember dia!" and "We made a little exercise." An excellent dancer, he performs in the stage shows and exhibits only one serious flaw. He smiles. The serious tango never smiles.

Clair is five feet two or three, very pretty, and also an excellent dancer. She has studied tango for only a year and a half but had studied jazz, ballet, ballroom, and all that other stuff since I was a child." She, too, dances in

the shows. The class was made up of five women and six men ranging in age from 30 to 60. In general, we were a nervous and fidgety lot. Martin and Clair were very patient and reminded me of those dentists who promise to be 200 percent pain-free. Martin started the music rolling. We students assumed alert expressions.

"As a teacher, I must give you some tools," he said. "First comes the basic structure, the basic steps. Then you modify them. But first

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you must learn how to walk. You must learn to walk like a cat."

He demonstrated, slinking four steps forward and four steps back. Soon we were all slinking along. Several more advanced students watched from the doorway with compassion and humor, as if remembering their own cat-walking days.

After we had gotten the hang of slinking along by ourselves, Martin and Clair paired us off and showed us the *salida* that Lovelace had described to me. We changed partners often. Above the music there was a constant muttering of "Sorry, sorry." Martin and Clair kept telling us not to stare at our feet. It seemed dangerous not to. However, it soon got easier and even a bit of enthusiasm developed. I seemed to be doing all right except for a tendency to steer my partner into the wall. Because of the tango's odd rhythms and pauses, there was a certain amount of unfortunate body checking.

When I danced with Clair, she told me, "I find it fascinating how tango makes you move your body through time and space. It's the only partner dance where you're not always doing the same footwork. You need to be very concentrated and relaxed at the same time. It's almost like self-hypnosis. In my own dancing I want to go as far as I can go, be as good as I can be. And the erotic element makes it far more interesting." I didn't relax. Clair is more than a foot shorter than I am, and I was afraid I would squash her. However, by the second lesson I was looking forward to dancing with her.

Martin spoke about the basic step as being divided into three parts, then you vary it by dropping off the third part, or, as you increase your improvisation, you can drop off the second part; then he taught us how to turn. I bumped into the wall again. My feet seemed to be doing pretty well and Martin and Clair praised my sense of timing, which rather went to my head. On the other hand, I had trouble keeping my elbow at a right angle, which led me to walk past my partner, putting me almost behind her—a misfortune. The next week we reviewed what we had learned and half forgotten. Everyone had come back, and another

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smaller scale.

"Tango has changed my life so drastically—not only what I wear but my dimensions, everything has changed. I'm out there and I want to look good. I'm presenting myself to the world. It changes the way you feel about yourself, your diet changes, the way you dress, everything changes. It's keeping me alive. You know what it's done for me? It's made me a better lover, it's changed the way I feel about my body, because what you're doing is channeling all of your mental and emotional energy to your center. You're learning to control your body and you feel it. And I've never had this discipline. I've never even been anywhere near this kind of discipline. Yet I still have so far to go. This is what I've helped me understand—the rhythm of tango, it's a therapeutic, healing power. And it's true—I'm happy. I love the music, I love the sensuality. As a single woman, sometimes you have to have an outlet for your sensuality, and you can feel in your body that you're giving of yourself with tango, because it's total, even if it's three and

a half minutes of dance, you're giving of yourself, at least I am. It fulfills a lot of people's needs far more than any other social dance."

Of the 30 or so people I talked to over two weeks, the ones who had this sort of enthusiasm, and there were many, were all students of the Simards—people for whom the tango had become more than a dance. And again there was a striking range of age, size, shape, nationality. I've said that 24 different nationalities were involved with the school.

One of the very best dancers was Morena Marina Santos. Beautiful, petite, black-haired, she looked perhaps 19 and turned out to be 16. I thought she must have been taking lessons for years, but she had been taking tango lessons for less than six months, though she had previously studied jazz, tap, and ballet. "I learn dances quickly," she told me. "I guess it's my forte." Her mother is the Brazilian singer Marta Santos, who sings locally and also tours with her trio.

Morena danced a modern tango in Le Vaudeville with my teacher Martin

Vollmer. Years ago when I began to sail, I had to take a little test in tying knots. My booklet gave diagrams of the ends of ropes interweaving, gracefully binding and coming apart. In their dance Martin and Morena reminded me of that.

"I like tango because you're dancing with someone else, not like ballet or tap," Morena told me. "In tango

follows. It's a balance between them, so they're equal."

The theater has blue walls and a blue ceiling with a sea motif—seats to the right of the entrance, a raised stage to the left, a black floor with a black curtain behind the stage and a red ceiling above. The theater had been built in the two weeks before the show by Rick Johnson, who takes tango lessons at

entrance of the naval hospital at Camp Pendleton. She had been taking dance lessons at several different studios in San Diego but then switched to the tango in March 1999 and now dances it exclusively. "Samba is the Brazilian music, and that's what I mostly listened to growing up, although my father was a pianist and he played tangos. But the tango is a lifetime dance. There is always something new to learn. When I was first learning the tango, I hardly heard the music, I only concentrated on the steps. Then once I learned them, I forgot them so I could dance."

Her boyfriend, James Beck, started his tango lessons in the fall of '99. "I started because Joyce was so caught up in it. It was either the tango or the relationship. A lot of dances are just social, but tango you can get a passion for. It's amazing to have your body move in such a complex fashion."

The evening's show began with a sexy red-haired chanteuse in a black clinging gown, Liliana Binner, a professional singer of great charm, who cranked up the

audience with her dramatic presentations of various tangos—"sad and alone is the night"—moving from anger to sadness, to desperation. She ended with a number from the musical *Evita*—another influence on the current resurgence of interest in tango—singing the tear-jerker "Don't Cry for Me, Argentina," from which Liliana squeezed every drop of passion, shedding quite a few tears of her own. Half the audience sighed, the other looked perplexed.

The 18 numbers that followed presented a full range of tango possibility, beginning with an ensemble piece of eight women, including Ludmilla, dancing to a New Tango number by Astor Piazzolla. Clearly, everything had been choreographed from A to Z, and as the evening progressed, the performances grew stronger. Most numbers showed off couples dancing together, but several were ensemble pieces, and a wonderful African-American dancer, Todd Martin, played a *milonga* on the flute and danced in two numbers. He, too, in talking about the tango,

expressed an enthusiasm I'd rarely heard expressed for other dances. "I switched to tango because it gives me more freedom of expression. Like ballet or figure skating, you can do anything within its specific structure. When people discover the tango, it becomes like a second home to them."

In general, the women were better than the men, although half a dozen men were excellent, but the weakest were tentative and seemed unable to keep their backs straight or exhibited a regrettable informality. They lacked the edge required of a *tangero*, the intensity of a man engaged in a knife fight. Perhaps it is difficult for American men in this age of political correctness to break through to the world of the tangero, who is never politically correct, or rather who follows his own code of cor-

rectness. Then the Simards closed the first act as they danced to a recording sung by the master Argentine vocalist Roberto Goymeche. These two put the others to shame, although even I've permitted myself a forbidden smile, perhaps a bad habit left over from his ballroom days.

"There's a lot of optical illusion in tango," I've told me. "The music puts you in an hypnotic state, and you don't know what you're watching. And the other side is that it's like a magician—the hand is faster than the eye. When the woman starts to turn around the man, the man is in the center. She plays a strobe-light action—you know what I mean? It catches your vision. So if the man passes a foot or leg across the woman, it tricks your vision and you don't know what you see. You see things that do not exist and what exists

you cannot see. It's like watching a snake, you know, on a tree. It's fascinating, ah! But when you stop to see the snake, you start to see the tree. And if the tree is not there, then the snake cannot exist and he cannot fascinate you. So on the stage we don't fool people, but we have light, darkness, everything, you know? We can play with the tango and make it really magic."

"Everybody will say it's natural to dance. Yes, to dance alone, to gesticulate. But when you put two people together, it's not natural. When you start to walk backward, it's not natural. When you say to a man, 'Ladies always first,' for many men it's not natural. Because in tango the real follower is not the woman. What happens in tango is what we call 'playing tango,' 'false tango.' In real tango the man must

learn how to think, the lady must learn how to wait. Tango is a company, an investment. Man invests himself without his ego and the woman invests herself without her impatience. And here is the investment of two. You know, it's not us, it's the third. It's a trilogy. Now we talk about the tango, the real tango—before we were talking about the steps. Tango is in the third volume. Man is the beginning, the lady is the second, third is the expression. It's the third person. We always carry the third person. It's nothing to do with the man or the woman. The third person—it can be your mother, your mistress, your lover, it doesn't matter. And we carry the third volume and we dance for the third person all the time—she's there all the time. Man is the man, he faces the third. Woman presents and observes

that he takes care of this person. It's invisible—it can be the perception of yourself. Whatever it is, it's the same space and same dimension as one of us. That's the start of the reality of the tango. Apart from that, it's just dancing, recreation." I've seen my look of mild bewilderment and laughed. Then he added, "Oh, our academy, perhaps it is not for everybody."

Watching I've and Ludmilla dance in Le Vaudeville, I saw no smooth, unbroken movement; rather it was a series of seeming rushes and dizzying changes of speed, abrupt turns and pauses as the piano, bandoneon, and violins swirled behind them. The orchestra hit the last two notes. Ludmilla curved her right leg around the back of I've's and they froze in position.

In the early '80s in Santiago, Chile, I used to go to a café—the Confeitería Torres—that had been there for over a hundred years and had probably never been

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rededicated. Even the waiters in their long black aprons were ancient, and there were occasionally rats in the restrooms. They had tango several nights a week. These were early nights because during those years of the Pinochet dictatorship there

was a strict 11:00 p.m. curfew and afterward one sometimes heard gunshots. The five men in the band were all elderly, and the man who sang had begun singing tango in the 1940s. All had day jobs. The people who came to dance were also elderly

because the tango was not a popular dance in Chile at that time. Rock and roll, salsa, cumbia — they were the big ones. These old couples would creak and moan their ways up to the dance floor, but the moment the music began,

their bodies changed. They were people who had been dancing tango for 60 years, and it seemed that when they danced, 60 years fell away. They were graceful, passionate, erotic. Even the incredibly bored waiters stopped to watch. And the women would do all the fancy leg turns; the men would keep their backs ramrod stiff and never smile. At the center of the room, even in a crowd, each couple seemed alone — so great

was the depth of their intimacy. Then it would end and they would limp back to their tables and pisco sours, pat their dewy foreheads with white handkerchiefs. The room had a balcony and an extremely high tin ceiling. Around the wall at the top were painted sayings of Oscar Wilde in Spanish. One of them read, "I can resist anything but temptation." The bandoneon began another tango. Perhaps it was "Vida

Amarga" this time. The elderly, the halt, and the lame hauled themselves to their feet once again.

After the performance at El Mundo del Tango, there was a buffet and then dancing till dawn. Of the 160 people who had come to Le Vaudeville, many stayed to dance and a number of others would sign up for lessons. As the performances continue so does the school's enrollment increase and with it the likelihood that I've's tango university will become a reality.

In a short biographical statement, I've wrote that he saw his life as being about self-discovery and that he owed much when he was younger to his study of the Indian mystic Sri Nisargadatta Maharaj. This seemed to be behind some of I've's philosophical ideas. So I asked him the connection between the tango and Nisargadatta.

"Tango contains what we call the tango moment, which is the moment of truth. It's what we call 'the right now.' The tango moment is about staying all the time with your core in every present moment. That means with every beat that flows with the heartbeat, in every moment of every step. Indirectly Sri Nisargadatta Maharaj teaches tango; the tango in life according to the universe, seeing the life as an illusion, like the tango is for the viewer. When we dance tango it is a special moment. I will be rude a little bit here. You have a crowd and this crowd looks at you and you

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must give them pleasure by staying in the present moment and dancing well. By watching you they have tremendous pleasure. The thing is that it is an optical illusion, not reality. Let me describe pleasure in a strange way. It is like two people making love and there's a crowd around them watching them. Everyone has pleasure, including the couple inside, but the only ones that have the orgasm is the couple in the middle. That's about tango. Inside of the couple they live the real present moment and outside of the tango the viewer has the pleasure to observe the optical illusion of the pattern, which is nothing. Sri Nisargadatta Maharaj teaches the same thing of life. It's a difficult concept to accept because the answer is you seek yourself to know what you are. In tango you dance who you are — nothing else."

So that was that. My evening was at an end. Maybe I would dedicate myself to the tango, change my life, grow a mustache. I asked I've if he had anything to add.

"Tango is the dance of the next century," he told me. "It contains a universal message, which I believe is to find oneself. Emotion lives in the mind, feeling lives in the body — tango is emotion, not feeling. Thus tango is a road to self-awareness, self-liberation. The tango started as a way of freedom, and even now it teaches a person to live in the present by learning to follow three rules — one, quiet; two, humility; three, putting the woman first, which is very hard for the South American male because it requires transcendence. There is no success in tango. One dancer always requires the other and this demands humility. Openness, humility, discipline — you see how these are necessary. Tango is like a magic tool in that it drives everyone to themselves. There is a little quote: 'When somebody is really ready, Señor Tango will make himself visible.' Everyone has the tango inside. Most people just haven't discovered it yet."

— Stephen Dobyns

Stephen Dobyns has been a reporter for the *Detroit News* and is the author of 10 volumes of poetry and 20 novels, the most recent *Boy in the Water* (Henry Holt & Company).

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## LETTERS

continued from page 3  
McGroarty pretty much sold off everything he could that wasn't nailed down — and some things that were — I asked Roberts what major asset of the City of San Diego

he was going to suggest selling off. (The county sold off the landfill for about \$100 million — a major windfall to the county's "turnaround.") Roberts cited the city's data-processing operations as a target for privatization. What really makes no sense is why unions are trusting Roberts when he screwed them

at the county. Environmentalists have learned their lesson. Watch for the Sierra Club to announce their endorsement in the next few days.

**Who Wears Less Green?**  
After reading the Reader article on illegal campaign contri-

butions ("The Art of the Cash Harvest," October 5), I cannot imagine how anyone would have any doubt about which candidate to choose for mayor in the upcoming election. This may sound like a campaign ad, but it is not. I am just tired of people who complain about the undue influence that large contri-

butions have on the electoral process and on the behavior of the recipients after they are elected, yet still vote for the candidate made popular through the purchasing power of those very contributions. In a field where both major candidates are soundly pro-business and pro-growth, clearly Dick Murphy is the one less likely

to be controlled by special interests: big business, big labor, building contractors, etc. I suggest that voters ignore the apologies, excuses, and denials of the contributors and the recipients and just use common sense in assessing who will be beholden to the special interests and who will not and what this political

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### Rest In Peace

I've had it up to here with the things I've heard and read about the late Rod Page (Pop Music, October 5). These opinions are my own and have nothing to do with KPOP Radio. By taking "the high road" and not commenting, KPOP has allowed themselves to be dragged through the mud, and some members of the media and of the listening audience have taken Page's perspective of the story as the whole truth! Rod Page had a brilliant broadcasting career for a number of years. Rod Page is gone, and that is a very unfortunate thing. What's more unfortunate is that in addition to the memories of his brilliant radio career, he's also left with us listeners a legacy of years of anger, as well as bitterness, vicious name calling, bigotry, lies and half truths, and violent threats.

Rod Page had a legendary temper. When he screamed and yelled and berated people and made threats, it was scary. Rod Page was a dangerous and unstable man. In Ken Leighton's article, Page said that when he was fired he told Kevin Taylor, "Oh yeah! I'm going on the air if I have to come down and pound you."

What was actually said was, "I'm going to bring my 357 down there and get you." This was just one of several violent threats that Rod Page made over the years. The stories of Page and his threats and violent actions were common around the radio stations, but everybody always said, "That's just the way Rod is." Why should any human being be expected to accept that kind of treatment from anyone?

Page claimed that when he blew up on the air — the incident that led to his dismissal — that he didn't know his mike was on. Then why did he say to his listening audience afterwards, "Sorry about what happened earlier, but sometimes you have to yell and scream. I've been like that ever since I was young, it's just the way I am"? Earlier this year Page was told in a memo to give all letters in each break by the man programming the radio station. Page in return berated him and said it was insulting. Why is that such an insult? KPOP Radio is a business, with a product to sell. Why should it be expected that KPOP accept that kind of behavior from employees when no other radio station in the world would even consider it, nor be expected to? It's the duty of KPOP's disc jockeys to sell that radio station, its advertisers, and its music to the public. Rod Page wasn't doing that. All of the speculation and accusations of "a setup" and resentment over how much money Page made are just preposterous. The quoted advertisers should be ashamed of themselves for

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assuming they know the whole story — small disagreement, my foot. Rod Page was fired because of outrageously inappropriate behavior on and off the microphone.

Rod Page was without a doubt a great radio talent and a legend in San Diego. I never had an opportunity to hear any of his earlier, award-winning work. But his later work suffered a great deal, and that along with his completely unprofessional, menacing attitude towards his employers and his coworkers are the cause of all of this. One can only hope that Rod Page is now finally able to find peace.

Name Withheld

## Jack Cheese Jollies

Naomi is so funny! Dodging political uprisings, bloody coups, drug wars, earthquakes, landslides, volcanic eruptions, and epidemics, just to have half her fun eating along the Pan American Highway (Restaurant Review, October 5). One can only imagine what the other half of her fun must be! And then to find this fun again at Berta's in Old Town. What good fortune! Her review did the trick for me. I now must get out my cammy's and visit Berta's in Old Town. The size half-mooned empanadas with the comforting rubbin' of melted jack cheese. That sounds like more fun than a Happy Meal! You are so lucky to have found Naomi!

Len

## I Love The Whole Bunch

First, I thank you for my Reader each week. I'm 74 and depend on it to keep me posted on "my city." I'm a native of Old Town area.

Second, I thank you for Anne Albright, the first item I read each week. I'm a great-grandmother, and her articles always touch my heart. I do so hope someday all her articles are put in book form.

Third, next is Eleanor, Max Nash (he's such an interesting person), Ernie Grimm — basically, the whole bunch.

Fourth, beautiful memories from *Confetti for Gino*. My husband (an Irishman) fished with the Portuguese fleet in two-pole and three-pole days. Barbara Bohannon La Jolla

## Black And White And Read All Over

I wanted to write this earlier, but the local news is such a necessity and so prolific that there is little time for trivialities such as writing, reading, and thinking. This is, of course, a good thing because what good could come from these wasteful activities?

I would like to respond to the September 14 article, "Making News," and now that the local news seems to

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be in reruns I have plenty of time to do so. As for all those idiots who no longer watch the local news, I continue to watch especially now that stories are short and keep getting shorter. Those in-depth five-minute stories are just too boring and too hard to follow. Larson's little quip about the possibility of news being "quieter, reflective, thoughtful" is demeaning. Why should I have to think? The news does a much better job of it and saves me a hell of a lot of time for other things — like the national news. I am reminded of Faber's words to Montag in Ray Bradbury's *Fahrenheit 451*, when speaking of the "television." He says, "It must be right. It seems so right." Bradbury, of course, missed the point (those damned writers always do). It is right. The news tells me what is important. How would I know to bolt my doors and lock my windows and suspect all strangers without the local news? And what would I do with my time? Even with KGTV's 6 1/2 hours a day I feel like I'm behind. Thank God for their lead-in. Without them I'd be a lousy father, husband, and employee.

One last thing. These camera people shouldn't be so afraid of touching people or the influence the camera has on its subjects. The camera makes people real. Go anywhere and watch anyone who is not on camera and they're just not convincing as people. I myself have set up a video camera in my house so that I will be a true person (I can edit out what I don't like later). Most of the world is one giant illusion, a manufactured image. Only the camera's presence makes people and events authentic, which is another reason I so enjoy watching the news: I get to see sincere, genuine people and history as it really happens. I learn how I should act. I need reality in my life, not all the fake stuff that happens to me when I'm not watching the news.

Keep up the good work! Will somebody let me know when the reruns are over?

Glen Dranger  
La Mesa

## Kleinazhler Denies Fats

You've heard of the genius of Art Tatum (?), well, the genius of Fats Waller was denied in the article Kleinazhler wrote (Pop Music, September 14). My purpose in writing is not to criticize, only to inform. And the thought came to me that the persons writing and reviewing musical sections are not necessarily of a background in music. (The nature of the music is never expressed.)

In brief, the article mentioned Fats Waller playing the organ, and the writer had the nerve to mention Jimmy Smith and other musicians who play just on the organ in

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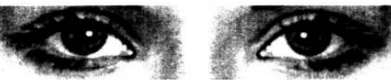
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same breath! Well, Jimmy Smith plays a rhythm organ; no need to elaborate on the others mentioned. Fats Waller separated himself from the "fun of music" that he expressed in this country — and escaped to England to play the grand organ and his repertoire was extensive, including the major works assigned to the grand organ. His "incidental ditties" performed in the jazz idiom were also profound, and I do not believe that those named in the article fit into this category. In my background knowledge of

Fats Waller, his "instant composition" put him in this high state of creativity. I know of no others. I was made aware that he composed on the set lyrics and music. Also, I pray these States and Stages of America drop the stigma of "group classification" and accept genius as it is presented, devoid of the form that it might come in! We suffer loss of the true value of musical expression in this country by not being able to enjoy the highest level of creative music, merely because this country contrives

some group/difference or refuses to give up the material gains for a preferred group. To this, I'll say to America, North of Central and South, "Wake up, ole maid, don't cha know you growin' ole blues." (All praise due to all mentioned in the article, no greater no lesser.)  
Rosemary Laffoon  
Oceanside

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# Calendar

## Fast Footwork with Strudel

Czech and Slovak Lawn Party

I moved here from Chicago, which has as many Bohemian restaurants as San Diego has Mexican restaurants," says Mike Kravcar. "There's practically one on every corner, serving dumplings and sauerkraut. So coming here was culture shock. That's why I gravitated to this organization, which I found by accident in Balboa Park."

