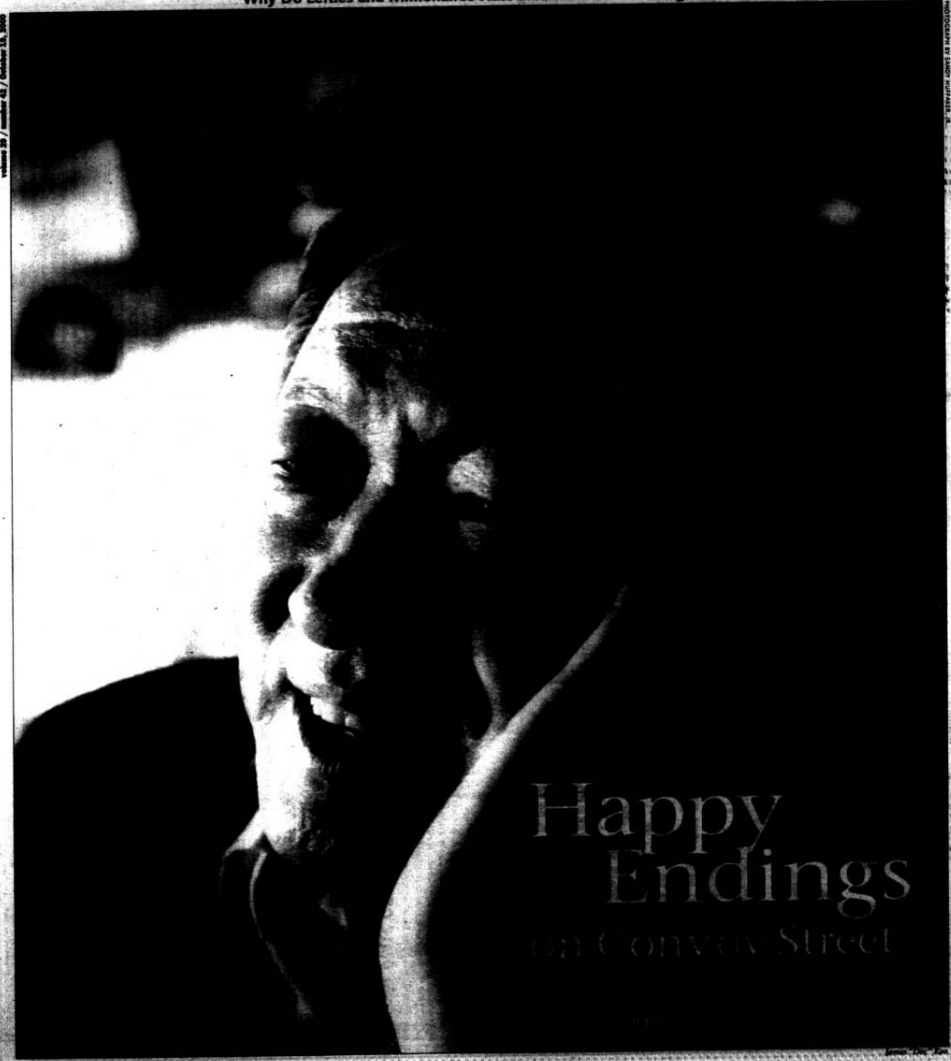


Why Do Lefties and Millionaires Hate Zimmerman? — See Page 5



Happy Endings

on Convoy Street

Volume 10 / Number 42 / October 15, 2008

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; e-mail them to letters@sdreader.com; or fax them to 619-231-0469. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Potter Is Off On Safari

I loved reporter Matt Potter's lengthy and breathless piece on political contributions ("The Art of the Cash Harvest," October 5). Who knew we had a tabloid right here in lovely San Diego? After all, this was tabloid journalism: sensational accusations unsupported by fact and creatively invented scenarios designed to buttress the reporter's bias.

The entire article is premised on the presumption of guilt of current contributors due to the past activities of other companies. Other companies, of course, which were found to have violated the law in past elections.

Using that as his base camp, Potter is off on safari—tracking each contributor and blasting away with the same sinister implication: elections violations have happened in the past, ergo, they must be happening again. Not to mention that his hunt yielded no evidence of election violations by ADCS Inc. Because he can't support his own insinuation that political activism in the form of contributions equals illegality, he must rely on flimsy innuendo and indemonstrable implications. His is an assassination attempt that draws blood by association.

This is pseudo-journalism at its worst—hype masquerading as analysis.

Melissa Dollaghan
ADCS Inc.
Manager,
Government Relations

Matt Potter responds: As mentioned in the story, ADCS president Brent Wilkin failed to return repeated phone calls seeking comment on the circumstances of contributions to mayoral candidate Robert By Wilkin, his family members, and his company's employees.

Potter's Excellent Research

Your article exposing laundered political contributions is shocking ("The Art of the Cash Harvest," October 5). I commend Matt Potter for his excellent research. Keep up the good work. We can only hope Judge Dick Murphy is elected mayor and is the force needed to stop this spreading cancer.

Joan Fitzgerald

Alibi Is Not A Gay Bar

Re: "Reader's Best 2000" (October 5).

In reference to the "Best Gay Bar for Heterosexuals," I found that piece of shit unworthy of print. I have been a longtime customer of the Alibi and can say for certain that it IS NOT a gay bar!

Unlike Numbers, the Flame, or the Brass Rail, you won't find the Alibi flying the rainbow flag...err, flag. That is not to say that gays are never welcome in there. When you patronize the Alibi, you don't have to worry about being ostracized by anyone around you. Or, for that matter, feeling out of place.

Everyone that comes into the Alibi has understood that concept. It's not a meat market. It's just an old-style neighborhood saloon, full of the regulars and accompanied with the diversity that San Diego has to offer. To label a family-owned business as being gay adds a certain stigma, whether it be bad or good, that was undeserved.

I used to play golf every Wednesday morning with Jerry Patrone (the founder of the Alibi, before transferring it over to his son, Joe). I can assure you that the comments made in your rag did NOT come from a reliable source.

I've talked to Joe Patrone (current owner) about that article, and he was very distraught over it. I'm not gay-bashing. I think, given the area of town, it would be just as detrimental to label the bar as a "heterosexual only" kind of place. Nobody who has ever been to the Alibi has ever seen it as one or the other. That is the neat thing about it, given its location.

I just hope that you give the owner, employees, and customers the same chance to rip on you. Oh, I happen to be straight. But on the chance that a gay person walks into the Alibi, I'll still say, "How's it going?" and be a fair and civilized human being. Nobody needs a label.

If that were true, we could call the S.D. Union the rag for Politicians On The Take. (Things that make you go: Hmnnnnnnnn.)

We could also say that the Reader is the only place where you could find unbiased articles and stories that will print anything that causes a stir.

Folks, don't believe everything you read!

Rick

Wise Should Get Her Facts Straight

Naomi Wise: This letter is in regards to the comments made in your column about Buffalo Joe's (Restaurant Review, October 12). I would like to clarify a few comments you made regarding our food. First, are you actually a food critic? Your comments sounded more like a personal attack

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San Diego Reader

OCTOBER 19, 2000

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

Tax and spend Dick Rider, the taxpayer-activist who went to court back in 1997 in a failed bid to throw out the now-controversial Chargers stadium deal, is out with a cutting critique of the San Diego Taxpayers Association's annual "Taxpayers' Hall of Fame." In February 1997, the Taxpayers Association warmly endorsed the Chargers ticket guarantee, with then-president Jack Menger proclaiming, "This is a good deal, a fair deal, a very tough negotiated deal, surely." Observer Rider about this year's Taxpayers' "Hall of Fame" winners: "Pete Wilson? As governor he supported the largest tax increases in CA history during the recession of the early 1980s. He used his line item veto to veto at most ONE QUARTER OF ONE PERCENT of the bonded CA budget. His role as mayor was undistinguished from a taxpayer standpoint. As mayor he favored all county bond measures from any jurisdiction and to my knowledge never opposed a local tax increase on the ballot. Most recently, he is doing ads with Grey Davis to remove the 2/3 voter protection required on the passage of school bonds. Lucy Killea? A moderate Democrat, I guess her claim to fame was she didn't favor as many tax increases as the REST of the Democrats. Judy McCarty? Ballpark? Chargers ticket guarantee. Plus, she spearheaded two attempts to raise sales taxes for libraries. Hired in-house help? Well, self-congratulation is to be expected, I suppose. Radio talk-show host and downtown restaurateur Roger Hedgecock, ousted as San Diego mayor in 1985 for his forever infamous campaign-finance shenanigans, is also being inducted into the "Taxpayers' Hall." Note Rider: "Here is the write-up of the deal from the Roger Hedgecock Files of today (Friday). It is interesting that the Hedgecock piece chose to ignore indicted Lucy Killea and the SDCTA in-house hired help—perhaps because it would have further diluted the significance of Roger's award."

Hillary's list They can't vote for her, but some well-heeled La Jolla are using their checkbooks to express their support for First Lady Hillary Clinton's bid for the U.S. Senate in New York. Topping the list with maximum \$2000 contributions are traditional Democratic activists Elaine and Murray Gellman, along with James Cahill, an employee of millionaire real-estate prince son Robert and his wife also named out. Other local friends of Hillary: Kerry Anderson-Kier of "Rainforest Alliance"; Candace Carroll of the law firm Sullivan, Hill, Scripps newspaper heiress Ellen Beville Ellis, wealthy civic do-gooder; Debra Fyfe, class action lawyer; Bill Lerach (Qualcomm); Linda Mark Jacobs and Steve Altman; Metalab's Terrence Dupper and Larry Miller; Joseph Ellis, brother of Metalab's founder Michael Ellis; and Mark Fabiani, the lawyer and lobbyist who's been living in La Jolla who works for Al Gore. —EMILY's List, the Washington-based women's political advocacy group, has started buying TV ads for six candidates, the Capital Hill weekly bill call reports, and one of them is Democratic House candidate Susan Davis, running against Republican incumbent Brian Bilbray. The direct TV buys are a first for the liberal PAC, which usually "buys" contributions directly to candidates' individual campaigns. Bill Call notes.

Cats and dogs Ex-Chargers offensive tackle Stan Brock, now coaching in the Arena Football League, has sued his neighbor in Hillsboro, Oregon, for allegedly blocking Brock's pair of Labrador retrievers with a low and arched tree limb. The neighbor claimed the dog were threatening fetal cats. "We want to get a precedent," Brock's wife Lori told the *Seattle Times*. "There's a lot of cruelty to animals that we didn't realize until this happened and the neighbor claimed the dog were threatening fetal cats." Brock's wife Lori told the *Seattle Times*. "There's a lot of cruelty to animals that we didn't realize until this happened and the neighbor claimed the dog were threatening fetal cats." Brock's wife Lori told the *Seattle Times*. "There's a lot of cruelty to animals that we didn't realize until this happened and the neighbor claimed the dog were threatening fetal cats."

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 446, or fax your tip to 619-235-3096.

Be Happy You Have a Kidney

By Robert Kumpel

Perky, energetic, and alert, Julie Hotz-Siville doesn't look as if her health is in danger. Her cheerful demeanor betrays no sign of worry or fatigue. It's hard to believe that at 43 she has already had three kidney transplants and is on the waiting list for a pancreas. "You only need one kidney to live. I had my first one for three years, the next one ten years, and then I had to go on dialysis. I was told then that I would have to wait three to six years before I'd get another one, but I was lucky and got one in nine months—a perfect match.



Julie Hotz-Siville

It was like a miracle." Hotz-Siville's kidney transplant came when she was 32. "I had my first two to the Mendez brothers [renowned transplant surgeons] up in Los Angeles. When I came down here it was scary. You see, I'm a nurse, and it was all unknown to me. I was just waiting for a doctor. I was very lucky at Scripps with a new doctor, Dr. Assad Hassan, who's starting the pancreas-transplant program, and he's wonderful. "I hate the term 'diabetic.' I've been a person with diabetes since I was ten. Because diabetes is a chronic illness, it's kind of like a slow death. It affects all of your organs, so it really needs to be dealt with. "This pancreas surgery is about ten years old, but it's new for me because I never re-

for a long time, so it's not new to me. I was lucky and didn't have a lot of problems with them. Now they're starting to affect me." I've always been with a good relationship with my nurse, and they kept me from getting really sick. A lot of times you get really sick, end up on dialysis, and all that. I just kept going because I had a good doctor and he kept watching me. He made me get on dialysis. I didn't want to, but they made me so I'm more keeping doing okay. I had to do it three times a week. It became real hard to work, because you don't feel good. You have to spend three to four hours at a time every time you go. It's more of a dependent thing, being on that machine. I was on the peritoneal dialysis, which gives you a little more independence. "When I was on dialysis, I

perate situation. A lot of times, when you're getting sicker and sicker, you'll say, 'Well, I look okay, so I'm not, like, deathly,' like somebody waiting for a heart. Some doctors will say to me, 'You should be happy you have a kidney. Why do you want this?' Because I want it out! I want to feel normal like anybody else."

Chronic illness seems to be a constant of Hotz-Siville's life. "I had the classic symptoms of diabetes when I was ten. I was kind of a chubby kid, and I had flu-like symptoms during flu season. I was losing weight, drinking lots of fluids, and urinating a lot. But because it was flu season, I was told at school that I had the flu and sent home—I almost ended up in a coma. But my mom pushed. Parents know their kids, and she told them, 'Something's wrong.' So they paid attention to me and found out that I had diabetes.

Hotz-Siville's life "I had the classic symptoms of diabetes when I was ten. I was kind of a chubby kid, and I had flu-like symptoms during flu season. I was losing weight, drinking lots of fluids, and urinating a lot. But because it was flu season, I was told at school that I had the flu and sent home—I almost ended up in a coma. But my mom pushed. Parents know their kids, and she told them, 'Something's wrong.' So they paid attention to me and found out that I had diabetes.

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Odd Bedfellows

By Matt Potter

When word broke two weeks ago that a group of local fat cats was paying for more than half a million dollars' worth

of TV ads against San Diego Unified School District boardmember Francis O'Neill Zimmerman, the business lobby quickly went into damage control. Tyler Cramer, a lawyer and chamber of commerce functionary, declared that the anti-Zimmerman donors—including Padres owner and high-tech venture capitalist John Moores (\$100,000), Wal-Mart heir John T. Walton (\$100,000), Qualcomm founder Irwin Jacobs (\$100,000), and downtown real estate mogul Malin Burnham (\$50,000)—were simply worried that Zimmerman was bad for business.

Cramer denied reports that the wealthy anti-Zimmerman forces were working to assure the election of Zimmerman's opponent, lawyer Julie Dubick, in order to obtain a crucial fourth board vote to sell off a trove of district-owned real estate to the city's business insiders. The local capitalists, Cramer insisted, had a nobler goal in mind. "The business community, and everyone whose job depends on a business, needs first a constantly replenished pool of employees who can competently read, write, compute, think, and communicate in English and preferably in at least one other language," Cramer wrote in a let-



Julie Dubick (top) and Francis O'Neill Zimmerman

ter to the *Union-Tribune*. "It needs school systems that current and prospective employees deem acceptable for the education of their children." By opposing the so-called "Blueprint for Education" backed by Superintendent Alan Bersin, Cramer and others maintained, Zimmerman was blocking educational progress. But what of the other reported donors, Public Interest Project, Inc., and Essential Information, Inc., two obscure East Coast nonprofits? On the surface, at least, the two foundations are anti-business and odd bedfellows of Moores, Jacobs, Walton, and Burnham. But who is really behind the foundations' donations? So far, neither foundation is saying. According to John Johnson, San Diego Urban League president and titular head of the anti-Zimmerman drive, Public Interest Project has so far contributed \$60,000 and Essential Information has given \$110,000—in all about a third of the TV ad budget to date. One group, according to its website, has a self-avowed anti-corporate agenda. The other supports liberal environmental and public-health causes. Both are by critics of big business; neither has previously expressed an interest in education issues.

Center, a start-up effort to assist with coalition building efforts among local and state wilderness preservation groups in the Rocky Mountain region."

The statement adds that Public Interest Project "also provides foundation management services for three small family foundations. The program serves for all three foundations focus primarily on the government, with one foundation having a small grant program in the area of population. Grants awarded by each of these foundations have had a significant impact on preserving the environment, an issue that has been the focus of the public interest for the past two decades."

The president of Public Interest Project is Donald Ross, a well-connected lawyer, lobbyist, and longtime liberal activist in New York and Washington. A biography on the website of his

Washington, D.C.-based law firm, Mehri, Malkin, and Ross, says he was born in the Bronx in 1947, graduated Fordham University in 1965, and got a law degree from New York University in 1970. A founder of the Hudson-sponsored New York Public Interest Research Group (NYPIRG) in 1973, Ross was also chief executive officer of the Rockefeller Family Fund from 1985 until 1988.

Ross and his partners, attorney Arthur Malkin, also run the lobbying firm of Malkin & Ross, based in the New York state capital of Albany. Chief among their clients is the New York Trial Lawyers Association. A June 1997 critique in *Crier's* New York *Business* alleged that Ross has used his ties with the New York Public Interest Research Group, funded by student fees from public universities in New York, to help the trial lawyers oppose a tort-reform bill in the legislature.

"NYPIRG's founder, Donald Ross, and its former chief lobbyist, Arthur Malkin, are now the lobbyists for the state trial lawyers organization. Last year, their firm, Malkin & Ross, collected \$100,000 from the association to represent it in Albany," according to the article. "They have used that clout to create one of the most hostile civil-justice systems in the country for business and municipalities. New York's difficult tort environment costs companies and public entities millions of dollars a year while enriching the trial bar."

Other Malkin & Ross clients, according to an April 1997 profile of the firm in Albany's *Capital District Business Review*, include the National Abortion Rights and Reproductive Action League, the Lesbian & Gay Community Service Center, the Campaign for Tobacco-Free Kids, and the Mental Health Association of New York.

Ross and Malkin also run M&R Strategic Services, described by the *Capital District Business Review* as a government affairs and media relations firm with offices in Albany, Washington, D.C., New York City, and Portland, Oregon. Staff at M&R complement the work of Malkin & Ross, doing outreach to and organizing of grassroots groups, and supporting campaigns with public relations activities."

Essential Information, the foundation that is reported to have given \$110,000 to the anti-Zimmerman campaign, is based in Washington, D.C. According to its website, the foundation was founded in 1982 by Ralph Nader, who has since become a special-ty of leading multinational corporations. Public Interest Project funds environmental education in Tiao, New Mexico a mid-wifery support group in New York, and anti-pesticide lobbying efforts. Before now, neither has dealt with issues of education reform, nor has either ever before had anything to do with San Diego and its peculiar brand of big-money politics.

According to its tax return for 1998, the latest available, Public Interest Project, Inc., took in more than \$919,000 in "gifts, grants, and contributions" in 1998 and had total assets of over a million dollars. The statement did not list the foundation's source of income. Among reported expenditures were \$131,000 for "consultants," \$14,000 for "focus groups," and \$146,000 for "project expenses."

A statement in the tax return says the group "was organized to undertake numerous studies, campaigns, and initiatives on consumer, environmental, public health, urban policy, and other issues."



Francis Zimmerman

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CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Kidney

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things people don't understand about organs. I never thought of this as an organ recipient, but as a nurse I found out that people think if they are designated as organ donors, we won't take as good care of them. I was shocked. I had no idea that was a thought people had. I was really naive."

This jumble of feelings sometimes taints Hotz-Siville's hopes for the future. "I'm scared. I try to put it in God's hands, because I've probably lived beyond what I should have. I've been really lucky, but I hope it will make my life go longer and be better. That's why I keep active and try to do things to help others. Not just because I have an organ—

I enjoy doing it. I think it will make me feel better, and that's a selfish feeling, in a way. "I look forward to feeling better. My eyes are getting really bad; at night it's harder to drive. There are things that remind you every day.

"Since my kidney transplants, I feel more normal. I don't have to go to dialysis, I can do what I want. When you're in dialysis, you can't drink anything, and there's so many foods you can't eat—everyday food. And with diabetes, they require two opposite diets, and you itch all the time. It's miserable.

"This is the first time I had the [donor's] family contact me—from my last organ. We are allowed to write them, and every time I start to write them I start crying. It's hard for me to

write that letter. Then I got this letter from them, and the one-year anniversary was coming up, and they want to meet all of us—their son evidently donated organs for a lot of people. So, I do want to meet them. In fact, I'm looking forward to it.

"I run around a lot in my frustration and anxiety and hurt—I don't want to start crying—I'll say to my husband, 'I'm not going to be around a long time.' He's 38 and healthy. He's focused on his work—not on living day-to-day, you know. I've got to make money so I can retire later. I think I have a fear of death in a way that I'm not in touch with yet, but I do throw it up a lot, which I'm sure is hard on my husband."

Through all the hopes and

fears, the recurring notion of "luck" seems to haunt Hotz-Siville. "I was raised religious, and they want to meet all of us—their son evidently donated organs for a lot of people. So, I do want to meet them. In fact, I'm looking forward to it.

"I run around a lot in my frustration and anxiety and hurt—I don't want to start crying—I'll say to my husband, 'I'm not going to be around a long time.' He's 38 and healthy. He's focused on his work—not on living day-to-day, you know. I've got to make money so I can retire later. I think I have a fear of death in a way that I'm not in touch with yet, but I do throw it up a lot, which I'm sure is hard on my husband."

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to go through a lot."

Perhaps Hotz-Siville's attitude is best illustrated in the way she faced her wedding last May. "I was going to have a catheter put in for this peritoneal dialysis, and I walked down the aisle with a big catheter in my neck and one in my stomach, and the doctor said to me, 'Julie, you probably want to wait [for a transplant] until after your wedding.' I said, 'I'd just like to keep going.'"

"I believe that you have to just keep moving on, and things happen like they're supposed to. That's been my coping mechanism. It doesn't mean that I'm always positive, but I feel like I've been lucky, and that's why, with this pancreas, I have to take my chances. If it's meant to be, I'll get it."

Odd bedfellows

continues from page 5

Chinese Market," and "The World Bank: Fifty Years is Enough!"

In addition to the Multinational Monitor magazine, the foundation publishes "Spotlight on Corporations," which, its website says, features "data on corporate wrongdoing. Our data sources include litigation, internal company documents, and government filings. We primarily publish important information that has been neglected by the mainstream press, or is in danger of being suppressed by corporate cover-up efforts."

Essential Information, according to its 1998 tax return, is

run by Russell Mokhiber, a longtime anti-corporate activist. According to his website, Mokhiber is "one of the nation's leading authorities on corporate crime, the editor of the Corporate Crime Reporter, a legal weekly, and the author of Corporate Crime and Violence: Big Business Power and the Abuse of the Public Trust."

"Corporations dominate our society," Mokhiber, 46, told the St. Petersburg Times in 1997. "Corporations are the only criminal class that has so marinated the lawmaking process with their money that they both define the law and influence enforcement of the law," he said. Last year Mokhiber told the New York Times that "Corporate crime is crime without shame. It's gotten to the point where when a corporation pleads guilty to some

criminal act, the stock goes up."

According to the Times account, Mokhiber was born in Niagara Falls in Upstate New York, where his father and several other family members were rank-and-file workers for Union Carbide. Mokhiber says that, even as a child, he was deeply troubled by the impact of industrial pollution on his community. "He graduated from George Washington University in Washington, D.C., in 1976 and Anti-Trust Law School in 1979. During law school, the paper says, Mokhiber worked for Nader's Corporate Accountability Research Group. "My politics were defined a lot by Niagara Falls—and by Nader's influence," he told the paper. As of last year, the Times reported, Mokhiber lived on an organic farm in West Vir-

ginia, a 90-minute commute to Washington.

According to its 1998 tax return, Essential Information raised \$672,000 in "direct public support" and had net assets of \$166,000. Like Public Interest Project, Inc., Essential Information did not disclose its list of donor identities. That information, the return says, is "according to the regulations of the Internal Revenue Service...not available for inspection by the public."

Though neither foundation reveals its sources of income, another foundation that did make public its donor list says it gives to both Essential Information and Public Interest Project. The Benjamin Spencer Fund reported giving more than \$200,000 to Public Interest Project in 1998. The money was earmarked for a

variety of causes, including midwifery and the "Programme Leadership Alliance of Nevada." The latter is a "coalition of labor, women's organizations, environmentalists, and trial lawyers" currently attempting to defeat a gay-marriage ban measure on this November's Nevada state ballot, according to an account in the Los Angeles Times. The Spencer Fund also gave \$35,000 to Essential Information for what was listed as "general support."