The organization is the House of Czech and Slovak Republics, headquartered in one of the International Cottages along Park Boulevard and President's Way. Founded in 1935 as the House of Czechoslovakia, it changed its name after the fall of Communism, when the independent Czech and Slovak Republics were created. For nearly 60 years, it had promoted the diverse cultures of the whole region — their food, music, dances, and crafts — including those of Bohemia and Moravia. And it saw no reason to discontinue, even after the faraway political events.

It would have been silly to split ourselves up," says Kravcar, who is the group's events coordinator. "Many people have been members for years, two have been members for 45 years." Besides, everyone is intertwined if not through marriage then friendship.

So they merely replaced their old-name plaque and hung pictures of both countries' presidents on the wall.

Kravcar, whose mother is Czech, says he was surprised to find here "a big base" of immigrant Czechs and Slovaks, along with their first- and second-generation progeny. One of those American-born is Danielle Rusanak Laman, artistic director of the Devin Slovak Heritage Dancers.

Laman started the dance group 17 years ago with her brothers and sisters. Since then, they and their successors have performed in venues from Palm Springs to the Pocomos, as well as in Europe. Current performers include Laman's children: 17-year-old Stephanie, 16-year-old Andrew, 15-year-old Matthew, and her youngest, George, who turns 13 on the day of their next engagements — the annual



Frank Pokorny in authentic Czech outfit

lawn party of the House of Czech and Slovak Republics.

The Devin dancers' repertoire has been meticulously researched. Laman and others have made three study trips to Slovakia and twice hosted Slovak instructors in San Diego. "The dances from central Slovakia have very fast footwork," she says, "sort of like Slovak rock 'n' roll. The western Slovak style of dance that Andrew and George do is a lifting dance. It's for a little bitty girl and a big husky boy. Throughout it he's always lifting and bouncing her. It reminds me of 1950s swing dancing.

when the girl is tossed all around."

Laman says that the costumes Slovak dancers ordinarily wear are made of linen and wool, but she has taken the liberty of translating them into cotton for the sake of the California climate. "There's no snow here like there is in Slovakia."

The dance group is named after Devin Castle near Bratislava, Slovakia's capital. "We were christened with that name by the gentlemen who first came out to San Diego to teach us dance," she says. "Ah, Devin. That's a good name for you," he said. Devin happens

to be in ruins, but it is a national monument, right on the Danube River. That was one place my kids and I got to see when we were there in 1992, right before the split. By then, it was already a free country, and my dad was able to go back for the first time since the second world war. That last trip was very emotional. My dad's mother was killed by shrapnel, and he actually found her grave. It was my mom's first time visiting the country. And it was the first time I took my children there. So it was kind of a culmination."

Dancing with Laman's children and others this weekend will be Brother Francisco. "I don't even know his last name," Laman says. "He's a monk from Tijuana who comes to our church (Holy Angels Byzantine Catholic Church). He's in his late 20s or early 30s, very religious, and happens to love folk dancing. He used to be a dancer in his teenage years. Anybody who wants to dance with us is welcome. We've had Ukrainians, Polish, and combination Mexican-Germans. Brother Francisco is Mexican and knows Mexican folk dances. He saw us dance, and said, 'Hey! I can do that!' And we said, 'Well, why don't you!'"

Czech dancing is part of the lawn program, too, performed by the Balboa Park Dancers. Music will be played by the Accordion Lovers' Ensemble, traditional sausage dishes and strudels are for sale, and tours of the cottage exhibits are available throughout the day. "You'll see cut crystal from Bohemia, decorated eggs from Slovakia, antique dolls with porcelain heads," boasts Mike Kravcar, who considers them all "indicators" of the rich pre-Communist folkways of the region.  
— Jeanne Schinto

**Annual Lawn Party Sunday, October 15, The House of Czech and Slovak Republics Balboa Park Cottage hours and food 11 a.m. — 4:00 p.m. Songs, music, and dance onstage at the Organ Pavilion: 2:00 — 4:00 p.m. Admission and parking: Free Info: 619-236-9616**



## Calendar LOCAL EVENTS

### EVENTS LISTINGS

**HOW TO SEND US YOUR LISTING:** Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the price advance where it is to be held (including neighborhood), a contact phone number, and a photo number (including area code) for public information to **IDEALIST EVENTS**, Box 85803, San Diego CA 92186, or fax to 619-881-2401. You may also submit information online at [www.sandiegoreader.com](http://www.sandiegoreader.com) by clicking on the event section.

### BAJA

**"The City That You Remember, the City That You Never Knew"** as an exhibit of 100 photographs by Harry Crosby taken in Tijuana during a two week period in June 1944. The exhibit at the Casa de la Cultura includes a reception for Crosby at 7:30 p.m. on Friday, October 13. Find the Casa at Avenida Pina, #5, in Colonia Alameda. For additional details in Spanish, dial 011-52-66-87-2604. (TJUANNA)

### GETAWAYS

**Tijuana** Native Carlos Santana receives the keys to the city during a ceremony planned at 10 a.m. on Friday, October 13, at the Tijuana City Hall (in the Zona Rio). Free. For more information, call 011-52-66-88-1721. (TJUANNA)

**"My First 40 Years in Architecture"**—demonstrated through projects, photographs, and more by architect Guillermo Calhoun—goes on exhibit with a reception at 7 p.m. on Friday, October 13, at the Tijuana Cultural Center. Free. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TJUANNA)

**"Outcasts, Sympas, and Recipes in the History of Tijuana"** provide the theme when José María Marín and Mariachi Chapala perform and present a lecture at 8 p.m. on Friday, October 13, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). Admission is \$10 U.S. Call 011-52-66-87-9600 for details. (TJUANNA)

**"Festival of the Globalophiles: City of the Excluded Chachi"** The theme of globalization and its impact on the communities of the U.S.-Mexico border between the California will be explored during this event, including a panel on globalization, neoliberalism, and the FTA at 8 p.m. on Friday, October 13, at Tijuana's downtown library (Parque Tijuana Cuernavaca). The Saturday, workshops examining the effects of globalization on citizens runs from 10 a.m. to 2 p.m. (TJUANNA)

at the Casa de la Cultura (Avenida Pina #5, Colonia Alameda). An Artistic Festival is slated for the same date and location, from 6 to 9 p.m. Casa de la Cultura is the place to be for a strategic session on how to fight the exclusion and organize the "globalophiles" of the region and for a strategic session on how to fight the exclusion and organize the "globalophiles" of the region and for a strategic session on how to fight the exclusion and organize the "globalophiles" of the region.

**IsleTIE2006**, a contemporary art project featuring work by 14 artists from throughout the Americas, runs from Friday, October 13, through Sunday, February 25, 2007, at various sites in San Diego and Tijuana. Approximately 30 new works will debut at various times during the event, ranging from new media and installation to "performance and space" film, and video. Most projects are open to the public at no charge. Tijuana's opening is slated for Saturday, October 14, beginning at 7 p.m. at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). The opening is free and will be followed by an outdoor concert by Cad 7 Adults at the restaurant of the U.S.-Mexico border. For more information on any of these events, call 619-544-1482. (SAN DIEGO COUNTY, JACCA CALIFORNIA)

**No Reason to Miss Bullfighting**, if you're so inclined, this weekend Matadors Pablo Hermoso de Mendoza, Rafael Oribe, and Federico Pizarro face bulls from Pepe Carra at 8 p.m. on Saturday, October 14, in Plaza Calafia. For more details, dial 011-52-65-57-5864. (MEXICO)

The "Super Bull International

**Rodeo** is slated for Sunday, October 15, starting at 2 p.m., at Cortijo San José. Tickets are available at the gate. (MEXICO)

Bulls bailing from Yuda de Fernando, Susana Domínguez, David Otero, and Rafael Oribe, and Uridi "El Zapato" Moreno at 4 p.m. on Sunday, October 15, in the Monumental Bullring by the Sea. For information, dial 619-428-9517. (TJUANNA)

**The Play "Vive, y si lo conoces"** will be presented by actors Eric del Castillo, Susana Domínguez, David Otero, Rafael Oribe, and Uridi "El Zapato" Moreno at 7 p.m. on Tuesday and Wednesday, October 17 and 18, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). Tickets are \$21 U.S. Questions? Call 011-52-66-87-9600 for answers. (TJUANNA)

**Celebrating Prosperity, Cultural Diversity, and Mexican agriculture**, Merced's Fiesta del Sol 2006 continues through Tuesday, October 17, in Vicente Guerrero Park. Merced is the state capital for Baja California. Take a walk in the valley, featuring a cultural exhibit, a social expo, commerce, arts, and crafts, and youth zones.

Admission for children is 30 cents per day or free with paid adult admission; adults pay \$2. Monday through Thursday, \$1.50 Friday through Sunday. Hours are 8 p.m. to 1 a.m. Monday through Thursday, 5 p.m. to 2 a.m. Friday and Saturday, and 5 p.m. to 1 a.m. Sunday. For more information, dial 011-52-65-6152. (MEXICO)

### OUTDOORS

**As the Beach Hikes Winds Down**, San Diego County's coastline is the focus for what is likely the deepest and widest accumulation of sand we'll see this year. Many stretches of the coastline are vulnerable to powerful waves associated with winter storms. This year's action can pull sand off the beaches and deposit it offshore, leaving behind (especially in North County) nothing but cobble beaches. During the spring and summer, gentle waves action usually returns the sand, usually in time for the arrival of the summer tourists.

**Leaves Are Beginning to Turn** Color in coastal San Diego County's riparian woodland and oak woodland habitats is in response to two preceding dry years, the summer-green growth of willows and sycamores are already fading to yellow and brown. Beneath the oak, the deciduous plants are in the main parking lot (on La Honda Drive), with water and hiking. Take a three-mile moderate walk exploring the plant communities along the Boulder Loop trail on Saturday, October 14. Join the group at 8 a.m. in the main parking lot (on La Honda Drive), with water and hiking. For details, dial 760-839-4680. Free. No pets. (ESCONDIDO)

**Shy Hunters**, Nancy Conroy brings live birds of prey to William Heise Park at 6 p.m. on Saturday, October 14. She'll inform and educate on the value of these birds from the sky. Find the park at 4945 Howe Park Road, Escondido. Free. (SAN ANTONIO)

**Full Moon** on Thursday, October 12, will be magically weather permitting over the eastern horizon in deep evening twilight, around 8 p.m. This might be a perfect time to take a twilight walk and enjoy some of the last "Indian summer" weather we'll likely have during the year 2006.

**Runoff on a Floating Classroom** and spend this evening, Thursday, October 12, on a "mini-oceanographic cruise" hosted by the Birch Aquarium-Museum from 5:30 to 9:30 p.m. Participants gather data, collect marine samples, and learn about scientific discovery. The fee is \$25 for adults, \$20 for children. To reserve a spot, dial 858-534-7336. (SAN DIEGO BAY)

**Usually Closed to the Public**, Scripps Pier is used by scientists and aquarists for a variety of research projects. Take a full-moon walk on the pier—and collect water samples, plankton, and more—on Friday, October 13, at 7:30 p.m., hosted by the Birch Aquarium-Museum. The fee is \$15 for adults, \$10 for those nine and older. Call 858-534-7336 to register. (LA JOLLA)

**Over 430 Native and Non-Native Plant Species** have been identified in the Palmar Canyon by naturalist Janice Dillane. Take a three-mile moderate walk exploring the plant communities along the Boulder Loop trail on Saturday, October 14. Join the group at 8 a.m. in the main parking lot (on La Honda Drive), with water and hiking. For details, dial 760-839-4680. Free. No pets. (ESCONDIDO)

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## Calendar LOCAL EVENTS

**Prophets or Heretics?** The film *A Man for All Seasons*, the Crucible, and *The Insider* will be screened on successive evenings, Thursday through Saturday, October 12-14, at the San Juan Cathedral. Presentations begin at 7 p.m., to be followed by a discussion on questions raised by

these films. Find St. Paul's at 2728 South Avenue (at 5th and Burrage). For information, call 619-298-7261. Free. (MIDTOWN)

**Disasterously Grottesque Animated Short Films.** It's how the folks at Spike and Mike's Sick & Twisted Festival of Animation describe the 16 new short films and two returning "favorites" of their 2000 program. The festival continues at 7 and 9:30 p.m. on Saturday, October 14, at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets: \$7.50 at the box office;

\$7 through Ticketmaster (619-220-1113). For information, call 619-454-0281. Viewers must be at least 18 years old. The festival concludes on November 18. (LA JOLLA)

**"Burning Down the House"** — with a cast including John Savage, James Wilder, Joanne Baron, and Rick Fletchwood — will be screened by the Independent Film Society at 7 p.m. on Sunday, October 15, at La Palma Theatre (417 South Coast Highway 101). Tickets are \$7 for nonmembers. Call 760-942-5988 for details. (ENCINITAS)

**"Don't Sell Yourself Short"** after Patricia Trichter focuses on marketing artwork when the Claremont Art Guild meets on Friday, October 13, at 9:30 a.m., at the Claremont Recreation Center (3608 Claremont Drive). Free. 619-688-9324. (CLAREMONT)

**"The Tears of Grief: Grief as an Opening to the Divine"** is the subject when Robert Romanyshyn speaks for the Friends of Jung at 7:30 p.m. on Friday, October 13, at the Alliant University/California School of Professional Psychology (1616 Cornerstone Court East). Admission is \$12 for nonmembers.

**The Caribbe Film Series** continues with *West Side Story* at 6 p.m. on Monday, October 16, at the San Diego Public Library (820 E. Street). The film uses dramatic recreations, first-person accounts, and insights from authoria to tell American stories to develop a "hidden history." Free. 619-236-5600. (MONTELEONE)

**The World's Largest Writing Workshops** are being conducted on Saturday, October 14, at bookstores across the nation. Robert David LaFollette will host the workshop concerning 12 p.m. at Barnes and Noble Book Store (1744 Carmel Mountain Road, 858-424-1055). Following his talk, he'll sign *Shakespeare at the Court* (GAMMA PUBLICATIONS).

At Barnes and Noble Book Store, 10755 Westway Parkway, Miramar College instructor Carmen Jay will also offer a workshop exploring the process of writing, beginning at 2 p.m. For details, call 858-684-3166. Free. (MIDTOWN)

SDSU professor Fred Morawiec will lead the discussion, including writing exercises, at 2 p.m. at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive). Free. 619-220-0175. (MIDTOWN)

**Beyond Radio** is a new romance writer Janet Wellington divulges "How to Write Romance Novels That Sell" during a seminar for the Learning Academy on Saturday, October 14, from 10 a.m. to 2 p.m. Wellington has sold three romance novels in two years. The fee is \$49. Call 619-544-9780 to register. (MIDTOWN)

**"The University and the Museum in the Global Economy"** will be examined during an "Institute 2000" conversation" starting at 2 p.m. on Sunday, October 15, at infoSITE (923 First Avenue). Participants include Serge Guilbaut, David Harvey, and David Anand, joined by moderator Susan Miyoshi. Free. 619-544-1482. (DOWNTOWN)

**"Caring for Your Collections"** is the subject when conservator and art restorer Peter Gutkowski speaks for the San Diego Collector's Club on Sunday, October 15. The meeting begins at 2 p.m. at the John D. Spreckels Building (3658 Front Street, at University Avenue). Free. For information, call 619-275-2718. (MIDTOWN)

**Save Your Life With Soybean!** Learn all about "The Miracle of Soy" when registered dietician Margaret Tyrell examines the many positive effects of soy foods at 1:45 p.m. on Sunday, October 15, at the Mission Valley YMCA's Mind/Body Area (7610 Hazard Center Drive, suite

200). The group meets in the D. Dunstan's Episcopal Church Parish Hall, 6550 Park Ridge Boulevard. Call 619-508-0055 for information. Free and open to the public. (SAN CARLOS)

**Chakra and Psychic Centers** are topics for classes running 8:30 a.m. to 9 p.m. on Saturday, October 14, of the Harmony Grove Spiritual Association. "Mediumship" development and healing practices are alternate subjects. Tuition is \$35. Find the group at 2975 Washington Circle (at the south end of Country Club Lane). 760-745-9176. (ENCINITAS)

**Illustrator Amanda Schaffer** speaks about illustrating picture books and "what it takes for authors/illustrators to plan successful school visits" when the Society of Children's Book Writers and Illustrators at 2 p.m. on Saturday, October 14, at the San Diego Museum of Art. Tickets are \$7 for nonmembers. 619-696-1966. (MIDTOWN)

**Robert W. Science Center**, capable of traveling up to 10 miles in a single day, were still among the most misunderstood mammals in the contemporary theater. Learn about what really goes on in the world of *Waters of the World* in the new IMAX film at the theater.

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**LECTURES**

**Art in the Afternoon**, the series hosted by the Tinkens Museum of Art begins with a look at *The Labyrinth* at 1:30 p.m. today. Thursday, October 12, Lisette Atala-Dancy will present the lecture "In Spanish" on this work by John Frederick Peto. For more information, call 619-531-9636. Free. (MIDTOWN)

**Lecture to Go: What's Your Sign?** Who will take the presidential prize during the upcoming election? Change County autograph James Baker will use "the birth chart of the United States" and match it to the birth

chart for the major candidates to predict November's winners and losers when the San Diego Autograph Society meets at 7:15 p.m. on Friday, October 13, at the Joyce Breen Community Center (1230 Vermont Street).

**Admission** to "A Three-Dimensional Astrological Focus on Elections" beginning at 9:30 a.m. on Saturday, October 14, at the Water Conservancy Garden (12122 Cypress-ma College Drive West). Free. 619-670-2290. (LA JOLLA)

**A Child Is Waiting.** Family Connections Adoption is hosting adoption information and family panel sessions at 10 a.m. on Saturday, October 14, covering a variety of adoption issues. Find the office at 2181 E Camino Real, call 760-754-0260 to make the requested reservations. Free. The event will be repeated on November 11. (OCEANSIDE)

**"Feminist Art and Class Design"** is the subject when guest artist Vicki Love speaks at the Women's History Museum on Saturday, October 14, at bookstores across the nation. Robert David LaFollette will host the workshop concerning 12 p.m. at Barnes and Noble Book Store (1744 Carmel Mountain Road, 858-424-1055). Following his talk, he'll sign *Shakespeare at the Court* (GAMMA PUBLICATIONS).

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## READING

### Lying Awake

Alfred A. Knopf, 2000, 181 pages, \$21

**FROM THE DUST JACKET:** In a Carmelite monastery outside present-day Los Angeles, life goes on in a manner virtually unchanged for centuries. Sister John of the Cross has spent years there in the service of God. And there, she alone experiences visions of such dazzling power and insight that she is looked upon as a spiritual master.

But Sister John's visions are accompanied by powerful headaches, and when a doctor reveals that they may be dangerous, she faces a devastating choice. For if her spiritual gifts are symptoms of illness rather than grace, will a "cure" mean the end of her visions and a soul once again dry and searching?

This is the dilemma at the heart of Mark Salzman's new novel. With extraordinary dexterity, the author, brings to life the mysterious world of the cloister, giving us a brilliantly realized portrait of women today drawn to the rigors of an ancient religious life, and of one woman's trial at the intersection of faith and reason.

**ABOUT THE AUTHOR:** Mark Salzman was born in 1959 in Copiague, New York. He grew up in that state, in a small town he described as "about halfway up the state." As a youngster, he attended public schools and studied music, playing the cello. He had expected, he said, "right up to the week before going to college, to major in cello at Yale. But that changed. I went up to Tanglewood to hear Yo-Yo Ma

play Bach's fifth unaccompanied cello suite. It was devastating. Even now when I think about it, it gives me goose bumps. I thought it would inspire me, and within five minutes of his piece, I was completely devastated. It was such a numbing experience."

Salzman changed his major to Chinese. "That year at Yale I was the only person to major in Chinese, so I got more attention. Most of my classes met in the teacher's home, or at pizza parlors, it was wonderful."

As for the cello, Salzman eventually wrote *The Solist*. "That was my way of finally doing something with that experience of wanting to be a musician. The funny thing is, in writing *The Solist*, I allow this fictional character to rediscover playing the cello purely for the love of it. That made me finally decide one day to pick up my own cello and try it again. That's about eight years ago, and now I play about an hour or two every day and love it. So that's some of those cases where art really does help real life."

Salzman moved to Los Angeles in 1989. Married to filmmaker Jessica Yu, made that city, said Salzman, "the best place for me to be. I work at home, so it doesn't really matter where I am. Jessica meets so many interesting people, so my whole social life is based on Jessica. We have a wonderful time here."

Salzman is also author of *Iron & Silk*, an account of his two years in China, the novels *The Laughing Sutra* and *The Solist*, and *Lost in Place*, a memoir.

I was interested in how Salzman located the man's voice. In an interview, Salzman said, "It's a mystery to me. I knew how I did it, I would have done it much earlier. It was a real difficult book for me. It took six years to write. It really shook my confidence. For the first five and a half years, it was not working. I was so excited by the idea of the book but I was having such a hard time finding my authentic and making her voice convincing but also beautiful in some authentic way. The book, he said, went through many drafts. "And the very last draft I did, when I was really at the point of just giving up. I went out to New Hampshire, to an art colony, for five weeks, in this little cabin. And in a way it was very much like being in a monastery. It was completely silent — no telephones, no television, no radio — and that experience made everything click. It was like a crystal forming. The many, many drafts that had so much gray in them, that weren't working, finally fell away, and it became clear what the would feel and what she would say. I really had this wonderful feeling, then. You work and you work and you

work at something, year after year after year, and when it finally comes together, there's some mysterious something for which you can't take credit that finally makes it work, and yet if you had not gone through this long process, if you had not put in the work, you likely would not have been prepared for that magic thing that happens."

Salzman, not a Roman Catholic, said, "I had never met a nun before I started writing this book. Talk about getting in over your head. Also, growing up, I learned really very little about our whole Western Judeo-Christian tradition. All I knew about Christianity was what I'd learned from Linus's speech in a *Charlie Brown Christmas* Special. So I really had to start from scratch. It was a great way for me to discover the Western Christian philosophical/religious tradition."

Salzman interviewed nuns and monks. He struck up a friendship with a nun in a Carmelite convent in New Mexico and paid her several visits. She was the "most helpful person. She is the person that I think made it possible for me to begin to understand the way of life, the way of thinking, their daily rituals."

"I love research, and so, of course, for years now I've been reading Thomas Merton and reading all these autobiographical books that nuns had written that were only published within their community. This is where nuns with whom I eventually made friends were helpful; they allowed me to read a lot of unpublished manuscripts and memoirs." I said that I admired the book's lack of sentimentality, adding, "It isn't *The Song of Bernadette*."

Salzman said that he certainly had wanted to avoid the sentimental-nun story. But, as he also knew that *Lying Awake* could not be sufficed with the mysticism and miraculous appearances of Ron Hansen's *Mariette in Ecstasy*, in which the postulant Mariette becomes a stigmatic, with wounds similar in appearance to Jesus' crucifixion wounds. "I liked the book very much, but I felt I couldn't get away with something like that. It's not my style. The reader wants, 'Is something supernatural happening?' I felt that that was not an option for me. I felt that I had to make it clear that my character's struggle was a psychological, not a supernatural struggle and still make it something the reader would be excited by. Because it's what made Mariette in *Ecstasy* such a great read. You wondered, 'What is the deal with those holes in her hands?' I couldn't have that kind of plot, and I also didn't want to go to the romantic or sentimental route, or to do something like that wonderful novel by Rumer Godden, *Black Narcissus*, where you have this enormous sexual tension. All of those

things are the things you first look to in a story about a nun, because they are so powerful. But I really felt like I could not rely on those things. That was a great challenge."

None of Salzman's previous books would suggest that his latest would be about a nun. "You're certainly adventurous," I said. "Some would call that adventurous, others would call it lack of direction in life. All I can say is that I can only get anything done if I follow what my burning curiosities of the season happen to be." The germ of *Lying Awake*, Salzman said, was a dream he had.

Salzman said that he had a vision of an Italian town where there were so many people that he could not see them. He became convinced, almost with a sense of religious mission, that he must recreate this world of that past life. Doing this gave him this sense of harmony and peace and love. So he dedicated himself to this lifelong project of painting paintings based on these visions. And it turns out he has the same temporal lobe disorder that I gave to Sister John. So the question in the books is, is this man better off not being treated? The man was not considering treatment. This is the greatest thing that's happened to him that he can imagine. So it calls into question, 'What is authentic? How do we judge something that does have a correlation to a physical disorder?' I just thought, how interesting to see someone, dedicated to a very idealistic life, develop this disorder and to ask how she would cope with it. And then I thought, how interesting it would be to give this disorder to a nun."

I wondered how Salzman happened to choose the Carmelites as the order about which to write.

"I chose the Carmelites because I started reading St. Teresa of Avila and St. John of the Cross. I thought those were the two writers that I realized would be the great resources for a story like this, and it made sense to make it a contemporary Carmelite."

The first few years that Salzman worked on his book he had little luck meeting any Carmelite nuns. "Given that the Carmelites were cloistered, of course, made it difficult. And I didn't just want

to walk up to a convent and knock at the door. I thought that would be intrusive. I gradually started sending out letters to people whom I thought might be able to help. And then someone gave me the name of a monk in a monastery in New Mexico whom they thought might be willing to help. He and I wrote back and forth." Eventually, the monk invited Salzman to come and stay in his monastery in Santa Fe for a week. "He wrote," said Salzman, "that perhaps some time in a monastery will be helpful for you to get into the spirit of the whole thing, and then I will see if I can find a Carmelite nun who would be willing to speak with you."

"So I planned that trip and I went out to Santa Fe, rented a car, came out when I went there. Every day I drove about a mile onto that dirt road and sank into the mud and then had to push the car out, so I never got in. And it was so frustrating because they don't have a phone, and I couldn't get word to him. My second-to-last day, I was so angry. I took a walk from the little motel where I was staying, and I just walked for hours. I was just so frustrated."

"And all of a sudden, I look up, and I realize I'm lost. And I see a sign that says 'Carmel Road.' And under that it says, 'Carmelite Monastery.' I'm not superstitious, but I thought, 'Well, this has emboldened me.' So I did walk up, and I just rang on the little doorbell, and I heard a voice on the other side. And she asked what it was that I wanted and I told her the whole story. And she said, 'Wait, just a minute. Let me speak to our priors.' And a few minutes later, another voice came to me from the other side of the door, saying, 'Walk into the door on your right.'"

"I walked into a little parlor. And a few minutes later, a curtain opened, and there behind the bars was this woman who had been in that convent for over 50 years. And she was absolutely delighted. She asked what was the novel about. When I told her, I thought she would say, 'I can't help you with that.' But she was so welcoming of the whole idea and couldn't have been more helpful. After that, I went out there once a year. In the afternoons we would speak. And in the mornings, I would sit in the chapel, listening to them from the other side of the screen, chanting the liturgy. And so that became the foundation, I think, of the book."

Salzman felt it was important to experience liturgical time. "So," he said, "I did do the appointed hours of the day all the readings that the nuns did. I went through an entire liturgical year that way, and doing this helped set my mind in the right spirit."

*Lying Awake* is sufficiently short that one easily can read it in a few hours. However, the tone of the book is so intense that to stay with it for an entire two hours is not easy. "Did you throw away a lot? Did you pare this down?" I asked.

Salzman explained, "There were, all together, eight major drafts, each one a complete rewrite, where virtually nothing from the previous draft was saved. Just thousands and thousands of pages, subplots, ideas, all sorts of things. It really was much more a matter of whittling away, taking away, and then finally there was this that was left. I was a little bit scared to send it to my editor because when I first printed it out, it only came to 85 pages. And I was sure she was going to say, 'We're going to use you for breach of contract.' It really was much more a matter of shedding away all that just did not fit. I was so happy with this book when I finished it."

After Salzman typed the last pages of *Lying Awake*, he sent the manuscript to the nuns in the convent in New Mexico. "They're so supportive of it. And especially the priors. I wanted her to like it. I really felt that if there were parts that she was really deeply disturbed by, I would have changed them because it wouldn't make sense to me. I really would have been confused if she did not like them. But she was very pleased and she wrote the sweetest letter. I have several nun friends here in Los Angeles who are from a different order who also were very helpful and who also read the manuscript. Once I felt that they were pleased with it, that they felt it was authentic, and that it was not exploitative, that really made me feel like the cycle was complete. It made me feel good about doing it."

And what did Salzman plan to do now?

"I'm still trying to settle on what the next book will be about. I have two or three ideas, and I'm hoping to settle on one of them, but I think that until this book comes out, and I have some response to it, it's very hard for me to really move into something new. I go to my desk and I sit there all day. But I write nothing, because I think there's a part of me that still just needs to know, 'Okay, are people going to enjoy this book? Is anyone going to like it?' Because I was sure for most of the time I was writing it that it was going to be one of those books that only an author could love. I was terrified that this was going to be a book that no one would enjoy. So I'm on pins and needles now. But I'm going to have to get back to work."

—Judith Moore

**Children's Discovery Museum of North County**, the museum is designed as an educational environment through art, science, and social activities designed for children 2 through 12. Look for a medieval castle, a maze, mini-city, and children's marketplace. Find the museum at 3000 Carlsbad Village Drive, suite 103, Tel: 760-720-0737. (CARLSBAD)

**Walk Along the Middle** and survey waterways when the Junior Rangers head out for a bird walk at the Tijuana River Estuarine Reserve next Thursday, October 19, at 3:15 p.m. The program takes place at the reserve's visitor center, 301 Canyon Way, Open to kids kinder-Capitan Way, Open to grade 6. Fee: \$10. 725-3611, online, mca.

**"Three of Us,"** Live! Author Kathleen Krull and illustrator Kathryn Hwaatt will sign and discuss their newest book, *Three of Us: Extraordinary Women - Rules, Rebels and What the Neighbors Thought!* at 10 a.m. next Thursday, October 19, at White House Children's Books (775 G Street Avenue). For more information, call 858-434-3518. Free. (LA JOLLA)

**MUSEUMS**

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

**Aviation and Steam Engine Museum**, the museum's activities include locating, collecting, docu-

menting, and preserving historical gear, steam, and horse-powered equipment related not only to agriculture, but to the general development of American industry. Find the museum at 12200 Highway 101, Suite 100, Tel: 760-720-0737. (CARLSBAD)

**Chino Historical Museum**, painting came from four legends of the Moon Festival, including the origin of moon cakes, and poems written approximately 900 years ago on the Moon Festival are included in the "The Moon Festival Legends." The show is hosted by the museum and Taichung, San Diego's sister city, and continues through Tuesday, October 31.

The museum is located in a building originally built for the Chinese Mission, adjacent to the building in an Asian garden, including a statue of Confucius, a water stream, and a large Chinese gate. The museum is located at 6400 Wilshire Blvd., Suite 100, Tel: 310-206-9888. (DOWNTOWN)

**Chula Vista Heritage Museum** new aerial photographs, many paired with photographs taken decades ago, are on display through November.

**George White and Anna Gunn Marston House**, this historic home sits on five acres of landscaped

grounds with a formal English Romantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architect William Hebbard and Irving Gill, the Marston house design is in keeping with the early 20th-century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3525 Seventh Avenue, 619-298-3142. (HILLCREST)

**House of Pacific Relations**, International Cottages are open every Sunday from noon to 4 p.m. to present the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesdays of every month, from 11 a.m. to 3 p.m., and

view the family of horticulturalists, doctors, anthropologists, artists, architects, and performers was instrumental in building education, agriculture, and culture throughout the country. "The Teranga Family in Loma Grove" continues through Friday, December 22.

Ongoing exhibits include "The Sweating Bee: Agricultural Roots of Loma Grove" and "Miller's Day Revisited." Find the museum at 7715 Chula Vista, 619-460-1353. (LOMA GROVE)

**Reuben H. Fleet Science Center**, 30 exhibits designed to make science, math, and technology engaging and fun make up "ExploraZone," an exhibition originating at the Exploratorium in San Francisco. Each

exhibit component seeks to stimulate better understanding of the relationship between art, science, math, and human perception — look for "Color Shadow," "Vibrant Effects for the Invisible," "Shadows," "Cold Metal," and more. This "ExploraZone" exhibition continues through June 2001.

Eight San Diego organizations have joined the center to create "TechnoVision," an exhibition highlighting the most innovative science

display incorporating what the specific technology is, how it works, and how it affects the public. The show

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## Calendar LOCAL EVENTS

continues through December.

Continuing exhibitions include "Symmetry," "Retro Tech," "About Face," "Spirals," and "Skaypacs." The permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as letters, fishing lights, waveforms, and more. For further information, call 619-238-1233. (JACKSON PARK)

**San Diego Automotive Museum.** "Southern California Convertibles" are on exhibit at the museum through Wednesday, January 31, 2001. The show features 16 "top wonders," from a rare 1914 Muntz let to a 1974 Karmann Ghia, along with a 1955 Thunderbird, a 1957 Corvette, and others.

The annual "Mercedes-Benz Car Club Show" takes place on Saturday, October 14, from 10 a.m. to 3 p.m. More than 80 automobiles and motorcycles from hundreds of car clubs and future prototypes are included in the museum's permanent collection. Find the museum near the Seaport Blvd. 619-231-2886. (BAY PARK)

**San Diego Historical Society Museum.** "Out of the Vault II: Curatorial Curios" features artifacts from the society's collections of fine art, decorative arts, furniture, textiles, tools, instruments, phonographs, and other curiosities. The exhibition changes periodically through Sunday, September 2, 2001. Drawing from the

## Roam-O-Rama

### A Guide to Unexpected San Diego and Beyond By Jerry Schad,

Every 29 or 30 days — weather permitting — the natural rhythms of the sun and moon, plus the glassy exteriors of San Diego's tallest buildings, deliver a visual feast to those who are in the right place at the right time. What I'm referring to is the rising of the full moon over San Diego's glowing downtown skyline, an event that looks dramatic whenever the atmosphere is cloud-free. Our clearest evening weather begins about now and typically continues through March.

The full moon always appears directly opposite from (or nearly opposite from) the sun in the sky. Therefore, the full moon's rising in the western sky happens nearly at the same time as the setting of the sun in the western part of the sky. The sun has a seasonal variation in its setting position, somewhat north of west in late June (summer solstice), due west in late March (vernal equinox), and late September (autumnal equinox), and somewhat south of west in late December (winter solstice). The full moon's rising position depends on the season, too, because it lies on the horizon opposite to the sun. This means that you must travel to different places in different months to see the moon rising over the skyline.

During most of spring and summer,

the place to be for the rising of the full moon is Harbor Island. Go to Shelter Island during the months September through early November (this year, the upcoming dates of full-moon rise are Thursday and Friday, October 12 and 13, and November 13). Station yourself at the northern end of the island in September, mid-island in October, and at the southern end in November. The full moons of December and early January can be seen rising above the convention center area if you position yourself as far west as you can normally go along Coronado's north shoreline (without entering the North Island military base). A good access point is Bayview Park at 1st Street and 1 Avenue in Coronado. During February and March, Shelter Island again is the place to be.

Sometimes the full moon rises over the skyline just before sunset and hovers like a squashed yellow egg in the pink or purple eastern sky. At other times the full



December moonrise from Coronado

moon appears in a sky already darkened by twilight, and the glitter path of reflected moonlight stretches across a mile or more of bay water. If you want to photograph scenes such as these, use a telephoto lens (a 200mm or longer lens on a 35mm camera), mount the apparatus on a sturdy tripod, and use a cable release to "trigger" the shutter without excess vibration. It's best to "bracket" your exposures by using a variety of shutter speeds or exposure times, which may last into the several second range if the moonrise takes place well after sunset.

during the Inquisition, the Roman Catholic Church's infamous campaign of terror against Protestants, Jews, heretics, dissenters, and anyone else unlucky enough to fall out of ecclesiastical favor. All of the items in the exhibit are originals. The exhibit — on loan from the Mediceo Criminal Museum outside Florence, Italy — concludes on Thursday, November 30.

Elaborate feathered costumes, exotic masks, and ornate daggers and shields used by Amazon Indians during ceremonies and rituals are showcased in "Ritual Arts of the Amazon." Hundreds of items — all with special mystical and spiritual meanings — from Indian tribes in Brazil, Ecuador, Venezuela, Peru, Surinam, and Colombia amassed by author and collector Adam Mekler are featured in the exhibition, continuing through Tuesday, November 14.

Legendary self-taught Mexican artist Juan Quezada is showcased in the "Magic of Mata Ortiz" exhibition. The exhibit focuses on the vibrant, intricate pottery of Quezada, Nampayo, and Maria Martinez, all of whom were inspired by ancient pottery found near their villages. Enjoy the magic through January 14, 2001. Ancient Egyptian royalty and commoners are contrasted in the renovated Children's Discovery Center. The 1300-square-foot exhibit depicts life in Egypt more than 3500 years ago and includes a reproduction of a tomb, complete with a mummy (replica of an Egyptian prince).

For more information, dial 619-238-2901. (BALBOA PARK)

**San Pasqual Battlefield State Historical Park** commemorates the clash (on December 8, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrow slide show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 15408 San Pasqual Valley Road. Call 760-238-3380 for additional details. (KONKORD)

**Ville Montreux**, built in 1885 for internationally celebrated author and musician Jean Shepard, serves as both a historical museum and a cultural center. Visit the museum at 1925 K Street (at 26th Street). Call 619-238-2211 for more information. (DOWNTOWN)

**San Diego Museum of Man**, ever met a real Iron Maiden? Approximately 100 maquette devices gathered from throughout Europe — many of them extremely rare — are on exhibit in "Inquisition: Torture and Intolerance." These monuments of torture, death, and terror were used from the 1400s up to the early 1800s

and original paintings by Don Mateo. The museum also includes the original coat of arms by Ernest Flynn in Captain Blood, along with costumes for Bart Lancaster and Charlton Heston, prop cannons and pistols, a display of characters from *Magnum*, *Tomb Raider*, and small statues from which the robotic inhabitants of the Pirates of the Caribbean ride at Disneyland were created.

An exhibit entitled "Submarines: A Century of Silent Service" is on display about the ferryboat *Berkeley* through the year. Five components make up the show: "The Dream" (early history), "WWI and WWII," "The Cold War to the Present," "Submarine Wars," and "How a Submarine Works." The show includes the submarine art collection "A View from the Periscope" and numerous artifacts (including an actual life preserver).

The museum features permanent exhibits documenting the history of San Diego's waterfront and

the building of the West Coast by sea, including exhibits concerning the old San Diego Coronado ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark *Star of India*, the 1908 San Francisco ferryboat *Berkeley*, and the 1904 Scottish steam yacht *Deedee*. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street. 619-234-9155. (DOWNTOWN)

## Can This Be Generation X?

The composer delivered a shamelessly self-congratulatory speech before the performance.

Summerfest's program devoted to its workshop ensembles provided some of the most brilliant music-making in a festival rich with exciting performances. These younger musicians arrive already organized into trios and quartets, some of which have been professionally active for several years. A series of workshops conducted by the festival's more experienced personnel provide criticism and guidance, no doubt resulting in some enhancements of each group's style and some deepening of their understanding of the particular pieces they work on. How much of what the audience eventually hears is due to the coaching? How much is due to what the group came with? It is hard to judge. But the outcome, this year even more than in previous years, was indubitably wonderful.

The youthful Ornat Quartet (violinists — and brothers — Jason and Zackary DePue, violist Marvin Moon, cellist Anne Francis) offered a gripping performance of the infrequently heard Quartet No. 2 by Bartok. This is difficult music, both for performers and listeners. The first and last of its three movements are slow in tempo (the last very slow), anguished in tone, and often so ingenious in their thematic relationships that

the overall structure is hard to grasp. The motoric middle movement, with its suggestions of Hungarian folk music raised to a lofty level of sophistication, is more immediately accessible, but it requires exceptionally brilliant and subtle technique to bring off effectively. The Ornat players gave the score everything it needed, with remarkable technical facility and a still more remarkable emotional maturity. What held the listener's attention most of all was the extraordinary concentration of affect (the Second Quartet is virtually Expressionist in manner), in which the players were fused in seamless unanimity.

The Avalon Quartet, in one form or another, dominated the rest of the program. This exceptional group performed here earlier this year, in the La Jolla Chamber Music Society's "Discovery" series — and, as I noted in my review of their Wolfi, Janacek, and Beethoven, they constituted a momentous discovery. Now, two of the young musicians have teamed with pianist Jonathan Yates to form a trio as well (the Amelia Trio): cellist Jason Duckles, and Anthony Kreston, the violist of the Avalon Quartet, here playing violin, and with the same overwhelming intensity. The Amelia's performance of the Ravel Trio was amaz-

ing in its vividness and sweep, like a well-regulated hurricane; even the slow movement — the brooding, relentless "Passacaille" — sounded like a controlled nuclear reaction, its passions just barely held in check. The three musicians were perfectly matched in their heated approach to this score, which has often played with a greater emphasis on elegance and refinement than on the music's range of feelings and its solid architecture.

The major work performed by the Avalon Quartet as a whole (where Duckles and Kreston were joined by their more habitual colleagues, violinists Blaise Magniere and Marie Wang) was Schubert's "Death and the Maiden." This replaced (for reasons that were not explained) the previously announced A Minor Quartet of Brahms; and although I was sorry not to hear the Brahms, I anticipated a special temperamental rapport between the Avalon players and Schubert's fabulously variegated score, with its sometimes savage drama, its profound sadness, its compulsive rhythmic drive, its powerful confrontations with the energies and sufferings of life and the dark consolations of death. And I was not disappointed. Indeed, the whole audience was carried away by the fire, the freshness, and the vitality of this consummate performance, which was at the same time exquisitely shaped and of impeccable technical brilliance.