Pam Maurath, an employee of Public Interest Project, confirmed in a telephone interview from New York last Friday that the foundation had contributed "between \$55,000 to \$60,000" to the Partnership for Student Achievement in San Diego, though she said she was "not aware" of its television-advertis-

ing campaign directed against Zimmerman. "This was something we felt was of consumer interest," Maurath said of a pitch for funds she said was made by the partnership.

Maurath added that she was not "personally aware" of how Public Interest Project, Inc., and the partnership got in touch with each other, but said the foundation never advertises its grants to the general public. "There would have to be some personal connection, oh, sure," she said. "We don't have a regular process by which we award grants. There would have to be some personal connection. You would definitely have to know somebody."

Are yet-to-be-revealed special interests from San Diego using the two East Coast foundations to hide their contributions to the

anti-Zimmerman campaign? Public Project president Donald Ross did not return repeated telephone calls to his offices in New York and Washington. Foundation board member Susan Stanner also did not return calls to her Brooklyn apartment. Essential Information's Mokhiber said in a telephone interview on Monday from his Washington office that he knew nothing about his group's contribution to the TV ad buy and would "look into it" and call back. He never did and failed to return numerous follow-up phone calls. John Richard, another Washington, D.C.-based officer of the Essential Information foundation, also did not respond to repeated requests for comment.

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CITY LIGHTS

Diego real estate players have turned up on lists of contributors to Zimmerman's foe, Julie Dubick, a partner in the downtown law firm of Seltzer, Caplan, which counts among its clients influential political players such as the Bill Evans family, owner of the Bahia and Catamaran hotels on Mission Bay. Earlier this year, the firm also represented an outfit called RNLN in lobbying the school board regarding a \$16 million condemnation action against the company's property at the interchange of I-805 and Highway 52. Principals of RNLN, associates of that venture, as well as other members of the Seltzer, Caplan firm have also contributed heavily to the effort to oust Zimmerman.

Another interesting \$500 donor to Dubick's campaign is Morgan Dene Oliver, a developer with previous business ties to Stanley E. Foster, the father-in-law of school superintendent Bersin. According to county records, Oliver and Foster are partners in a venture called Oliver-McMillan Foster, LLC, which in December 1997 purchased a \$26,000 parcel of land at 702 Market Street, two blocks north of what later became the site of the Padres stadium project. Ten months later, according to a deed recorded on September 3, 1998, the venture sold the property to Thomas M. McMillan, Oliver's partner, for \$440,000. Oliver-McMillan later announced plans to build 56,000 square feet of "residential entertainment-retail" space near the so-called Ballpark District, according to a November 1998 account in the *Union-Tribune*.

Foster and Bersin also have a real estate relationship of their own: they are partners with their wives in a venture called Ohay Terminal, which owns land worth at least \$10 million in several county industrial parks, including one near the Otay Mesa border-crossing, which is leased to a cross-border trucking company. Bersin and his father-in-law acquired the property while Bersin was United States Attorney and designated so-called "Border Czar" by Attorney General Janet Reno.

According to a school-district memorandum dated November 9, 1999, Bersin appointed developer Oliver, Foster, and attorney Lew Silverberg to serve on an in-house committee to advise the school district about ways to "improve our operations and real estate management." According to the memo, authored by district administrator Henry Hurley, "The group calculated that by selling the education Center and the Mission Beach [school] sites, sufficient resources could be raised to fund the cost of development of a new administrative headquarters and the relocation of the school warehouse space for supply and instructional materials distribution." Based on the memo's account, the Foster group has made other recommendations about selling off school-district property.

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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Denomination: Apostolic Assembly of the Faith in Jesus Christ
Address: 366 Madison Avenue, Normal Heights
Year founded locally: 1980
Senior pastor: Santiago Morales
Congregation size: 250
Staff: 3 full-time, 4 part-time
Church school enrollment: 110
Annual budget: \$300,000
Weekly giving: \$5400
Singles program: yes
Diversity: Hispanic
Dress: dressy
Services: Sunday worship, 11:00 a.m.

There are times when the world shifts without my noticing. Last Sunday morning I came across Faith Tabernacle, a large, Mexican Pentecostal congregation only a few blocks from Kensington's Starbucks, an "organic" dyelander, and gay couples in shiny SUVs.

The men and women inside Faith Tabernacle clap, pound on the pews, and holler: "¡Hay poder en Cristo!" ("There's power in Christ!")

"¡Santo Padre, aléjame!" ("Hallelujah, Holy Father!")

To my right, a silver-haired gentleman pitched backward, falling to the floor, slain in the Spirit. To my left, a woman in a shoulder-padded pink blazer waved her hands in the air and spoke in tongues. She trembled so violently that the scarf covering her hair came undone. (Most of Faith Tabernacle's women cover their hair.)

At the podium, assistant pastor Jimmy Morales punched a fist in the air, urging his congregation to worship even more ecstatically.

"Praise the Lord! It's a privilege to be here in God's house! Raise your voices to him in praise!"

Reverend Morales worked his voice into a low raspy howl. He adopted the half-sung, half-spoken cadence of an African American "singing preacher." The bassist standing beside Morales pumped out a catchy R&B line. The pianist made glissando runs on his electric keyboard. The voices around me spoke and shouted in Spanish, but the worship, in form and feel, was black.

"The family that searches for the presence of God is a family that's going to have problems," Reverend Victor Cortes said, warning to his sermon. "Searching for the presence of God isn't easy. It's a constant struggle, a constant battle. You need protection."

He stretched a handkerchief from his breast pocket and draped it across the top of the microphone stand.

"You need the Word of God to protect you. It should cover your heart, the way this handkerchief covers the top of the microphone stand."

"Men especially need the protection of the Word of God. The man carries all the responsibility for the home, for his wife, for his children. When he goes out into the world, he needs to be protected by the Word of God."

Reverend Cortes's sermon was a small part of a service that began at 11:00 a.m. and ended at 1:30 p.m. There was a special presentation by the children's choir. Several groups of people went before the altar to have their foreheads anointed with oil. Special prayers were offered for junior members of the congregation and for the congregation's leaders. Two men were baptized. All this was conducted at ear-ringing volume.

After the service, I spoke with 26-year-old Reverend Jimmy Morales. As handsome as a Latin-American soap opera star, Morales was raised Pentecostal. I asked him how Mexicans, so used to somber Roman Catholic practice, learned to shout, cry, and speak in Tongues.

"It's a kind of process, an evolution. My family was all Catholic. They were into sin, into drugs, but they went to Mass every Sunday and didn't change their lives. My paternal grandmother was the first to convert to Pentecostalism. Her conversion turned the whole family around. My dad's a pastor, and I'm a pastor."

"I think many religious emotion trapped inside them, but in the Catholic Church they had no way to let it out. When they became Pentecostal, they become free. In some ways I think it's like the feminist movement in the United States. It's a kind of liberation. Feminism let women be who they are. The Pentecostal Church gives people freedom to express and be who they are. And with that freedom comes enormous change."

For example, you know there's a language of the Mexican macho. We teach him that he must love his wife. The Bible teaches that she's a whole different ball game.

"I was recently at a Mexican Pentecostal church in Central California and there was this guy there, very rural. I mean, if you looked at him, you'd think, 'Like crying and praising God. Mexican men think they should never let their children see them cry or express strong emotion. When they accept Jesus as their savior, when the Holy Spirit is in their heart, it's a whole different ball game.'"

—Ale Ojcinzar

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MORALS

ask
*Aunt
Trudy*



MANNERS

Dear Aunt Trudy,

I'm a dog walker by profession. My girlfriend thinks I should do something more meaningful. (More prestigious is what she means.) I think what I do is humane because it helps animals and their owners. I feel I'm a positive force in the community. In fact, one of my clients, a chiropractor, called me a saint. My girlfriend wants me to go back to school and upgrade to a more meaningful profession. I'm 43 and already have a doctorate in criminology. I make almost no money walking dogs. She's pretty much threatened to leave me if I don't make a change. So should I (a) dump Becky, (b) go back to school, (c) keep walking the dog?

FEELING MAZZLED

Dear Muzz,

Your love relationship and career choice are both being called into question, so attention must be paid. People who aren't crazy about dogs (I live with a quartet of canines) inspire me with distrust. So I have doubts about Becky. However, you don't provide enough info for me to propose a solution. Here are some questions to help clarify the issues involved.

How do you really feel about Becky? Do you adore her, body and soul? Admire her slightly feral eyebrows, crave her counsel, treasure what she mumbles in her sleep? Is she wise and glorious? Does she love you as you dream of being loved? What does she do for a living, and why does she care so much about prestige?

You don't say how you truly feel about being a 43-year-old barely-scratching-by dog companion. I agree the profession's useful, but that's not the point. Is dog-walking the fulfillment of your life's fondest ambitions? If you have a Ph.D. in criminology (a fascinating field), that represents a hell of a lot of intensive, expensive schooling you're not using. How come? What were your criminology career plans, and who put a contract out on them? What would you ideally be doing with your life, with or without Rebecca? Be your own man, decide where your destiny lies, what you most want to do in the world, and go for it. Then Becky can decide if you're the marginal for her. (Now that I've answered your letter, I can go back to the book I was reading, lying with my head on Viggi's midsection. He's a half-grown German Shepherd mix, almost all black, with a deep, melodious voice. His breath smells like sourdough toast. I find nothing more serene than listening to his guts growl.)

Dear Aunt Trudy,

Sometimes I like to have things symmetrical, like two cars of Coke on a counter or houseplants on either side of a window. When I was a kid and I accidentally hit one arm or something, I'd hit the other, just to even the situation. I don't really go out of my way to

be symmetrical, but I wonder if the urge is a sign of some disorder.
SYMMETRY SAM

Dear Sam,

This is a shrink question so I consulted one to bring you a bone fide response. Let me say first by way of commiseration that I cannot stand to have drawers or closets left open, even a crack. Some of my friends laugh at me for pushing their kitchen drawers shut with my hip (I try to make it look like I'm just leaning up against the counter, but they always see through the ruse and razz me mercilessly. My discomfort with jutting drawers, etc., dates back to childhood. I knew if closets and drawers were not shut tight all manner of fanged demons would come flooding out of them at sundown and frighten me lifeless.)

The psychologist I talked to explained that what distinguishes your craving for symmetry from a problem called obsessive-compulsive disorder is largely a matter of degree. As long as you're functioning well and your longing for symmetry isn't getting worse or interfering with your life and hasn't spread to other areas (compulsive-counting behavior, germ phobias, washing, checking to make sure the stove's off a million times, or other kinds of superstitious pursuits), you're okay. If you're obsessive about the behavior, if it causes you pain or shame, takes up much of the day, if you're really driven to do it and can't stop yourself, or if you feel that if you don't make everything symmetrical something terrible will happen, then seek help from a friendly psychotherapist or psychiatrist. Your family doctor could recommend one.

The psychologist I spoke with said there are excellent effective treatments nowadays for these behaviors if they worsen or become bothersome. Otherwise, you're just someone who has a highly developed aesthetic sense, which is greatly prized in some walks of life.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to trudy@sdreader.com

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She Had Never Seen Such a Beautiful Body

CONFETTI FOR GINO



PART SEVEN

Confetti for Gino, Lorenzo Madalena's 1959 novel set in San Diego's Little Italy, follows the story of tuna fisherman Gino DeMarino and his Sicilian family. While Gino's boat, the *Stella del Mare*, is in "tie-up," his domineering, Old World mamma plots with neighbor Signora Crivello to "encourage" the union of their children, Gino and Teresa. This plot appeals to love-struck Teresa, a nice girl from the neighborhood with a well-known crush on Gino.

CHAPTER 14

Teresa Crivello finished unpacking the picnic basket and rose to brush the gritty sand from her knees and bathing suit. Shielding her eyes against the blazing October sun directly overhead, she peered far down the beach at the cluster of figures climbing and probing among the rocks.

It was an exceptionally low tide, and the rocks stood high, gleaming and jagged, for two blocks off the Mexican shore. Teresa could make out her father with his fishing dungarees rolled above his knees. The small cat figure was Nino. The other men in bathing trunks were her two brothers and Gino DeMarino. Armed with tire irons and a hatchet, they



Deane and Carrigella families, picnicking on San Diego Bay, 1930s

were ripping black, whiskered mussels from the exposed rocks and searching in small pools and among crevices for abalone and baby octopuses.

Teresa spread a worn blanket upon the sand and arranged paper dishes with black olives, hot green peperoncini, celery, and sliced salami. She covered the plates with wax paper to protect the food from the heat of the sun. She smiled and waved at Anna DeMarino. Gino's sister was having trouble digging a pit in the sand deep enough for a fire. The sand kept sliding back into the hole.

"Try further out," Teresa suggested. "Where the sand is wetter."

She wiped her hands and went to watch her mother and Signora DeMarino a while. The

two women were already mincing parsley and cloves of garlic. Later they would add plenty of olive oil, pour the entire mixture into a five-gallon pot, and steam the shellfish that the men gathered. There would be no need for water; the mussels and clams would make their own.

The beach picnic had been Mamma DeMarino's idea. For two weeks now, along with the rest of the city, the Italian colony had jeweled under an unusual October heat wave. Mamma began to watch the moon and make plans accordingly. When the moon was right for an ebb tide she phoned and invited the Crivellos for a day's outing. Then she notified her own family. It mattered not that her son Gino or Anna might have made other plans. Her mind was set on a picnic, so off they went that

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children to play with; later Mamma DeMarino would probably set the shells on end as a border in her flower garden. Each of the pink and white abalone Gino sliced lengthwise and chopped into generous chunks. They would be added to the steam pot along with the mussels, clams, and baby octopuses. There were only half a dozen octopuses, still squirming and wiggling their eight tiny legs. Gino washed them free of slime but left them whole. They were so small they would barely make a mouthful apiece.

Finally the men turned the gunnysacks inside out and shook them free of the sea urchins that clung stubbornly with their spines. They had found eight of the rizz. Gino and Mike picked up the purplish globes gingerly, for the spines were sharp and long and moved continuously like antennae. They avoided the sea urchins in the pool and tossed them back onto a sack, setting them aside to be eaten as appetizers before the steamed shellfish.

Gino and Teresa's brother left the pots of shellfish and the prickly sea urchins with the women and grabbed handfuls of olives and salami to curb their appetites temporarily.

Teresa called Gino a louse, a wop who didn't know anything but fishing, and she began to sob.

lon pot over the wood fire. When the mixture bubbled and sizzled, Anna and Mamma DeMarino dumped the clams, mussels, chunks of abalone, and whole baby

octopuses into the pot and capped it with a tight lid. There was nothing left to do but stir the shells occasionally and wait until they steamed open.

Stretched flat upon a large bath towel, Teresa Crivello cupped her chin in her palms and watched her brothers playing with Gino and Nino. They did hand-

stands and tried walking on their hands. They wrestled and tumbled and tossed little Nino high into the air. The midjet screamed happily and flailed his short arms and legs as the others flung him about.

Teresa felt vaguely resentful of Mike and Dominic. Gino laughed and kidded with her brothers. It seemed only with her he adopted a restraint that smothered every effort she made at cordiality.

Gino held his young brother upon his shoulders for their favorite stunt. Gradually he slid his hands under the balls of Nino's feet and grasped the insteps. He

reached high until the midjet was upright and perfectly balanced.

The fisherman's triceps swelled as though they must burst. The wings under his arms expanded, and his abdominal muscles creased with hard knots. Sunlight gleamed on his tanned body. Below his waist Gino's bronzed skin ended in a sharp line and showed white above his brief trunks.

Teresa stared at him with rapt admiration. She felt she had never seen such a beautiful body. Not even her brothers with their excellent physiques could compare with Gino.

She had always admired

this fisherman with his black curly hair and his warm brown eyes that made her feel embarrassed and oddly guilty whenever she looked at him directly. She had had crushes on him throughout school.

Teresa, however, was three years younger than Gino; it had always been her misfortune that they were never in the same class.

At Washington Grammar School the girl saw him during recess and fell in love. She stood at a distance every morning during the school break to watch him play ball.

When he graduated she was sick with loneliness, she kept in mind, however, that when she herself graduated they would again share the same school. But the same year

Teresa entered Roosevelt Junior High, Gino again graduated; a year later he dropped senior high to begin life as a fisherman.

Thereafter Teresa had to be content with glimpsing him occasionally along the streets of the colony or meeting him at a church festival or wedding party. He danced with her at the receptions, but more often he was content to stand at the bar with his fishing cronies and put away as much liquor as possible before the party ended.

Sometimes as they danced, especially after he had had several highballs, Teresa felt Gino was noticing her more intently than usual. But he never followed

up by asking for a date. Naturally she would have had to refuse. Like her girlfriends, Teresa would not be permitted at her age to go unchaperoned with a man. Still it would have been nice to be able to refuse Gino.

Gino smirked. Who's she think she's kidding? He was wise to her game.

Only once had he taken her out, and it had been Teresa who requested the date. It was her senior-class prom when she graduated from San Diego High. At 17 it was also her first real date without a chaperone.

First Teresa asked her mother for permission to have Gino DeMarino escort her to the dance. Signora Crivello, of course, agreed; she had expected as much. Next Signora Crivello made a special call to ask Sig-

nora DeMarino; Signora DeMarino gave her consent.

Finally Mamma DeMarino told her son that he would take Teresa to the school dance; Gino objected, but he realized it was futile. And so Teresa Crivello had her

date for the prom. It had been miserable. From the moment he called for her until five long hours later when they returned, it was pure misery for Teresa. When she opened the door for Gino she could smell the liquor on his breath stronger even than the Old Spice shaving lotion. He failed to bring a corsage; but practical Teresa had foreseen that eventuality and had fashioned a spare one, just in case, out of roses and fern from the garden. Not once during the evening did Gino comment on her new low-cut, yellow ballerina dress; she had bought it especially for the prom. And he had been almost rude in his silence.

During the ride to Mission Beach and in the ballroom itself he answered her questions as briefly as possible and barely deigned to make conversation. She should have been proud and joyous to show off her husky, handsome date. Instead, Teresa had to affect gaiety when her friends from school danced by and waved. Two other Italian girls from the colony were graduating and had secured dates for the prom; neither of the boys were nearly as attractive as Gino, but Teresa would gladly have exchanged places with either girl. Gino danced well enough, but at every intermission he excused himself abruptly to go to the men's

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mean...oh, a lot of things you didn't do, like not noticing my new dress and not bringing me flowers. You hardly talked during the whole dance. And afterward you just brought me right home." She paused. "A lot of things that really sound silly now, so I slapped you."

Teresa glanced at Gino. He was grinning at her. He did remember.

"You kissed me afterward," he said. He kept grinning. "Why?"

She made a weak gesture with her hand. "Well,

you wouldn't and I wanted to." She was flustered. She hadn't meant to go so far. Teresa started to rise.

"Where you going? It's still early. Let's talk some more." Gino grasped her bare leg with one hand and sat her down. At the touch of his fingers Teresa gave an involuntary quiver. The fisherman felt the tremor.

"Lay down," he said. She obeyed and lay rigid with eyes closed. She could feel the thumping inside her breast.

Gino smirked. Who's

she think she was kidding? He was wise to her game. The same as he'd caught on when Mamma first suggested the beach party. Any-

one else could have been invited. Peter the Rat and Connie or Marco and his folks even. But of course it had to be the Crivellos, because that way Teresa would be along. One thing about Mamma, she was determined. Anything to get Teresa and him together!

Cristo! Did it take an act of God to convince Mamma his mind was made

up, he wasn't interested in Teresa! Always she answered his protests with the same positive arguments: Teresa was a good, clean girl; Teresa was a hard worker; Teresa had a respectable family; Teresa this and Teresa that, until he could recite the whole routine, he'd heard it so often.

Bull Teresa was no better than any other. If he wanted he could prove it. So plain even Mamma would see. He could have Teresa right now. And no strain. She was ripe for it. That would really pop Mamma's eyes open!

Gino smiled grimly. Why not? Why not here? The setup was okay. The others were half a mile up the beach, it was secluded in the cove, the sun was warm and exciting on their bodies, and Teresa was practi-

cally asking for it, the way she'd been acting toward him. Sure, she wanted it. It meant nothing to him, and it would be her first time. Why not him? He'd be doing her a favor. He'd really give her something to remember him by! And the next time Mamma started in about Teresa, he could laugh secretly. Naturally he'd never say anything. He wasn't that big a bastard. It would be enough to know he was right.

Gino leaned close to Teresa until his lips brushed the brown waves of her hair. His hand stroked her thin white neck. She trembled. He wouldn't even have to play around much, she was so in love! He pulled her face to his and rubbed their lips together in a warm, deep kiss.

Teresa's breath caught in a sob. She threw her hands

about the fisherman's curly head and pressed her mouth closer. She hoped he'd never stop. It was what she'd dreamed of so long it didn't seem possible. She and Gino. Together. She had to let him kiss her like this. She wanted to, but more than that she feared stopping him. This was what he wanted in a woman, and she so wanted him to like her, to love her! If she pulled away there might never again be this wonderful chance. She wanted to cry his name aloud and cry out that she loved him with her entire soul and body, but she was afraid how it would sound. It was better to go on like this, silently responding to his every embrace.

She was hardly conscious that he had laid open the zipper of her bathing suit, but she started at the tin-

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**SEXY ON THE
OUTSIDE
SMART ON THE
INSIDE**

gle as his hands fumbled her. She knew what was going to happen and she didn't know. She wanted him to stop and yet she didn't. She knew it would be wrong, her entire training at home and at church had been otherwise, and yet Gino wanted it.

Teresa forced herself to open her eyes. Gino was kneeling beside her, and his thumbs were hooked in his trunks, pulling the skintight suit down. She stared again in fascination at the white skin below his waist, below the line of tan, closer now than when she had admired him as he stretched high with Nino held above him, so close now she could see the fine hair at his groin.

Suddenly Teresa knew she couldn't. Not even with Gino. She prayed that he wouldn't try to force her. Reaching up, she touched one of his hands.

"Please, Gino." She

spoke calmly and forcefully. "We can't. You know we can't."

The fisherman heard the quiet resolve in her voice. Her tone reminded him with stunning force of who they were. He looked at her and in that instant knew what she said was true. They could not.

If she had been terrified, if she had sobbed and pleaded he could have become inflamed and gone

ahead. But not this way. Her words carried the weight of all they had been taught to respect. It would be a mockery of their training, a betrayal of their parents. With himself, he felt, it might not matter. But not with Teresa.

Gino turned away to hide the shame on his face as he adjusted his trunks. He heard the sharp sound of Teresa closing her zipper. When he felt she was

ready he started ahead. He avoided her eyes each time he helped her step across the rocks separating them from the clean stretch of shore.

They had walked several minutes when Teresa turned and looked back. Breaking the smooth sweep of the sand were four pairs of footprints. Teresa's eyes skimmed along the two sets that trailed and pointed toward the rocks. Her throat

tightened. She had to fight back the emotion that cried for release as tears.

Gino had respected her; she was thankful. And yet she knew what had happened might never again happen. If Gino married Vicky he would be lost to her forever. She might even regret having stopped him. She might never know him as other women had. As Vicky must now know him.

They walked together

silently. The only sounds were the soft crunch of their toes digging into damp sand and the faint crash of breakers. Far ahead the indistinct figures of the others moved about the beach. The tide had reached its outermost ebb and was gradually flowing in toward the Mexican shore. ■

— Lorenzo Madalena

Next week: Killing time in the colony.

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Happy Endings on Convoy Street



"Face," or appearance, is an old Confucian value. Present a good front. Don't let anyone know your private business.



Korean United Methodist Church of San Diego

If you walk into a restaurant with Lee Ann Kim, it is a bit like that fabulous and continuous shot by Martin Scorsese in *Goodfellas*. In the movie, Henry Hill (Ray Liotta) escorts his date through the back door and into the kitchen of a Copacabana nightclub. Each step along the way people wave and say hello, making him the center of attention. When Lee Ann Kim walks into a restaurant — especially a loud, smoky Korean barbecue place — everyone turns toward her, saying hello, waving, admiring what they see.

It's not just a Korean thing. Everyone in San Diego knows her. She is the 29-year-old anchor and reporter for KGTV. But her flawless celadon business suit, her impeccable makeup, her pearly smile, even her seemingly boundless energy — all of it shouts out for you to notice her. Everyone does.