The Avalon also played — with a passionate commitment far superior to its musical value — an eight-minute work by one of the festival's three composers-in-residence, Augusta Read Thomas. As composers-in-residence, Augusta Read Thomas. As composers-in-residence, Augusta Read Thomas. As composers-in-residence, Augusta Read Thomas.



Augusta Read Thomas

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Summerfest under the recently fired David Finckel-Wu Han regime, the composer delivered a shamelessly self-congratulatory speech

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## Calendar ART

who began his career seen decades ago in New York. The show, featuring nearly 100 works (some being seen in public for the first time), traces the creative processes of the artist. A variety of plates, wood-blocks, trial proofs, and finished pieces are also on view.

"Recent Work (Obras recientes)" by Eloy Tascón demonstrates the artist's continued use of organic materials in a variety of applications. In three two-dimensional works, the Mexican City artist combines materials such as blood, rose petals, and male with conventional media such as acrylic and oil paints. The 25 figurative and abstract paintings are juxtaposed by Tascón to convey his explorations with themes of suffering, redemption, and transcendence.

Both shows conclude on December 31. Find the center at 140 North Euclid Boulevard (at Valley Park way), 760-738-4120. (ELOY TASCÓN)

**Mingqi International Museum of Pottery Art**, the art of pottery making in Japan is an unbroken tradition spanning more than 5000 years. "Ceramics of Taisaku Shimokawa — A Retrospective of a Living National Treasure of Japan," offers more than 60 new works created for this exhibition, as well as an equal number from museums and private collections. Shimokawa has "worked hard to make the technique of rope-impressed inlay truly his own." See the results of the artist's hard work through Sunday, February 4, 2001.

Objects from the permanent collection make up the pieces in the exhibition "Artes de Mexico." The show includes works by several renowned 20th-century folk artists including Oaxacan potter Teodoro Blanco and Jalisco's Rosendo Rodriguez, along with architectural pieces by Candelario Medrano and woodcarvers by Manuel Insuarez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through December.

The Mingqi is located on the square with the San Diego Museum

of Art and the Tinkers Museum of Pottery Art. For additional information, call 619-239-0001. (BILBO PARK)

**Museum of Contemporary Art, Downtown**, "Close Diversions With Different Eyes: Pan-American Holdings from the Permanent Collection," continuing through Sunday, November 26, includes 35 paintings, sculptures, photographs, and video installations suggesting the range of subjects, styles, and ideas defining the art of the Americas today. Featured artists include José Bedia, Sandra Cisneros, Silvia Gruner, Vito Muniz, Ernesto Pujol, Marcos Ramirez ERRE, and Doris Salcedo.

A new site-specific installation titled "Macabre" by Brazilian artist Nuno Ramos is on exhibit through December. The pieces are three massive sculptures comprising dense black sand, glass vials, and oil. They mix monumentality and temporality, creating "a sense of exuberance and physical fragility."

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the California Plaza walkway. Transfer, stations 619-234-1001. (DOWNTOWN)

**Museum of Contemporary Art, La Jolla**, the influence and impact of the Baroque on a broad range of contemporary artistic expressions in the Americas is explored in "Ultra-Baroque: Aspects of Post-Latin American Art." The exhibit presents a critical evaluation of the Baroque and its use as an important cultural metaphor in contemporary art, featuring 16 young artists working in the Americas today whose work is well known in their own countries and abroad but may not have been seen previously in the United States.

British fashion designer Zandra Rhodes debuts her costume drawings for the San Diego Opera's 2001 presentation of Mozart's *Magic Flute* in an exhibition including 30 of her sketches and drawings, including costumes for Mozart's comic, Papageno and Papagena, and the Evil Queen of the Night.

Both shows close on Sunday, January 7, 2001. Find the museum at 700 Prospect Street, 858-454-3941. (LA JOLLA)

**Museum of History and Art**, the inaugural show, "Obras del Corazón: Works from the Heart of Alfredo Ramos Martinez, 1934-1944," continues through Tuesday, February 6, 2001. The exhibition includes 17 paintings and works on paper executed in tempera, oil, pastel, and charcoal. Born in Monterrey, Mexico, Ramos Martinez spent many years working in Southern California.

Other exhibits explore the overall history of Colorado, Navy and Army, Test City, and the Hotel del Coronado. Find the museum at 1100 Orange Avenue. Call 619-435-7242 for further information. (CORONADO)

**Museum of Photographic Arts**, Robert Frank challenged conventional notions of photographic beauty and offered a look at the highly constructed post-World War II American facade of idealism — see how the photographer riled up in "Robert Frank: The Americans." The 84-image sequence "The Americans" is based on Frank's work during two Guggenheim Foundation sponsored road trips around America in 1955 and 1956, when he shot 687 rolls of film, producing more than 20,000 images.

Concurrently, view "New York, New York," based on the museum's permanent collection. The show includes many prints who have worked to describe New York City photographically. Both exhibitions conclude on Sunday, October 15.

Find the expanded museum back in the Casa del Prado building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

**Coronado Museum of Art**, the development of modernism in chair design from the beginnings of industrial production in the mid-1800s through the 1900s is documented in "100 Giants of Chair Design." Created by the Vitra Design Museum in Germany, each chair featured in the exhibit is a technically perfect replica reproduced in miniature scale, constructed of the same materials as the originals and correct down to the slightest detail, including screws, supports, and joints.

The miniatures are accompanied by documents placing the chairs in historical context. See these "Giants" through Sunday, October 29. The museum is located at 704 Fort View Way, 760-721-2787. (CORONADO)

**San Diego Museum of Art**, the museum's permanent collection of Asian art has been re-installed in the Asian Court "Asia Crossroads: Selections from the Permanent Collection" draws from a broad range of the 4000-piece collection, examining the exchange of art and ideas among Asian cultures. The links were forged in the name of religion and trade and were made by way of the "Silk routes" and the searoutes connecting East Asia, Southeast Asia, and South Asia.

The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paintings, American art, 19th-Century European paintings and sculpture, and the Weisman Gallery of Contemporary California Art. 619-232-7931. (LA JOLLA PARK)

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## Calendar THEATER

### Mighty Drama

"Play-acting" became the one enterprise that brought rewards found nowhere else.

THEIR almost a statute of limitations for the subject matter of drama. Once a play gets copyrighted, its material is pretty much off limits. But what if the author took a great subject and botched it? Case in point: after the attack on Pearl Harbor, three men survived in a sunken ship, in an air pocket, for an estimated ten days. Then the air ran out. During that time their feelings shifted from hope of rescue to fear of suffocation and, finally, to resignation. How do we know this? They wrote on the walls.

A playwright — forgot his name — wrote *Purple Hearts*, a relentlessly tedious drama about the event, 15 years ago. He had neither the skill, nor the empathy, nor the imagination to recreate the scene (he worried more about how they breathed than what they felt). Worse, a Hawaiian organization gave him an award, which conferred hollowed status on the script and sealed off the subject for decades, if not eternity.

Another case in point: *The African Company Presents Richard III*. Carlyle Brown's drama, now at the North Coast Play, raises two questions: (1) the subject's such an important piece of American history, why didn't someone do it long ago? (2) Why didn't Brown do it better?

In 1816, William Henry Brown opened the African Grove, a "pleasure garden" for African-Americans, on Thomas Street on New York's lower Broadway. The "garden" served tea and ice

cream and provided entertainment for patrons. Its drama troupe, called the African Company, staged *Pizarro*, *Tom and Jerry*, *Three-Fingered Jack*, and pantomimes. They became so popular they moved to a 300-seat theater on Mercer Street, where, in 1821, a cut-down production of *Richard III* played to sold-out houses. It was even popular with whites, who sat in a partitioned area in the rear.

Stephen Price, manager of the Park Theatre in Greenwich Village, scheduled a production of *Richard III* the same time as the African Company's. His version started behind Brutus Booth. Arguing that New Yorkers should see the famous English actor, Price offered to buy out the African Company's production. When Brown refused the offer, Price had the production shut down, its participants jailed.

The competing *Richards* is an event, like the controversial opening of *The Crucible* Will Rock in 1937, where theater and history merge. It's got mighty drama and a strong cast of characters: William Henry Brown wrote America's first black play, *The Drama of King Shotaway*; James Hewlett, who played Richard III, was America's first black Shakespearean actor; also, Ira Aldridge, one of the 19th Century's finest actors, came from the African Company. The subject's got everything going for it. Yet most of Carlyle Brown's script is formulaic, predictable, and downright deadly.

Narration dulls theatrical energy. The play

characters end up in jail. The subject's been incinerated from the beginning. Theater happens now. Because it's live it's the most this second of the arts. Even Hamlet, though

**The African Company Presents Richard III**, by Carlyle Brown. North Coast Repertory Theatre, 1401 Santa Fe Plaza, Solana Beach. Directed by Joe Powers. Cast: Monique Gaffney, Rhy Greene, Antonio "T.J." Johnson, Gerald Maxwell, Janet Mewis, Walter Murray, Janet Mewis. Costumes: Nancy Tolson. Lighting: Chris Byrne. Sound design/composer: Todd Reschman. Playing through November 5; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m. For information call 858-481-1055.

starts with Stephen Price — a Simon Legree minus the moustache — threatening to close down the African Company. Ninety minutes of narration later, the play returns to its action. The

characters end up in jail. The subject's been incinerated from the beginning. Theater happens now. Because it's live it's the most this second of the arts. Even Hamlet, though

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# Calendar MUSIC SCENE

## blurt

San Diego. He denied his station torpedoed the show. "I wish I had that kind of power. If I had the kind of power people think I do, my life would be a lot easier."

But Dimick admitted cooperation with Hot Country 99.3 just isn't in the cards at KSON. "We do not co-promote any event... Coke and Pepsi don't show up at the same restaurants. This is not that unusual. I've yet to see an event cosponsored by the Union-Tribune and the Reader. We don't do cosponsors. We never did and we never will. [Concert promoters] just have to pick the radio station they want to deal with."

Asked about a possible on-air boycott of an artist presented by Hot Country 99.3, Dimick gave an "emphatic no... I would never put our radio station in jeopardy over a concert."

When asked about the Ty Herndon cancellation, Dimick said, "We don't do neutral shows."

Tracy Lawrence is managed by Left Bank

Organization. Rob Henson, Lawrence's representative at Left Bank, did not respond to a request for comment.

—Ken Leighton

"A goat is gonna die," says Jeff Berkley, a local percussionist for the duo Berkley Hart. "You wait for the skin to wear down and break — you let it give. I honor the ingredients of the drum... I burn some sage and play the first few beats to the goat," says Berkley.

Berkley owns three West African djembes, and he needs to replace the skins about four or five times a year. "I don't take the giving of the goat's life



DEAD GOAT DRUMS

for granted," says Berkley. "I don't make a huge deal about it, but I do a thankful thing. I make a prayer to the spirit of the goat."

Berkley Hart has been nominated for five Slamm Music Awards, and the duo

recently toured the U.S. They play September 30 at Java Joe's Coffeehouse in Ocean Beach.

—Russell Boulder

"Two girls got up to sing and they declare it 'Official Lesbian Night.' They start making out, and the police come right over and break them up. They almost got arrested," says Steve Saylor, karaoke host and owner of Stand and Deliver Entertainment, Five Star Fun for Buss.

"Another night, this old homeless Vietnam vet-type guy gets up, but before he sings, he pops out his dentures and puts them on my mixing board. I pick them up with a napkin — these green, scummy dentures — and I show them to the customers while he's singing. When he's done, he pops them back into his mouth like nothin' happened."

Viva Mexico is an outdoor cafe located in one of those Tijuana plazas where the number of restaurants roughly equals the number of pharmacies. The thick odors of frying pork and bus exhaust hang in the air. "I'm having drinks with friends when karaoke breaks out. Steve Saylor has hosted karaoke Friday, Saturday and Sunday evenings at Viva Mexico since 1998. He lives in Rosarito with his wife Arnie and drives across the border every day to his job as a Spanish instructor

at Hoover High School in East San Diego. He has also organized karaoke nights at Pueblo Amigo, El Candil, and Pepe Loco.

Colin is one of the first



KARAOKE TV STYLE

singers of the evening. He is shoeless and looks like a full-on Cypsy. He sings "Daniel" by Elton John and looks old enough to have been in high school when that song was popular. When Colin finishes, I alone applaud. He looks at me like I'm a long-lost friend. He joins our party. I ask him why he chose "Daniel."

"I'm actually a piano player and a singer," he says. "But that song was kinda hard." Then, "How long are you here for?"

I gesture toward my Corona. "About that long. Why?"

"My wife left me here yesterday. She just split without me... but maybe it's for the best." Then he says, "A little while ago, somebody stole my other backpack with my shoes and my blankets in it." His face tightens. "I guess they're like that down here. People here will take

anything."

"Maybe you should report it to the waiter or somebody," I say.

"No, it's all right. Yesterday, this guy offered me a job. He's picking me up tomorrow morning and we're driving to Las Vegas. He's in telemarketing."

—Dave Good

"I've been on Camp Pendleton three years, and this is the first time we've ever had punk rock." Jason, 22, is a corporal who donates his time as a DJ at Tracer's, an enlisted men's club at the north end of Camp Pendleton.

"We'd get in this hypnotist lady a lot. It's not what Marines want. Marines want music. We spend two and a half to three weeks each month in the field. Half of the devil dogs in here right now just got out of the field today. When we come back, we want to party. We're Marines. We want to listen to music, hang out with girls, have fun. The last time we had a band was Halloween last year. It's been a whole year almost. That's bullshit."

Three LA punk bands, Pissant, the White Trash Debutantes, and the Naggs played at Tracers on a recent Friday. About 60 Marines and 10 civilians were on hand.

Tracer's civilian manager said she would like to do it again. "This is the first time we've

ever had this type of music at this club," said Denise Milner. "This is a good thing."

The arrival of punk music at Tracer's is the result of promoter/manager Paul VanDuine. "Marines are really a bunch of nice guys. They really appreciated what we were doing down there. Only one guy got thrown out. I guess he was moshing too hard."

VanDuine said all three bands got paid. "It wasn't big pay, but all the bands got a chance to sell merchandise." He admits the potential of punks-on-Pendleton could be huge since civilians aged 18 and up could attend these free



PISSANT AT PENDLETON

admission shows. "The challenge is to get the public to learn about it and then come on base and go to these shows." (Visitors to Camp Pendleton need to have a valid driver's license, vehicle registration, and proof of auto

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# Calendar MUSIC SCENE blurt

insurance.)

Those who were over 21 got a wristband to buy beer.

"Marilyn Monroe entertained the troops in Korea," said Josi Kat, lead singer of Pusan. "It was exciting to do it punk rock style. They were going wild. I didn't know what to expect. You're mixing high energy music with alcohol, adrenaline, and testosterone. You don't know what kind of explosion you can get with that kind of chemical mix. Who ends up in the military? It's the rebellious ones, don't you think?"

"We need more bands," said Jason the DJ/Corporal. "But up here in the 22 Area we're grunts. We are the worst of the worst. Nobody cares about grunts. [Live music] gives us a reason to stick around here. This way we can hang out here, have fun, get drunk, walk home, and hit the rack." But instead, he said, his fellow 22 Area locals often drive to San Clemente or San Onofre to see live bands. And that, he says, is a real bad idea.

"They either die in a car

accident or get a DUI and ruin the rest of their career. Yet no one wants to fund us to do stuff like this. Our BC [battalion commander] doesn't see that... In three years I have lost at least 23 friends [from drunk driving]. Seven of them were my best friends I would have died for, and they would have died for me."

VanDine said he is looking for San Diego bands to use for his next show in November.

"We're definitely coming back there."

—Ken Leighton

On September 26, the first of a 25-CD collection of Pearl Jam's European tour was released, and at a fraction of the cost of the average bootleg. This CD will contain the entire show from May 30 at Wembley. The artwork for these CDs is a plain brown wrapper—designed to enhance their bootleg-like appearance. These will be followed in the fall by another set containing their whole 2000 world tour for a total of 72 double CDs in one year. So were their fans camping out to be the first on their block to take one home?

The manager at Tower Records La Jolla says, "We got one phone call last night and sold one CD today... We will be stocking all 25 titles though."

The immensity of this



release is not the biggest news. Amazon.com is taking pre-orders at \$11.98 versus the \$30 to \$50 price tag of most bootlegs. That works out to a mere \$5.44 per disc.

Pearl Jam are not the first to take a swing at the bootleg industry. In the '80s Frank Zappa put out a boxed set called *Beat the Boots*. In the same vein, Bob Dylan, one of the most bootlegged artists ever, released a four-volume and counting "bootleg" series. So the question is, if there is such a demand for these recordings, why haven't the record companies gotten in on the action sooner?

Norm Leggo, owner of Blue Mariner Records, suggests, "It's a gamble stocking so many CDs by one artist. I have only sold one

[new Pearl Jam CD] since they came out, and the packaging kinda sucks—there are no photos or liner notes."

Mike of Cow Records in Ocean Beach offers, "This takes away the bullshit—the fans get high-quality recordings of the shows, and the record companies get a piece as well." As for whether this is a step toward an overall price reduction, Mike is not so sure.

"I keep hearing that prices are going to go down. If anything, prices are going up in general."

—Doug Dubrul

CD reviewer Karl Denison's Tiny Universe.

Tiny, yes, this universe of ours. The total totality. Being

wire large—"one horse"

might even be saying too much for the half-assed whole ass. All of it.

It is, however, a decidedly Christian tiny universe. If Karl Denison, ringmaster of this outing, is to be given the full spectrum of our accidental credence, "Special Thanks," proffers Mr. D, to "The Lord Jesus Christ, who no matter what I do continues to light my path faithfully... not a rock, smiley!"

"Cuz even the Lord, it would appear, could do nuthin' to curtail the bang-bang Big Bang of LIVE in the Denison Tiny U—a merrily fustony faze jazzed twinkie astro-sonic dopscape for cosmo-buststrutters and doods.

While Space is still the place. Time as a "dimension"

has been somewhat discredited of late. But in the final analysis, izitt any bigger or smaller—relevantly—than the Big Little S' Dumbo.

All I know is Karl seems a little fixated on a time groove around, oh, '75, '76... the kind of studio-generic style-sheet sound-off we used to call STEVIE WONDER MUSIC, or GEORGE WINSTON, or... Aw fuck, not everybody can be Richard Strauss, y'know? Or even fucking whatevsname... Holst.

(This guy's all right.)

—Richard Meltzer

CONTRIBUTORS: Jennifer Bell (editor), Russell Brasher, Kristen Collier, Ed Decker, Dave Good, Randy Hoffman, Jimmy Lutz, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Elster Zimmerman

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# Calendar MUSIC SCENE

## Playboy Mansion DJ

"One of the first things you see when you get in there [is a sign saying], 'You will be on tape.'"

**M**y partner Johnny Knight brought me in on [DJing at the Playboy mansion], says local DJ Scott Martin. "He did a tiny birthday party for Jack Nicholson's girlfriend's kid or something three years ago. [Hefner] liked what he did and what kind of music he had. Prior DJs had been fired for either getting too drunk or picking up on the girls — they don't mess around... The way I explain it to other people is, I feel like I'm a notch above the guy that scrubs the toilets. It's not Hugh Hefner. The people working for him are very tight."

### SCENE PAT SHERMAN

Asked if the job pays well, Martin says, "My partner makes most of the money... To tell you the truth, I told him I'd do it for free."

Knight first landed the gig at the mansion a few years back, then brought his former SOSU buddy, Martin, on board. Martin also spins house and hip-hop Wednesday nights at Plan B Nightclub in Pacific Beach. The duo recently billed themselves as the "Playboy Mansion DJs" for an event at Plan B called "a night at the mansion." They provided a laser light show and videotaped footage of some Playboy mansion parties while waitresses served wearing fuzzy rabbit ears.

According to Martin, he and his partner are summoned to the mansion for New Year's Eve, Hef's birthday, Halloween, and an adult-oriented pajama party. A spacious checkered dance floor and sound system are hauled onto the backyard lawn for such events, says Martin. Asked what beat gets Hefner to dance, Martin says, "Your basic '70s little danceable cuts — 'Got to Be Real' by Cheryl Lynn, 'I Will Survive,' and 'Roxanne' by The B-52s."

"You listen to these guys that go on these TV shows and say how wild it is... I've only walked into one area where a couple was having sex — one time out of six parties."

"Though people are not technically supposed to bring video equipment into the mansion, Martin says guests frequently do. Guests themselves are subject to having their own movements scrutinized by visitors to Playboy's website."

"One of the first things you see when you get in there [is a sign saying], 'You will be on tape. There will be filming going on,'" says Martin. "When you DJ in San Diego, do the bettes hit on you, like their stepping stone to the Playboy mansion?"

"Women will ask to go to the mansion with us and be very nice [to us], but Johnny and I both

have girlfriends... I'm not allowed to have guests — 500 people are invited, 500 people are going to show up. There's people waiting to get into this place that can't get in... There's a lot of security. If somebody's getting drunk or hanging out there [that shouldn't be], they're not shy — they'll kick them out. There's nudity, they don't have a problem with that, but, like, drunken shenanigans they will not put up with."

Which isn't to say the police haven't been called. "I think last year we got Hef a ticket for noise complaints. It's funny, there's always a lot of news people there [outside]. If you listen to... the neighbors up in Holmby Hills... they're like, 'Oh yeah, it's cool — we love Hef. We understand he does these parties.' But he always gets a lot of noise complaints. I don't know, maybe there's just one person that he's pissed off."