What's the flip side to this attention?

"Most of the time I am Lee Ann Kim, anchor and reporter," she says. "But if I should do something wrong — if I fail — it reflects badly, not just on me, but the entire Korean community because I am one of its most visible representatives."

San Diego's Korean community is small but dynamic, and its center pulses along Convoy Street in Clairemont. I've come to a restaurant on Convoy to speak with Lee Ann Kim and her husband, Louis Song, about that community. I am presuming that behind that face is a person who knows a great deal about the community, not just because she is so visible, but because San Diego is her reporter's beat.

A few nights earlier I met her at a party the Asian American Journalists Association held for its members at a Taiwanese social club not far from this restaurant. Even before we met, Lee Ann had given me good leads about exploring the community.

One of these was the maquiladoras, factories owned by giant Korean corporations that do business in the United States, manufacturing not in Korea but in Tijuana. So far everyone has been tight-lipped about the maquiladoras.

Once we sit down in a booth with a built-in grill at its center, we get to the business at hand.

Louis Song, though he appears far less extroverted than Lee Ann, is no wallflower. He's a 31-year-old tech recruiter, and I see right away that he is no-nonsense.

"What exactly are you writing about the Korean community?" he asks. "What qualifies you to be doing a piece about us?"

I try to tell him that I want to see how the Korean community in San Diego is different from the larger ones in Los Angeles and New York. I also want to discover how it is different from a city like Seoul. Finally, I tell Louis, I'm interested in finding out how similar or dissimilar the Korean community is to other communities in San Diego. I tell him that my former wife came

from Korea — that we have a daughter, now grown.

"But where is the community?" I ask.

"Well," Lee Ann says, "that's part of the problem with San Diego, not just the Korean community. Everything is spread out — no cohesion here. People might work in one place — like around here on Convey Street — but they live everywhere. There is no community that you can call Korean."

Convey Street is the closest thing San Diego has to a Koreatown. What being a Korean — and thus a part of the community — means is a far trickier business to pin down.

"First of all," Lee Ann tells me, "some people in my business don't really see me as a Korean. They see me as a person and she is Asian-female-journalist. You know who they see? Connie Chung."

Lee Ann Kim, of course, is nothing like Connie Chung. Born in Korea, Lee Ann grew up in Chicago, and she possesses both the brains and no-bullshit manner that I've always associated with that town. I always thought of Chicago as a Midwestern



Lee Ann Kim at Korea House

Brooklyn, ethnic and hard-working, simple and direct. When I've watched Lee Ann's spots on the news, they seem to cover people and events that often get overlooked. I recall seeing a segment on a pocket park in a Mexican neighborhood, a kind of memorial for fallen neighbors, and I don't recall anyone else covering the story but her.

"I'm not just representing the Korean point of

view in San Diego," she says. "I want to be a voice for everyone who doesn't have a voice here."

Our conversation has been continuous from the moment we sat down in the booth. Now the table fills with tiny bowls of Korean condiments: bean sprouts, spinach, various spicy and mild kimchi (fermented cabbage), roots, and roasted garlic. All of it is laid out in tiny

oriental bowls. *Bod-du* (barley tea) is poured into little cups.

A few days ago I had spoken with a high school student who put another spin on assimilation.

"No one identifies themselves as being Korean," she told me. "What you have are all the Asians hanging out with each other in the cafeteria and with each other after school. We are thought of as

the Asian clique, not Koreans or Filipinos or Vietnamese or Chinese."

When I put this out for comment, Louis grabs and runs with it.

"When I was in high school," he observes, "I did not think about being Korean. That came about in college. It was a gradual awareness."

"Being Korean is who I am," Louis Song answers.

"But I am seen as a manager first. A Korean second."

Does Lee Ann agree? "First a journalist," Lee Ann adds. "Second, Korean. That's how I'm seen."

Both Lee Ann and Louis used the verb "to see" as a way of defining who they are, and they define themselves further by what they do. For me, though, it is curious, not so much that they use the verb "to see," but rather the point of view they inhabit in that visual equation. It is not how they see themselves so much as how they are seen by other people. Of course, "face," or appearance, is an old Confucian value. Present a good front. Don't let anyone know your private busi-

ness. But isn't how one is seen as opposed to how one sees oneself a distinctly American value, particularly one that the rest of America ascribes to Southern California, where appearance, it is often said, is everything?

I wonder if this might be a clue to life in San Diego. Does how one is perceived have something to do with who one is? Or was the verb simply the vocabulary of a hip, visible, media-conscious couple? But then I had to ask myself if they were typical of Korean-Americans and, in turn, typical of the Korean-American community in San Diego.

Now some of the main dishes start to arrive. Lee Ann eats *bee-bim-bop*, a rice-and-vegetable concoction mixed up with an egg and hot sauce in a big round bowl. Louis orders a *mue-in-tang*, a spicy reddish soup. I opt for *duk mundukook*, a dumpling soup with rice cakes.

We eat and Lee Ann drinks a beer. But white noise (silence) is not something that media types — myself included — take to well. I ask about how they met. Both were born in Korea and met

there many years later when visiting as students. While Lee Ann hails from Chicago, Louis grew up in the Washington, D.C., area. Lee Ann transferred to the University of Maryland. Louis studied psychology and premed at American University nearby.

Lee Ann wanted to be an actress, but she found that there weren't many roles for Asian actors, certainly nothing specifically Korean. She played a Chinese reporter in a play and everyone told her how much she looked like Connie Chung.

"I don't," she reminds me again. "But it dawned on me that because there are so few female Asian role models that I would forever be typecast in theater. So I decided to concentrate my communication skills on journalism."

Louis and Lee Ann did not date right away. When they knew that the relationship was for real, though, the idea of marriage came up. Both knew it would be a traditional wedding, but just how traditional neither had any idea.

Louis had his feet beaten — a very old cus-

tom — by men at the wedding.

"My father loved it," Lee Ann admits. When they honeymooned in Korea, relatives there thought it crazy that they practiced these old customs that no one in Korea did anymore.

"My parents," Lee Ann said, "have become more Korean the longer they've lived in Chicago."

Their more traditional values have forced their oldest daughter to be aware of everything she does in the fishbowl of the media. It could be summed up, she said, by her mother's advice to her very visible daughter:

"Remember, whatever you do, my face is on your face."

My dinner with Lee Ann Kim and her husband Louis Song got me to thinking not about face as her mother used the term — literally the face that God gave you — but about that more conceptual notion of appearance. Lee Ann had told me that the experienced little difficulty going from college to an anchor job in Alabama at the age of 24 to



Dr. Byong-Mok Kim

her job as a reporter and anchor in San Diego. But it seemed impossible that a 29-year-old minority woman had experienced no difficulty anywhere along the way. I wondered if the story about the Korean community was the one that would not be told.

Before I came to San Diego, several people told me to contact Dr. Byong-Mok Kim, a 72-year-old pul-

art at the Whitney Museum in New York, and I could understand why his father might want to attend a major showing of his son's work in Korea. But Dr. Kim was at home, and almost immediately he showered me with information. I sensed almost a hunger on his part to feed me with facts about the community of which he was a prominent senior member.

Little did I know that Dr. Kim would become my Virgil through San Diego's Korean community. By the end of my stay I would learn that nearly every Korean in San Diego was within one or, at most, two degrees of separation from Dr. Byong-Mok Kim. He might be a pulmonary specialist, but Dr. Kim was really an old-time shmooser.

We agreed to hook up the next day at a Jack in the Box at Convey and Balboa and that he knew everyone. I called Dr. Kim at his home in La Jolla half expecting him not to be home. Someone had told me he might be in Seoul attending his son Byron's gallery opening.

His son Byron lived in Brooklyn and had shown his

archival and aloof. Older Koreans often are far more anticommitment than democratic. They can be conservative and unbending. Almost instantly, though, upon walking into the Jack in the Box and shaking his hand, I am intrigued by Dr. Kim. He is not like any Korean elders I've known.

Dr. Kim wears a sport coat and a tie, but his shirt is wrinkled, and the tie has seen better days. Still, the overall effect is of style, even great order.

After the handshake and introductions, we get down to business. I ask him how he wound up in San Diego. Right away I learn, though, that Dr. Kim does not speak in sound bites.

"I came to America in 1948," he says. "In Korea, I was working as an interpreter for an American advisor, the equivalent of Secretary of Education. But if you read history, you'd know that in 1948 there was an election in Korea, under the auspices of the U.N., and Syngman Rhee subsequently was elected president through the National Assembly. North Korea boycotted the elec-

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tions. That's the juncture where I left Korea and came to the United States."

He tells me about being a junior medical student and how the military government merged several universities into Seoul National Korea had just ended a 35-year brutal colonialism under the Japanese. Strikes broke out everywhere. Because of the educational cutbacks, students protested. University students protesting, it should be said, is the national sport of Korea, albeit a serious and deadly one, often with grave consequences for all concerned. Byong Mok Kim caught up in the protests.

"At the time I worked for Robert Gibson, an American advisor to the minister of education, and he told me that I should leave the country and that he would help to sponsor me to come to the U.S. I wound up in Glendora at Citrus College. Later I would receive my undergraduate degree from UCLA. Medical school was still not in the picture. The Korean War had broken out in 1950, and two years later I found myself in the American military."



First Korean Market, Kearny Mesa

Fortunately for Dr. Kim, he did not have to return to Korea, though. He became a language instructor at the military's Monterey School. But leaving Korea he also left the affluence of his family and he found himself in reduced circumstances. Instead of completing a medical degree, he had worked as a houseboy, serving drinks to people like Elizabeth Taylor, and picking citrus fruit in California. Of Elizabeth

Taylor, he says, "I had no idea who she was. That's how ignorant I was of American popular culture." The doctor pauses to gather himself, then proceeds. "There was no place for foreign students in American medical schools in those days," he says, "and I had a 10,000-to-1 chance of getting in. I put in for Columbia, and they had 1 foreign student position and 10 more for women out of a quarterly

class of 100. Somehow I got in." That was 1954. He received his medical degree from Columbia four years later and then worked for several years at Bellevue and Kings County Hospitals, notoriously large, inefficient institutions in New York City. He came to Scripps Clinic in 1961 as a fellow and stayed on staff for a year. Then he went back to New Haven and his

position at Yale. Dr. Kim's wife is also a doctor and a specialist. Here he gives the initials for her specialty, pronouncing it "oh-bee-gee-why-en."

He met his wife in Korea, where she had already finished her medical training. Then she came over to train at NYU. She received her board certification in Connecticut. But she couldn't take a board in California. That was another reason for Dr. Kim to come to Scripps in 1961. He wanted to help facilitate his wife's getting a license in the state. She did. Then they went back to Yale for ten more years. He then explains how his wife received her license.

"I had treated the wife of an editor at the San Diego Union newspaper," he tells me, "and I called him for help. Well, I asked this fellow for his help in getting my wife accredited in California. He managed to get someone in the state legislature to pass a one-time exemption for her, seeing as she was a specialist in her field and was being prevented from working because of a

mere technicality. She did not have certain undergraduate requirements, even though she was a specialist in her field."

Dr. Kim stares out at the suburban wasteland of fast-food chains and neon-blinking car dealerships that surround us as we sit in the Jack in the Box.

"I came to San Diego in 1972," he says.

Dr. Kim seems to go inward, gathering himself. There is a slight hum coming out of him that sounds faintly like Mozart — or maybe it is Beethoven.

I ask him to summarize his medical philosophy, his philosophy of science. Without losing a beat, he answers. "Medicine has lost touch with the patient."

"That's it?" I ask. "Yes," he says, "that is it." He lets me ponder his remark before going on.

"I am not speaking abstractly about losing touch," he says. "I mean medicine has lost touch. Real touch. Looking into a patient's eyes. Touching their hands. Looking. Getting to know them. I always tell my patients — particularly when they are

seriously ill — that treatment is a two-way street. They need to get to know me as much as I need to know them. It takes two to tango."

Though in his 70s, his hair is still black and behind his glasses, his bushy eyebrows poke out. He reminds me of the doctor whom Mia Farrow's Alice, in Woody Allen's movie of the same title, goes to for medical and spiritual advice.

But what did this have to do with the Korean community in San Diego or with how Dr. Kim wound up here? Before I could ask him, he seemed to anticipate my question.

There is a Korean manner of serving others, their feelings and moods. It is called *nunchi*. I could sense Dr. Kim's awareness of my questions and even my intentions with this piece about the community.

"When I first came to San Diego, there was no

Korean community to speak of. There was just a handful of us, mostly professionals. All of us liked the style of living that this city had to offer. We embraced it. San Diego was a good place to work, if you could afford it, and it was a good place to raise our children."

Before we can go further, though, we are joined by two people, a mother and daughter, friends of Dr. Kim.

"I forgot to tell you that I have to go to a party," he tells me. "But perhaps you would like to join us."

"I'm not dressed for a party," I say.

I'm wearing khakis and sneakers and a light-blue dress shirt.

"It will be a good opportunity for you to meet a lot of San Diego's Korean community," he says, brushing aside my concerns.

I am introduced to his friends. What the connections

are here, I'm not certain, but I'm presuming more will be revealed momentarily. Yet Mrs. Lee is quietly deferential, suggesting that not too much is going to be offered, although that is a great presumption on my part since she just sat down. Although

Dr. Kim. "Mr. Lee, her husband," Dr. Kim says, nodding to Mrs. Lee and then the daughter, "and Elizabeth's father — my friend, my young friend, he was only in his 50s, early 50s, he complained of pains in his chest. So I took him

"It's true," Elizabeth says. "Dr. Kim saved my father's life."

"Elizabeth came home to run the business for her father," Dr. Kim says. "His future business downtown — the biggest one in San Diego — she computerized everything, turned it around, made it more productive."

Elizabeth's expression is warm and open, but I am a little surprised that a young woman, even someone from the more conservative Korean community, would want to spend her late afternoon with her mother and this older friend of the family. My experience, from living in Korea,

was that the different generations, especially ones with an almost 50-year difference, were formal and distant in their relations. Fathers were aloof from their daughters, though a grandfather might have a less removed interaction with a young woman.

"Thank you Dr. Kim my husband is alive today," Mrs. Lee informs me.

Elizabeth's grandfather; he was a family friend.

But before I can ask Elizabeth about this, she confesses that she needs to leave shortly, and Dr. Kim suggests that we head off to the Marriott Hotel in Mission Valley.

Dr. Kim tells me about the big party. A bunch of his old San Diego friends are getting together. He asks if I've heard of Kyungi. I tell him that I have. It's a grade school and high school in Seoul.

"If you went to Kyungi," I respond, "you're set for life."

They seem impressed by my arcane knowledge of Korean culture.

"How do you know Kyungi?" Mrs. Lee asks.

As she sits next to her beautiful daughter Elizabeth, they look like two sisters, not a mother and daughter.

I explain to Mrs. Lee that my former wife is Korean. Everyone in her family

Little did I know that Dr. Kim would become my Virgil through San Diego's Korean community.

she is the mother of a grown daughter, she still looks young herself — her first name, in fact, is Young — and is stylishly dressed in a velvety blouse for the evening. Her daughter, wearing dark clothes, is even more stylish than her mother, though equally deferential around

for a stress test. I tell people that a stress test is very stressful, and it is, and it was for Mr. Lee. He failed it. I put him on a treadmill and his heart became irregular. We rushed him to the hospital..."

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Yet something that Elizabeth said a moment ago

Dr. Kim goes off to get us something to drink, and when he comes back, he puts down the soft drinks and juices. He takes out several catalogs with work by his son Byron Kim, who also is a Yale graduate. He turns to a photograph of one of his son's paintings. The work appears to be large, taking up a big wall in the gallery. The canvas is painted with different-col-


or yellow or red," Dr. Kim says, showing me the photograph. "It is a remarkable piece, I think. But more important, it is making a statement about skin color and how arbitrary it is as a racial marker."

sense that she is an unusual person. Why else would she want to spend her free time with Dr. Kim and her mother when she could be home listening to CDs or out shopping, surfing, or riding a motorcycle along the winding roads going into the mountains.

I liked how the Spanish name had a Korean pun built into it. Sol. Seoul.

In the several days I had been in San Diego I was beginning to see that this community I was trying to find was not really hiding from me, or, if it was, it was in plain sight. Koreans were not a hidden minority in San Diego.

with several of Dr. Kim's close friends, including his wife, the obstetrician and gynecologist. We all quietly eat the heaping plates of food. I realize, eating like this, that there is another connection besides friendship, and Dr. Kim alluded to it earlier. These are all Kyūngi alumni. Most of them graduated from Seoul National too, and a handful of them, I am told, were affiliated with Yonsei University.



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San Diego Reader October 15, 2000

In all the years I lived in and visited Korea, almost always staying in some relative's household, I went to countless parties. When they were outside the household, they were held, just like this one, in big, fancy western hotels. On family holidays, like New Year's Day, when we sat around eating food and playing cards and gambling, the parties were held in someone's home, usually the most senior member of the extended family. People always sang. They also danced. At least the mothers and aunts and sisters and children danced. Not the men, though. The only time I ever saw men dancing in Korea was when they went to the drinking houses and danced with the drinking-house women.

San Diego is either presenting me with a conundrum or a new paradigm. Whatever it is, it's right there, not ambiguous, and as innocuous as it might seem, it feels downright revolutionary. Couples dancing—how wild!

I find their togetherness moving, even unusual. Perhaps this is the very thing that makes San Diego's Korean

community unique—the men and women seem to share an equal footing in the social world. True, the men in the room have the disproportionate number of Ph.D.s and medical degrees. But Dr. Kim's wife believes the stereotype of the good housewife. Though quiet and traditional in her outward demeanor, she is a specialist like her husband, and equally renowned.

Deals are being made, huge sums of money are being made. Careers are being made or broken at these tables, no matter how casual the atmosphere or how rich the partygoers. Korean fortunes have a knack of disappearing as easily as a lost umbrella or rain hat. The charged atmosphere comes from the older values these people share. Their children and grandchildren may not necessarily share these values. But it was these Old World values that turned these *yang-bans* into millionaires. They believe in hard work, and they share a deep-seated belief in capitalism. Yet no matter how much this room feels like one in contemporary Korea, it is not.

Eventually I, too, must say good night to Dr. Kim and his wife and the Lees and the other guests at our table. I drive off into the dark sub-tropical blue of the night, back to my hotel in Coronado. Just before I get to sleep, though, I thought about something that Louis Song said a few nights earlier when we were eating dinner in the

was not going to be some media-couple sound-bite remark, gift wrapped with a bow on it.

"In the not-too-distant future more than half the world's population will be Asian," he said, looking me squarely in the eyes, not wanting me to break contact with him.

"I would like to see cor-

The special of the day is a soda and two hot dogs for two dollars. Or noodle soup. Ramen. Or fried chicken. Take your pick.

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He shook his head, not disagreeing, but trying to unleash his own nest of complications that needed to be ventilated. His brow was furrowed, and his expression appeared dark, full of consternation, of concern and worry, a thinking man's furrow. I could sense that this

porations become more cognizant of this fact," he continued. "You rarely see an Asian in a CEO position. It is important that Asian-Americans are given consideration for management positions—nothing more, nothing less. Asians need to be put in these more senior positions—to reflect the demographics in the world. I would

like to see the business world acknowledge the importance of someone like myself, a person who is conversant in two worlds—American culture and values as well as the more traditional Korean ones."

Had anyone stopped the older Koreans I had met at Dr. Ahn's party? Had Dr. Kim been impeded in his journey from medical student to medical specialist? I did not ask these questions to discredit Louis's observations, which I think were true for him and his own generation. But the fact was that nearly everyone in that hotel room was infinitely richer and more successful than I or anyone I knew would ever be. The American dream was theirs more than it was most other Americans'. Then again, much of San Diego, seemingly the quintessential American city, was flying on such a high plain, few Americans would ever be able to achieve its economic status. Maybe everyone was simply California dreaming. These older Koreans were an educated elite, whether they were in Seoul or San Diego, and as such, they were at the pinnacle of achievement—what everyone else aspired to, including younger Americans like Louis Song.

What surprised me, being here in San Diego, was that he did not know them, and they certainly did not know him. How had that happened, since the community was so small? Was it a generational thing? Or was it that the older generation were Koreans living in America, enjoying all the benefits of the country without any of the drawbacks, while the younger ones were hyphenated nationals, neither Korean nor American, but a hybrid of both? Maybe it was a case of being separated by a common language or national identity.

Although I was told that there were 20 or 30 Korean churches in San Diego, the number is really much higher. A directory I looked at listed 54, and this number does not account for the smaller fringe religions that seem to sprout up everywhere in the Korean communities I've visited. The hillclimbs in and around Seoul are littered with new religious signs of yet another Christian denomination. Why should the Koreans who pre-

tice Christianity in San Diego be any different? As I drive to the Korean United Methodist Church in Clairemont, I am reminded of something that Dr. Kim, the lung specialist, said.

"How extraordinary it is," he observed, "that Americans brought Christianity to Korea, but now it is Koreans bringing it back to the United States, and they are so zealous, so well-meaning, they really believe that they know all about this white man who died 2000 years ago in the Middle East and that they are going to teach Americans all about this man who claimed to be the savior. I find it amazing, although I am not sure if it is delusional and simply misplaced idealism. The end result is the same. Why don't they concern themselves with their own culture? That's what I always say. Teach your children something about the great figures of Korean history or the long history of Buddhism in Korea before you dive into this western religion so zealously."

But churches, traditionally, are where immigrants come together—where their individual powerlessness finds a common voice that has more clout. Nearly every community has relied on its churches to get by. Eventually, people arrive at where they are aiming socially, and then the congregation dissolves or reinvents itself with new momentum.

I'm wondering about all this as I yet again navigate San Diego in a car. About the only notion of a Higher Power I seem to have these days comes from the more native belief in a Great Spirit. What I marvel at, as I get older, is the sun and sky, the moon and trees, the birds and animals in other words, Mother Earth, and I guess that aligns me more with native beliefs than with traditional religious notions. I feel spirited driving out to Clairemont again. It is Sunday and I'm driving through a less commercial part of the neighborhood, looking for the Korean United Methodist Church.

It is one of the oldest Korean churches in San Diego, going back almost 30 years. I find it without too much trouble, and several people whom I met at the party are already there, wait-

ing to greet me. One of these people is Ki Kim, a founding father of this church.

"Welcome to the church," he says, shaking my hand.

Ki is a church elder, older and more formal than the young members of the congregation who mill around outside the chapel. His background is somewhat typical of the more senior Koreans in San Diego, and he was at Dr. Ahn's party the night before, suggesting that he is not only highly regarded at this church but in the greater community too. During the Korean War, 50 years ago, Ki was a U.S. Marine. Then he came to America under the G.I. Bill and studied at Ohio State, where he earned a doctorate. Ki seems to believe the macho notion of a Marine. He is not big and broad, thick-fisted and quick-tempered. He reminds me more of the elite combat soldiers of my own generation who fought in

Vietnam. These soldiers tended to be smaller and more wiry, compact and unassuming. I always think of Ki as a former long-range reconnaissance patrol soldier, who wrote my favorite *Lurp War* novel, *Tiger the Lurp Dog*, when I picture this type of small, stealthy fighter.

Nowadays, besides his work for this church, Ki Kim is involved in the high-tech world of San Diego. At Dr. Ahn's party someone had called Ki "Mr. Chips," meaning "computer chips," and I was told that several major electronic giants had courted him but that Ki had remained an independent scientific researcher and developer. He is president of Tyn-dall Technologies. Later, when I saw him again after the morning service, he would tell me that when the church was first started, there were only seven members who attended regularly. Today

there are hundreds of people moving around the church grounds, older people waiting for the later Korean service, more than a hundred young people who attend the earlier service in English, and a wealth of small children underfoot.

The Korean United Methodist Church is called "an abundant life community," and the term seems apt for San Diego too. A brochure I was handed upon entering the chapel says that the church community "is a place where complex lives are simplified." Most of these complex lives are quite young. Most appear to be in their 20s or their early 30s. Certainly I am the oldest person in the church by two decades. I'm also one of a few white people.

The music is, well, spirited, and the singing is good. I realize that when the church is filled with churches everywhere, I've not been in

any of them other than Myong-dong Cathedral, the headquarters for the Catholic minority. Traditionally, the Korean Catholic church was quite politically active and even radical, and their best-known dissident was a poet named Kim Chi-Ha. He spent many years imprisoned and even tortured there, and his cause was internationally known. Myong-dong is a fashionable shopping area in Seoul, equivalent to New York's Fifth Avenue, and I remember being told that Kim Chi-Ha, finally released from prison—his only crime being to write very good satirical poetry about the military dictatorship—was wheeled a pushcart around Myong-dong, selling Korean whiskey.

My spiritual interests had to do with Buddhism and shaman, going to temples all over Seoul and the outlying countryside, and going to *lut*, the animist rit-

ual performed by the shaman, whenever anyone could find an animist who didn't mind a gawky American observing.

After the service, standing outside the chapel, I am introduced to Kenneth Suh, the young minister who performed the service, which included the baptism of an infant. Reverend Suh looms over the congregation, not in some Moses-like way but rather like a National Basketball Association player. He is exceedingly tall. I'm six feet tall and he is half a foot taller than I am. The minister has that awkward elegance of an athlete too, and later tells me he was a basketball player once. Like his congregation, he is young and enthusiastic.

I'm beginning to learn that enthusiasm and energy are hallmarks of successful San Diegans, no matter how young or old, or even whether they are Korean or not. Reverend Suh's sermon

was about renewal, Christ rising from the dead, and the spiritual abundance of all life.

"Praise the Lord," Kenneth Suh shouts when told how nice the day is for the picnic, which I am going to right now.

I could stay and meet more elders of the community, I am told, but I think I have met enough elders. What I would like to do is meet some more young people, and I have a greater chance of doing that by going to the picnic down the road in Mt. Acadia Park.

I can't help but notice how American Kenneth Suh is. His smile is electrifying, and he's big and handsome. Imagine Kenneth Reeves playing a minister.

His fellow young minister, Peter Park, had led the singing and the musicians during the service. I am introduced to him and I notice a familiar accent, and so I ask where he is from. He tells me

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San Diego Reader October 19, 2000

I was once told by a younger brother who still lives on Long Island that our hometown — once working-class and blue-collar, filled with large Irish and Italian families, the houses bursting with the unruly children of firemen and cops from New York City — was now a more affluent community

"It is important that Asian-Americans are given consideration for management positions — nothing more, nothing less."

"It is important that Asian-Americans are given consideration for management positions — nothing more, nothing less."

Before he can elaborate, his dog PePe Le Pew, a large,

Before he can elaborate, his dog PePe Le Pew, a large,

Korean United Methodist Church

I get up too, and am left standing next to Romi Song, no relation to Louis, a young teacher of Spanish in a Christian school in the neighbor-

hood. After she tells me her name and I ask her what she does for a living, I find out that she is 27 years old, and although she is not getting rich from her job, she tells me, "My work constantly rewards me."

Almost as if she's said too much, Romi excuses herself and runs off toward the volleyball court, where she joins one of the teams and punches the ball in the air. She would appear to be a good player, even though small. But I am more aware of the afterlife of our conversation about families, lingering around me. A family is such a fragile notion, finally. None of us is immune to the hazards of fragmentation. No amount of goods or the good life or suburban lifestyle can annihilate that fact.

I suppose the church

"No sex," the woman

Bill is a big white man
with a shock of white hair

one. He knows how to get things done. He's an impor-

I order eggs with refried beans, bread, and coffee, and

"Where Horton Plaza is," he says.

the present, the year 2000.
The air outside is a little

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swap meet on Euclid Avenue. The only way for Dr. Kim to explain it is to use a Korean model.

"Like the wholesale shops in Nam-dae-mun." Nam-dae-mun was the south gate of historical Seoul. The new city extended far beyond it into the southern parts of Korea well below the Han River. In contemporary Seoul, the market was a noisy, colorful, cheap place to shop. One bargained for everything in this crowded bazaar. I couldn't imagine visiting Korea without one morning or afternoon devoted to the market, whether it was Nam-dae-mun or Itaewon, the market near the U.S. Eighth Army headquarters where all the Americans shopped

for bargains, or shopping in a variety of other bargain-hunting places.

We get out of the car and walk across the parking lot toward the Nam Mart, a hangar-sized operation filled with stalls from which bargains may be purchased.

We enter the market and it is warm and stuffy inside, vast and yet claustrophobic. People have little stalls, each one hawking their specialties, knock-off Fubus and Tommy Hilfingers. Rap CDs sold at discount (the Notorious B.I.G., LL Cool J, and Y2Kmouth). Some of the rap artists have come through the Nam Mart and signed their publicity photos, which the merchants have tacked up on the walls.

Although my Korean

The stalls are owned by Koreans, but most of the customers are black or Latino. The merchants behind their little counters look bored and tired, suggesting that when they close the stalls, they go to work at evening jobs, maybe in restaurants or bars. Some of the merchants have their heads down, sleeping on their counters.

A little Mexican girl spins around, holding a pink iridescent polyester Sunday dress in front of her, imagining how good she would look in it. Her mother tells her to put that down. The girl stops twirling and puts the shiny dress back on a rack. The tired Korean lady smiles wanly.

language skills left me a decade ago, I hear one of the ladies pouring out her woes to a friend at the concession counter. They drink tea from an old, battered kettle that is placed on a trivet on the bright-colored plastic tablecloths that cover folding metal card tables.

There is an air of grime and poverty around the concession. Grease fills your nostrils. The concrete floor looks dirty and old. The oppressive air of this enormous hangar fills your lungs. The special of the day is a soda and two hot dogs for two dollars. Or noodle soup. Ramen. Or fried chicken. Take your pick. The familiar smell of dried squid, kimchi, and roasted garlic traps itself in my nostrils and invades my senses. The raunchier, greasier smells melt behind this cozier one of old Seoul.

The one woman does all the talking while her friend's job is to listen and nod her

head, every once in a while punctuating her friend's miseries, in Korean, with "that so?" or "you don't say?" or "my word."

"Gai-don-na," the listener says. "That's all right," patting her friend's beefy, swollen hand.

Both women have red, swollen hands—the hands of hard work.

The lamenter tells her friend: "They brought over a new monk for the temple. He was young and seemed like he would help the Buddhist community here in San Diego. But, no, he was a bad man. He stole our money. He sold all of us down the river. He took our money. Then he ran away with it. He left San Diego with all our money. Leaving us with debt. Leaving us without a temple. He is not a monk. He's a criminal. Do you understand what I am saying? He is not a monk. Not a holy person. Not spir-

itual. He's a crook. A fucking crook. Nothing but a common criminal."

"Where does that leave us?" her companion asks. "It leaves us without a fucking Buddhist temple, my dear."

Religion always tied to money? I wondered. Is money part of the fabric of America's spiritual life? I put this question to my friend John Cha.

He had driven down from San Francisco that morning. As two lapsed Catholics, I thought we might have a corner on this subject. But we did not. John was the only Korean Catholic I knew personally, although I had once met and had dinner with Richard Kim, whose novel *The Martyr*, an American best-seller nearly 40 years ago, chronicled the murder of Christian ministers by the Communists. Not coincidentally Richard Kim was from a small village in North Korea where John Cha's mother came from and which his sister Teresa wrote about in her great novel *Dance*. But Teresa Cha was married a week after her novel was published. She had been living on Elizabeth Street in New York's Little Italy, which was where the murder occurred. I loved *Dance* when I first read it and wrote what turned out to be the first critical piece on the novel, and that was how I met the Cha family, when they came to New York City for the murder trial.

John was an engineer by training but had become a California businessman out

of necessity. Like his sisters and his mother, though, he had an artistic temperament.

Ever since I met him more than 15 years ago, he's been writing a book about his sister's life and death. He tells me that he's almost finished with it. Besides this lifelong project, he's writing the biography of Susan Ahn Caddy, the daughter of Ahn Chang Ho, leader of the community of Koreans exiled from Korea during the Japanese annexation. Ahn Chang Ho left California and wound up in Manchuria, where the

Japanese captured him and then executed him in Seoul in 1938.

All of this has to do with San Diego because Ahn Chang Ho began the exile community's resistance activities in Riverside, where a statue had been commissioned of him for a local park. The bust would be cast by Moon K. Kim, a San Diego sculptor who ran a welding and sculpture school at the old Naval Training Center near Point Loma. There would also be a bust of Martin Luther King and Gandhi.

Two of Ahn's children were Phillip Ahn, the Hollywood actor, and Susan Ahn Caddy, about whom John was writing the biography. Susan had a long career in the Navy and later at the highest levels of intelligence, defense, and national security, serving several presidents. She was the first Korean to attend San Diego State in 1931.

As I walk with my old friend John through the streets of Coronado, I recount for him the previous week and the people I've talked to and met. He asks me to describe what I've found.

"It is like Gertrude Stein's hometown of Oakland," I say. "There is no there there."

But John's take on the Korean community is quite different from my own. He thinks maybe they lack *hahn*. "Koreans are in love with *hahn*," he says.

John defined *hahn* as a complex feeling of being almost in love with sadness. Certainly *hahn* was made up of an inability to let go of sadness. Instead, one embraced it. *Hahn* was really what life was made for. In fact, if one had a nonreligious aspiration toward a spiritual realm, that journey involved one's coming to terms with *hahn*. Some will bathe themselves in *hahn*, dripping with the self-pity of the righteous. Others will flit with it royally. I am thinking of some Korean classical musicians who seem to milk a violin or cello or piano of all its saddest registers.

"It is a melancholy state of mind," John says. "That one gets into one way or another and can't get out of it. You hear from someone how poor they were. Sub-sisting on one meal a day. One tiny meal. Millet. Only millet. No rice. They wallow in their richesness. They do this for so long that they become The Person-Who-Used-to-Be-Poor-and-Hungry. Whatever happened to them in the past still rules their present lives. A woman with *hahn* blames others for her misery. Her mother, father, husband, rotten fate. Whatever."

We walk along Orange Avenue, past lovely shops, now closed, and restaurants filled up with well-dressed, smiling people eating well and enjoying each other's company. I might see a touch of *hahn* in the corners of some-

one's eyes. But I don't see that complete *hahn* one encounters in Korea or even New York or Los Angeles. There I remember meeting people in love with sadness for sadness' sake. *Hahn* geniuses, you might call them. I had married into a family filled with *hahn* through several generations—husbands and fathers lost in wars, mostly. But also missed cues for grand operatic careers. Grandmothers whose *Tae-gu* orchards were stolen. Other grandmothers who lost husbands, then sons, then grandsons.

San Diego is a city whose heart is in the beat of the suburbs. Without a center or real downtown, San Diegans work in their areas of interest during the day but drive home to suburbs where the neighbors have a median income like their own. Why should the Korean community be different from the rest of San Diego?

You certainly did not need a lot of *hahn*. You needed a suburban outlook, a kind of forgetfulness, because Paradise might need a collective amnesia to make it work. Get rid of a notion of downtown.

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John Cha had been telling me, as we walked around Coronado, of a book he wanted to write about a Korean cowboy, this orphan who is raised in the American West and becomes a legendary cowpoke. Not coincidentally Dr. Kim takes us to meet his friend James Koo.

"He's a doctor," Dr. Kim says, "but of what specialty or in what field, I don't know, even though I've known him all the time I've lived in San Diego."

San Marcos and pull into the parking lot of a sleazy-looking bar called the Sports Dome. Then we go inside. It is a big, circular room, filled with the afterlife of the previous night's drinking and smoking and carrying on.

Off to the side, drinking a beer and smoking a cigarette, sits James "Doc" Koo, the proprietor of the Sports Dome. Doc Koo has a sleepy, laconic manner, almost like an old cowboy's. He offers us something to drink, and we all want juice. He pours us big glasses of orange and cranberry juice. We sit on stools and talk.

Doc has been into everything from guns and butter to sand and gravel, with stops along the way for western apparel. In his travels, he's rubbed shoulders with clandestine operatives, heads of state, soldiers of fortune, not to mention Merle and Willie.

The Sports Dome is his fiefdom, a place where he holds court. The room has a large dance floor, a stage, complete with theatrical lighting, and a multitude of bars. There are no corners here, only

Doc Koo is not shy about telling you what connections he has in Washington and Seoul and now in Beijing and Moscow.

shadowy places beyond the stage lights.

The Sports Dome used to be a country-music bar. But country was bigger 20 years ago, just before John Travolta's career went into a tailspin after *Urban Cowboy*

and long before he met Quentin Tarantino. Every one wanted to be an urban cowboy back then. Doc Koo raked in money from the bar and his western-apparel store, one of the biggest of its kind

in America. He still dresses cowboy. He sports a big turquoise buckle on his snakeskin belt, and his white shirt is trimmed in western patterns. The only thing missing are lizard-skin boots. But I'm sure Doc Koo

has owned a few lizard boots in his day. Today he's wearing rubber sandals, smoking, and looking ornery, almost like the legendary Doc Holliday from the days of Wyatt Earp and Dodge City and the O.K. Corral.

There are still nights when the Sports Dome has country music. But young people want a variety of sounds, so he gives them hip-hop, R&B, reggae, classic rock, a different beat every night of the week. There are also salsa and comedy nights.

I could easily see Doc Koo riding a horse alongside Clint Eastwood or John Wayne. Howard Hawks or Sam Peckinpah would have liked a lined and tired face like this — the face of a real cowpoke. He's built long and lanky, and he moves in that lazy, easy way that people in the old cowboy and Indian shoot-'em-ups moved, with

authority but a kind of world-weariness too. Being good or bad is not the issue here. It's whether you can shoot straight, ride hard, drink your whiskey like a man, and fight the good fight.

Doc Koo was a protégé of Kim Jong-Pil, a former head of Korean Central Intelligence and a one-time candidate for president. That was before the shit hit the fan around 1980. President Park was assassinated by his own KCIA head. General Chun pulled a coup. The massacres at Kwangju occurred, and martial law was instigated. That's about when Doc decided that San Diego looked a hell of a lot nicer than Seoul.

He'd been doing business in San Diego County for more than 30 years. But those historical events probably convinced him to be content with his nightclubs

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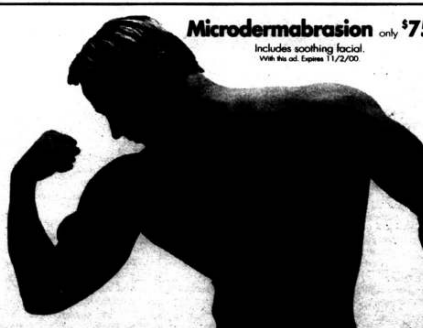
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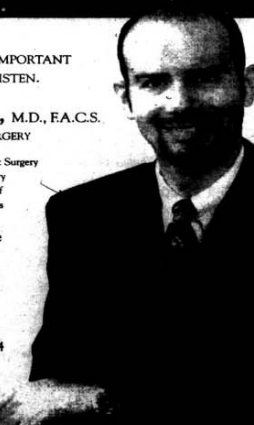
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and western-apparel store and to dabble in business south of the border years before the Korean maculadon came along.

Cowboys don't have to be modest, and Doc Koo is not shy about telling you what connections he has in Washington and Seoul and now in Beijing and Moscow. Texas cowboys are especially loud and brash, and Doc Koo is cut from such a mold, only his world is Korean and nowadays San Diego. He's not reluctant to talk about the millions he's made and lost too, or the money he's spent or lost or misplaced and been swindled out of or all of the above.

Plastics are his newest interest.

Koo produces a four-by-six-inch paper-thin transparency and rattles it in his hand.

"Here is the future," he says.

He hands me the plastic laminate, almost like a snake-oil salesman out of Tombstone.

"It's bulletproof," he says, "absolutely impossible to penetrate or shatter."

With his connections and the blessing of various intelligence organizations, Doc Koo will leave San Diego for China and Russia to sell them this new technology. A friend of his told me that Doc Koo once cornered the market on Mexican sand. He planned on making a killing in the cement trade. But it never panned out. Doc is more dreamer than schemer, though he's no saint either, as I am sure he would be the first to admit.

He lets out a laugh deep in his belly.

"Drink a little whiskey. Eat a little Korean barbecue. Fuck some pretty girls. Life is good."

Dr. Kim shrugs his shoulders and raises his eyebrows as if to say, "What can we do with my incorrigible friend?"

As Doc Koo whacks a sheet of his plastic laminate on a round table in the middle of the afternoon in San Marcos, the light from outside streams through a large, thin window and catches a jewel in one of the four rings on his fingers. It is a magnificent touch, something worthy of a Francis Coppola.

"San Diego is a small world," Doc says, looking both tired and philosophi-

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cal and yet somehow alive and in his 60s. "Years ago, when I first came here, there was only a handful of Koreans. Dr. Kim and myself and who else?" he asks. Then he answers: "Yes, only a couple of us. San Diego was a sleepy Navy town. Very peaceful.

Very beautiful. Easygoing. But now it has become very heated up with business. Money is everywhere. San Diego has become a money place, not an easygoing place. The *chaebol* moved to Mexico. Now we call them the *maquiladoras*. There are many

maquiladoras in Mexico, and all the money flows into San Diego. "I know everyone," he says. "Presidents. Prime ministers. Intelligence directors. KCIA. CIA. Congressmen. That was my business. Knowing all these peoples in the

world of politics. So when I do regular business, I know who to contact. Especially business in Red China. You need to cut through the red tape in Red China. Otherwise you ain't gonna get nowhere."

All of this is said in perfect

deadpan cowboy speech. Listening to it, I realize that in terms of assimilation—the seeming goal of virtually every Korean I've met, whether they are young or old, rich or poor—Doc Koo has won hands-down. They are copying a style while

he seems to inhabit the soul of the matter, the bigness and the brashness, all the contradictions, the violent heart and the sentimental journey, and not just the outward trappings. Dr. James Koo has the inner machinery, the tackiness of an Elvis and the large-

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heartedness of an oil tycoon on a bender, pink Cadillac and big deal cooking on the back burner.

The real story about the Korean community was not about to reveal itself in such rapid-fire progression. The big story was the *maquiladoras* in Tijuana. But no one was talking about that. The other, lesser story, was Convo Street. Why had it, and not somewhere else, become the center of the community? So I spoke with Dr. Kim about this, and he agreed to take John Cha and me to Dagget Street, off Convo, to meet Kwan Mook Chung, publisher of the *Korea Central Daily News*.

Mr. Chung did not seem pleased to see me.

"Why are you writing this article about us?"

"The Korean community is small but powerful, it is rich and important, filled with prominent people like yourself and Dr. Kim..."

He stopped me. But this is what I learn about Convo Street.

"The elder Chung"—this is the only way anyone refers to him and no one seemed to know his full name—opened the Zion Market maybe ten miles from Convo, but not too much else. Eventually Chung moved the store next to the Chinese market around 1980, and it kept doubling its size every couple of years.

"Prior to the Zion Market," Dr. Kim adds, "there was one Korean-owned Japanese steakhouse, called Ahn's. It was a very nice place."

Shortly after they started the Zion Market, the Chung opened Korea House.

"That's the one restaurant I told you about," John Cha says.

"It is right up the block," Dr. Kim says. "We'll eat there before you leave San Diego."

The two anchors for the developing Korean community were Zion Market and Korea House, across the street from each other.

The Chung family was large, and each time someone married, a new business seemed to spring up around Convo Street.

"I think it is fair to say that Chaimoon became more international with these businesses," Dr. Kim says. "Specifically Asian, with a heavy

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Korean accent."
"Specifically Asian," I am told by Mr. Chung, because there were Chinese businesses on Conroy, and there still are, like the very large Jasmine restaurant up the block.
Later, taking a coffee

break in the late afternoon, I ask Dr. Kim about the Chungs.
"Well, that family owns everything on Conroy Street. Maybe they don't want everyone to know that."
We are sitting in the bar area in the Inn at Rancho

Santa Fe. John Cha points out that many spy novels have a scene in this inn, at this bar.
But Dr. Kim wants to cap off the interview with the Chungs. He tells me that the elder Chung had a religious experience.

"Born again," he says. "He gave up the business. He passed them along to family members. But he didn't retire exactly. He disappeared into the countryside, where he raises a special Asian parsley called *min-a-ree*. Very delicious. But it requires a

lot of time and very moist ground."
Whenever I drive on Conroy Street, I think of one other person whom I have not yet mentioned. His name is Tony Herndon. I met Tony during my first week in San

Diego when Lee Ann Kim introduced us. Tony is black but he speaks perfect Korean, and Lee Ann was impressed with his language skills one day when she ran into him at a Korean market on Conroy Street.
Tony is tall, young, and

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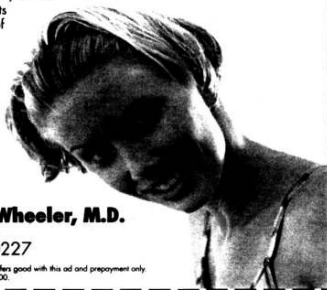
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wiry, and I met him as he did the work for a restaurant at one of the strip malls.

I ordered a green tea and a carrot cake at Yoshinoya, the Japanese fast-food take-out, and we went outside to talk near the restaurant where he was working. It was an interlude between lunch and dinner at the restaurant, and besides doing the tile work, Tony often filled in as a cook. He was on a break.

Seven years ago, Tony came to America from Korea to meet his father, whom he'd only seen once or twice before. His father had been an American soldier stationed in Korea, and Tony was the offspring of a relationship the father had with Tony's mother, a Korean national. This was in Taegon, a large city south of Seoul. Tony had flown from Seoul to Detroit, and then to Louisville. He was 16 years old and knew very little English. Korean was his native language because he had spent the first 16 years of his life with his mother in Taegon.

I am presuming that Tony's life in Taegon was difficult. Korea is a homogeneous society. About the only place someone might even see an African-American is on an American military base, and the American presence has become minimal over the years since the Korean War. But if Tony thought that America was going to be any less racist, he quickly discovered that wasn't the case. If anything, American racism is more subtle.

A quick study, he picked up his new language easily, although high school was more difficult because Tony was a minority on top of a minority. Home life was tense too, although he seemed to get along with his half-brother better than his half-sister. He describes his relationship with her as two magnets repelling each other.

But Tony's a positive guy, and he got on with his life. He went to a two-year college in Kentucky. It's that old Confucian thing, that if you want to improve your life, get an education, go to school, study hard, and all will be well. He tells a funny story about taking Korean language. By the end of the semester, he was teaching the class and his teacher was the student.

He came to San Diego to live because his half-brother,

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a martial artist, now lived here. His brother reasoned that Tony could pursue his musical interests, dancing, and modeling. He worked as a DJ in the Korean clubs on Convo, but he's tired of DJing, he said.

"I like to dance with friends," he said, "but I don't want to be the DJ as a living." What he used to do is swim. Tony's a champion swimmer and has taught swimming too. What he wants to do is modeling. In an age of Tiger Woods and the Ralph Lauren model Tyson, Tony's dream is not farfetched. But Tony is not completely at ease with American culture.

Invariably, his friends are Koreans. "I'm very comfortable," he said, "around Korean people."

That afternoon we met on Convo Street. Tony told me that he thought of himself not really half Korean and half American, but rather 60 percent Korean and 40 percent American. He was talking sensibility and temperament.

I remember the first time I met Tony Herndon, he bowed imperceptibly and when he extended his right hand to shake mine, he held his left hand against the right arm's elbow, a very deferential and polite way of saying hello in Korean. Certainly the handshake was outside the gestural vocabulary of the United States.

"You asked me what does it mean to be Korean?" Tony said it had to do with food, music, and clothing, how one dressed, the way one listened to music, and the kind of food you ate. His Kentucky family could not handle the spiciness of Korean food.

In Korea, kids used to tell him, "Go back to America." But he had never been to America and he did not speak English. Did anyone in America tell him to go back to Korea? He did not answer but stared at me as if to say that no one had said it, but maybe they acted that way.

To look at Tony Herndon is to see a tall, trim, youthful black American. But to speak with him is to converse with a Korean person. Race had made Tony very sensitive to this issue. He seemed to understand it better than any Koreans I had spoken to in San Diego.

I asked him what was the result of the racism he experienced in Korea and then a different kind of racism he felt in the States.

"Years ago, when I first came here, there was only a handful of Koreans. Dr. Kim and myself and who else?" he asks.

"I have a sore heart," Tony said. "But I'm Christian. I cannot hate anyone." He also told me that his father gave him a lot of strength and courage for his life ahead of him.

Tony Herndon epitomizes how complicated being an American is. He mostly stays around Koreans, and

he is most at ease speaking Korean with his friends. His goal is to become a model, which seems like a good possibility. For now, he is doing tile work at the restaurant and, when they need him, he is a cook.