Asked about celebrity sightings, Martin says he's seen "that girl from *Subrina*, the *Tenacious D* and *Kiss* from *Friends*... Tom Spelling and her dad came through there a lot too."

Martin had his picture taken with Fabio. (The picture was taken prior to Fabio's most recent slice of notoriety — when a large bird slammed into Fabio's head while he was on a high-speed roller coaster at Busch Gardens.)

"I think the Fabio thing is kind of funny. I met him at the last party. He's somebody that everybody knows. I don't really know how or why they know him... but out of all the people that you saw at the Playboy mansion — besides Hugh Hefner — it seemed like Fabio was one of the most popular people to have your picture taken with."

Martin says he also met Kato Kaelin at the mansion.

Asked how O.J. Simpson's former houseguest gained admittance, Martin says, "Obviously, there's famous people there, but there's also a lot of guys where you're like, 'How in the hell did you get famous?' I was just standing in line for the bathroom, and Kato Kaelin just struck up a conversation with me. He's a nervous guy — like, he talks really quick all the time."

"My most treasured [picture] is with Hef. I've got one of the only Playmates too. That's the thing that I'm really bad at. There's a lot of people there that know all the names of the Playmates. I guess I should step it up and subscribe to *Playmate*... When I talk to the guys that are bartenders there, they know the names of all



Johnny Knight and Scott Martin with event banners

the girls. I have no idea who they're talking about."

"Anyone from San Diego show up for the parties?"

"I see Jewel there."

"Does she run around topless?"

"No," says Martin, "she's a very proper woman."

Martin says this is the first time his partner Knight has billed himself as the "Playboy Mansion DJ" locally.

"We've talked about this before. I would think he would bill himself like that a little more to help himself out, but he hasn't."

Knight says Hefner is cool with him using his status as a "Playboy Mansion DJ" and that he has billed himself as such at jobs in Miami and Europe. Knight says the mansion is tucked inconspicuously off Sunset Boulevard near Holmby Hills. Asked about wildlife at the mansion, Knight says he has seen it all. "Anything you can imagine. You've got Hef's famous groto with the big jacuzzi — any big stars and any big wannabe stars. Usually around three or four in the morning there's usually a couple in [the jacuzzi] going right at it."

"Who have you seen in the jacuzzi?"

"The Hollywood types you would expect — Jack Lemmon, Jim Carrey, Kareem Abdul-Jabbar. But a funny guy was Tony Robbins [a former motivational guru and Del Mar resident]... I personally listened to his tapes at one time..."

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## Calendar MUSIC SCENE

# A Yodeling Fish

How did this curious hybrid of jazz, blues, hillbilly, and vaudeville come to pass?

As one beats his way through the reeds and rushes in search of the headwaters, the source of country music, one comes across the shadowy figure of Emmett Miller. Of course, off in the distance, is the monumental figure of Jimmie Rodgers, the "Father of Country Music." Who got there first with regard to musical innovation will be most. We leave that to ethnomusicologists, social historians, and barroom cognoscenti to thrash out. But we do know that it was Miller who first came up with the blue yodel we identify with Jimmie Rodgers and that he was the first country performer to record with horns and drums in a small jazz setting.

When I wrote of Bob Willis and Ha Texas Playboys last week, along with Spade Cooley, I came upon what led me back toward Emmett Miller. When Willis punctuates his lyrics or an instrumental riff with his signature "Ahhhh" or some jivery patter, or when his horn section starts to swing, that's Emmett Miller's influence you're hearing. And you can hear it even more badly in Willis's 1935 recording of "I Ain't Got Nobody," a close re-creation of the earlier Emmett Miller version — as, apparently, were a lot of Bob Willis's onstage shenanigans and persona. Given that Bob Willis's act delighted tens of thousands of dancing fans in roadhouses across Texas and Oklahoma — as well as selling millions of records, making Willis the hottest swing band of the '40s, appearing even Benny Goodman and Glenn Miller — it's worth having a closer look at the man and the artist who influenced him.

Miller was white and probably born in Macon, Georgia, around 1903. Whether or not Emmett Miller was his real or stage name is not properly documented. What is, however, is that he worked in blackface for Dan Fitch's Minstrel Troupe as early as 1919 and by the early '20s was making Vaudeville in New York, where he was his car-



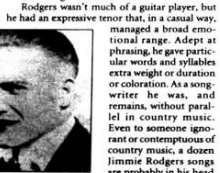
Jimmie Rodgers

## REVIEW AUGUST KLEINZAHLER

ties for Okeh records, and from the '20s into the early '30s he toured the vaudeville circuits of the South in blackface, his career fading as that old-style minstrel routine lost fashion in the changing social climate. There exists an account of a 1951 nightclub engagement in Nashville, and that about closes the book on Miller. That was it, apart from these sides from Okeh released on Columbia and the Blue Yodelers discs, which also includes nine sides by a Miller contemporary, Roy Evans, who also employed a yodel and some first-rate jazz sidemen — James P. Johnson, Benny Goodman, and the Dorsey Brothers. On the same disc are eight sides by Jimmie Rodgers, including one, recorded in Hollywood in 1930, with Louis Armstrong on trumpet and his wife Lillian Hardin Armstrong on piano, "Blue Yodel #9."

How did this curious hybrid of jazz, blues, hillbilly, and vaudeville (bringing to a boil and let one) come to pass? The career and early life of Jimmie Rodgers provides a few answers. Rodgers

was first recorded in 1927 by a New York businessman named Ralph Peter, who worked for the Victor Talking Machine Company and had set up an operation in the town of Bristol at the Tennessee-Virginia border to audition locals who sang "hillbilly music." The first country record had been produced four years earlier, in 1923, generating interest in this new genre. Among the performers who turned up in Bristol were Maybelle Carter and a 30-year-old originally from the railroad center of Meriden, Mississippi, who'd been working in Asheville, North Carolina, as a janitor and taxi driver while playing with a local band for social functions and on WNCN radio. Mr. Peter of New York City would have known, if he had any sense whatsoever, that he had just landed a big fish. A yodeling fish. Someone who had in his voice and lyrics the feeling and texture of the hard-core, noble, railroad road life. By 1927, Rodgers was already too weakened by tuberculosis to hold down railroad work. "The Singing Brakeman" would later become his tag, in six years he would be dead. So compellingly did he sing of his illness in songs like "I, B. Blues," audiences would shout at him, "Spi' er up, Jimmie, and sing some more."

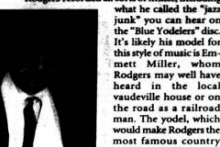


Emmett Miller

Rodgers wasn't much of a guitar player, but he had an expressive tenor that, in a casual way, managed a broad emotional range. Adroit at phrasing, he gave particular words and syllables extra weight or duration or coloration. As a songwriter he was, and remains, without parallel in country music. Even to someone ignorant or contemptuous of country music, a dozen Jimmie Rodgers songs are probably in his head without him even knowing it. He might think it's Merle Haggard or Ernest Tubb or Lefty Frizzell he's hearing, but he'd be wrong. It's the "Singing Brakeman" he's hearing in the voices of the more recent stars.

Rodgers's father was a railroad man, and his son grew up among folks who'd cluster around a railroad center like Meriden where the north-south and east-west railroad lines crossed: travelers, hobos, gandy dancers, train crew, along with porters, switchmen, and work gangs. Rodgers

would listen to the gandy dancers sing in rhythm to a "caller" while they shifted track. He'd hang out in the opera house, the vaudeville theaters, and the hotels, where he'd hear jazz and popular music. He'd learn blues from the local black musicians. Rodgers recorded all sorts of music, including what he called the "jazz junk" you can hear on the "Blue Yodelers" disc. It's likely his model for this style of music is Emmett Miller, whom Rodgers may well have heard in the local vaudeville house or on the road as a railroad man. The yodel, which would make Rodgers the most famous country musician in history, was likely "adapted" from Miller and enhanced.



Leon Redbone

The contemporary performer who most sounds like the Blue Yodelers, especially Miller and, even more so, Roy Evans, is Leon Redbone, who has merchandised himself as a curiosity act but who is actually a musician of the first stripe. Redbone is best known for his appearances on *Saturday Night Live*, and his voice will be familiar for his work in other TV shows, films, and advertisements. But his important work was done at clubs in Toronto in the '70s, work that caught the attention of Bob Dylan, Bonnie Raitt, and Warner Brothers, which signed him to a contract. Redbone favors standards from the 1920s and '30s, which he performs in a laid-back, husky-voiced, ragtime style. Like other superlative performers, Redbone's career never took off. Probably because his art was too subtle for the popular taste. His schtick, apart from a fedora and sunglasses and regal proboscis, has been a stagey mysteriousness. The Toronto-born artist was last spotted living in New Hope, Pennsylvania — a nice place to live, which suggests Leon is doing just fine. He still gives concerts and appears at festivals. You'd be missing something good if he came through town and you didn't catch his act. ■

**Emmett Miller, The Minstrel Man from Georgia** (Columbia/Legacy CK6699)  
**Blue Yodelers 1928-1936** (Removal RTR 7902)  
**Jimmie Rodgers, The Essential Jimmie Rodgers** (RCA 0786 67500-2)  
**Leon Redbone, Leon Redbone Live** (Par Records POD-2-1309)

# PLEASE TO BURN

your guide to L.A. NIGHT LIFE

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1. Press the the 4-digit extension above the category that interests you (for example, 4000 for this week's concerts.)
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear (Performers without

**EXTENSION 4000**  
**THIS WEEK'S**  
**CONCERTS**

**TONIGHT, THURSDAY**  
**Jo Dee Messina (762):** Vega Casino  
 Concerts in the Park, tonight, Thursday,  
 October 12, 7 p.m., 5005 Willows Road,  
 Alpine. 619-220-8497 or 619-659-1998.

**"Brazil Night" with Ivan  
Lins (495), Laila Pinheiro, and Ed  
Marthe & Baluarte:** East County  
Performing Arts Center, tonight, Thursday,  
October 12, 7:30 p.m., 210 East Main  
Street, El Cajon. 619-440-2277 or  
619-220-8497.

**The Red Krayolas, David Grubbs, and Piliwatus:** The Casbah, tonight, Thursday, October 12, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

**FRIDAY**  
Santana /421/ and Everlast /430/:  
Cruz Amphitheater, Friday, October 12

**Duke Dickerson & His Ecco-fonics** at the **Hoot Club of Cowtown: The Corral**, Friday, October 13, 8:30 p.m., 2625 Kesteven Boulevard, southeast.

David Culliver and Jay Edson  
Hawthorne (1982) Java Joe's  
Coffhouse, Friday, October 13, 9 p.m.,  
1956 Bacon Street, Ocean Beach.  
619-673-0354

**London Waterwright III (B42):** California Center for the Arts, Friday, October 13, 8 p.m., 340 North Escondido Boulevard, Escondido. 800-988 4253 or 760-839 4100.

**Julian Applbaum (B27):** Copley Symphony Hall, Friday, October 13, 8 p.m., 750 B

**Ellen Smith and Granddaddy (227)**  
Belly Up Tavern, Saturday, October 14,  
9:15 a.m. 143 South Cedros Avenue.

**\*Third Annual Train Song Festival**  
with Walt Richards and Paula

**Strong, Ken & Phoe Graydon, Steve White (#75), Ross Altman, Sam Hinton (#87), and the Midnight Blackingbirds** Old Powey Park, Saturday, October 14, 10 a.m. to 4 p.m., 14134 Midland Road, Powey.

**Willie Parker:** Joe Joe's Coffeeshouse,  
Saturday, October 14, 9 p.m., 1956  
Boxon Street, Ocean Beach.  
619-523-0356.

**The Black Heart Procession** (179 Seville [382], and **Drug Science**: The Crash, Saturday, October 14, 8:30 p.m. 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

**Louise Rimes** (780): **Vegas Casino** Concerts in the Park, Saturday, October 1

**Pivot, Furlows IV (107), Buckfast  
Seperance (119), Lucky 7, Langer  
Then Life, and One Truck Blind The  
Epiphany, Saturday, October 14,  
7:30 p.m., 8450 Mar Mesa Boulevard,  
Mar Mesa, 858-271-4000.**

Spruce Street Forum, Sunday, October 14, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

**SUNDAY**  
Peter Frampton / 465; Humphrey's  
Concerts by the Bay, Sunday, October 15,  
7:30 p.m., 7241 Shelter Island Drive,  
Shelter Island, 619-220-8497 or  
415-475-1010

**The Alarm 2000 /295/ and the Shambles /454/:** 4th & 8, Sunday, October 15, 345 8 Street, downtown. 619-220-8497 or 619-231-4343.

**The Impossible, the Schlemmings Heroes (7/67), Tella, and Nobody Home: The Epicentre, Sunday, October 8/50 Miss Mero Boulevard, Miss Mero. 850-271-4000.**

**MONDAY**  
Estrella 20/20, Vax, In Pharmacy  
and All Feel & the Shinkas: The  
Crescent, Monday, October 16, 8:30 p.m.  
2501 Kettner Boulevard, midtown.  
415.393.8497 — 415.393.8366

**TUESDAY**  
**"San Diego Music Awards" with**

**Spring Monkey** (513), **Convey**, **Slightly Stoopid** (352), **Eve** **Soils** (410), **Karl Denson's Tiny Universe** (681), **Johns Valls & Equinox**, **Barkley Hart** (800), and more: **Humphrey's Concert Stage**, Tuesday, October 12, 7 p.m., 70341 Chalmers

**Don Williams** / *#13* and **Toski**  
**Reagan**: *Belly Up* Tavern, Tuesday.

**WEDNESDAY**  
**The Everly Brothers (474)** Everly Brothers Performing Arts Center, 3000

**EXTENSION 4001**  
**SPECIAL**  
**CONCERTS**

**OCTOBER**  
**Trevi Trini (763) and Eve**  
**Sells (410):** Humphrey's Concerts by  
 Roy, December, October 10, 8 p.m.

**Last of the Jowettian (Z21) and Freedom for Sathura: The Corbali,** Thursday, October 19, 8:30 p.m., 256  
Katharine Goodland Hall.

**Miguel Baez and Anna Terradas:** *On Air Theatre*, Thursday, October 19, 505 Campus, College Ave. 619-220-8497

1



**Figure 1**



100

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Easy

Features: Easy

**EVERCLEAR**

Vol. One Learning How To Smile

Features: A.M. Radio

**FUEL**

Something Like Human

Features: Heroinage (In My Hands)

**JURASSIC 5**

Quality Control

Features: Quality Control

**ORKZ**

Vapor Transmission

Features: Father (Down in Egypt)

**DAWSON'S CREEK VOL. 3**

Soundtrack

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**LOUD ROCKS**

Various Artists

Features: No Space To Stand with Jay-Z

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18	SAVE 30% on New Releases

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Sally and Monday, November 16, 2003

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San Diego Reader October 12, 2000







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# Calendar MUSIC SCENE

and boogie bass. Dance to trance, progressive, and hard house on the patio. Thursdays, ladies night. Fridays, Jammin' 200 night with Shave B. Saturdays, call club line for music format. Tuesday, October 31, Jammin' 200 Halloween Costume Party. All ages, high school ID required for admission. 775 Mendocino Street, Escalante. 760-741-1271.

**Klein's Place** Thursdays and Sundays, hip-hop, old school, hard-core, and R&B dance music. 637 H Street, Chula Vista. 619-420-3322.

**Ladies' Night Club** 1/1 Barringer Wednesdays, Buffalo Joe's, 600 15th Avenue, downtown. 619-236-1616.

**Liquid** 1/1s Dave Aude, Mike O'Brien, Ryan Somers, and Aida @ the King spin deep house, trance, and hip-hop. Fridays, 8 Street Alley, 919 Fourth Avenue, downtown. 619-879-9999. www.merrellproductions.com

**Live Wire** 1/1s Rattler cuts up funk, hip-hop, and jazz grooves. Kung fu and anime vids on two screens. No cover Wednesdays, Live Wire, 2103 S. Canyon Boulevard, NorthPark. 619-291-7450.

**Lunatic** 1/1s Tim King, Brandon Cabell, and Cyhan spin industrial and gothic. Tuesdays, Kickers, 108 University Avenue, Hillcrest. 619-491-0403.

**Margarita Bunch** 1/1s Club for nighty information, 909 Highland Street, Pacific Beach. 619-721-7380.

**Millennium Nightclub** Call club for information, 483 Main Street, Encinitas. 858-932-9627.

**Mothers Hill** 1/1s Adam and Ramsey spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

**Nightlife** 1/1s Robert and guests spin gothic, synthpop, EDM, industrial, and fetish. 21 and up. Sundays, the Brass

Red, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

**Onyx** 1/1s Dave Paul and Lindsay Jaffer spin '80s, electro/industrial/funk dance music. 21 and up. Every first Friday, 10 p.m. to 4 a.m. Etna's Place, 6179 University Avenue in College and University. 619-562-6730.

**Old Madrid** Fridays, Club Aura, 1/1s Matt Spence, Tony Scott, and guests spin house, hip-hop, and trance. Saturdays, 100% 1/1s with 1/1s Joe America, Joy Jimenez, and Rapp spinning global sounds. 731 Fifth Avenue, downtown. 619-527-0146.

**Oxy's Room** Call club for nighty information. 812 Fifth Avenue, downtown. 619-235-6699.

**Over the Border** Fridays, 1/1s Luis Arnes spins Latin pop-house and rock on repeated with live rock bands. 3008 Main Street, Chula Vista. 619-427-5889.

**Project Cathedral** Fourth Sunday of each month, 9 p.m. to 12 p.m., St. Paul's Cathedral, Fifth Avenue at Nimitz, Banker's Hill. 619-220-2144.

**R&B** 1/1s Proemaster, Jim, and Dawson lounge, down in Juan. Wednesdays, 9 p.m., 14 and up. Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.

**Rapcity** 1/1s DJ Mike and DJ Trevor 7 spin demotronic, darkwave, synthpop, industrial, and other hip-hop. Fridays, 9 p.m., Cabaret Magoo's, 1640 Avenue between Fifth and Sixth Street, downtown. 619-491-0403.

**Rock** 1/1s Thursdays, Club Hickman, 1/1s Jim Bishop and Mike O'Brien spin house, techno, and groove. Fridays, Can Go Fridays, 1/1s David spins house and tribal. Saturdays, 1/1s David and guests spin house and tribal. Sundays, Host The Sunday, 1/1s David and Tony spin house and tribal. 1051 University Avenue, Hillcrest. 619-497-6368.

**Sabbath** 1/1s Eric Hart, Matt Brundell and Adam Aime. Club electro, gothic, darkwave, industrial, and fetish. Saturdays, Showers, 3815 300th Street, San Diego. 619-574-0746.

**Seville** Mondays, rock on repeated. Tuesdays, Wednesdays, and Thursdays, Club Solis. Fridays and Saturdays, high-energy Euro-Late Nightclub. Saturdays, Club Brawl 555 Fourth Avenue, downtown. 619-233-1979.

**The Silver Room** Wednesdays, Mr. T. Club, 844, hip-hop, and reggae. Thursdays, 1/1s Kam, Tracy, Frida, Noble and Durbale productions. First and third Fridays, down tempo hip-hop, second and fourth Fridays, drum 'n' bass. Saturdays, 1/1s Rob Eagle and Orlando spin hip-hop, reggae, and

# NOTE

BY DAVE GOOD

From where I live, I can hear the big freights lumbering through downtown at night, whistles blaring their warning at darkness and nothing, for almost no one is out at that late hour. It is a sad and lonely sound. Exploited beyond the point of cliché, there is perhaps no other image so metaphorically linked to American culture as is that of the train.

"Around the turn of the [19th] Century," says North County composer Steve White, "the train was a source of freedom and limitless power to all sorts of people. Songwriters picked up on that power and on the freedom and the glory of trains, and they translated those things into songs."

"I happen to live near the trains in Encinitas," says Mr. White, "so I've managed to pick up some of the vibe. In my case, it's just been close enough to hear the ground shake when those suckers go by." He says, "When I lived on Vulcan Avenue, I had neigh-

bors that literally got blown away — killed — by the train. The boys, laughing. 'It's freedom at a lot of different levels. You can go to Kingston Come on a train, or you can go to the next town on a train.'"

White is a one-man blues band. He plays slide guitar and harmonica, sings, and keeps the beat by kicking a percussion board. "It's an old street musician's trick," he says, referring to the percussion board, in actuality a barbecue lid with a cowbell and a tambourine attached.

"Most people approach train songs in the traditional 1870s to 1930s style of folk music. You try to get the train sound with the driving rhythm on the guitar, and then you blow in some wailing harmonica to get the whistle gone."

He sings one of his own train songs: "I can hear the train a-comin' / I can hear the wheels on the track / The doors are open wide / I'm gonna climb aboard and ride / Got to be a freight train / An automobile just won't do."

Besides Steve White, the Third Annual Train Song Festival features Sam Winston, Walt Richards, Paula Strong, Ken & Phoe



TRAIN SONG FESTIVAL

Graydon, Ross Altman, and the Midnight Mockingbirds.

THIRD ANNUAL TRAIN SONG FESTIVAL, Old Power Park, Saturday, October 24, 10 a.m. to 4 p.m. 858-679-6466. Free event.

Street, Midtown. 858-658-0412, ext. 402. www.ork.com

**Summer Sundays** 1/1s Julie and Soke spin acid jazz, rare groove, lounge, house, Latin, and hip-hop. Sundays, Club Brawl 555 Fourth Avenue, downtown. 619-233-1979.

**Studio 44** 1/1s Jon Bishop, Erik D., Corey, and Pamela spin hard and progressive house music, with a separate hip-hop zone. Three hours, five rooms with three separate smoking parties. International guest DJ. Supper weekly. Fridays, 9 p.m. to 4 a.m., Club Montage, 2028 Hancock

two separate rooms. Fridays, Saturdays, 300 Calhoun Village Drive, Carlsbad. 760-729-4131.

**Trigs from the Underground** 1/1s Gerry and guests spin house and experimental dance music. 21 and up. Thursdays, 10 p.m. to 2 a.m. Etna's Place, 6179 University Avenue in College and University. 619-562-6730.

**Tremendous** Wednesdays, 30s. Thursdays through Saturdays, 30s, hip-hop dance, disco, and techno. Tremendous Beach Club, 802 South Avenue, downtown. 619-231-9981.

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## Calendar MUSIC SCENE

**Two-Wheel Tuesday** DJs spin vintage punk, glam, and primitive rock 'n' roll. So-So Roller Disco on two screens. Plenty of cycle and scooter only parking. No cover. Tuesdays, 9 p.m.-12 a.m. 2103 El Cajon Boulevard, North Park. 619-291-7400.

**The Underground Lounge** DJ Sachana and international guests spin deep house music. Thursdays, the Lake Joint Cafe, 327 Fourth Avenue, San Diego. Information: 619-598-5993, 619-232-5011.

**Venus** 18 and up. DJs spin trance, techno, house, hip-hop, party mix, and lounge. Opens Wednesday through Saturday, 9 p.m. to 2 a.m. 7200 El Cajon Boulevard, College Area. Call club for nightly information: 619-501-VEZULS.

**Volume** DJs Spin, Steve O. Request, Blue 42, 1st, and Midrange. 18 and up. Thursdays, Venus Nightclub, 7200 El Cajon Boulevard, College Area. Information and directions: 619-517-3009.

## LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 400, night or day by 1 p.m. Fridays, the week prior to publication. To send weekly or monthly schedule, list in *Comic Book* at 760-788-0129 or e-mail to Reader Mike Spivey, P.O. Box 8080, San Diego, CA 92108-5813. Upcoming concerts, underground club listings, or performances that are not at a club should be dated at 619-235-3000, ext. 300, listed at 619-881-1801 or e-mail to [scot@redwine.com](mailto:scot@redwine.com).

## North County

**The Alley**, 421 Grand Avenue, Carlsbad. 760-434-1173. Performances start from 9 p.m. to 1:30 a.m. Thursday and Friday, the Rhythmic Open, pop, jazz, Saturday and Wednesday, the New Breed, pop.

**Back Room**, 1877 Howe Vista Way, Oceanside. 760-779-1155. Thursday, live rhythm and blues.

**The Beach House**, 2030 South Highway 101, Cardiff. 760-753-1521. Performances begin at 7 p.m., except Sunday, 5:00 p.m. Thursday, *Sony* and the *Rumble Tones*, blues, Friday, *Trouble*, jazz, Saturday, the *Justice Brothers*, acoustic, Sunday, the *Mike Cas*, jazz, Wednesday, *Sony* and *Funkadelic*, reggae.

**Belly Up Tavern**, 141 South Coast Avenue, Solana Beach. 858-481-9022. Thursday, 8:30 p.m. *For Sale* and *Tracy*, blues, rock, Saturday, 9:15 p.m., *Elbow* Smith and *Criminology*, Sunday, salsa music, Tuesday, 7:30 p.m., *Ear* Williams and *Teach* Regan, Wednesday, 8:30 p.m., the *Tuben* with *Ala* Green.

**The Book Works/Punkish Cafe**, Flower Hill Mall, 1350 La Jolla Village Drive, San Marcos. 760-480-0833. Thursday, Friday, and Saturday, 7:00-11:00 p.m., *Joe* and *Joe's*, country, rock.

**Carver's Bar and Grill**, 11100 Rancho Carmel Drive, Carmel Mountain. 858-418-1814. Friday, 8 p.m., *Brooklyn* and *Underwood*, Saturday, 8 p.m., *Brooklyn* and *Underwood*, Sunday, 8 p.m., *Brooklyn* and *Underwood*.

**Bob & Whiskey Drive**, 101 Pier View Way, Oceanside. 760-757-8110. Friday, *Forrest*, rock, Saturday, *Tim* Pan, jazz.

**The Casper Inn**, 887 San Marcos Boulevard, San Marcos. 760-439-1332. Thursdays, *Forrest* Stevens, salsa, jazz, and blues, Friday, the *Straw* Woods, Latin folk, Saturday, *Forrest* Stevens, folk.

**Carver's**, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400.

## NOTE

By RICHARD MELTZER

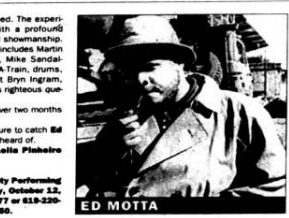
Hey! The Blues is alive and well! If you haven't noticed, MARTHA'S KITCHEN will be performing from 6:30-8:00 p.m., August 3rd, as part of Lemon Grove's "Concerts in the Park" series. Jerry "Hot Rod" Oaklin, guitarist and leader of this San Diego-based blues band, got his Blues training traveling the world with sax-

ophone legend A.C. Reed. The experience has left him with a profound "sense" of groove and showmanship. Included in the line-up includes Martin Trami, rhythm guitar, Mike Sandalwood, bass, Anthony A Train, drums, special guest vocalist Lynn Ingram, and of course Martha's righteous quesadillas with a kick.

Wait...that was over two months ago.

THIS WEEK, be sure to catch *Ed Motta*, who I've never heard of, *Ivan Line* and *Leila Pinheiro* also perform.

**ED MOTTA**, East County Performing Arts Center, Thursday, September 22, 7:30 p.m., \$15-44-5277 or 619-235-8407, \$15.50 to \$33.50.



ED MOTTA

phone legend A.C. Reed. The experience has left him with a profound "sense" of groove and showmanship. Included in the line-up includes Martin Trami, rhythm guitar, Mike Sandalwood, bass, Anthony A Train, drums, special guest vocalist Lynn Ingram, and of course Martha's righteous quesadillas with a kick.

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phone legend A.C. Reed. The experience has left him with a profound "sense" of groove and showmanship. Included in the line-up includes Martin Trami, rhythm guitar, Mike Sandalwood, bass, Anthony A Train, drums, special guest vocalist Lynn Ingram, and of course Martha's righteous quesadillas with a kick.

Wait...that was over two months ago.

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## Calendar MUSIC SCENE

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**Desert Street**, 1228 Bacon Street, Ocean Beach. 619-222-8131. All shows start at 8 pm. Thursday, *Saturday's Child*. Friday, the *Fiction* *Open*. Backlit and Lighter, pop/alternative. Saturday, the *Bullet* *Boys*. *Dead*, *Minotaur* *Junkies* and *Sonnet* *Cruise*. *Heavy* *Alternative*. Sunday, *Lawrence* and *Something*. Sunday, *Shogrens*.

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**Gabala**, 5622 La Jolla Boulevard, La Jolla. 858-551-8610. Thursday, *Return* *to One*. Friday, *Liquid* *America*. *Culture* and *Forward* *Funk*. Sunday, *Point* *Loma*. 619-222-5888. Friday, *Tim Quinn* and *Vincent* *Elmore*, blues. Saturday, the *Group* *Fire*, rock and roll.

**Jazz** **Joe's** **Catholics**, 1956 Bacon Street, Ocean Beach. 619-523-0356. Music is acoustic/folk unless otherwise noted. Thursday, *Andrus* *James* and *Big* *Gun*. Friday, *Jay* *Eden* *Harrison* and *David* *Calder*, acoustic. Saturday, *Wilder* *Parer*. Monday, *Wendy's* *open* *midnight*. Wednesday, *Steve* *Tanner*, *James* *Moss*, *Carla* *Orlando*, and *True* *Rivers*.

**La Valencia**, 1132 Prospect Street, La Jolla. 619-434-0771. Thursday, Sunday, and Monday through Wednesday, 8 pm to 10 pm, *Berry* *Leach*, piano variety. Friday and Saturday, 7:30 pm, *Joe* *Sandwell*.

**Moonshadow**, 432 Garnet Avenue, Pacific Beach. 858-483-6550. Friday,

club for information. Saturday, *Billy* *McIntosh* and *the* *Chimera* *Cover*. **Old Voodoo Cafe**, 2910 Canyon Street, Point Loma. 619-222-5888. Friday, *Tim Quinn* and *Vincent* *Elmore*. Saturday, the *Group* *Fire*, rock and roll.

**Pacific Beach** **Bar & Grill**, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Club Trimmings, call club for information.

**The Sea Lodge Hotel**, 8110 Camino Del Oro, La Jolla. 858-456-0600. The *Shore*, Friday and Saturday, 7 pm to 10 pm, *Loni* *Bell*, *Ron* *Satterfield* and *Jerry* *Jazz*.

**Tiki House**, 1152 Garnet Avenue, Pacific Beach. 858-273-9734. Thursday, *Scott* *Blair* and *the* *Tiki* *Torchers*, blues. Friday, *Mary* *Underground*. Saturday, *the* *First* *Circle* *Band*, rock. Sunday, *Chris* *Kelly's* *open* *acoustic* *night*. Wednesday, the *Bandits*, rock.

**Winehouse**, 1921 Bacon Street, Ocean Beach. 619-222-6822. Thursday,

**Rubberneck**, Friday, *Pydicar*, funk. Saturday, *Slightly* *Imagined* and *Headbush*, alternative. Sunday, *Snowdrift*, alternative, and *Jimmy* *Thursdays*, Monday, the *Blaise* *Walter* *Band*, rock. Tuesday, *Tyler* *Grant*, and *Freddie*, Wednesday, *Tom*.

**Humphrey's**, 1111 Moon Inn, 2241 Shelter Island Drive, Shelter Island. 619-224-3577. The *Backstage* *Lounge*. Thursday, *Quin* *Storm*, jazz and blues. Friday, *Wild* *Child*, rock. Saturday, *Madam*, pop, dance. Sunday, *Rogger* *Smith* and *Pruned* *for* *Time* *1622*. Tuesday, the *Far* *Bar* *Squad*, funk. Wednesday, *Beulah*, Latin jazz.

**The Imperial House**, 505 Kalanika Street, San Diego. 619-234-3525. Wednesday through Saturday, *Sean* *McVicker*, dance music.

**La Cabana**, 5323 Mission Center Road, Mission Valley. 619-291-8635. Call club for information.

**Imagined**, 2223 El Cajon Boulevard, San Diego. 619-296-2101. Wednesday, 8 pm to 10 pm, workshop/concert with the *San Diego* *Concert* *Just* *Band*.

**James's Restaurant and Lounge**, 7777 University Avenue, La Mesa. 619-469-7777. Thursday, Friday, Saturday, and Wednesday, the *Bert* *Torres* *Band*.

**James's Highclub**, Quality Inn, 2901 Nimrod Boulevard, Point Loma. 619-525-5656. Saturday, 10 pm, rock.

**John's**, 619-807 La Mesa Boulevard, La Mesa. 619-466-2591. Friday and Saturday, 10 pm, rock.

**Kelly's Pub**, 6344 El Cajon Boulevard, College Ave. 619-286-0800. Friday, *Joan*, acoustic. Wednesday, *Tommy* *Price*, acoustic.

**Lease's Cafe**, 3343 Adams Avenue, Normal Heights. 619-282-0437. Thursday, 8:30 pm to 10:30 pm, the *Bob* *Crane* *Duo*, jazz. Friday, 8 pm to 10 pm, *Alison* *Loveland*, folk.

Saturday, *Mary* *Leary*, folk. Tuesday and Wednesday, call club for featured musician.

**Live Wire**, 2103 El Cajon Boulevard, Hillcrest. 619-291-7450. Saturday, the

**Andi** *Ora* and *Freedom* *for* *Saturn*, indie rock.

**O'Connell's Pub and Nightclub**, 1510 Moreno Boulevard, Bay Park. 619-276-5637. Friday, the *Urban* *Gypsies*, blues. Saturday, the *Urban* *Gypsies*, blues. Sunday, the *Urban* *Gypsies*, blues.

**The Old Shed**, 3373 Adams Avenue, Normal Heights. 619-286-4094. Friday, *Line* *Campbell* and *Nick* *Stamper*, Wednesday, the *Hatch* *Brothers*, alternative.

**Paul Jerry's**, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday, *Positive* *Approach*, classic rock, swing.

**Redwood Mission Valley**, 1433 Camino Del Rio South, San Diego. 619-596-9777. International Lounge. Friday, disco, funk, techno, hip-hop, and Latin music.

**Reale O'Kelly's**, 1402 Adams Avenue, Normal Heights. 619-284-7666. Friday, *Reale* *Band*, rock and roll. Saturday, the *Mid* *Blue* *Revue*, blues.

**Santa**, 7811 Herschel, La Jolla. 858-434-1315. Thursday, 7 pm to 11 pm, *Don* *Paul* *Buttman*, jazz. Friday and Saturday, *Bill* *Reyer*.

**Second Wind**, 8155 Nevada Road, San Carlos. 619-465-1730. Friday and Saturday, 9 pm, *The* *Slab* *Up*, rock. Sunday, 8 pm, *Fiction*, alternative rock.

**Sham Rock**, 7059 El Cajon Boulevard (112 block east of 70th Street), College Ave. 619-463-2263. Friday, *Saltier*, Saturday, the *Chaps*.

**The Lee's Lounge**, 1362 Napa Street (at Moreno Boulevard), Bay Park. 619-242-1462. Thursday, *Sleepy* *Laford* and *the* *Bandits*, rockabilly. Friday, *Heaven* and *the* *Hellcats*, *Dick* *Smiley*, the *Barnyard* *Bullies*, and *McPherson* *Street*, alternative rock. Saturday, *Wide* *Band*, and guests. Wednesday, *James* *Forrest*.

**Tube Man's**, 4093 30th Street, Normal Heights. 619-440-8822. Friday, the *Box* *George* *Group*, alternative rock. Saturday, the *Box*, the *Mins*, the *Katons*, and the *Feedback* *Deviations*, heavy rock.

**Wine**, 2103 El Cajon Boulevard, Hillcrest. 619-291-7450. Saturday, the

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# Calendar MOVIES



Goya in Bordeaux

by downgrading the artist to a mere copyist. Still, I'm not sure what, in its slow, stately, pageantlike procession, the movie ultimately amounts to. As with so many culture-vulture movies, its weight comes (or is confidently expected to come) from the subject matter itself, the presence of a master. But the only master who is actually

present is Carlos Saura, and he seems not entirely disinclined to hitch a ride on Goya's coat of arms. Christopher Guest's *Best in Show*, a gallery of caricatures of the people at and around the fictional Mayflower Kennel Club Dog Show, is funny, yet disappointing. Or in other words, it is not as funny as his *Waiting for*

*Guffman*, and it has been lavishly overpraised in the early reviews. (It gives reviewers a chance to be funny, in turn, by passing along the jokes.) The so-called "mockumentary" technique, at least as practiced by Guest, is too inherently faulty to merit endorsement as a formula. The *de rigueur* interview bits, more convenience than neces-

sity, are simply an easy way (a little akin to voice-over narration) to dispense information, tell jokes, etc., without the trouble of constructing serviceable scenes and situations. At the same time, or rather at different times, the hand-held camera is privy to behind-closed-doors activities to which no documentary film crew would ever gain access — and without the responsibility of selecting an angle, setting up a composition, etc. It is a technique that yields more excuses than results. The cast members — Eugene Levy, Catherine O'Hara, Michael McKean, John Michael Higgins, Michael Hitchcock, Parker Posey, Jennifer Coolidge, Jane Lynch, Bob Balaban, Fred Willard, Jim Piddock, Guest himself, several of whom were also in *Guffman* — are well in tune with the semi-improvisatory comic style, though not free from the occasional overbearing dink. A special gold star, each, to O'Hara as a small-town Norwich woman whose extensive sexual history is forever catching up with her to Willard as the ex-jock TV commentator whose speech is never preceded by thought (Joe Garagiola, on the Westminster telecast, would be the obvious model); to Piddock as Willard's strait-laced British straight man; and to Guest for his Carolinian drawl and his loving flip alongside his prize bloodhound (but not for his out-of-character ventriloquist). The dog themselves are accorded little room to roam, little space to stretch. That, too, is disappointing.

*Dr. T and the Women* has to do with, more specifically, a Dallas gynecologist (Richard Gere, with a haircut that would be the obvious model); to Piddock as Willard's strait-laced British straight man; and to Guest for his Carolinian drawl and his loving flip alongside his prize bloodhound (but not for his out-of-character ventriloquist). The dog themselves are accorded little room to roam, little space to stretch. That, too, is disappointing.

Song, the recent French AIDS musical whose title and director I can't recall, and plenty of others if I cared to plumb deeper than the top of my head, or if I ventured into the realm of the tawdry "backstage" musical — about an immigrant factory worker in Washington State in the mid-Sixties (the movie, in actuality, was shot in Sweden), who is rapidly going blind and eventually going to the gallows. Von Trier reduces the degree of daring in the concept by limiting the musical outbursts to fantasies only. The first of these, suggesting itself to the woolgathering heroine through the rhythms of the factory around her (an old-hat idea), occurs forty-five minutes into the action. After which, they occur at more or less regular intervals of every fifteen minutes for the next hour, before tapering off through the final thirty or forty minutes. If you need help with your math, that's almost two-and-a-half hours total. The songs, written and sung by the Icelandic international pop star Björk (okay, yeah, I guess maybe I've heard of her) are memorable and elegant, though as an actress Björk boasts a cute accent (vague British overtones), an impish face, and an absolute freedom from vanity. The really punishing part of the movie, however, is not the intermittent musical element, but the unrelenting god-awful image, which looks generally as if the color had

drained out the bottom and left behind a residue of soap suds and mildew. During the fantasy sequences, shot on blurry video, the color brightens up a bit, but it looks somehow as if it were pressed on top of the image and could flake off at the flick of a fingernail. Either way, the image is an eyesore, not even counting the optical adum of the jump cuts and jittery camera. It almost arouses envy for the blind. Which is not the same thing as arousing empathy.

This year's Filmout — the San Diego Lesbian, Gay, Bisexual, and Transgender Film Festival — sets up shop in the new venue of the Museum of Photographic Arts, October 12 through 15: half a dozen films altogether, half of them with "no overly queer content," but eligible because directed by George Cukor, Luchino Visconti, and Terence Davies; plus a couple of historic milestones in the portrayal of homosexuality on screen (albeit not particularly good films), Robert Aldrich's *The Killing of Sister George* and William Friedkin's *The Boys in the Band*; plus one, dated 1997, with which I am unfamiliar, Angelina Maccaroni's *Everything Will Be Fine*. The Cukor — the three-hour restored version of *A Star Is Born* — has never been shown locally on the big screen, according to the program notes, but I suspect that this must be the same three-hour restored version that was

shown at the long-gone Fine Arts in Pacific Beach in the Eighties. The Visconti — *The Leopard* — was shown in its restored form, too, at the long-gone Guild, but until every self-professed film lover has seen it on a big screen, it cannot be shown too often. The Davies — *The New Bible* — is the real coup, never screened publicly in town (a private screening was once arranged for us Davies devotees), though of course it has long been available on video. An adaptation of the posthumous adolescent novel by John Kennedy Toole, it takes Davies out of the autobiographical material and the British working-class milieu of *Distant Voices*, *Still Lives* and *The Long Day Closes*, and plops him down in post-Depression Dixie; a less personal film, but strenuously personalized. The imposition, in alien surroundings, of his idiosyncratic style and sensibility (the songs, the studio artifice, the use of windows and doors as frames within the frame, the constant aestheticizing of raw life) is doubtless somewhat uncomfortable, even, as with the equally rigid manner of Robert Bresson, somewhat ridiculous; but somewhat fascinating, besides.

And speaking of Bresson: I have just been made aware of a new Wednesday-night film series at the San Diego Museum of Art (not made aware of it by the Museum itself, where would be the challenge in that?), which will get

around to Bresson early next year. In the meantime, the program currently underway calls itself "The Rockwell Film Series" (as in Norman Rockwell), a grab-bag of nine movies in differing relationships to something called "The Rockwell Myth." The remaining five: *Arson and Old Lace*, October 18; *Guys and Dolls*, October 25; *Blue Velvet*, November 8; *Welcome to the Dollhouse*, November 15; *The Day After Tomorrow*, November 29. There is more to ponder here than just the logic of the choices. There is, for one thing, the bigger picture. I would not have thought the crowds at the kitty-corner Museum of Photographic Arts had been large enough to encourage another museum to get in on the action, but at least they are operating on separate nights of the week. (There's no spillover to be caught.) And, too, every movie is a separate universe, and the man who wants to enter that of *Anchors Aweigh* (SOMA) is not necessarily the same man who wants to enter that of *On the Town* (MoPA). Though possibly he is. If anyone is actually attending these movies, I would say the more the merrier. If not, the more the gloomier.