As he walked away from me in that strip-mall parking lot back to the restaurant

American is. I know that Tony might be surprised by this, but even those of us who are born here feel out of place.

Thinking about Tony Herndon, I remember Dr. Kim's son Byron. Specifically it is that haunting painting of Byron's, the one with the squares of every skin color. Who was the typical American? Because that, finally, was what the Korean community in San Diego was about — becoming typical Americans.

On my last night, I have dinner with John Cha, Dr. Kim, and James Kim, the president of the Korean Business Association. We finally have arrived at ground zero, Korea House, right there in the heart of it all, that mythical restaurant John had told me was the center of the Korean community in San Diego. We sit in a booth with a smoking grill in front of us, and I ask Kim the businessman why Convo Street became the center of everything Korean.

"Is it feng shui?" I ask. Feng shui is that Chinese concept of flow and

spirit and chi that governs how an architectural space will flourish or not.

"Nobody cares about feng shui," he tells me. "It has to do with the fireworks."

All roads lead to Convo Street for the Korean community, not because of auspicious or restless spirits but because of this very American thing, the fireworks. When it comes to spirit, though, I also realize that all roads lead to Dr. Kim.

But Dr. Kim simply repeats one of his many refrains. "I'm storing for my sins in a previous life," he tells us, and then begins to hum a tune. — M.G. Stephens

Michael Gregory Stephens has published 18 books, most recently the memoir *Where the Sky Ends* (Hazen) and the reissue of his novel *The Brooklyn Book of the Dead* (Newland Books in Dublin, Ireland). He's written about Korea for the *New York Times*, *Washington Post*, *International Herald Tribune*, and the *L.A. Times*.

LETTERS

continued from page 3
than any type of review, but let us get back to the food committee, shall we?

Ma Food Critic —
(1) Our ribs are smoked (not barbecued, as you stated) in our wood-fired closed pit ovens. We have been doing our very popular "Rib Night" every Sunday for four years, and it always sells out.

(2) Our wings, which you stated are unspeakable, are not doused in a vinegary hot sauce. In fact, they're not any vinegary at all in the sauce (maybe you forgot to wash your hands after eating a salad), and we do add butter to the wing sauce. In fact, we use over 350 pounds of Buffalo wings in a week!

(3) The Cajun Spiced Alligator, which you complained was too spicy (does the word "Cajun" mean mild?), and the croc-tout (maybe, being a food critic, you did not realize that alligator is normally a little on the tough side), is thinly sliced for those reasons. The sauce is made from heavy cream, Cajun spices, fresh tomatoes, basil, and lemon; there is not any ketchup in our sauce.

May I suggest that the next time you do a food review, you get your facts straight rather than just assuming you know everything? I believe a real food review, no matter how bad, should not be a personal vendetta against the restaurant. Your comment about it being "a tragic incident in [your] life" was totally unprofessional. In closing, I would like to say that Buffalo Joe's is, and will always be, "The Best Party in the Gaslamp."

Claudette Mannix
General Manager/Owner
Buffalo Joe's

Bitterness Legacy

Last week (October 12) you ran a letter to the editor from someone who clearly works for KPOP but was unwilling to sign his name. The gist of his letter was how abusive Rod Page was, leaving a legacy of bitterness and anger in his wake.

Unfortunately, Mr. Page has passed on and is no longer in a position to comment on these accusations. Obviously longtime listeners were not aware of these accusations made by Mr. Name Withheld, because if they were, it's hard to imagine any person sustaining a 40-year career in one market. Ken Leighton's article was probably done because Rod Page's leaving KPOP was deemed news, but the article also attempted to provide a career retrospective on a man who was in the "twilight of his years" and was unlikely to again have regular employment on commercial radio. Given that Mr. Page passed away shortly before the article was published, and

it was his last interview, I don't see the point in Mr. Withheld criticizing the writer (Mr. Leighton) for not going after a deceased confidante.

Rod Page was an institution who lasted in this town because he was real in a way personalities in this town will never be allowed to be again. Mr. Page was old school in every sense of the word; he didn't pull punches and was never afraid to speak his mind. I doubt that the inevitable passing of such San Diego "landmarks" as Larry Himmel and Graham Ledger will mark the end of an era like Rod Page's passing did.

Mr. Page's show on KPOP was subversive in the best sense of the word. Not beholden to corporate programming interests, Mr. Page played music that needed to be heard but seldom is today. He sold product because he was product. His eclectic selections provided a breath of fresh air on the local airwaves.

I was always surprised that the local media and music journalists did not embrace him or the format of his KPOP shows. There are not many places where one could hear Louis Prima, Royal Crown Revue, and Tony Bennett all at the same place (well, maybe at the Gap!).

KPOP lost an original when Rod Page left their airwaves. The current lineup of "legends" only wishes to entice you to visit their restaurants or take a cruise to Alaska. None of the current lineup is able to inject personality, only pap. Rod Page might have been guilty of many things the anonymous person writes, but he was never guilty of that. Mr. Withheld is obviously closer to the situation than the average KPOP listener, but why not come clean with your relationship to Mr. Page? If you're in the industry, why not state who you are in your letter to this publication? I'll gladly state my name.

Stephen Moye
La Mesa

You Are A Zero

Last week (October 12) you ran a letter from someone who clearly works for KPOP but who was too cowardly to sign his name. Too bad he didn't want to speak his mind. He wants to make a big deal about how abusive Rod

Page was. Look, nobody faults KPOP for firing Page. Nobody says Page didn't make violent threats. Nobody will deny that Page was his own worst enemy.

So what? What the "name withheld" wussy failed to address was the main point to the article: Rod Page represented a dying breed of broadcaster who mattered to people and who connected with listeners. Rod nurtured a loyal group of advertisers who said he really connected with an audience and got them in their stores. Name Withheld didn't address Rod's contention that nobody at KPOP knows how to sell advertising.

And now that Rod is gone, there's no one on the air at KPOP who matters. Ernie Myers? Who cares? John Regan? A big forgettable zero. Jerry G. Bishop? He's a heck of a nice guy, but as far as making engaging radio, he's just not gonna do it.

Now that Page is gone, Happy Hare is the closest that KPOP has to a personality. But the sad thing is, in the twilight of his career this one-time legend is given to making cute puns about "How Much Is That Doggy in the Window?" Rod never did that. Even at 71. (Especially at 71?)

Rod may have been a jerk. He may have been an abusive dead jerk, but he left with his legacy and his legend intact. He could tell a story. He could stimulate the imagination. He had credibility. And guess what? He could sell product. Compared to Rod, the remaining zero still on the air on KPOP and the "name withheld" wussie are just warm bodies.

Even though KPOP has an incredibly weak signal at night, Rod showed everyone how to make radio that mattered and made money. His loyal clients spent a lot of money on his show because he delivered the goods. He made \$100,000 a year based on his success. And those clients aren't going back to KPOP because KPOP doesn't deliver without Rod.

Instead of wallowing over what a malcontent Rod was, may I implore Name Withheld to address the real issue that he somehow managed to ignore in his anonymous

letter: you are a zero, your station is a zero, and nobody would miss you if you leave.

Unlike Rod Page,
Scott Fall
Carlsbad

I Will Miss Rod Terribly

Thank you for the article on Rod Page (Pop Music, October 5). I worked with him for about three and a half years at KPOP until I left San Diego for Alaska three months ago, and his death has shocked and saddened me deeply. Ken Leighton got Rod's tone perfectly in his article without being snide or disparaging — something I have seen too often.

It was easy to take his temper personally and listen too carefully to stories about him, and those stories were legion, but I never saw anything but likability in Rod, even if he did yell at me occasionally, but what jack doesn't yell at a boarder? You always knew where you stood with Rod. That in itself is respectable.

He had an amazing life, amazing taste in music, and I will miss him terribly, but much more because I didn't realize how little time I had to keep in touch.

Brooke Binkowski
Anchorage, AK

Touch Mel

As an avid country music fan in San Diego for the last 30 years, it was with keen interest that I read Ken Leighton's article in the *Calendar Music* section of the *Reader* ("Blurt," October 12).

Regarding the so-called war going on between KSON and Hot Country 99.3. And then, the so-called coup by Hot Country 99.3 when their program director was brought onstage by a country music legend, Loretta Lynn. I was surprised to hear the interview with Loretta Lynn on Hot Country 99.3. Surprised mainly because I thought that KSON, if anyone, would garner that interview. Why it didn't happen there is beyond me.

Why did KSON not get Loretta Lynn for an in-studio interview? Did KSON "dist" Loretta because they do not play her music? Who would not want to talk with a country music legend regardless of whether they play the artist's music or not? Just the possibility of chatting with a country music legend would, I would think, make for some compelling radio. Also, I would think that if KSON were presented with the opportunity and rejected it, they blew it.

As a country music fan, I have observed and listened to KSON for years. I have been

to many of their events. I have watched how the KSON staff have interacted with their audience. For the most part, they have done OK. But, let me tell you, that "upstart station," Hot Country 99.3, is at this time, doing a better job.

Recently I attended a fundraiser for a Lakeside girl who has cancer and saw a Hot Country DJ there who offered to this young lady a \$50 bill and told her on the microphone that this money was from his heart, and then he said, "Even more than money, prayer is what works." It may sound corny as you read it in black and white, but people were wiping tears from their eyes as they were holding a trembling young lady in his arms who was so appreciative. You had to be there. I guess that is my point.

KSON does not have that "touch." Hot Country 99.3 seems to be doing the right thing.

That Loretta Lynn concert was a hoot! Very sincere and real, as was her on-air interview earlier in the day. I couldn't believe it when Loretta did what she did. It gave me a whole new perspective on what is going on in country radio in San Diego. KSON came off so hum that night. Hot Country 99.3 came off real. I really don't know what the

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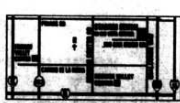
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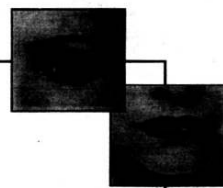
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politics are all about when it comes to this, but, as a strong country music fan, I would want KSON that there is someone there tapping on their shoulder saying, "Touch me!" If KSON thinks that is petty little crap, I would remind them that a quarter million dollars will never buy it.

Don Douglas
Spring Valley

I've Lived A Lot Of Confetti

I just wanted to compliment you on that article that I've been reading for the last couple of weeks, "Confetti for Gino." It was interesting, in the last article (October 5), the canyery that is mentioned in there must be Sun Harbor,

and the church that you mention must be Our Lady of the Rosary. And the canyery owners, they must be the Crivellios. I worked for them many, many years ago when they took the canyery over. I would just like to know if it's them. I find that article very interesting because I lived a lot of that. I know a lot of things that went on there. I remember that all the tuna boats that had something to do with the canyery were named after Sun Harbor — the first name was "Sun" and then whatever the boat's name was.

Where could I buy that book? I'd like to buy that book if it's available. David G. Diaz
Rancho Palos Verdes

Confetti for Gino, a novel, is long out of print. — Editor

Did Wolff Sleep Through History

Justin Wolff's piece ("Sight-see," October 5) reminded me of Bill Cosby's impersonation of windblown wipers that he couldn't shut off. "dum-myyay, dum-myyay, dum-myyay." So it was like a soup can that destroyed the American Left. Hmm. I always thought that a drunk Wisconsin muck be the name of Joe McCarthy and this self-hating ex-commie gay man named Whit Chambers helped black-list anybody who wasn't an A-list Steven Spielberg or an like zombie. Guess I read the wrong history books, or was it that Wolff slept through that class?

Our budding art/cultural critic isn't the only self-satisfied Tom Wolfe wannabe. Brizzola's columns are a waste of space (more "Red Meat" or "Zippy the Pinhead") and the most self-absorbed boomer tripe I've heard yet, while Duncan Shepherd is the film reviewer's version of Chambers. I respect his love of film, it's just that why is he wasting his time with the *Reader's*? A crypto-ideologue of his caliber should be working for WFB's rag *National Review*, or maybe he can bump off Richard Corliss of Time and steal the corpse's job.

John Reynolds

Another Burnt-Out African-American

Last Thursday's *Reader* article (Theater Review, October 5) touched a nerve for me, and I fear that San Diego will be losing yet another career-seeker, yet burnt-out, African-American resident, due to lack of opportunities. I, too, have played the parts of maids (Some of *These Days*, 1992 Coronado Playhouse, with extended run) and little old ladies (So Long on *Lovely Street*, Lamplighter's 1988, receiving an ACT nomination) in community theaters, but I even had a part "created" for me in *Gypsy* (Lamp-

lighter's 1989) because the director/producer wanted to have me sing in the show. Even though I have had write-ups in local newspapers and become known as the "Voice" among friends, fellow musicians, and theater types, I am still virtually unknown in this town. It seems I had to be willing to pay money (I did not have to get the "hook-up") I needed to take my career to the next level. It has been downhill ever since. Financial worries beckoned me back into the workforce, and yet another "underutilized" position as a clerical assistant for the last ten years. I wanted to act and perform on radio and television, which I studied at the University of Missouri-Columbia, but my many attempts to get a foot in the door have been met with rejection notice after notice. I have sustained "my art" with occasional appearances at coffee shops and small events.

It does baffle me that the presidential candidates are recognizing the fact that racial profiling does exist in every aspect of community relations and needs to be dealt with. And now I pray that whoever becomes president will somehow find a way to effect policy, and, if you will, restorable "affirmative action" so that the glass ceiling will continue to shatter and average and above-average African-Americans can move forward in society and not become frustrated that we can only be viewed as cleaning persons, clerks, or general "expendables."

The entertainment media appears to be giving it a shot. I have recognized lately. Maybe someday my daughter will not ask me why there are so few or no blacks in her teen magazines and why some people do not like black people. A couple of years ago I did a newsletter article (BEA) on our "400 years of oppression." Maybe this century things will change for all people.

Cheryl D. Ross
North Park

Don't Mess With Roy

Concerning "Murder Before Melody," October 5 issue, a review by August Kleinzahler. No one has even suggested that Roy Rogers was guilty of infidelity. Spade Cooley was, undoubtedly — a part Indian, as I am — and capable of and guilty of sexual abuse ending in death. There were several other popular artists of West coast/teen western swing: Duke Martin, the Maddox Brothers and Rose, and Tex Williams. Good article, just be careful of "messing" with Roy. All in good humor.

Bob Wilson
Janel

Please Stop Hating Babies

I just wanted to say to Anne Albright, congratulations on your new baby, and I hope you're healthy and happy. I

know it's none of my business, but for the whole world's sake, please stop. I love your article, I have nothing against you; it's just, we are having a population problem, and I think you've had enough by now.

At any rate, not to take away from my congratulations, I wish you congratulations on the birth of your baby.

Candy Riley
Pacific Beach

If You Can't Say Anything Nice

Your articles "Such Good Friends" ("City Lights," September 14), "Masters of Deceit" (August 31), and "UCSD, Big Money, and the Ball Club" (February 24) show Matt Potter has excellent research skills, good sources, and a penchant for the sensational. The sensational, of course, sells your newspaper (ad space).

A former boss once complained to me, "Bring me solutions, not problems." While your writing begs dirt, innuendo, and slime, perhaps deservedly so, upon our glorious and greedy Padres' owner/businessman and, of course, our local and state government officials, it is completely devoid of solutions.

Your articles imply there is criminal activity, but they don't cite specific statutes. Were crimes committed? If so, name them. If crimes were committed, who should be prosecuting the illegal act? Why are they not prosecuting? Name them too, local, state, and federal. If crimes were not committed, who should be prosecuting the illegal act? Why are they not prosecuting? Name them too, local, state, and federal. If crimes were not committed, who should be prosecuting the illegal act? Why are they not prosecuting? Name them too, local, state, and federal.

The California Government Code shields those acting, like the University of California's chancellor or San Diego City Council members, from liability. The lack of accountability of government under the Government Code is fomenting contempt against all public officials toward the people they are supposed to be serving.

Additionally, special interests, like Mayor's, routinely buy the influence of elected officials and thereby run the government for their benefit. Co. Federal. The hopelessness of rampant corruption and abusive government, and your sensational stories reporting the unpublicized acts, is promoting public apathy. Offer

the public solutions, offer the options of put forth in organizations seeking reform. Offer wise, thoughtful commentary and the purpose, means, and encouragement needed to act.

Perhaps you are wiser than I. Perhaps you are simply capitalizing on the public's thirst for dirt and their stupidity. Perhaps you are seeking personal gain yourself and we can expect to be reading more of the same shallow sensational reporting in the future.

Publius II

Duncan's Invasive Review

Yesterday, I saw the movie *Solomon and Gaenor*. It beautifully portrays the hard-scrabble times of a Welsh mining village in the early part of this century. It relates the love story of a Welsh girl and a Jewish boy, the son of Russian immigrants who live over the mountain. The movie accurately describes the vast cultural differences between the two principals. A moving story with a sad ending and excellent entertainment.

Duncan Shepherd's summary review is boorishly insensitive.

John Neill

Nastiest, Rudest, and Most Vile

I read, with much disgust, your interpretation of Lubbock, Texas, and to say the least I was shocked that you would allow your newspaper to print such trash opinions of other cities (Sporting Box Football Contest). Those who live in glass houses should not cast stones. San Diego, which I have visited, is one of the nastiest, rudest, and most vile places I have ever experienced. Just look at your on-line news reporting versus that of LubbockOnline. You cannot even hold a candle to the type of technology used in such a small city. Cast your stones in other directions where people will believe you.

San Diego is not, and never will be, a place where people want to go to live. IT STINKS!

Carlton W. Roach

Ed Keeps Me Sane

I decided it was time to write... From the hellish state of North Carolina, I read Ed Keefe's weekly article religiously. Although a "born & bred" Southerner, I lived in Occoquan from 1993 to 1996 — a two-week vacation turned into three years, so you could guess I liked Southern culture. The SoCal food culture also impressed me greatly. Oh, how badly I miss it!

Anyway, until the day I finally can return, Ed's articles help preserve my sanity. Keep up the great work!

K. Hodges

Remind Them to Breathe

Preemie-Care Lecture

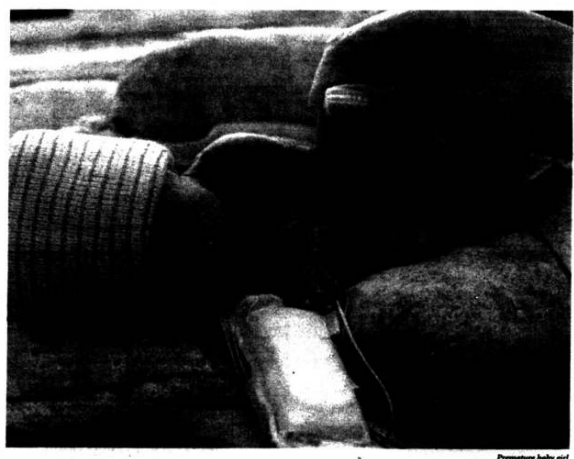
What creature is more helpless than a critically ill newborn? Whose existence is more precarious? A very premature baby enters the world dangerously early, ill equipped to survive outside the womb. Luckily for many born in San Diego under such circumstances, there is Dr. Neil Finer, a lively, compassionate man with an infectious laugh. Dr. Finer is chief of Neonatology at UCSD's school of medicine.

Traces of his native Canadian lilt still inflecting his speech, Dr. Finer's very aware of his patients' extreme vulnerability. "If you go into a neonatal intensive care unit you'll be struck by two things," he explains. "One is all the very

small, fragile premature infants who by their nature are totally at our mercy. They can't even maintain their body temperature. We have to place them in an incubator or a warmer or they'll die. They need nutrients intravenously. Often they're born so early they don't breathe adequately and you have to breathe for them, or remind them to breathe with drugs, things we don't tend to think about in adult medicine. The other thing you'd probably be amazed by if you visited the unit is the number of machines used in treating these babies. The machines outweigh the baby about a hundred to one! Ventilators, monitors, infusion pumps, and warmers, and in the middle of it all this tiny infant."

Neonatology, the study, care, and treatment of newborn infants, is a relatively new medical specialty, dating from the early '70s. Dr. Finer was attracted to the field because of his interests in critical and intensive care. "I was drawn to the fact that if you were able to intervene effectively for critically ill newborns, you have a chance to help provide them with the opportunity to have a full and meaningful life. The medical care given to the mother to help mature the baby's lungs, and the development of things like surfactant, a substance deficient in the lungs of those infants who have respiratory distress when they're premature."

If Dr. Finer could wish into existence one scientific breakthrough related to caring for critically ill newborns, what would it be? He couldn't do this, he said, because he'd already said it. "That we could put ourselves partly out of business by preventing premature



Preterm baby girl

delivery. I think that remains the goal of most of us in perinatal medicine. We want to attempt to understand how we can help that mother who currently is going to deliver at 24 or 25 weeks to keep that baby in her and to keep both of them healthy so the baby is born at a more mature phase."

Does Dr. Finer ever get to meet the people whose lives he helped save? "I recall one of the very first critically ill babies that I cared for," he reminisced. "Early in my career, around 1977. He was a very small premature baby with a multitude of problems. We knew this child was going to be challenged. When he was about 13 he appeared in my office. I could see when he walked in the room that he couldn't see his left arm very well. I had no idea who he was. Then his mother came in, and I remembered her because she'd spent an enormous amount of time in the nursery with her baby. This child had what we would

call a form of cerebral palsy, but he was now the star athlete of the school, captain of the soccer team, and the brightest kid in his class. He was just an amazing person. Obviously, in caring for critically ill infants, the outcomes are not all as happy. But these kinds of positive outcomes occur again and again, and it makes you feel good, like there's some purpose to your life."

— Amy Gensler

"You've Come a Long Way, Baby: The State of the Art in Neonatal Intensive Care" Lecture by Dr. Neil Finer, Tuesday, October 24, 6:30-8:00 p.m., UCSD School of Medicine, Room 4000, 3800 La Jolla Village Drive, San Diego, CA 92093. Information: 619-542-8947

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Calendar LOCAL EVENTS

the title for an appearance planned by *The American Life* live in *Glass*, filmed for PBS Thursday, October 26. Glass will answer questions from the audience after his talk. The PBS radio program features American stories told through intriguing voices.

The event begins at 7 p.m. in Copple Symphony Hall (730 B Street). Tickets range from \$22 to \$77; call 619-584-6787 for reservations. See rock! (DOWNTOWN)

Woodmanlike Richard Lederer (*The Bird of Anguished English* and many others) and Charles Harrington Elster (*The Verbal Advantage: Ten Steps to an Impressive Vocabulary* and others) will visit Warwick's Bookstore to sign books and discuss their books at 7:30 p.m. next Thursday, October 26. Find the shop at 7812 Grand Avenue and by calling 858-454-0347. Free. (LA JOLLA)

SPORTS

The Monthly Walk/Run/Skate/Bike hosted by the Fifty Plus Fitness Association is set for Saturday, October 21, starting at 8:30 a.m. in Farnell Park (located on Pacific Beach Drive, at the south end of Farnell Street, on San Bar). Participants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the optional food). 619-273-5272 or 619-558-1386. (PACIFIC BEACH)

Hope for Warm, the Action Beach and Custom X Bodyboard Contest is slated for Saturday, October 21, from 7 a.m. to 2 p.m. at the Trest Street beach. For information, call 760-722-0616. Free for spectators. (OCEANSIDE)

A Polar Glow, the third annual Carl Giffers Memorial Glow Ball Golf Tournament is scheduled for Saturday, October 21, at the Willowbrook Country Club (11905 Riverside Drive). The tournament begins at 5:45 p.m. the \$60 fee includes dinner. To register, call 858-272-5777 x45. (LAURENCE)

Light the Night Against Crime, the 5k starts promptly at 7 p.m. on Saturday, October 21, on Pacific Highway (at Broadway). Bring a flashlight and wear a costume! 858-792-2900. (DOWNTOWN)

You're Gonna Get Muddy, Soldier! Slippery military training obstacles, knee-to-waist-deep murky waters, slippy mud pits, and rugged terrain are all part of the fun when the ninth annual Camp Pendleton Armed Services YMCA 10K Mud Run takes place on Saturday, October 21. Events begin at 8:30 a.m.; allow a minimum of 1.5 hours to drive from front gate, park, shuttle to Lake O'Neil, register, and check-in. For information, dial 760-385-4921. (CAMP PENDLETON)

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day, October 19, through Tuesday, October 31 (dark October 21-23). Visitors will be led through the ship on lantern tours, meeting costumed characters portraying victims and abductees of human pirates.