New definition for logomania: abnormal obsession with corporate logos. Get Carter, merely the baseliest example in a burgeoning trend, begins with the traditional Warner Brothers

## A High Pile

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Having failed in my quest — my dream — to bring home Olympic Gold in the little-publicized Peashooting event, I find on my return that I have fallen gravely behind in my "regular" job. So, back to the grindstone in order to keep myself in peas till Athens.

REVIEW  
DUNCAN SHEPHERD

*Goya in Bordeaux* deserves more than short shrift, but that's the only length of shrift I can afford this week. In style, the movie offers an interesting modification and extension of the theatrical effects that director Carlos Saura (and cinematographer Vittorio Storaro) developed and perfected in *Flamenco and Tango*: the play of colored lights, the illuminated screens, the transparent scrims, so that what appears to be a solid wall, for example, will dissolve before our eyes to give us a view of the hallway on the other side. That sort of thing. The narrated flashbacks, in which the elderly, exiled, and stone-deaf artist parades his past life in front of his very young daughter, are a fairly conventional device. And there is the common problem in such circumstances of the old protagonist (the once handsome

face of Francisco Rabal, now a puffy, bumpy, toadlike thing) not matching the younger protagonist (the bland José Coronado), or the flesh-and-bone model not matching her immortal portrait (Maribel Verdu). It is nonetheless an enchantress in her own way, just not in the subject matter. Saura could scarcely resist being competitively painterly, but he (or, again, his cinematographer) is an artist as well, with a fully three-dimensional use of space and light. This is a movie inside which you can truly move around, a limpid dreamscape à la Dalí, Delvaux, de Chirico. And its affinity with the artist carries into credible details of the vocation: the ring of candles affixed to a hat brim for painting after dark; the translucent cloth stretched across the window above a work table for the 19th-century equivalent of a "soft white" desk lamp; or the comprehensible, the shorable, moment of revelation in front of a canvas by Velázquez. And the stylized battle scenes that form the basis for Goya's "Disasters of War" keep the work properly in the realm of imagination; they don't cheapen it

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**STARTS FRIDAY**

**"RICHARD GERE DELIVERS A CARY GRANT-CALIBER PERFORMANCE in the UPWARD MOBILE 'Dr. T & the Women' which may well be Robert Altman's MOST GRUMPY-PLEASANT MOVIE SINCE 'NASH'"**

**"IT'S RAINING BABES FOR RICHARD GERE IN ROBERT ALTMAN'S CANNY COMEDY, A RUGELY ENTERTAINING PARTY!"**

**RICHARD GERE HELEN HUNT KATHARINE FAVELL LAURA DERN**

**DR. T & THE WOMEN**

**A ROBERT ALTMAN FILM**

**STARTS FRIDAY**





# Calendar MOVIES

just the distant hum of a car, a private smile to the boy's face while his father is caught up in doing business, completely oblivious to his child's source of delight. Which of them is blind? Which is more alive? A simple truth, simply illustrated, and copiously. The movie is very sensual in its sounds (the rhythm of a woodpecker interrupted by a snoring horse) as well as in its imagery: the tactile of rocks in a stream, a field of grain, wildflowers. Majidi upholds the unflashy humanist tradition in cinema (marvelous faces on the blind boy, the sudden father, the crinkly granny), but he does so with enormous formal precision, besides, and poetic imagination (the rising fog bank that signals the end of life). Like the same director's *Children of Heaven*, the *Jafar Panahi's The White Balloon* from the same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangible reward, at the finish line — not in this world, anyway. 1999.

★★★ (LA JOLLA VILLAGE, THROUGH 10/12)

**The Contender** — Scandal and skullgery on Capitol Hill, with Joan Allen, Jeff Bridges, and Gary Oldman. Written and directed by Rod Lurie. (CARMEL MOUNTAIN, CINEMA STAR GALAXY; CINEMA STAR 13, FASHION VALLEY 18; GALAXY 15, GROSSMONT CENTER; GROSSMONT TROLLEY, LA COSTA 8; LA JOLLA 12, MISSION VALLEY 20; OCEANSIDE 16, PALM PROMENADE 24.)



Dr. T and the Women

**Coyote Ugly** — A mike frightened would be songwriter from South Ambury, N.Y., moves to Manhattan to pursue her dream among the bumping-and-grinding female bartenders (like exotic dancers without the clothing removal) of the titular nightclub. Flashy, empty puffery. With Piper Perabo, Adam Garcia, Maria Bello, Melissa Lynskay, John Goodman, LeAnn Rimes. Directed by David McNally. 2000.

**Dancer in the Dark** — Reviewed this issue. With Milla Jovovich, Catherine Deneuve, David Morse, and Peter Stormare. Directed by Lars von Trier.

**Dignitas: The Movie** — Rig actors version of the animated TV show on the Fox Kids Network.

The shortest distance between friends isn't always a straight line.  
"A SURE-FIRE CROWD PLEASER!"  
"CHEEKY HUMOR THAT SHOULD KNOCK THE BOOTS OFF GAY AND STRAIGHT FILMGOERS ALIKE!"

COLE  
DENNIS  
KEVIN  
PATRICK  
HOWIE  
TAYLOR

THE BROKEN HEARTS CLUB  
a romantic comedy

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"BRILLIANT. THE YEAR'S FUNNIEST MOVIE."  
"Two thumbs up!"  
"Sharp and snappy... less bark and bite."  
"Smart."  
"A sharp-eyed satire." "A laugh-riot documentary."

BEST IN SHOW

STARTS FRIDAY

**Dr. T and the Women** — Reviewed this issue. With Milla Jovovich, Catherine Deneuve, David Morse, and Peter Stormare. Directed by Lars von Trier.

**The Exorcist** — Just because the filmmakers do not trouble to work out one interesting development of character, situation, or metaphor, is no excuse for the viewer to sit back, dull. And it is so the film's credit that there are so many teasing possibilities to pursue privately in this horror story, at once pretentious and lowbrow, about an agnostic, athletic priest psychiatrist and a form of faith, fettle-of-body medievalist who join forces against the demon that has entered the body of a Hollywood movie star's darling daughter. For a while, at the start, the movie maintains an appealing state of chaos, with its jarring noises, ever-yet-memorable, unidentified characters, and fragments of brutal nastiness. But once the demon takes charge of the little girl, Regan, and the special effects take charge of the movie, the action becomes as routine as if it were dispensed by the American Vending Corp. Every time someone enters little Regan's door, it is like a coin going into the slot, and out comes a treat — a sack in the jaw, a cyclone of 45 rpm's, a shower of guano-like vomit, masturbation with a crucifix, etc. The girl knows lots of tricks. Linda Blair owns her Oscar nomination to the makeup man and Mercedes McCambridge's dubbing — she can't act, can't sing, can't dance, but she can pull, can make, can levitate. Based on William Peter Blatty's novel, directed by William Friedkin. 1973.

**Dr. T and the Women** — Reviewed this issue. With Milla Jovovich, Catherine Deneuve, David Morse, and Peter Stormare. Directed by Lars von Trier.

★★★ (HILLCREST CINEMAS)

**Goys in Burden** — Reviewed this issue. With Francisco Rabal, José Coronado, Dafne Fernandez, and Manuel Verdu. Written and directed by Carlos Saura.

★★★ (HILLCREST CINEMAS)

**The Kid** — A blunt and downright rude image consultant (Bruce Willis, smirking with impunity) confronts his sullied Inner Child — literally — when his eight-year-old self, or in other words his self of thirty-two years earlier, suddenly pops up, pudgy, mop-headed, mush-mouthed, in a small red windbreaker, and without even the faintest supernatural rationale. The titular kid (the sitcomy Spencer Breslin) takes no interest in, or notice of, the three decades of changes in the world around him; he's far more astounded to find that he doesn't, yet own a dog at the age of forty. Sentimental and sentimental family film from Disney (Jon Turteltaub, director); luscious photography, if it matters, by Peter Menzies Jr. Nothing on screen arouses more of a sense of wonder and amazement than the colors of the liquor bottles above a

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**Girlfight** — Empowerment trip for a head-bashed Latina high schooler, channeling her hostility into boxing lessons at the Brooklyn Boys' Club, and finding a channel for her hidden tenderness too: a fellow featherweight named Adrian. Trouble ahead: the two channels collide at the Gender-Blind Amateur Box-off. This rough-edged and gritty surfaced "fella" never loses its modesty; never gains much credibility, even so. Michelle Rodriguez certainly looks tough enough, but looks aren't everything. With Jaime Tardif, Paul Calderon, and Santiago Douglas. Written and directed by Karyn Kusama.

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without anyone noticing that anything is missing. But it is hard to say how many of these minutes, and which ones, could be sacrificed without diminishing the impact of that magnificent climactic ball (almost a movie in itself), or of the interlude therein, in front of a death bed painting on the library wall, of serene meditation on youth and death, the past and the future. With Burt Lancaster, Alan Dedos, and Claudia Cardinale. Directed by Luciano Visconti. 1958.

★★★ (MUSEUM OF PHOTOGRAPHIC ARTS, 10/12, 7 P.M.)

**Lost Souls** — Directorial debut of cinematographer Janusz Kaminski, an occult thriller with Winona Ryder and Ben Chaplin. (CARMEL MOUNTAIN, CINEMA STAR 10, CINEMA STAR 13, CINEMA 8, FASHION VALLEY 18; GALAXY 15, GROSSMONT CENTER; LA JOLLA 12, MISSION VALLEY 20; OCEANSIDE 16, PALM PROMENADE 24; PARKWAY PLAZA 18, RANCHO DEL REY 16; SWEETWATER 9, TOWN SQUARE 14; THROUGH 10/13.)

**Meet the Parents** — A bad to worse weekend for a male nurse named Focker (you'll need several sets of fingers and toes to count up the utterances of that name), who accompanies his prospective fiancée to his prospective father-in-law's wedding. The women, including the prospective mother-in-law, virtually fade into the woodwork, as all attention centers around the man-to-man head-butts. Pat and overstated comedy, but solid, professional, compliant performance from Ben Stiller and Robert De Niro. With Teri Polo, Blythe Danner, Owen Wilson. Directed by Jay Roach. 2000.

★★ (CARMEL MOUNTAIN, CINEMA STAR GALAXY; CINEMA STAR 10, CINEMA STAR 13, FASHION VALLEY 18; GALAXY 15, GROSSMONT CENTER; LA JOLLA 12, MISSION VALLEY 20; OCEANSIDE 16, PALM PROMENADE 24; PARKWAY PLAZA 18, RANCHO DEL REY 16; SWEETWATER 9, TOWN SQUARE 14; THROUGH 10/13.)

**The Leopard** — A sort of Italian *Gone with the Wind*, albeit with an appeal somewhat higher-brow, adapted from the Lampedusa novel about the aristocratic way of life imperiled by Garibaldi and his Red Shirts. Twenty minutes have been restored to the 165-minute version released in America in 1963, along with some first-run of the color. From this, it is not hard to see how someone might have felt that some of these minutes might be cuttable

VALLEY 18; GROSSMONT CENTER, HAZARD CENTER 7; LA COSTA 8; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; VIA HORTON PLAZA 14; VILLAGE, WESLAND PLAZA)

**The Neon Bible** — Reviewed this issue. With Ceta Rowlands, Diana Scarwid, and Devin Lacey. Directed by Terrence Davies. 1972.

★★★ (MUSEUM OF PHOTOGRAPHIC ARTS, 10/14, 5:30 P.M.)

**Nurse Betty** — Neil LaBute wades into the mainstream, above the ankles, over the knees. He, as we learned from *In the Company of Men* and *Your Friends and Neighbors*, is a filmmaker uncommonly tough of mind and of hide. That toughness, along with that almost reptilian coldness, is partly of his use as a lens "treatise," a killer, a screwball comedy, where laughs are a more accurate measure of success. (Less one that is, unless in coping with the consequent criticism.) The idea, in its bare bones, sounds as if it ought to have had some laughs in it: a small-town soap fan gets it into her head that she is the one woman in the world for the farrowed browned neurosurgeon on *A Reason to Love*. But each piece of flesh, each article of clothing, added onto those bones will diminish the potential. A movie about an overzealous soap fan automatically has less to say about soap fans in general, and about their blurred borderline between reality and fantasy, when the fan in question suffers a psychotic break. And the event that precipitates the break — the literal wading of her philandering husband — is of sufficient ugliness to put a damper on laughs for the duration. Maybe this is

"FUN, FUN, FUN!"  
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Stephen Holden, THE NEW YORK TIMES

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## Calendar RESTAURANTS

(continued from page 121)  
right up when we added salt and hot sauce at the table. Vegetarians can easily make a meal of side (\$3 each).

If you've got a serious case of appetite, there are several appetizers to start with. Among them, Buffalo wings are done in the style of their putative inventor, Janice (Okun of Buffalo, New York—they're swathed in butter and hot sauce, with celery sticks and blue-cheese dip. An idiosyncratic seafood gumbo has a heap of short-grain rice and a relatively small amount of liquid flavored with celery, green bell pepper, and a whisper of gumbo file. The classy marine assortment on top includes tender joints of Dungeness crab in the shell, shrimp, shreds of white fish, and rounds of loosely packed, spicy Louisiana sausage. "It's not New Orleans gumbo, it's Southern food," says Chef Barnes. "The riverboats traveling the Mississippi River have spread the Cajun-Creole influence throughout the South."

After a couple of meals there, I doubted I'd find better Q in San Diego than at

Kenny B's, but I thought I should search further for companion's sake. Just then, my dastardly Internet provider lured me to a "dining" website featuring a rave for the ribs at another Giallam "barbecue." I know I'll be gonna laugh at me when I tell you where I went, being new in town. Reader, I went to Buffalo Joe's, better known for its single smokehouse than its kitchen. Joe's smoke-free ribs tasted as if they'd been parboiled hard, slathered with a pucker red sauce, and baked "in our closed pit" (is that a code word for event?). Although tougher than Tony Lama's, they were at least minimally palatable compared to Buffalo Joe's unspeakable Buffalo wings, which came doused with some violently vinegary brand of hot sauce, minus even a drop of butter to gentile it. Now, the nose is the body's sentinel, preventing noxious invaders from passing the guard at the lips, and I had to remove my schnozz and stash it in my purse before I could get a bite of wing into my mouth. Too spicy to eat was a "Cajun" alligator pasta mingling tough croc and soggy noodles in a sauce resembling cayenne-charged creamed ketchup. As full plates multiplied all over our little table, my sweetie and I made a meal of our shared

appetizer of four coconut-battered shrimp set atop puffy rings of tough onions, drenched in a tropical-goo sauce. Then we went home and gorged on Memphis leftovers. I am not putting in the address, star-rating, or any other restaurant-review boilerplate because I don't think of this as a review of Buffalo Joe's—I think of it as a tragic incident in my life as a professional eater.

Hearing that I was lost on the Q-quest, a friend recommended Phil's B.B.Q., which draws diners to Mission Hills with warts of fragrant smoke (4030 Goldfinch Street; 619-688-0559). While waiting for my order on the little patio outside the "shack," I was thrilled that the music from the speaker was alternating tracks of Mississippi Delta and Chicago blues. I reread the short menu: offers back ribs, beef ribs, chicken, and sandwiches (including pork shoulder). Instead of a closed smoker, though, through the window I saw a mesquite-grill flamboyantly flaming. Just as "Smokestack Lightning" came over the speaker, my order was ready. The chicken quarter was tender and tasty, with as much smoke as chicken needs. The ribs had probably been gently

presimmered, as they were slightly bland and too tender for credibility. But the sauce, the sauce—also, the sauce! It tasted like a clone of the sweet-and-sour at my neighborhood 99-cent Chinese joint, plus a little Liquid Smoke. And there was no hot sauce among the table condiments, just ketchup and mustard packets.

Phil's diners include two sides. Those we tried had two-dimensional flavors: The "sweet baked beans" tasted of brown sugar rather than molasses, while the cold slaw needed salt and an attitude. An order of onion rings resembled those at Buffalo Joe's, with a cruller-like crust (enclosing sweeter onions here). These, too, were desperately seeking salt. Yet I can see why Phil's is so popular—the chicken is fine, and you could almost eat the aroma of the grill and feel well-fed.

After these adventures I was glad to return to Kenny B's, this time for the all-you-can-eat Sunday champagne brunch buffet, with canned gospel music playing softly in the background and a small combo tuning up to play live. (Eventually, Kenny plans to have choirs from local churches provide the music.) Much of the regular menu is

offered, along with fluffy waffles, finely sliced home fries with onion shreds, country ham with red-eye gravy, coarse-ground fresh Louisiana sausages sautéed with onions, sliced melons, and an assortment of decadent pastries. Southern-born patrons will be glad to see boiled grits, the Mason-Dixon Line of American cuisine. (While even a Yankee can enjoy souffléed cheese-grits, boiled grits you gotta be raised on.) Best of all, to my tastes, were the just-right fluffy biscuits in a light cream gravy flavored by a generous amount of chopped sausage.

The ribs tasted even better on the reprise, after the trip around the block. Kenny B's sure can do black-magic Q.

**ABOUT THE CHEF**  
Kenneth Barnes was raised in Memphis, where several uncles (and later, his older brother) were restaurant cooks and chefs. Steering clear of the family business, he just some years he served in the armed services as a computer-systems analyst and was eventually stationed in San Diego. "The Navy got me here, and the weather kept me," he says. "Time came for me to retire, and I said, 'What do I do now?' Well, it's every American's

dream to own your own business, so 14 years ago I opened Barnes BBQ in Lemon Grove. My uncle, retired chef living in L.A., came down and helped me put it together. One of them worked in one of the oldest barbecue houses in Memphis, and he taught me the historic recipes. You know, everybody in California comes from somewhere else, and it was my goal to cook food that would conjure up some positive memories of the places people came from."

One of Barnes's regular customers in Lemon Grove was Leon Herrick, associated with the Historical Properties Development organization downtown and owner of the century-old Giallam building that houses Kenny B's. "He said we should share those tastes with a larger part of the population by moving to San Diego proper," Barnes recalls. Herrick induced him to go into business in the Giallam by forming a partnership with Barnes to open Kenny B's. The only problem is that the building is in just some good-looking—people peering in can't comprehend that the restaurant is a down-home Q with exorbitant prices. "Southern California is known more for tacos than barbecue," Kenny says. "We're hoping to bring the taste of the South to San Diego."

He and his hubby John and I are sitting on our stoop at one of those round high tables Aussie pubs like so much. Giant videos surround us, Aussie diggers surround us, downing pints of Foster's faster in a kookaburra can swallow a fish. Quicker'n a 'too can bust yer nose.

This is Little Australia, PB. More Aussies per square mile than anywhere outside Bondi Beach, so I've heard. I'd go off the 30 at Grand and Cass, on my way to Bub's on Garnet. This is around 5:30 in the evening. The sun was finally showing up under the clouds before it hit the ocean. That's when I noticed this bunch of flags fluttering all glaring bright in the horizontal sunlight. They were in a shopping strip next to the Hare Krishna temple.

## Grilled Onions Like Vipers

"And the bloody thing wasn't chopped up like coleslaw like NBC did."

Free-riding San Diego's Measles Burger! Ta-da! Trust the Aussie to one-up us again. First the Olympics. Now this. If they'd run this slobbering slab of Oz-Burger in front of me at the Sydney marathon I'd won it in half an hour. "Don't let go," says Brigita.

"Once you pick it up you've got to finish it. Put it down and it'll collapse like an Alice Springs ant-hill in a monsoon." Actually she doesn't say all this. For starters, she's American. But she's married to a true-blue Aussie, and her look says it all, loud and clear.

So, what the heck, change of plans. Now I'm inside and ordering a pint of Bud (\$2.50). Dang again! I could have had a Foster's for the same price. Have to watch the prices. I've got exactly \$12 in the wallet and I know my bus transfer is going to do me before I get back on board. Place has an intimate horseshoe bar, and tables, and pool, and dart boards on the walls. It's decorated with America's Cup memorabilia. Padres faces, and booming decorations. I slump from the cool glassful that Sarah, the gal behind the bar, has poured me. I'm starting to hear accents. Aussie accents. Couple of Irish accents. Couple of Canadian accents. ("It's a boat time!") "Going to try the wings!" says Sarah. "Half price on Wednesdays." Today's Wednesday. She slides a yellow plastic sheet in front of me. It says, "Wings wings wings: 6, \$2.50; 12, \$5.00; 18, \$7.50; 24, \$10.00. "Half these prices!"

"Right."

I see you can have them with "hot sauce enhancement." "Medium," "hot," "911," "DOA," and "Hell's Bells" ("We warned you!"). Brigita comes up with a small dish of them. "These are for John," she tells Sarah. I'm thinking, 12 for \$2.50, this is a deal. But now I'm seeing they have a "Build Your Own Burger" for \$4.95 starting with a half-pound hamburger or turkey burger. Or a chicken breast with 50-cent additions. Or a "Jackaroo," the same deal but with a third-of-a-pound patty, \$4.50. Or, hey, this catches my eye: Aussie Burger. A half-pound patty, "prepared the Aussie way: with fried egg, cheese, bacon, grilled onions, beet, and pineapple. Put that in ya mug!"

I count my shekels. This is \$6.95. Got to try it. While I'm waiting, Brigita's talking about the Olympics. "This guy, that first Sunday night. He was begging me to get the opening ceremonies on the large screen, live. So finally I got CBC—the Canadian Broadcasting Channel. I tell you, those opening ceremonies, the story of the origins of Australia, the Dream Time...we stayed up all night." And the bloody thing wasn't chopped up like coleslaw like NBC did," says someone else.

John brings a Foster's and sits down. His dad was a U.S. Marine. His mom's an Aussie. John started off life in Camp Pendleton, but he grew up in Australia. He came back to California to teach snowboarding. Then his parents bought the Down Under bar nearby. Then his brother started the Outback, on Garnet, and, finally, he and his mom started this place, six years ago. "We thought of calling it the Billabong, but who knew what that meant back then?" he says.

Ah, Sarah brings out my Aussie Burger. Truly, this is huge. Stacked with lettuce, grilled onions flicking about like vipers in a pit, two big slabs of tomato, an entire fried egg, that inch-thick beef patty with cheese melted all over, two—or is it three?—strips of crispy bacon, and the *pates de résistance*, a pineapple ring and two slices of beet root. A masterpiece! That sweet and red taste at the top, the bacon, the drooling liquids. Brigita's right. You can't let go. Even the steak fries are Aussie-size. I measure one. Eight inches.

"Olympics make you homesick!" I ask John. "Oh sure," he says. "It's great here, but people can't relax. I call it the 'Excited States of America.' Uh, not going to try the national dish before you go?"

"National dish?"

"Vegemite on bread, mate."

"Uh, maybe next time."

He tries not to look too offended. "No worries, mate. No worries."

**The Place:** The Australian Pub, 1014 Grand Avenue, Pacific Beach (388-273-9921)

**Type of Food:** American, Australian

**Prices:** Build your own burger (1/2-pound hamburger or turkey burger or chicken breast), \$4.95. Add toppings, 50 cents each; Aussie Burger (1/2-pound patty, with fried egg, cheese, bacon, grilled onions, beet, pineapple, and steak fries), \$6.95; Road Kill (grilled chicken breast with pico de gallo, cheese "run over" between two pieces sourdough), \$5.95; Aussie meat pie and chips, \$6.95; salad sandwich, \$2.95; four-slice bread and Vegemite (Australian national dish), \$2.95

**Hours:** Mondays through Thursdays, 11:00 a.m. to midnight; Fridays, 10:00 a.m. to 1:00 a.m.; Saturdays, 8:00 a.m. to 1:00 a.m.; Sundays, 8:00 a.m. to midnight

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RESTAURANT

Menu and prices subject to change without notice.



## San Diego Reader October 12, 2000 125



**THE PANNIKIN CAFE** 7467 Girard Avenue, 858-454-5453. The outdoor seating area is almost always crowded with tea and coffee drinkers who sun themselves, read, or chat. Light meals including breakfast (steamed eggs, bagels, fruit plates) and sandwiches, soup, salads, as well as beverages and sweets are served. It is a well-known hangout and always crowded. Open daily. Low.

**KEY ROOM** Top floor of La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. The stunning ocean view

offers three essentials for a memorable evening: privacy, intimacy, and the ability to talk without the interruption of noise. The executive chef offers food that is a feast to the eyes as well as the palate. Best bets: abalone and scallop steak appetiser; daily soup; diver scallops; lobster. Open nightly, dinners only; two seatings Friday and Saturday night. Expensive.

**STAR OF INDIA (LA JOLLA)** 1000 Prospect Street, (858) 459-3355. The Indian food is good. The best bet is the all-you-can-eat buffet lunch or the Saturday and Sunday champagne brunch. The tandoori chicken and lamb dishes are outstanding, and vegetable specialties are recommended. Moderate prices. Open daily, lunch and dinner; brunch Saturday and Sunday. Moderate.

**TAFINADE** 7612 Fay Avenue, La Jolla, 858-551-7500. Surely one of the best restaurants in the city, it offers superb French cooking. We are privileged to have this famous chef in our midst. Each dish is perfect. Lowfat, no butter or cream used in sauces. Pork tenderloin,

**CLAIREMONT &  
KEARNY MESA**  
**THE GOOD BOG 7947 Balboa Avenue.**

**Kearny Plaza**, 858-365-4244. The menu offers omelets, gourmet pancakes, waffles, and several different kinds of fritattas. Freshly squeezed fruit juices are available, and for lunch there are burgers, salads, and a long list of sandwiches. Good value here. Open approximately 6:30 a.m. to 2:00 p.m. Low.

**HIDEYOSHI JAPANESE RESTAURANT** Hazard Village, 9340-B Cleimont Mesa Boulevard, Kearny Mesa, 858-569-9595. A delightful restaurant tucked away at the far end of a small shopping center. Fine sushi bar, and unusual appetizers. A feast named

"Taiko special," for two or more, is worth ordering. Visually and gastronomically a treat. Closed Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Low to expensive.

**KOREA HOUSE** 4620 Convey Street, Kearny Mesa, 858-560-0080. Korea House offers floor seating or a table if you want to barbecue your own food. The menu offers fine "down-home" Korean food, such as traditional *mandoo* (meat dumplings), *soondae* (barbecue),

**NEW SHANGHAI 4681** Convey Street, Clairmont Mesa, 856-4953. New Shanghai is busy, friendly, and draws a mostly Chinese clientele, because their Chinese food isn't "Americanized." Whatever your gastronomic politics, try the generous plateful of dry braised shrimp, the "de-fatted pork shoulder," the hot tripe, and the pungent red bean

**SUSHI OTA** 4529 Mission Bay Drive  
Pacific Beach, 858-270-5670. This first  
rate Japanese restaurant deserves your

bar and the 30 appetizers. Combination plate entrees are offered but none is as exciting as the appetizers. Unless you arrive when the doors open for lunch or dinner, there's a wait at the sushi bar. Cost can mount quickly if you abandon your self. Open daily. Lunch. Transfer through

**THE VENETIAN** 3663 Voltaire Street, Loma Portal, 619-223-8197. For bargain hunters who like vast portions and home-style Italian cooking, try this family restaurant. The pizza is marvelous. For entrees, try shrimp scampi over linguine or eggplant parmigiana. Over dining room is partially outdoors. Complete menu to go. Open daily. Low moderate.

**WORLD FAMOUS 711** Pacific Beach Drive, Pacific Beach, 858-272-3100. Located directly on the boardwalk with an unobstructed view, this casual restaurant

ners with steak and seafood are expensive. Brunch is served Saturday and Sunday to 3:00 p.m. Breakfast, lunch and dinner daily. Low to expensive.

**MIDWAY,  
OLD TOWN &  
MISSION VALLEY**  
CAPE COYOTE 2461 San Diego Ave.

**EL TRICOLOR** 6110 Priors Road (between I-163 and Sea World Drive) 619-295-2087. Popular for over a decade, this Mexican restaurant with two seating areas serves Mexican, Old Town, 619-291-4695. Coyote is a good spot for a light meal or a meal with Southwest influences. Best bets is a carne asada black bean quesadilla with papeya relish, carnsueta, carnitas, and Margarita chicken. Breakfast includes blue corn pancakes and American dishes. Young adults gather here. Open daily, breakfast, lunch, and dinner. Low.

**Cheese.** Very tasty food. Lun-  
ner, Monday through Satur-  
Sunday. Low to moderate.

Midway Drive, 619-225-03 this family-owned-and-run restaurant for wonderful L. Greek food. The owner, a displays his paintings on room walls. The extensive excellent lunch, stuffed

**JACK AND GIULIO'S RESTAURANT** 2391 San Jose, Old Town, 619-294-2071. Former owners of Giulio's in Palm Springs operate Jack and Giulio's, an angel hair pasta, minestrone and their famous scampi

and dinner on Sunday. **Bar** Monday through Saturday 5-11 p.m. **Bar** Sunday 12-11 p.m. **Open Monday through Saturday**

**ARIGATO** 5575 Baltimore  
110, La Mesa, 619-469-31  
great bargain Japanese  
Among the best are the c  
plates which contain sea

**CLAIM JUMPER** 5500 Center Drive (across from Ward), La Mesa, 619-461-4000. Portions are so large they (the prime rib served with sauce). The food isn't more than any other place. Among the attractions are huge meat bar, barbecued and turkey dinners. Open 11

are prepared on the premises daily, 6:00 a.m. to 2:00 a.m. in La Jolla, at 1010 Prospect St., 432-1187, and Hillcrest.

**TOSHI SUSHI 9943 El C**  
yard, College Area, 619-2  
appetizers, 20 items of su  
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exciting — are served  
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can-eat fish and chips are like biscuits and white gravy place for you. Colonial-friendly service. Open daily lunch, and dinner. Low.

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**LAO & CHINESE CUISINE**  
tional Ave., Logan  
619-263-0914. This restaurant  
ple place, large and spaci-  
formica tables, that serves  
cated, home-style Lao c

Forster" rounded, served rest. On highly recommend the L. saled with poached m chicken, or pork and season juice, hot sauce, cilantro.

is earthy and wild, spectacular dishes include papaya salad (papaya, chilis, and tomatoes), *tom yum* soup, and *pho* and *pad Thai* dishes. Low.

**LUCKY STAR SEAFOOD**

**RANT** 3963 54th Street, co-  
versity in K-Mart Shop  
619-229-6228. The Contem-  
darin menu runs to 225 di-  
perfect for large parties or be-  
to be mixed are lobster salad  
vance to order), steamed  
Dungeness crab in special  
legs, and 1-1/4 pound lobster  
for large parties. Open daily  
and dinners. Low to upper

**RED SEA RESTAURANT**  
University Avenue, East 1  
619-285-9722. This Ethio-  
pian restaurant offers a charming

are served over *injera*, a bread. Chicken fares better than beef, which tends to be chewy (stew) with hard-boiled eggs. Vegetarian plates are also popular. On weekends students

**ZIA'S AFGHAN CAFE** 411 E. 619-285-1435. This storefront-only eight tables serves Indian very well prepared Afghan three-bean soup, stuffed potatoes, banana squash with sauce. Lunch and dinner both matz rice with six toppings. Open daily for lunch and d

<p align="center"><b>- COUPON -</b></p> <p align="center"><b>Su Casa</b></p> <p align="center">SINCE 1967</p> <p align="center"><b>MEXICAN AND SEAFOOD SPECIALTIES</b></p> <p align="center"><b>SUNSET SPECIAL</b> (Must be seated before 7 pm.)</p> <p align="center"><b>250% OFF</b></p> <p align="center"><b>YOUR ENTIRE CHECK</b></p> <p align="center">(Alcoholic beverages excluded)</p> <p>Valid up to a maximum of 75% off 1 check per table.</p> <p>Not valid with any other offers. No tips, please. Offer expires 10/25/83.</p> <p align="center">6738 LA JOLLA BLVD. • (619) 534-0369 • AMPLÉ PARKING</p>	<p align="center"><b>- COUPON -</b></p> <p align="center"><b>2 FOR 1</b></p> <p align="center">(Excludes seafood)</p> <p align="center"><b>Lunch Menu - Only</b></p> <p align="center"><b>11:30 - 4 pm</b></p> <p>Purchase one entrée or regular pizza and receive a 2nd entrée of equal or lesser value free. 50¢ extra enjoy 50% off one plate salad up to people.</p> <p>1 check per table. Not valid with any other offer. No tips, please. Offer expires 10/25/83.</p> <p align="center"><b>Su Casa</b></p> <p align="center">6738 LA JOLLA BLVD. (619) 534-0369</p>
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**THAI HOUSE CUISINE** 8225 Convoy Ave., Torrance 90505 • Tel. 338-1063 • Mon-Sat. To be confused with Thai House In Palm Springs, this attractive, well-decorated Thai restaurant serves fine gourmet Thai specialties. Do try the Thai food both outside and inside. Appetizer spread from ground shrimp and chicken in a delightful coconut sauce. Open Monday through Saturday for lunch and dinner. Low to low moderate.

**TROPICAL STAR** 6155 Ballona Avenue, Playa Vista 90295 • Tel. 338-7874 • Mon-Sat. Offers Puerto Rican and Latin American food and groceries. Very authentic surroundings, good authentic, inexpensive food. Cloudy Sunday. Same hours as Monday through Saturday. Low to moderate.

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**CHATEAU D'OLANS 926** Turquoise Ocean, Pacific Beach, 858-458-0744. The interior of this Capzan and New Orleans restaurant has rarely looked like this. All diners include house salad, a Cajun shrimp, sausage and pepper, the menu offers blackened prime rib, crawfish étouffée, and Capzan-style chicken, fish, and pasta. Very large portions, excellent service. Closed Sunday. Open Monday through Saturday, 11:30 a.m.-11 p.m. Low/moderate to expensive.

**KONTO'S 706** Garnet end of street to west of Pacific Beach, 858-483-1667. The "Big Beach" combination of Cajun, Creole, Tex-Mex, Italian, and English meals for \$42. It's served from 7:30 a.m. to 3:00 a.m.-4:00 p.m. Paper plates and plastic utensils are used. On weekends, arrive early to avoid a wait. Much of the menu (and the sandwiches) is also available, and hamburgers are cooked from house to house. Charming owners. Open daily. Low.

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"Shish Kebab, Herat" —Max Nash, S.D. Reader

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Menu, hours and location information on page 10

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2104		Casa Piacere Mexican.....2861	Chiba Japanese & Sushi.....2856
2126		Pizza Nova Italian.....2859	Conza Sushi Japan.....2856
2130		Tio Leo's Mexican.....2856	Joe's Crab Shack Seafood.....2856
2109			Joe's Crab Shack Seafood.....2856
2138			Old Town Mexican Cafe.....2856
2116			Seau's The Restaurant American.....2856
2116			Shamrock Henderson.....2856
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2130	Atlanta Restaurant Seafood	2356	
2131	The South Restaurant Mediterranean	2362	
2132	Blue Crab Restaurant Seafood	2355	
2125	Broken Yolk American	2347	
2126	Casa Bar & Grill American	2340	
2127	Chateau Orleans Cajun	2338	
2128	Cocina Francia Italian	2340	
2129	French Country French Country	2348	
2121	La Cosa Gourmet Pans & Pasta	2346	
2135	Pasta Expresso Italian	2368	
2136	Pizza Nova Italian	2362	
2137	Sushi's Steak, Seafood & Sushi	2358	
2138	Surfside Steak & California Casual	2332	
2133	Thai Chula Restaurant Thai	2331	
	Thai & Vietnamese		
<b>H BAY</b>			
<b>ONADO</b>			
2483			
2486			
2486	Island, Pasta		
2486	Island, Pasta		
2485			
<b>NORTH COAST</b>			
<b>Black Angus Restaurant</b>			
Calypso Cafe Caribbean			
Green Village			
Karl Strauss Brewery & Grill			
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Nemours American			
Osteria Del Pescatore Italian			
Pangos to India Indian			
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Taco Anticuchos Mexican			

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## HELP WANTED

**WANTED TO RECRUIT** Advertisements placed in this section are for individuals who are seeking employment. If you are a qualified individual, please send your resume to the appropriate person. If you are a qualified individual, please send your resume to the appropriate person. If you are a qualified individual, please send your resume to the appropriate person.

**ADMINISTRATIVE ASSISTANT** 25-30 hours/week. Duties include: clerical, data entry, answering numerous phone calls, mail distribution, etc. Must have 12 years experience. Excellent benefits. Immediate opening. Call: (619) 233-9797, ext. 8055. Fax: (619) 233-9797. **ADMINISTRATIVE ASSISTANT** Full-time position. Duties include: clerical, data entry, answering numerous phone calls, mail distribution, etc. Must have 12 years experience. Excellent benefits. Immediate opening. Call: (619) 233-9797, ext. 8055. Fax: (619) 233-9797.

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## CLASSIFIED ADS

### BUSINESS ADS

**BUSINESSES** include paid services or functions, rentals, and other business opportunities. **DEADLINES:** Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early placement discounts. Ads may be placed by phone using a credit card (619-233-8200) or in person (1703 India Street, Downtown). Hours are 9am-5pm, Monday through Friday, and until 6pm Tuesday.

**PLEASE NOTE:** The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except, if at fault, to the extent of the cost of the first insertion of the ad.

### FREE ADS BY MAIL OR INTERNET

**ONE FREE CLASSIFIED** ad per week is available to private parties and nonprofit organizations that do not charge for their services.

**MAIL:** Ads must be printed clearly on 3x5 cards or postcards and are limited to 25 words. Additional words cost 60¢ each. Ads must arrive at our PO Box by 7 am, Monday. Mail all ads to:

### \$6 ADS BY INTERNET, PHONE, BY FAX OR IN PERSON

**QUICK, EASY, AND CHEAP:** \$6 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. (Services, rentals, lessons or any other profit-making enterprises do not qualify for \$6 ads. See instructions for business ads above. Other rules apply to Roommates and Matches ads.)

**BY PHONE:** With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Fill out the form below before calling, then be ready to check the information into the system when requested. Call (619) 233-9797, ext. 8055.

**BY INTERNET:** Go to SanDiegoReader.com and click on the link to place an online classified ad. Fill out the form and remember to check the box for your preferred billing method.

**BY FAX:** Complete the form below, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at (619) 233-9797. Payment is with Visa, Discover, or MasterCard.

**24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-9797**  
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Write your ad below, listing the item for sale first, followed by the description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be charged.

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CATEGORY	SIGNATURE				
1	2	3	4	5	
6	7	8	9	10	
11	12	13	14	15	
16	17	18	19	20	
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October 12, 2000 \$40

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by Pete Mueller ©2000

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San Diego Reader October 12, 2000 161

















San Diego Reader October 17, 2009 47











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## \$6 CLASSIFIEDS!

24-hour Internet, phone or fax for private parties. Form on page 132.

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## kid stuff

### Hospital Honeymoon

You forget the baby noises, the baby faces, the things only newborns do. I have had five children in seven years. Still, each time the new one arrives, I feel like I'm walking down a forgotten but familiar path. Like returning to the house you lived in as a child. What I know more than anything, after doing this four times before, is that this infant phase will be gone in the blink of an eye. In another few weeks, baby Benjamin will be holding up his head and making eye contact and purposefully sticking his hand in his mouth. And I will be thinking nostalgically of these days of helplessness.

Benjamin was born two weeks ago today. I stayed in the

hospital with him for two days. Last week, I was talking to a girlfriend about Benjamin's birth. My friend has two young sons. "I think of those first days in the hospital with my babies in the same way I think about my honeymoon," she told me. "I remember the wonderful nurses bringing me my meals three times a day. I couldn't wait to lift the cover on my plate and see what they'd brought me. And then after that first glass of cranberry juice over crushed ice. And lying beside me in his little crib, my baby, bundled up tight in warm blanket blankets."

I had to agree. The morning Benjamin was born, an orderly wheeled me on a gurney from the labor and delivery room to the recovery room. I'd been lucky enough to get a private room on the south side of Mary Birch Hospital for Women. Happy sunshine shone through the blinds onto the bed's crisp white sheets and soft white blanket. I held Benjamin tucked against my left side. His perfect face slept beneath the striped stretchy cap they put on new babies to keep them warm. My husband Jack carried the bags I'd brought with me to the hospital the night before. The nurse, Bertha, took Benjamin while I scooted my bottom from the gurney onto the bed. My legs still felt like cold slabs of meat from the epidural I'd had during the birth.

"No," I answered. "Oh, honey," she continued, "let's get you some breakfast." She handed another nurse out in the hallway and asked for a tray. I dozed while Bertha took Benjamin into the bathroom and gave him his first bath. Jack took pictures. I opened my eyes when another nurse set a tray full of food on the rolling table beside my bed. I lifted the cover on the plate to find scrambled eggs and a warm apple muffin. Next to the plate, steam rose from a cup of hot oatmeal.

I sprinkled sugar on the oatmeal and poured a little cold milk over the top. I gobbled down the whole cup in seven or eight bites. For the first time in many months, my stomach wasn't smashed up against my ribcage. I could almost feel the oatmeal and milk and sugar expand into the space where my baby used to be. I sprinkled salt and pepper on the eggs and polished them off. I spread butter on the muffin and savored each sweet, moist bite.

When I'd gulped down my orange juice, Bertha and Jack emerged from the bathroom. Benjamin's little face peeped out of a big white towel in Bertha's arms. Bertha diapered and swaddled Benjamin while another nurse cleared away my tray and brought me a Big Gulp-sized glass of cranberry juice and crushed ice. I took a long, cold slug of the tart-sweet juice. "Do you want to try nursing him?" Bertha asked.

I nodded. "Yes."

Later in the day, when the afternoon light had nearly turned to dusk, Jack brought the kids in to meet their little brother. I could hear their voices coming down the hall. Rebecca, Angela, Lucy, and Johnny jostled each other into the room and surrounded the bed. After spending my day gazing at Benjamin's tiny face, the children's faces all looked too big, like a giant's children in a fairy tale. Jack took Benjamin from my arms and laid the girl's turn holding him in a rocking chair. Johnny climbed up onto my bed and laid his head against my shoulder.

Within a few minutes, Angela and Lucy were playing hide-and-go-seek with the curtains near the door. Johnny pushed a red button that brought the nurses running. Jack handed Benjamin back to me for a picnic. I lay in bed and nursed my baby again. The silence was sweet.

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# BackPage

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