Hours are 6 to 10 p.m. weekdays, 6 to 11 p.m. on weekends. Prices: \$6 for adults, \$4 for those ten and under. Find the spooky Star at 1306 North Harbor Drive, along the Embarcadero (at Ash Street), 619-234-9155, government.

How's Your Island? The Del Mar Health Expo runs October 20-22 in the Activity Center at the Del Mar Fairgrounds, with exhibits, lectures, workshops, demonstrations, book signings, medical screenings, music, and more. Show hours are 11 a.m. to 8 p.m. Friday and Saturday, 11 a.m. to 6 p.m. on Sunday. General admission is \$6. 877-376-2847. (DEL MAR)

The Historic 55 Lane Victory moored alongside the Maritime Museum on Friday, October 20, for Fleet Week celebrations. The 435-foot ship is said to be the only fully operational victory ship in the world. Public tours are from 1:30 to 5 p.m. on Friday, 9 a.m. to 6 p.m. on Saturday, Sunday, and Monday.

One ticket allows visitors to see the Lane Victory and the three ships of the museum (including the Star of India). Admission is \$6 general. Call 619-234-9153 for details. Find the museum at 1306 North Harbor Drive, along the Embarcadero (at Ash Street). (DOWNTOWN)

Mighty as Sea-Ale, a variety of military ships and aircraft will cruise through the San Diego Bay when the Fleet Week Sea-Air Parade takes place on Friday, October 20, from noon to 2 p.m. Spectators may take in a water and air show including the launch of two S-3B Vikings from the deck of the USS Carl Vinson. Prime viewing locations are the B Street and Broadway piers, where static military hardware will be on exhibit (viewing will also be possible from the Embarcadero and from Harbor and Coronado Islands). From Sanport Village, see fireworks at 7:30 p.m. Free. Call 619-546-1338 for information. (SAN DIEGO BAY)

Pulling Quilts! The El Camino Quilts announce a quilt show running from 10 a.m. to 3 p.m. Friday through Sunday, October 20-22, at the Rancho Guzman Adobe (2210 North Santa Fe). Expect to see quilts, wearable art, musical entertainment, and fashion shows (on Saturday and Sunday). Admission is \$5. Call 760-774-5799 for information. (MIRA)

Take the Train to Teacup in Campo, when the San Diego Railroad Museum offers a vintage train excursion to Teacup, Mexico, on October 21 (and many other Saturdays in each month). The train departs the depot at 10 a.m. Once in Teacup, visitors have three hours to explore the town. The cost is \$40 for adults, \$20 for children. Reservations are required. Made by calling 619-593-3000 ext. 619-594-1943. (CAMPO)

The Small-Antique Trucking Bus and Antique Engines and Tractor Show returns to the San Diego Fairgrounds on Sunday and Monday, October 21 and 22 (and October 28 and 29). See blacksmith and wheelwright demos, grills and ovens, and more. Find other vintage skills, along with food, gifts, music, train rides, and displays of antique cars and motorcycles. The antique games are followed by a parade at 7 p.m.

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Calendar LOCAL EVENTS

at WorldFest 2000, slated for Sunday, October 22, in Embarcadero Park South, from 10 a.m. to 7 p.m. Sophie B. Hawkins will perform, and there will be food for sale, exhibitors and education booths, live music, and children's activities. Admission is free. 619-584-6462. (OWEN/OWEN)

Mayor Menia. Chrysler vehicles are the featured performers during the San Diego Stadium Auto Show on Sunday, October 22, from 6 a.m. to 2 p.m., at Qualcomm Stadium. View vehicles on display and for sale, along with "scores

of parts and accessories." Admission is \$5 general, kids under 13 free. 858-484-9542. (MONTRO VILLAGE)

Frightening. Take a look at "San Diego's dark side" when Old Town Trolley Tours and the San Diego Historical Society team up to offer "Ghosts and Greentones" tours. The narrated historical tour lasts over two hours and includes a visit to the Villa Montezuma (once the home of spinster Jean Shepard), a tour of one of the oldest graveyards in town, and more. Tickets are \$28 for adults, \$12 for those 4 to 12. For times and reservations, call 619-298-8847. (JAN/OWEN)

Students from the Mink School of Art in Belarus have work on exhibit in the sixth annual "Young People's Art Exhibit and Sale," continuing

through October at the La Jolla Branch Library (7555 Draper Avenue). The show and sale benefits the Children of Chernobyl organization, raising funds for 30 children from Belarus to spend summers in the San Diego area with host families. For information, call 858-459-4650 or 858-552-1657. (LA JOLLA)

Designed to Entertain. 15 interior designers and firms from throughout the county have helped design the 6,000-square-foot, 23-room estate, \$3 million custom luxury home that's the site for the 2000 American Society of Interior Designers (ASID) Designer Showcase, continuing through Sunday, November 5. Meet with professionals from the ASID during "Designer Nights,"

scheduled for Fridays through November 3 from 6 to 9 p.m. The designers will be available to "discuss their design philosophy and personal approach" with visitors.

The home is on Cascade Crossing within the Heritage Golf Estate, one of five mansions included on the Street of Dreams home tour. To reach the spot, take I-15 to Rancho Bernardo Road and head east, turn left onto Old Coach Road, and follow the signs. Viewing hours are 10 a.m. to 7 p.m. Sunday through Thursday; 10 a.m. to 9 p.m. on Friday and Saturday. For ticket prices and reservations, call 858-274-3345. (POWER)

Time to Screen. get a head start on your Halloween festivities in the 2000 Haunted House (424 Market Street, at Fourth Avenue; 619-231-0131) and Frightmare on Market Street (530 Market Street, at Sixth Avenue; 619-231-0611). The rooms promise "terrifying special effects and illusions" created by "some of the top artists and technicians in the business."

Hours are 7 p.m. to midnight

Thursday; 6 p.m. to 1 a.m. Friday and Saturday; 7 to 11 p.m. Sunday, Tuesday, and Wednesday. Tickets for either haunted house are \$9.95. The houses will be open through October 31. (DANLAW QUARTER)

FOR KIDS

"Dusky the Watchdog (Glow)" is being presented by the McIntire Players through Sunday, October 22, at the Marie Winchouk Puppet Theater. Comic ventriloquist Lynn Trimble asks the dramatic question, "Who's afraid of Peter Pumpkin?" October 23-29. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1 and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$5 for adults, \$2 for children (11-12), free for those under two. (BALBOA PARK)

In Honor of the Polish Harvest Festival of Dorynki, listen to stories

about farmers including the traditional folk tale *The Turnip* during events beginning at 7 p.m. on Friday, October 20, at Barnes and Noble Bookstore (Grossmont Center, 5000 Grossmont Center Drive). Participants will make a willow-oven wreath. 619-467-2870. Free. (LA MESA)

The South African Children's Play Amusee Ompe (Words of the Wind) is being presented at 2 p.m. on Saturday, October 21, in the Don Power All Theatre at San Diego State University in conjunction with World Peace Week 2000 events. Ella Pearson and Bhakti Mithew perform this mix of mime, physical acrobatics, dialogue, and audience participation. Tickets are \$6. For information, call 619-594-6824. (SDSU)

Slow and Steady Wins the Race. head to the hare and tortoise story time planned on Saturday, October 21, at 11 a.m., at Barnes and Noble Bookstore (10755 Westview Parkway). Participants will make a turtle shell for themselves. 858-444-3166. Free. (MIRA MESA)

Trick or Treat with Pooh. enjoy Winnie the Pooh's Halloween and make a trick-or-treat bag at 12:30 p.m. on Saturday, October 21, at Barnes and Noble Bookstore (7510 Hazard Center Drive). 619-220-0175. Free. (MISSION VALLEY)

See a Story, the Alliance for Language and Literacy for Deaf Children will be signing Peggy Rathman's *Good Night, Gorilla* and Judith Viorst's *Alexander, Who Used to Be Sick* last Sunday at 10 a.m. on Saturday, October 21, at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. (MISSION VALLEY)

Children's Discovery Museum of North County, the newest permanent exhibit, opening on Saturday, October 21, explores "The World of Sound," with instruments from a variety of cultures and activities focusing on the science of sound, sound waves, and how sound travels.

The museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

The "Bewitching Comedy Skits" *The Curse of Hag Hollow, Bewitched and Bewitched, and Whisk Whisk Is Whisk* are being presented by the Mira Mesa Theatre Guild's Junior Theatre group. Performances begin at 1 p.m. on Saturdays through November 11 at the Mira Mesa Theatre Guild Stage (in Mira Mesa Mall, 8190-A Mira Mesa Boulevard). Tickets \$5. Dial 619-493-7320 for information. (MIRA MESA)

Halloween Fright Train. Halloween Family Day activities at the San Diego Model Railroad Museum are slated for Sunday, October 22, from 1 to 4 p.m. The "Last Rail" mystery show is a live re-enactment about the building of the Transcontinental Railroad, with "complications" that must be solved using puzzles, books, videos, and more. Shows begin at 1:30 and 3 p.m. Wear a costume. There will also be live fire painting, a craft, and refreshments.

Admission is \$4 for adults, free for children under 16. For information, call 619-496-0199. (BALBOA PARK)

The Little Duck with Big Feet houses on *Elmer Duck* will appear at the story time on Sunday, October 22, at 2 p.m., at White Rabbit Children's Books (7705 Gilman Avenue). 858-456-3518. Free. For children three and older. (LA JOLLA)

Make a Spider Spider during the preschool craft time for kids done on five years old planned on Monday, October 23, at 10:30 a.m., at the Jerry

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READING

Cherry

Viking/Penguin, 2000; 276 pages; \$24.95

FROM THE DUST JACKET: Mary Karr told the prize-winning tale of her handsome Texas childhood with enough literary nerve to spark a resemblance to memoir writing. *The Liars' Club* rode the top of *The New York Times* bestseller list for more than a year, and publications ranging from *The New Yorker* to *People* magazine picked it as one of the best books of the year. But it left people wondering: How'd that scrappy kid make it outta there? *Cherry* dares to tell that story. Karr picks up the trail and dashes off into her teen years with customary sass, only to run up against the paralyzing self-doubt of a girl in bloom.

In this long-awaited sequel, we see Karr ultimately trying to run from the thrills and terrors of her sexual awakening by butting up against authority in all its forms. She lands all too often in the principal's office and in one instance a jail cell. Looking for a lover or heart's companion who'll make her feel whole, she hooks up with an outrageous band of surfers and heads, wannabe yogis and bona fide geniuses.

Karr's edgy, brilliant prose careens between hilarity and

tragedy, and *Cherry* takes readers to a place never truly explored deep inside a girl's stormy, ardent adolescence. Parts will leave you gasping with laughter. But its soaring close proves that from even the sunniest beginnings a solid self can form, one capable of facing down all manner of moose.

Karr began early to want to be a poet. On the morning that we talked, I mentioned that this surprised me.

Karr, sitting at a poolside with a cell phone, said, "What's odder still to me is that in the only notebook I have from my childhood, a notebook which originally had been a sketchbook of my mother's and which I stole, I actually wrote, 'When I grow up, I want to write half-poetry, and half-autobiography.' Now if that's not a call from God! I don't think I'd ever even read an autobiography at that age. I don't ever remember reading one. I think I read the biography of Helen Keller and that was it. And then one about Abraham Lincoln scratching something on a shovel. But other than that, I don't think I'd ever read one. So I don't know why I— it's peculiar that we sort of grow into these things. Maybe it's that I at any kind of 'normal' existence, only the poets would have me."

"It's funny, too. The people I really wanted to meet were writers. I had some notion of meeting Flannery O'Connor, you know, or even now, I imagine meeting Cormac McCarthy. Writers were my heroes. And it seemed like the only way I was going to get to meet them was if I got into the business myself. It's miraculous to me that people will pay me to do this."

Karr's memoir, *The Liars' Club*, won the PEN/Martha Albrand Award. A poet and an essayist, she has won Pulitzer prizes in both genres. Her previous poetry collections are *Abacus*, *The Devil's Tour*, and *Viper Run*. Divorced, Karr lives with her son in Syracuse, New York, where she is the Poet Professor of English at Syracuse University.

Before Karr made herself somewhat famous with *The Liars' Club*, those of us who were her fans were fans of her poetry. I mentioned that I for a long time had been fond of her poems. She laughed, "It's moonlighting in this other business."

Poetry, I said, "just doesn't pay."

"And I," Karr said, "am a single mom."

The difference, for the writer, between writing nonfiction and poetry, I said, was something I hoped that Karr would talk to me about.

"Well," she said, "it's a lot longer. That's sort of the big thing. I find, as a poet, I'm working on probably seven poems right now that are in various states of being finished or unfinished. And I think the reason I keep so many going is because the awful thing is to be at the end of a batch of them and to look at that blank page. And the great thing about a long nonfiction work of any type, I think, is you never have that. I mean, you always sort of know. You get up in the morning, and you know pretty much what, where you are. You can choose to go back and rewrite another section, but you know that, basically, you're on page 15, and so you're going to do page 16 next. I'm always, as in poetry, ambushed by what turns out to be true. I always think I know the story, and then I start writing it, and it turns out that I'm totally confused. So that's similar to poetry. There's also that nonfiction's just aesthetically less challenging. It really is, in terms of course, relatively speaking, I still find myself rewriting probably more or as much as I would with a poem. I threw away 500 pages of *Cherry* before I even started accumulating pages. I had a poem that I've maybe rewritten 50 or 60 times, but once I have the voice going in nonfiction, I write maniacally, compared to most prose writers. But with prose, also, you don't have that satisfaction you have with poetry, where you finish something. I mean, I always worry the bone of everything in a poem. I always think it should be rewritten, even after it's in print. Nothing ever seems really done in some ways, but you do have that sense of satisfaction that you create a new wheel, in a way, for each poem. And there's that sense of completion when you get to the end of a poem."

photography by Bill and text. Many of the photographs, surfboards, and other artifacts have never been on public display before.

The museum features surfing artifacts and memorabilia — such as surfboards and clothing — as well as legends Phil Edwards, John "L.J." Richards, and Peter Johnson, and the very cool megastar from Hawaii, Duke Kahanamoku. The museum is located at 223 North Coast Highway, 760-771-0676, (OPENING VALLEY).

Charles Vane Nutter Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a Bioviewer to view animals macroscopically, use a WetScope to view of microscopic organisms

found in the "Sweetwater Soup," and interact with computerized videos exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can get sharks and rays, see burrowing worms and migratory birds, and enjoy the seraphic gardens.

Visitors meet a shuttle bus at the Bayfront E Street Transit Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-427-2481. (JULIA WEAVER)

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

Interested in restoring and programming historic computer equipment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6136 Mission Gorge Road, suite H, in Mission Valley). Call for registration and space availability.

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

Flying Leatherneck Museum is dedicated to the Marine Corps who provided air support from the propeller-driven fighters

"And so, obviously you don't have that, or, maybe you sort of have that, at the end of a section or chapter, but I don't really make it at the end of a book of nonfiction. And the great thing about prose is that there's so much information you can get in. Like Lowell, I started writing autobiographically, and then I think you're able to qualify and hedge and hopefully develop characters in a richer way. Because you can just get more data in. And poetry, again, the aesthetic challenge is musical. People talk about poetic prose, and it's just not even the same. The most poetic prose — Nabokov, say, or Joyce — is still not a patch on poetry for that concision and that sense of completion and closure. Again, I think it's aesthetically a relief for me, always. I don't really have that sense of satisfaction with a book of prose. I just get done with it, and, ironically enough, I just lose interest in it almost instantly."

I said that one difference between poems and prose was that poems seemed more word-driven and prose, story-driven.

"And you want, with prose," said Karr, "to get certain data in. If I tell a story about my friend who's a drug dealer, I have to qualify that so people don't make a snap judgment about him. Writing prose, I feel like I keep hedging, and that every piece of information I gave I wanted to hedge and qualify. But you're right, it's solely data-driven. There's certain information you have to get in. Whereas, you're right, I think in poems, the music or the noise, the language, pulls you more."

"Or," I suggested, "in poems a word is always seeking out another word."

"That's a nice way to put it. It's funny. I just saw this painting exhibition by Philip Guston. Don't you adore him?" I did, I

said, and Karr continued, "My son was at camp at Yale, and I went to pick him up, and there was this great bunch of paintings there by Guston. And there's a great quote from Guston at the beginning of it that says, 'I got sick of all that purity. I want to tell stories.' I wrote it down in my notebook. But I knew as soon as I saw it, it was not a sentence I was going to forget."

Karr and I nattered for a bit about writing, and then I asked, "When you write this sort of almost daring memoir material, what's it like to go home and see people who were part of the events about which you write?"

"Well, it's been interesting. I've never written about anybody with few exceptions, my father being the obvious one — who didn't know what I was up to. My friends in this book — for instance, John Cleary, the boy I first kissed, is still one of my best friends. He's still one of the most amazing people I've ever known in my life. I just saw him out in L.A. He lives in California. Before I started writing the book, I said, 'Look, this is what I want to write about, and are you uncomfortable with that?' I didn't ask him for information. But I just got a sense of how he would feel about it."

"And I don't think I've ever really written any of these things about anything but love for the people I'm writing about. And so, I've never had anybody say, 'No, please don't do this.' And only on one occasion have I had somebody ask something be changed out of embarrassment. It was something she felt she could handle seeing in print, in this book, and then it turned out she couldn't. So that is the only change anybody has ever asked me to make. I have really great friends."

"Cherry," I suggested, "isn't catty."

"It's not," said Karr, "that I'm not a score-setter. We're all score-setters. But I wouldn't do it in this form. My friend Claire called me up, after she'd read the manuscript, and said, 'You know, I feel really bad.' I said, 'What do you feel bad about?' I thought she felt bad that I wrote about us kissing those boys, or how she felt about her father, how strict he was. She said, 'I had forgotten that I ever stopped being your friend. That we ever

had that kind of falling out.'"

Karr writes in *Cherry* about her misery when Claire, her best friend, got mad at her. "That was so heartbreaking," I said.

"Do you remember that?" Karr asked. "Having a girlfriend and having a fight with her. Here you've found some sympathetic creature who doesn't look at you as if you're a gargoyle. Which is how you look at yourself. And then the slings and arrows of those friendships. They're just so bound up with who, for me, I was trying to become."

We talked about a poem of Karr's that I particularly like "Divorce," from *The Devil's Tour*. I said that I'd first read the poem so long ago and yet still remembered the lines:

...I could suddenly see the VCR's digital clock blink off and on like a tiny black morgue.
In the middle of the night there'd been a power failure. It was zero o'clock, day zero.
I didn't know what could happen next.

I asked Karr if it seemed odd to her that lines she'd written, years earlier, stayed in readers' minds and carried as much weight as readers' memories of events in their own lives.

Karr said it didn't seem odd. "I've been taking communion from other people's mouths for years, you know. I feel that language saved me. Poetry saved my life, in a way. Being able to read those sad soliloquies in Shakespeare. I never really liked the sonnets as much as I do. I'm sure I didn't know what any of them meant. They were so beautiful. And you know, you're sitting around your house with this sense of ineffable sadness that everybody else seems just numb to, and you find someone else expressing it, and it's like you say their words in your mouth. And it's like communion. You make a communion with others. You take these words in your body, in a way. That's how I always felt. It's such a happy thing, reading it. It really is. It's really keeping us from being lonely."

— Judith Moore

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Calendar LOCAL EVENTS

For additional information, call 619-234-8291. (BALBOA PARK)

San Diego Model Railroad Museum, take in "Halter's Wind-Up Wonders," an exhibition of the popular wind-up model trains of the 1940s and early 1950s. These colorful models belong to collector Gary Mooko, and some are rare collectibles. "Lionel Trains of the 1950s" from the collection of Dale Roberts are also on view, featuring many of the powerful G-train models that children dreamed of while growing up in the Baby Boom generation.

Examples of steam and diesel passenger and freight trains are featured in "Pacific Beach Model Railroad Club's Farewell to the Fair." This HO scale (1/87 actual size) exhibition features trains that operated on the Pacific Beach and Western Railway System from 1954 to 1996, during the San Diego County Fair in Del Mar.

These exhibits continue through Sunday, March 4, 2001. The museum celebrates American railroads with the largest permanent operating model railroad and toy train exhibit. The museum includes five scale model railroads of the Southwest, an interactive toy train, and a refurbished toy train gallery with a Lionel G gauge exhibit. There is a multimedia presentation on railroading, an operating railroad segment, and an interpretive display on railroads and model railroading. The museum is downtown in the Case de Balboa building. For admission and museum hours, call 619-696-0199. (BALBOA PARK)

San Diego Natural History Museum, organized in five themed sections, "Beers, Imagination and Reality" ex-

Roam-O-Rama

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

Wait for a late fall or winter storm to clear the air, then try this view of the San Diego skyline from the north end of the Santa Ana Mountains in Orange and Riverside Counties. The 14.5 miles of roundtrip trail to the peak is long and tedious for hikers, challenging for runners, and somewhat less challenging for mountain bikers. The out-and-back route follows well-groomed fire roads throughout and the climbing is quite gradual, though you end up gaining and losing a total of 3,200 feet of elevation.

Around the winter solstice, an afternoon/evening hike to and from Sierra Peak can be very rewarding. Plan to reach the peak in time to watch the sun drop into the Pacific before 5 p.m. from early November to early January. Then stroll back down under the stars, arriving at your car before 8 p.m. Hights lit by a full or nearly full moon are best; otherwise, the glare of the city lights below makes it hard to see the ground underfoot. Don't forget extra warm clothes and a flashlight.

Geologically, this is an interesting area. About two miles up from the trailhead, you'll cross the Elsinore Fault zone, with crumbly 150-million-year-old metavolcanic rock to the southwest and orderly banded marine sedimentary rocks half that age to the northeast. Near Sierra Peak are some nice exposures of sandstone with embedded cobbles.

To reach the trailhead, take the Lincoln Avenue exit from the Riverside Freeway (Highway 91) in Corona and drive three miles south to Chase Drive. Turn right on Chase Drive, then turn left where Skyline Drive branches south. Pull up and park near a massive gate (probably closed) designed to keep vehicles out.

Bypass the gate, and continue up the road on your own power. After the first mile, the road swings back away and up from the mouth of Tin Mine Canyon, once a target-shooting area but now mercifully quiet. Soon, views open up of nearby Corona and more distant Riverside and San Bernardino, backed up by the towering summits of the San Gabriel and San Bernardino Mountains. In the carpalis orange groves below, new subdivisions seem to push and leapfrog along.

Oak Flat, 4.8 miles from the gate, is marked by grassland dotted with a few oaks and a radio communications complex. At the road junction turn right (Black Star Canyon Road goes left, south) and continue along the main divide of the Santa Ana toward Sierra Peak, the antenna-bristling summit to the north. On top there's a great view of the Chino Hills and Pomona Valley to the north, the broad trough of Santa Ana Canyon to the west, and endless miles of L.A. Basin suburbs stretching toward the Pacific Ocean.

For more information, call the Cleveland National Forest, Trabuco Ranger District office in Corona: 909-736-1811.



Main divide road

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For more information, call the Cleveland National Forest, Trabuco Ranger District office in Corona: 909-736-1811.

plum the myths, legends, folklore, and art surrounding bears. The exhibit, opening on Saturday, October 21, features North American Indian artwork and artifacts and temporary images of bears, along with a collection of teddy bears, video screenings of bears in cartoons, and

taxidermy mounts of young and adult grizzlies and black bears in displays on bear habitat, food habits, behavior, and life history. No bears were killed

especially for the exhibit, on view through Tuesday, January 2, 2001. The museum's permanent exhibits include the Scripps Hall of

Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. 619-232-3821. (BALBOA PARK)

San Diego Heritage Museum, the museum offers informative displays on the unique history of the San Diego area at 361 South Vista Avenue. For more information, call 760-432-9711. (ENCINITAS)

Serra Museum, "Treasures Uncovered: Trade and Exchange at the San Diego Presidio" features artifacts recovered from the Presidio archaeological site, dating to the first European settlement in California (in 1769) when Father Junipero Serra established the Realidad San Diego de Alcalá. "Treasures" is the first of a series of exhibits, including the history of the presidio, religious, and personal goods representing just a fraction of the more than one-half million excavated to date at the Presidio site are on view.

The museum interprets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the West Coast's first European settlement, found at 2727 Presidio Drive. 619-297-3228. (METCALFE PARK)

Wells Fargo Bank History Museum, the museum features a working agent's office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There's also a video-visual theater presenting short films on California and Wells Fargo history, a gold display by Wells Fargo agent Samuel Dorney at the end of the last century, an exhibit of Concord Coach #251, a restored stagecoach built in 1867, and the Davies wheel. The museum is located in the reconstructed Colander House, at 2733 San Diego Avenue. (OLD TOWN)

Liszt, Liszt, O Liszt!

The beauty of this effect was unforgettable — as was the sheer awe provoked by the pianist's fabulous abilities.

With SummerFest scarcely over, the La Jolla Chamber Music Society began their 2000-2001 "Celebrity" series at the highest level with a recital by pianist Daniel Barenboim. This year, Barenboim is commemorating the 50th anniversary of his professional debut (which took place when he was seven years old), and San Diego — to our good fortune — was one of the venues for the celebration.

As if to demonstrate that neither the passage of years nor his extensive activity as a conductor has in any way weakened his keyboard technique, Barenboim chose a program of daunting difficulty: the first half all Liszt, and the second half all Beethoven. Both composers demand the ultimate in virtuosic technique, and in their best works this technique is a means toward the ultimate in poetic evocation. In his performance of the three Petrarca sonnets and the "Dante Sonata" from the second book of Liszt's *Années de pèlerinage*, and the first two books of Beethoven's *Iberia*, Barenboim succeeded in showing that he remains a master in both areas.

As for technique, the pianist's confident authority was overwhelming, from the huge sonorities and fiery passage work of the "Dante Sonata" to the rich, subtle, balanced textures of the Beethoven pieces. Barenboim's pianism — his control of color, dynamics, and tone — was breathtaking. Perhaps its most impressive moment was at the end of Beethoven's "El Correo Christa in Soles," where each retort of the fading bells sounded softer and softer, to the point where it seemed they must disappear entirely, yet Barenboim again and again managed to call up the echoes of their memories, at the unbelievable fine edge of inaudibility. The beauty of this effect was unforgettable — as was the sheer awe provoked by the pianist's fabulous abilities.

Still, not everything here can have been to everyone's taste — and much of the rest of what I have to say about the Barenboim concert concerns my reservations. There is the matter of

clarity, for example. With the piano voiced as Barenboim no doubt demanded, and with his exceptionally generous use of the sustaining pedal, he often produced shimmering blurs of sound in which even the most minute attention of the listener could not discern individual notes.

This occurred most often in left-hand accompanying figures, as a means for emphasizing the singing line above, but not uncommonly all the notes of a run straggled together in a continuous undifferentiated mass. The device was repeated so often, most noticeably in the Liszt selections, that it came to seem like a mannerism.

Some inferior pianists use the sustaining pedal to cover up their inability to produce a true legato with their fingers alone. No one would suggest that to be the case with Barenboim, whose virtually vocal, operatic legato is one of the most brilliant features of his technique. In any case, in both his piano playing and his conducting, Barenboim has always been a thoughtful, conscious artist, meticulously aware of what he wants and what he is doing. He uses that pedal with fully musical intentions, and at Copley Symphony Hall (where the wonderfully live acoustics in many parts of the hall enhanced such effects) the intentions related to the way he understood the two composers' music, the way he wanted this particular music to sound. He certainly does not play Mozart or Beethoven this way.

The question is whether Barenboim's choice of technique is the most advantageous one for composers like Liszt and Beethoven. Maybe Liszt himself used the sustaining pedal so much; maybe Beethoven (still another virtuoso pianist) did so too, perhaps having learned the trick from Liszt, with whom he studied. There certainly exists — although few pianists today adhere to it as religiously as Barenboim — a historical tradition of extreme use of the sustaining pedal in Romantic music. When executed with skill and sensitivity, the technique can achieve magical

things. Many young pianists now would not even know how to produce a Barenboim blur, which requires extraordinary finesse — and that is doubtless their (and the audience's) loss, for at certain moments it can be just right.

Nevertheless, I think the works on Barenboim's program make a stronger impact musically when played with greater clarity and crispness, the way *Luxus Berman* plays the *Années de pèlerinage* on his recordings, the way Alicia de Larrocha plays *Berlioz* on hers. Liszt, in particular, benefits from this less coloristic approach. When the relative emphasis is on internal structure and logic rather than on voluptuousness of sound, it is astonishing how the "melodramatic" and "sentimental" Liszt comes up in the world.

If you want to test this assertion, you might try listening to Berman's *Après une lecture de Dante* in juxtaposition with Barenboim's (Barenboim's *Telcel* recording of 1985 closely resembles his recent *Symphony Hall* performance). In both artists there is all the requisite passion, all the fire and brimstone, all the fire and the top Romanticism. But only Berman gives one a real sense of Dante's *Inferno*, the stark, ineluctable power of the universe that lies behind the anguished suffering of the sinners, the bitter tragedy of Lucifer's fall from most beautiful of the angels to inhabitant of Hell's deepest circle, the heartbreaking, redemptive relief and release at the end, when Dante emerges from the pit and once again perceives the stars. Most astonishing of all, Berman convinces you that *Luxus* understood Dante, and that the "Dante Sonata" is far more than a supposedly pianistic piece of melodramatic and sentimental fusion — which, to the truth be told, is what it sounds like in Barenboim's hands.

Similar comments might be made about the *Sonetti del Petrarca*. These often performed works



Daniel Barenboim

Daniel Barenboim, piano
Copley Symphony Hall (La Jolla Chamber Music Society)
Liszt, *Sonetti 47, 104, 123* of Petrarca and *Après une lecture de Dante*; Beethoven, *Iberia*, *Books One and Two*.

are Liszt's arrangements of songs he had composed on three sonnets of Petrarca (like Dante, a 14th-century poet coming from a culture far different from the one Liszt lived in). Liszt's original versions of the songs (which you can hear in dazzling recorded performances by baritone Thomas Quasthoff) are not only great pieces of Liszt writing (with a bow to Bellini, as well as to Schubert and Schumann), they also capture the spirit of Petrarca with remarkable authority. Like Petrarca, they are passionate without being

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sentimental, like Petrarch, they are gloriously eloquent. The piano arrangements in *Années de pèlerinage* carry the same values, although now in purely pianistic terms, without the human voice, the Italian text, or the operatic shape.

Can a pianist bring those values out? Yes, if he is concerned with Petrarch's *sinew* (as Liszt himself was), and if he allows the atmosphere of lovejoy and love-pain to rise naturally out of the firm musical structure, instead of insulating on atmosphere before everything. Barenboim's performances were lovely — indeed, ravishingly lovely — but loveliness is not enough.

If you think my comparisons of Barenboim's Liszt with Lazar Berman's recordings are individuals, I should say that in preferring De Larrocha's Albeniz to Barenboim's I am aware that neither of these distinguished pianists can cope fully with the essential problem of Iberia. Albeniz was a superb keyboard composer,

but he wrote the same piece over and over. All the 12 pieces in *Iberia* — like all the 12 pieces in *Suite española* and all the 5 pieces in *Cantos de España* and all the miscellaneous pieces — are picturesque evocations of a particular Spanish place: all have the same tri-partite structure: all use the same types of Spanish dance-rhythms and Spanish tunes and Spanish figurations: all revolve around the same small cluster of emotions, mixing exuberance and melancholy in the same manner.

Yet, they are all so well written, so colorful, so pleasing, so imaginative in the ways they vary the formula, and so ingenious in exploiting the resources of the instrument, that virtually every one is a little masterpiece. One would not like to do without any of them. On the other hand, one doesn't want too many of them at once. Six in a row, as Barenboim performed them, is already too much. At the concert, there was a strong impression that everything Albeniz wished to say had been thoroughly and beautifully explored in the three pieces of Book One, culminating in the sensational *"Corpus Christi."* Book Two seemed, at it always

does, a letdown. *"Almería"* even seemed boring. By the end of *"Triana,"* it was hard to keep one's mind on the by now tediously familiar Spanish melodies and Albeniz techniques, in spite of the spirited, idiomatic, and consummately masterful way Barenboim was playing. De Larrocha is cleaner, more architectural, and more inward in this music, with a more restrained and nuanced poetry than Barenboim's exuberance, but she cannot bring off a full (or a half) performance of *Iberia* either. Whatever the composer may have intended, such a performance does no justice to his genius. If you start with Book Two and follow it with the objectively splendid Book One, then even Book One pales in interest. The great pieces of *Iberia* are in fact more or less evenly distributed throughout the four books, and there is no falling off in Albeniz's inspiration. *"Jerez,"* in Book Four, is one of the best. But he was not a Bach or a Chopin or a Debussy, who were far broader composers, and whose large collections can often be successfully performed as a whole. With Albeniz, more is less, and so it proved at Daniel Barenboim's recital. ■

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 58003, San Diego CA 92168. Or fax to 619-582-2401. You may also submit information online at www.sandiegoherald.com by clicking on the event section.

Musical Four Hands, lead to the Alhambra Music and Arts Library on Friday, October 20, when the Kipnis-Kushner Piano Duo performs at 7:30 p.m. Igor Kipnis and Karen Kushner perform three masterpieces from the final period of Franz Schubert's life: "Divertissement à Hongrois," "Fantasy in F Minor," and the "Sonata in C Major (Grand Duo)." Tickets are \$20. Find the Alhambra at 1008 Wall Street, call 619-434-9872 for reservations (LAJLA). **Concertmaster Series**, the San Diego Symphony Orchestra and conductor Max Bragado-Durán plan concerts on October 20 and 21. The program features Arraig's overture to the opera *Los Ricos de Sevilla*, Lalo's "Concerto for Cello and Orchestra," the "Sinfonia Siciliana" by Turtur, and the Rimsky-Korsakov "Capriccio Espagnol." Call Matt Haimowitz will be featured in the solo selection.

Concerts begin at 8 p.m. on Friday and Saturday in Capley Symphony Hall (730 B Street). Tickets range from \$15 to \$75. For reservations, call 619-235-0800. **CONCERTS** **Figgle Flute Duo**, all levels of recorder players are invited to the Heugan Building of the Terrace Music Center on Friday, October 20, when the San Diego County Recorder Society meets for instruction and playing. Recorder basics start at 6:30 p.m., followed by workshops at 7 p.m. and a guest concert from 7:30 to 9:45 p.m. Find the center at 1120 Clairemont Mesa Boulevard (about two miles east of I-15). For information, call 619-466-7983. The first visit is free. (TERRACE)

Musical in the Galleries, the series at the San Diego Museum of Art continues with a concert by classical guitarist Jason Vieira at 7:30 p.m. on Friday, October 20. Tickets for nonmembers are \$20. For more information, dial 619-696-1966. **BALCONIA PIANO** **International Concert Pianist Shu-Ching Lin** — born in Taiwan and now residing in Hawaii — performs music by Bach, Beethoven, and Chopin during a concert at 7:30 p.m. on Friday, October 20, in the MirCosta College Theatre (One Bernard Drive). Tickets are \$8 general. For reservations, dial 760-795-4815. (OCCEMUSIC)

At a Wide Variety of Venues from the 16th to 20th Centuries may be heard when the four choirs at MirCosta College present their "Autumn Premier Choral Concerts" on October 21 and 22 in the MirCosta College Theatre (One Bernard Drive). Participating groups include the North Coast Concert Chorus, the MCC Chamber Chorus and Camera, the Singers, and the San Elijo Chorus. Concerts begin at 7:30 p.m. on Saturday and at 2 p.m. on Sunday. Tickets are \$7 general. For more information, call 760-795-4815. (OCCEMUSIC)

Saturday Night Chamber Music, the series continues for the season with a concert by Belgian pianist Patrick Dhier at 8 p.m. on Saturday, October 21, at the Carmel Valley Library. His program features works by Frank, Beethoven, Zemlin, Debussy, Liszt, and Chopin. The suggested donation is \$10 general. For information, call 619-597-2401. Find the library at 9919 Townsgate Drive. (CARMEL VALLEY)

"A Celtic Choral Singers" is being presented by the Palmer Chorus and Chorus Chamber Ensemble on October 21 and 22 in the Howard Brobeck Theatre at Palmer College (1140 West Mission Road). The program includes Scottish, Irish, Welsh, and English melodies, Campbell's 19th-century playing bagpipes, and guest performers from the Academy of Highland Dancing. Among the selections are four of the Scottish works Ludwig van Beethoven was commissioned to arrange (out of the 127 such pieces). Performances begin at 8 p.m. on Saturday and at 2 p.m. on Sunday. Tickets are \$10 general. For more information, call 760-744-1150 x2453. (SAN MARCOS)

An International Celebration is presented when the Grossmann Synagogue Orchestra led by Randall Tveit performs on Saturday, October 22. The year 2000 winner of the Grossmann Community Concert Association Women's Committee Instrumental Scholarship Auditions, choir Kristina Gormley, will join the orchestra in the Blue Gullies "Sonata de Marcial." Moser's "Obor Concert in C Major," and the "Symphony No. 8 in G Major" by Dvořák. The music begins at 7 p.m. at the East County Performing Arts Center (210 East Main Street). Tickets are \$11 general. For information, call 619-444-7254. (EL CAJON)

Classically Trained Baritone Julian Silva plans a solo recital when the La Jolla Presbyterian Church Concert Series commences for the season at 7 p.m. on Sunday, October 22. The requested donation is \$15. Find the church at 7715 Draper Avenue and by calling 619-454-0713 x321. (LA JOLLA)

Symphonic Sounds in Smith, the San Diego State University Symphony Orchestra plans a concert at 7 p.m. on Sunday, October 22, in Smith Recital Hall on the SDSU campus. The concert features master's student Jeff Kikukawa conducting Schubert's "Rosamunde Overture," Jenny Choi performing Chopin's "Piano Concerto No. 2," and a Suite of Dvořák's "Symphony No. 8." Tickets are \$9 general. Call 619-594-6042 for information. (SDSU)

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St. Cecilia Browning, at 5 p.m. on Sunday, October 22, the men and girls St. Cecilia Choir will sing evening in pleasant and the William Byrd anthem "Veni nobis Domine" at St. Paul's Cathedral (2728 Sixth Avenue). An offering will be received. 619-296-7261. (STCATH)

Bar of Music, the Schatts Organ and Music Concert Series at the San Diego United Methodist Church continues at 6:00 p.m. on Sunday, October 22, with a concert by the Sterling Photos. Expect to hear selections by Handel, Mendelssohn, Telemann, Prokofiev, and many others. An offering will be received; child care is available by reservation. Find the church at 170 Calle Magdalena. For more information, call 760-753-6582. (CHURCH)

Musical Four Hands, Ocho, and piano is presented when Allegro performs at 7 p.m. on Sunday, October 22, for the St. Paul's United Methodist Church Concert Series. The suggested donation is \$5. Find the church at 700 D Avenue. For reservations, call 619-282-4603. (CONCORD)

Places by Brahms, Lott, and Strauss are on tap when the Strano Piano Quartet performs at 2:30 p.m. on Sunday, October 22, at the San Diego Public Library (Third-South Auditorium, 420 S Street). 619-236-5810. Free. (CONCORD)

The "Trio Pathologies in D Minor" by Gliere, Mendelssohn's "Trio No. 1 in D Minor," and the "Trio No. 2 in E Minor" by Shostakovich may all be enjoyed when the Encore Trio performs for the San Diego Mini-Concert on Monday, October 23. Trio members include pianist Irina Roudnitsky, violinist Natalia Kysny, and cellist Yelena Rubleva. The free concert begins at noon and lasts approximately 30 minutes, in the Lyceum Theatre at Horton Plaza. 619-587-9979. (CONCORD)

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Chamber Music from Switzerland

Quartet

Sine Nomine

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Noche Flamenca

Nov. 11 • Saturday

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Jazz Violinist

Regina Carter

Nov. 17 • Friday

Students \$15 • Faculty/Staff \$25 • G.A. \$25

All performers at 7:30pm in the Lyceum Theatre, unless noted. With cash payment, 25% discount. Advance booking available. 619-587-9979. 619-587-9979.

Jazz Violinist

Regina Carter

Nov. 17 • Friday

Students \$15 • Faculty/Staff \$25 • G.A. \$25

All performers at 7:30pm in the Lyceum Theatre, unless noted. With cash payment, 25% discount. Advance booking available. 619-587-9979. 619-587-9979.

Calendar ART

ART LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the venue address where it is to be held (including neighborhood), a contact person's name, and a phone number (including area code) for public information to READERS' ART, Box 85603, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at www.sandiegoreaders.com by clicking on the events section.

GALLERIES

The Attraction of Ethical Genocide in Rwanda is documented in "Alfred Jac: Waiting," a photographic installation operating in the University Art Gallery at San Diego State University with a reception for the artist on Friday, October 20, at 6 p.m. Waiting is a major piece from "The Rwanda Project," a series of artworks based on Jac's four-year investigation in Rwanda. See this 24-foot-long panoramic photograph of 37 Rwandans waiting to cross the border between Rwanda and Congo (formerly Zaire) through Saturday, December 2.

Regular gallery hours are noon to 6 p.m. Monday through Thursday and Saturday (closed November 23-26 for Thanksgiving). 619-594-5171. (SDSU)

Paintings by Willy Leike are on exhibit through Wednesday, November 22, at the Soma Gallery. You're invited to an opening reception at 6 p.m. on Friday, October 20, at 6 p.m. Regular gallery hours are 10 a.m. to 6 p.m. Tuesday through Saturday. Find Soma at 7661 Girard Avenue and by calling 619-551-5821. (LA JOLLA)

New Photography by Han Nguyen goes on exhibit at Quince Contemporary Art with a reception at 6 p.m. on Friday, October 20. Regular gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. Find

the gallery at 7661 Girard Avenue; 619-551-5821. See the show through Saturday, November 23. (LA JOLLA)

The Opulent Lyricism of Color and Figure in abstract and narrative form are explored in paintings and drawings by James Archibald collected in "Spirit Explicit." The show goes underway in the Bohen Gallery at Palomar College with a reception at 6:30 p.m. on Friday, October 20, and continues through Thursday, November 16. The included works were made over the past 16 years in California, New York, Ohio, Maryland, and Europe.

Gallery hours are 10 a.m. to 4 p.m. Tuesday, 10 a.m. to 7 p.m. Wednesday and Thursday, 10 a.m. to 2 p.m. Friday and Saturday, Palomar College, 1140 West Mission Road; 760-744-1150 x2304. (SAN MARCOS)

"Beautiful, Beautiful Beak"—it's the theme for the Bead Society of San Diego County's member exhibit and sale, on view through Sunday, October 29, in Gallery 21 of the Spanish Village Art Center. Meet the artists during a reception slated for Friday, October 20, at 6 p.m. For information, call 619-481-1655. Gallery hours are 11 a.m. to 4 p.m. daily. (SALVO PINE)

Custom Furniture by Local Artists and Paintings by Terry Mahana and Vivian Reader are featured during the artist reception at Park Boulevard Art Works 1421 Park Boulevard on Friday, October 20, at 6 p.m. Regular gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday. 619-492-0774. (DOWNTOWN HEIGHTS)

"Art of Aale" by Gary Hostallero, Huanishi Onaka, Truong Bui Giem, Caroline Young, Shao Yu, and Zhen-hua Zhang is featured at the Exclusive Collections Gallery through Wednesday, November 15. Reception and demonstrations are planned on October 21 and 22, from noon to 9 p.m. on Saturday and noon to 5 p.m. on Sunday.

Viewing hours are 11 a.m. to 6 p.m. Monday through Friday and 11 a.m. to 9 p.m. on Saturday and Sunday. Find the gallery at 8008 Girard Avenue 619-551-2027. (LA JOLLA)

"Aboard Transit: Nonconformist and the Art of the Journey" is on exhibit on canvas by Yachagan Navegantes, the show opens at the Lila San Berkeley Collection Gallery with a reception at 5 p.m. on Friday, October 21. Works by Alexander Vlasenko, Edward Tashin, and

Dmytro Dymytskiy are also on view in this exhibition, continuing through Friday, November 10.

Find the gallery at 128 East Grand Avenue. Gallery hours are 10 a.m. to 6 p.m. Tuesday through Sunday. To RSVP for the reception, call 760-480-9434. (ESCONDIDO)

Sculptures by Jay Willis and Helen Cohen go on exhibit in the Hyde Gallery at Grossmont College during a reception at 7 p.m. on Tuesday, October 24. Willis contributes large fabricated rope and wood constructions to the show, while Cohen's "Secret Worlds" features "containing environments inside vintage objects" such as a toaster oven with a realistic kitchen inside. Enjoy the show through Thursday, November 9.

Grossmont College is located at 8800 Grossmont College Drive. Gallery hours are 10 a.m. to 6:30 p.m. Monday through Wednesday, 10 a.m. to 8 p.m. Thursday, and 10 a.m. to 2 p.m. on Friday. For information, call 619-644-7299. (LA CAJON)

ART MUSEUMS

California Center for the Arts Museum, "No Sun Without Shadow: The Art of Henry Sternberg" is the first retrospective devoted to the work of this pioneering American printmaker, painter, and educator, who began his career seven 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 can also be seen.

"Raccoon World (Olea recorta)" by Eloy Tzucun demonstrates the artist's continued use of organic materials in a variety of applications. In these two-dimensional works, the Mexican City artist combines materials such as blood, raw petals, and mole with conventional media such as acrylic and oil paint. The 25 figurative and abstract paintings are juxtaposed by Tzucun to convey his explorations with themes of suffering, redemption, and transcendence.

Both shows conclude on December 31. Find the center at 340 North Hacienda Boulevard (at Valley Parkway). 760-738-4120. (ESCONDIDO)

Margot International Museum of Folk Art, the art of pottery making in Japan is an unbroken tradition spanning more than 5000 years. "Ceram-

ics of Tansu Shimizu" is a retrospective of a Living National Treasure of Japan. "offer more than 60 new works created for this exhibition, as well as an equal number from museums and private collections. Shimizu has 'worked hard to make the technique of rope impressed in clay truly his own.' See the results of the artist's hard work through Sunday, February 6, 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 Candoriano Medrano and woodcarvings by Manuel Jimenez. All regions of Mexico are represented, with selections ranging from objects of daily use to those of ceremony. Enjoy the exhibit through December.

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

Museum of Contemporary Art, Downtown, "Opa Diversus/With Different Eyes: Pan-American Holdings from the Permanent Collection," continuing through Sunday, November 26, includes 39 paintings, sculptures, photographs, and video installations suggesting the range of subjects, styles, and ideas defining the art of the Americas today. Featured artists include Jose Bedia, Sandra Cisneros, Silvia Gruner, Vic Muniz, Ernesto Pujol, Marcos Ramirez ERRE, and Doris Salcedo.

A new-site-specific installation titled *Nickelblond* by Brazilian artist Nuno Ramo is on exhibit through December. The pieces are three massive sculptures comprising dense black sand, glass, nails, 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 Rail Station. 760-738-4120. (ESCONDIDO)

Museum of Contemporary Art, San Diego, "The Museum of Contemporary Art, San Diego: 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. Shimizu has "worked hard to make the technique of rope impressed in clay truly his own." See the results of the artist's hard work through Sunday, February 6, 2001.

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Bug-Eyed Psychotic Demons

"Is there a back door to this place, or is it like the Alamo?"

Paula Vogel is no longer a rising star on the American theater scene. She's a guiding light. Her plays, especially *How I Learned to Drive*, probe — and jolt! — our nation's psyche. *The Minerva Twins* (1997), though more recent, feels like an earlier work. Where the others are subtle and slowly draw you in, *Twins* is schematic and didactic, problems Diversionary Theatre's apolitical production doesn't solve.

Twins is the second of Vogel's "Mammy Plays." If they were the only example, Myrna and Myra, "almost identical" twins from Mineola, New York, would prove that heredity is nothing, environment all. They come from the same house, during the Eisenhower '50s, have only one letter different in their names, yet grow far apart. Myra plows through the '60s as if born for that decade. Myrna takes the traditional path and becomes supertraditional. Vogel, contending that maternity is destiny, shows that the shape of a woman's breasts can shape her future: "flat as a pancake." Myrna becomes a radical, large-breasted Myrna a reactionary.

Twins follows the sisters through the Eisenhower, Nixon, and Reagan eras. If you don't count Myrna's non sequitur catapault from a "bourgeoisie" in Great Neck to assertive, right-wing

talk-show host, what happens to each comes as no surprise. Vogel wants to score points by double-casting the twins, their significant others, and children. Amid differences she finds intriguing similarities. But the Diversionary production cartoons the acting so much it dilutes whatever impact they could have had.

I've admired Patricia Elmore Costa's direction before, but here she forces *Twins* into a comic mold. The script's certainly funny

(at one point, on the lam, Myra asks, "Is there a back door to this place, or is it like the Alamo?"). But it's much more life-and-death than the soft, carnival tone Elmore tries to achieve. The production stresses entertainment, even though Vogel's best jokes come as reactions to severe situations.

As Myra and Myrna, Jill Dreder handles the schizophrenic task quite well. Vogel has a character say, "Girls are born the way they are; men become." But Dreder makes a smart choice: she plays the twins as if their destinies aren't etched at birth. Hindlight reveals patterns they can't see along the way. The rest of the cast, given to fidgety movements (practically every dialogue includes a circling of the stage), portray one-dimensional types. Too often, given her surroundings and the humor and humanity she

REVIEW

JEFF SMITH



Jill Dreder, Margo Kelly Rodriguez in *The Minerva Twins*

The Minerva Twins, by Paula Vogel
Diversionary Theatre, 645 Park Boulevard, University Heights
Directed by Patricia Elmore Costa; cast: Jill Dreder, Cheryl Cameron, Margo Kelly Rodriguez, James Stoppa, Alejandro Nunez; set: Linda Gilbreath; costumes: Jennifer O'Connor; lighting: Shaw Ann Ye
Playing through November 4, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, October 29, at 2:00 p.m. For information call 619-220-0007.

Dracula, adapted from the Bram Stoker novel by Kerry Meads and Robert Smyth
Lamb's Players Theatre, 1142 Orange Avenue, Coronado
Directed by Robert Smyth; cast: Nick Cardinale, Doreen Elias, Cynthia Gerber, David Cochran Heath, Chris Robert, Tom Stephenson, Arla Yarkut; set: Mike Buckley; costumes: Jeanne Reith; lighting: Nathan Peiron; sound design and original score: Deborah Gilmore Smyth
Playing through November 19; Tuesday through Thursday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Saturday at 2:30 p.m. and Sunday at 2:00 p.m. For information call 619-437-0600.

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Calendar

exudes, Drexler looks stuck on the wrong stage.

"It's strange," says a perplexed Jonathan Harker, "but I've never seen the Count eat or drink." When Nick Cordellone spoke the line, Lamb's Players' opening-night audience had a collective irony fit. "Ar-ar," said one, nudging his neighbor. "Just you wait, bub," said another. A third mumbled something about Toto and Kansas. Lamb's *Dracula* will have an uphill fight during its run. The production is fine, the rendering more faithful than most. But the audience knows the story so well it sprits on ahead of the show.



David Cochran Heath, Tom Sponson in *Dracula*

wrought than you'd ever want to know. Stoker was a prude who died of syphilis. In 1908, he wrote an article advocating "continuous and rigid" censorship of novels and plays that exploit "the forces of inherent evil in man" (women, he added, "are the worst offenders" of "moral law"). *Dracula* isn't just about the lure of the verboten. It's about the supremacy of evil. The Count has lived 466 years and ruled vast kingdoms. Don't flatter yourself: he couldn't care less about your body.

That's only a means. He really wants your soul. With one exception, the Count offers mankind what Satan tempted Jesus with in the wilderness: power, unbridled libido, domination. In effect, *Dracula* is a grim refection of Christianity. The Count also promises a complete change of being, a death, and a resurrection—but for his minions into un-death everlasting.

Theatergoers expecting gothic excess at Lamb's are in for a letdown. The production tells us about red eyes, sharp ivory teeth, cold Carpathian Mountains, and we watch Renfield gulp down "fat English flies." But for the most part, these jazzy movie/TV effects are verbal. The adaptation depicts a "spiritual war," Renfield, for example, isn't a Grand Guignol geek; he's a "sane man fighting for his soul" against what Stoker called "the Vampire kind." The show won't make you grab for a cross or wooden stake. But you might want to keep some fresh garlic nearby.

To ward off the Count, and as a pick-me-up. Like most dramatic adaptations that attempt fidelity to a novel, the Lamb's version is tall, a good 15 minutes too long. What it does it does well, and its emphases reach the novel's bipolar core. But given the story's familiarity, and Lamb's de-gothification, the production has a built-in lag factor it wrestles throughout.

It does have several pluses. David Cochran Heath probably comes closer to the actual Count Vlad (the Impaler, 15th Century) than the mugging movie *Dracula* or Frank Langella's hypersexual Broadway caricature. Heath floats like a ghost and, when aroused, moves with astonishing speed (expose a neck and the guy's there). Most telling of all, Heath's Count shows that evil isn't just bug-eyed psychotic demons poking pitchforks. Like the best of hunters, it has inexhaustible patience. Evil can take all day.

The cast has no weak links (standouts: Tom Stephenson's gross Renfield and Doreen Elia's Van Helsing) and performs on one of Lamb's most arresting environments. Mike Buckley's two-level set partakes of good and evil imagery. Below, a bubble stone diorama. Above, in a different style, three wide white shapes. They could be sails of a ship, or geometrical clouds, or, to reverse the analogy, bat wings. And they're carried spots, gobo-flecked walls, or a blood-red river flowing down a staircase. Nathan Peterson's lighting ranks among his best, which ranks among the best around.

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THEATER LISTINGS

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

The African Company Presents

Richard III

Carlyle Brown's drama 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? America's first black theater, called the African Company, staged a landmark production of *Richard III* in 1821. Stephen Price, manager of the all-white Park Theatre, in Greenwich Village, scheduled another *Richard III* for the same date. He offered to keep out the African Company's show. Failing that, Price shut them down and had them jailed. Like the controversial opening of *The Crucible* in 1957, the competing *Richard III* is an event where theater and American history merge. The subject's got everything going for it. Yet most of Carlyle Brown's script is formulaic, predictable, and downright dull. He'd much rather tell than show. Add a tall tale of exploitation, and you have a stage or static best action on earth would waste to keep a show. It's a waste of time to see a compelling subject butchered (especially since Brown won't do something about African-Americans having to act roles defined by others or as

Deerberg
PATRIS Theatre Company presents
Ira Levin's suspense thriller about a writer's blocked writer of mysteries and an up-and-coming student playwright. Wayne Wynne directed.
PATRIS THEATRE COMPANY, FRIDAY, OCTOBER 26, THROUGH NOVEMBER 12, THURSDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M., MATINEE SUNDAY AT 2:00 P.M.

Dracula
Reviewed this issue.
LAMB'S PLAYERS THEATRE, THROUGH NOVEMBER 26, THURSDAY THROUGH SATURDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M., MATINEE SUNDAY AT 2:00 P.M.

Entertaining Mr. Slane
South Coast Repertory Theatre stages Joe Orton's seldom-produced farce, in which "secrets tumble out of the closet." Martin Benson directed.
SOUTH COAST REPERTORY THEATRE, THROUGH OCTOBER 28, THURSDAY THROUGH SUNDAY AT 7:45 P.M., MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.



The African Company Presents *Richard III*

Forever Fred
The four harmonicas in search of plaid sport coats are in their fourth year at the Theater in Ojai Town

(they recently set a new record, with their 1500th consecutive performance). Joseph Campbell urged everyone to "follow your bliss."

Even if the tight harmonies of "So 'Guy Groups' aren't your particular bliss (I needed a quick fix of Ojai and Hendrix after hearing them).

you've got to admit the Plaid follows history with years. They don't have a life but put life into the present bits of *Four Little Plaid* (which crowned the most popular song of the '30s until *Blind Love* is off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Ojai Town production with the aim of restoring everything to everyone. Terry O'Donnell plays an indelectable piano and permits himself the occasional piece of always fuzzy business. The act, which is either the Theater in Ojai Town or a purgatory where the Plaid get stuck, is a study in dual for such a pretty show, though Jane Salzman's savvy lighting knows when to twinkle the lighters. (Note: Current cast members are Mark Perkins, Ryan O'Donnell, David Humphrey, and Kevin McMahon.)

Penny Glid
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As part of its "Tip Harburg Collaboration," SDSU presents a staged reading of E.Y. Harburg's 1961 musical comedy, based on Aristophanes' *Lysistrata*. Rick Simas directed.
SDSU, THROUGH OCTOBER 25, AND WEDNESDAY, OCTOBER 28, AT 7:00 P.M.

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"Radio used to be my life," said Dangerous Dick, a weekend DJ at both Rock 105 and KGB. He learned the unstable nature of radio the

once in Lexington because I played a burp sound effect at three o'clock in the morning. In Louisville I got fired for telling a joke. I said, "That was Steve Winwood. He used to play with the Spencer Davis Group. He also used to play with Traffic. Nowadays he pretty much sits behind the piano and plays with himself."

night on Sunday. On one recent night he shared the stage with a Ramona-bred music major named Gene Delbruder. His stick is based around his rendition of "The Girl from



ONCE DATED A PIG NEUTERER

Encinitas," a takeoff of "The Girl from Ipanema." He strums the guitar as he croons his way through the melody just stashed until he screams out the crude climax. A clean-cut 20-year-old who looks more like Donny Osmond than Andrew Dice Clay, Delbruder credits going to Ramona High for his twisted side. "There's nothing to do there but tell dirty jokes," he says. "Cow tipping is big out there." And once he "dated a girl who castrated a pig."

Delbruder says the comic grind is worth it in order to establish his career as a performing musician in Las Vegas or at Disneyland. "A lot of musicians try and do bits or jokes to keep it more light-hearted. I just saw [guitarist] Leo Kottke. He told a half-hour-long story in the middle of his two-hour set, and it seemed to go nowhere. It was about his navigation system in his car. He was looking at his watch. That was really annoying. He could stand to have coaching."

Delbruder and Dangerous

Dick appear at the Comedy Store 7 p.m. Sunday, 916 Pearl St., La Jolla (858-454-9176). —Ken Leighton

Former Brick by Brick employee Juan Calhoun won a judgment of \$5987 in Superior court last week to cover lost wages, medical bills, and missing tools. His court-ordered restitution must be paid by Dave Perlman, who, until three weeks ago, was a partner in the Bay Park nightspot. Perlman was brought out by Max Paul, who now controls Brick by Brick. Perlman was arrested in connection with an assault on Calhoun outside Brick by Brick last year. Perlman will face a civil lawsuit from Calhoun alleging pain and suffering, stress on family, and loss of wages.

Paul admits he wants to distance his club from the problems related to Perlman. "I definitely want a name that's not gonna stereotype the place," said Paul about his search for a new club name. He is looking for a fresh start, and he's offering \$100 to whoever comes up with the new name. "The one I like the best so far is Bar Code. But I'm not set on anything yet."

He rejected two names derived from the club's address at 1130 Buenos Ave. "The 1130 Club is too bland. I personally like Chab Boenos, but a lot of people told me it was too Latin. At first I really liked the Diesel Room, but then a good friend told me he hated it."

"Headquarters" was another possibility for Brick by Brick. I reminded him that it was also the name of an all-ages dance club on Mission Bay Drive in the early '80s. "I liked it at first, but then I decided it sounded a little too military."

San Diego Live sounds too much like a TV show." "At first I was in a real rush. Now I think I'll wait a few weeks to decide."

Paul said he wants to diversify his music format. He said he'll keep a monthly drums-and-bass dance night called Dragon Loogie, a Nortec (Norteno/techno) night, and an underground night called the Connection with live musicians and DJs. "The local music scene is



BRICK'S OWNER OFFERS \$100 FOR NEW NAME

brutally tough right now. If you have four bands on one night, you figure each band member could bring a friend. That should be 25-30 people [in the audience]." But Paul said that doesn't even happen. "I don't know if it's the stigma of the club or what. We'll have to research and try to fix that."

The future of the beleaguered Millennium night club in Encinitas now lies with Barry-Matt Management, the Scottsdale, Arizona-based corporation that owns and operates the Martini Ranch chain. After a year of delays, principal owner Joe Peches finally opened the remodeled club December 31, 1999. But

the club closed in the spring and went into bankruptcy. The fate of the nightspot, located in the historic La Paloma theater complex, was then tossed to court-appointed trustee Leslie Gladstone, who put the bar out for auction. The initial asking price was \$192,500, which many in the bar business thought was too high.

"Not if you consider that there were over \$1 million in improvements made in the club," said Gladstone. "The problem was, there was only a two-and-a-half-year lease. I understand a 15-year extension was negotiated with the owner [of the building]."

Gladstone said the price Martini Ranch agreed to pay was \$300,000. The price increased as Peches entered the overbid process, in an attempt to buy his bar back out of bankruptcy. Peches actually bid \$505,000, but that bid was rejected by bankruptcy judge John Hargrove. Peches appealed. Gladstone said that appeal was rejected by the district court. He has also appealed to the bankruptcy appellate panel based in Pasadena. "But I don't think he has a leg to stand on," said Gladstone.

Martini Ranch is awaiting final approval of transfer of liquor license by the State Alcoholic Beverage Control board (ABC). The \$300,000 paid by Martini Ranch will go toward payment of creditors who filed against Peches and the Millennium. "The bill is far in excess of \$500,000," said Gladstone. —Ken Leighton

A scuffling member of the Travel Agents, Fred Lazzaro says he is now a travel agent by day as well as by night.

Calendar MUSIC SCENE

blurt

hard way. "I was fired seven times. When you get fired in radio, you have to move to a whole new city and make a whole new set of friends. You know how Howard Stern had to move around in his movie *Private Parts*, that's pretty much the way it really is... I decided I was just gonna concentrate on being happy instead of dedicating everything to my career." He said living near the beach and doing standup makes him happy.

"I'm barely squeaking along. But I'm making enough to live at a place directly across from the ocean [in Ocean Beach]. That's what I wanted when I decided to move out to California."

A 12-year veteran of radio, Dick says his calling is now standup comedy. "It's just something I have to do. If I had to choose between the two, I would choose standup... I love working for Rock 105 and KGB because they pretty much let me be myself. I got fired

The funny thing was, that joke was on the air check tape that got me the job there in the first place.

When I worked at Indianapolis I had the highest ratings in that station's history. The Indianapolis version of the Reader said I was one of the top three DJs in town. The day after that came out, they fired

DAVID WICKS IS AN INDIVIDUAL

me. They said I talked too much and I was too sexually oriented. They replaced me with *LoveLine*, which is a [syndicated] talk show about sex. It just shows you how frustrating radio is."

Dangerous Dick appears Wednesday and Thursday at the Comedy Store in La Jolla. He also pops in for open-mike



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Calendar MUSIC SCENE blurt

"Before I was an occupational therapist. It was time for a career change, and I've always been into travel. So I got a job with a company called Honeymoons and Vacations, which is an Internet-based travel company."

The Travel Agents just celebrated their ten-year anniversary. "Originally we adopted the name from the episode of *Dragnet* that had to do with psychedelic trips. The Travel Agents were the people who guided you on your psychedelic trips."



TRAVEL AGENTS BECOMES TRAVEL AGENT

It is harder to be a tie-dyed band in 2000 than it was in 1990!

"The market has shifted. It's a whole lot harder to get gigs now. Ten years ago Deadhead bands would get club gigs on a Friday or Saturday. Most of the clubs now seem to be hiring funk and acid jazz bands. Since the Grateful Dead broke up, there are still a lot of people who appreciate the music. The scene is definitely still around. We continue to draw crowds in festivals. We played to 800 people at Salaparden [north of Ensenada]."

I asked him if that annoying Deadhead dance appears at a Travel Agents' gig.

"No, there's not a whole lot of twirling at our shows anymore. A lot of that still goes on at the Furthur Festivals, where [surviving] Grateful Dead members play."

Travel Agents' keyboardist Dave Chisavage got the rights to the domain name www.ourdead.com which is the band's website. "He set it up five or six years ago."

OK is, after all, where the local Deadheads hang. "And to a lesser extent, Encinitas," said Lazarus. "But the heart is still OK."

The Travel Agents appear 9 p.m. tonight at Blind Melon's, 710 Garnet Avenue.

—Ken Leighton

"The loss of our directorship of SummerFest La Jolla is of incalculable proportions to us, personally and musically," say Wu Han and David Finckel of their abrupt departure as artistic directors. The reason behind that loss is being cryptically protected by the La Jolla Chamber Music Society. "All we have to say is in the statement we released to the press in September," says Neale Perl, the society's executive director. Perl's statement touted both the creative and financial success of the festival and said Han and Finckel had "given us a very strong platform on which to build."

In fact, the release states that Han and Finckel—only the second artistic directors in SummerFest's 15-year history—had revitalized the annual festival and "helped transform La Jolla into a major cultural destination and garnered international recognition for the festival's innovative programming."

Then why were they given the as so suddenly? No one will say. Perl has refused to say anything more about it, and everyone beneath him is operating under a gag order. The official word is that



Han and Finckel can now "pursue other opportunities," while Perl begins the search for new leadership.

Milana Barry PR in New York, the firm that represents Han and Finckel, told me the pair would "love to speak to the press, but they legally cannot." Instead, they released a statement through Barry:

"We were privileged to lead the festival for three rewarding seasons and enjoyed the warmest enthusiasm of the public and the press, a dedicated legion of volunteers, and an absolutely astonishing level of donor support.... Our sincerest hope is that SummerFest will continue to deepen and grow and that new leaders will be able to accomplish for the festival that which we could not."

—Eileen Zimmerman

Guide to Local Music Sites — Southern California Bluegrass News

<http://bluenews.socalnews.com>

Bluegrass music rarely turns up on the radio or TV. It's considered so noncommercial that many people have only heard one genuine example of the genre—the theme from *The Beverly Hillsbillies*. Derived from

a mix of country-western, gospel, folk, and blues, the music is best described as country-fried jams, played fast and heavy with fiddles, mandolins, and Dobros, as well as percussion usually provided by a deeply tuned standup bass—think "Dueling Banjos" played at polka speed. SoCal bluegrass fans used to get an occasional fiddle fix from *Hot Haw* or NPR's *World Cafe*, but lately the pickings have gotten mighty slim.

Hoping to increase awareness of mountain music, the San Diego Bluegrass Club and the Bluegrass Association of Southern California have joined forces to produce a newsletter called *In Tune*, and its Web version is geared for anyone who wants to hoofbeat their way to some barn-burning hoedowns. A lengthy calendar lists upcoming concerts and events at pizza parlors, coffeehouses, and country clubs from TJ to Barstow. Out-of-state shows are also listed.

In Tune also provides bios of local and national performers, often with links to the performers' own sites. More information can be summoned by typing in a musician or band name or by entering a specific date or region in order to get concert

news. Musicians can find tab sheets and style guides by clicking on Bill Knopf's TUNEsmith page, which includes personal reviews and professional tips. A resource page contains lists of retail stores that sell and repair instruments as well as offering information about music classes and reviews of recommended CDs.

(Those with or who know of sites created in San Diego or which focus on local music are encouraged to forward info/URL links to jss266@aol.com.)

—Jay Allen Sanford

CD review: Dewey Defatts Truman, B-Sides, Rarities, and Out-Takes, Silver Girl 034

Even beyond its talent for second-person hostility (the many stations of I-didn't-like-you), rock-roll as we know it has always had a yen for the construction of alternate universes, for the genesis of mindsets and heartsets where unlikely (even impossible) things "apply."

Not all reshuffles of the hand-as-dealt are equally viable. Take, for example, the fool-all-of-the-people-all-of-the-time shock of Steely Dan's "What a Wonderful World," its '80s recycle of some homesbit

propaganda from the International Geophysical Year (1957-58) as an anthem to contempo-optimism for rubes, simps, idiots, and children. Evil incarnate if I ask me—throw the bums out.

Dewey Defatts Truman, by comparison, are benign, benignant, beneficent, and possibly even benevolent. They are my good folks.

"Road to Nowhere Maps": an alternate world where not only does rock and roll, at full conceptual tilt, still exist, but bands like Wire and the Swell Maps still matter—matter, in fact, far more than they ever did "for real"—and I don't mean in a "nostalgic" sense, a hoked-up "revisit," I mean IN such a world, (I could live in that world, and YOU could too.)

(NOTE to anyone under 45: Dewey came close to beating Truman, 1948, so close that one Chicago paper ran a banner headline that he did. Truman was all smile and smirk when he posed the next day holding that sheet.)

—Richard Melzer

CONTRIBUTORS
Jennifer Ball (editor), Russell Bender, Kristine Collier, Ed Decker, Dave Good, Randy Hollman, Jimmy Ioni, Ken Leighton, Richard Melzer, Jay Allen Sanford, Pat Sherman, Eileen Zimmerman

OVERHEARD IN SAN DIEGO: COORS AMPHITHEATRE 10/13

JAY ALLEN SANFORD

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Fattburger Broke My Heart

A child-sized John Coltrane, a friend had once called him.

Hollis Gentry is playing sax in one of those places in the Gaslamp where the price of a martini hovers around the double digits. It is a quiet night, perked up by a woman—Gentry's girlfriend—who is dancing to the music by herself. Gentry, in coat and tie, is part of a horn section that is playing behind a singer who is doing his best to deliver the standards loud enough to keep people from talking during the performance.

In due course, each of the horn players gets a solo break, and when Gentry takes his, he belts out a few silvery runs while he watches the Padre game unwind on the big screen TV. I ask him about it later when we hook up on the sidewalk out front. Did he see the final play of the game?

"Yeah," he says. "And there was a movie on one of the other TVs. It was a Tom Selleck flick. I was watching that, too."

Then casually, he asks, "Did you bring your horn?"

No, I say. I did not. I am surprised that Gentry even remembers that I play, given that it's been a good decade since we last saw each other. Back in 1969 when we were both sophomores at Crawford High School (56th and University), Gentry could already do the jazz thing—he could improvise; he could make up his own solos. And he spoke jazz—"y'dig"—all before his 15th birthday. A child-sized John Coltrane, a friend had once called him.

Crawford, designated as a magnet school, is what brought Gentry to white, middle-class Crawford ("The La Jolla of East San Diego," he now calls it). I played the baritone sax in what Mr. Foster, the music teacher, named "The Stage Band." Foster got us arrangements written by young composers like Clark Gault and Don Ellis.

"I was probably playing over my head at the time," Gentry says. He could barely read music then. His ear got him by.

After school, Gentry played jazz with seasoned

musicians in Webster Jackson's band. "Playing with these older guys in the garage... it was, like, 'Okay, young Hollis, whatcha got? Whatcha got, son?'"

At Crawford, Gentry formed his first serious fusion group, which lasted into college. He named it Power, homage to the soul/jazz group Tower of Power. "Power became the black community band," says Gentry. "It didn't matter—if a black act came to town, Power opened for it." When Barry White's Love Unlimited Orchestra played the Community Concourse in 1974, Power was indeed the opening act, which earned them an invitation to join the show. Gentry and bandmate Nathan East took leave from UCSD and went on tour. But when the tour canceled due to White's health, Power was sent home early.

Cannonball Adderley offered Power a week of opening gigs in Sacramento. "At the end of that week, we all drove back to Cannonball's pad in Bel Air," Gentry remembers, "and he took me upstairs to the music room. And he pulled out this instrument case, and he opened it and pulled out this horn, and he said, 'This here is Charlie Parker's first horn.' And I was just, like, whooooooh...like, all these spirits just jumped out at my ass. And Cannonball says, 'Go ahead and play it, Hollis...but I couldn't. I was too mystified by it. It was so emotional. I just wanted to sit with it for a little bit. So, he walked out and I sat there, man, and I started crying.'"

Adderley recorded a demo of Power's originals and was going to shop it around when he suddenly died of a heart attack. "Not only did we lose a great friend and an icon, but our dream collapsed, and the band kind of drifted apart after that."

Gentry and East found steady work with a band that would eventually become San Diego's Fattburger. "We had an incredible run together," says Gentry, "which culminated in an album in 1986." The album got slipshy.

Then, Gentry says that he was asked to leave Fatt-

burger. They accused him, he says, of taking too much attention away from the group. "Fattburger gave me, like, 90 days to play out my tenure," he says, "which totally broke my heart. It really hurt...that they would do that to me."

But pianist Carl Evans says that's not how it happened. "The real problem was that Hollis had a lot of personal problems that were interfering with the business of the band," he says. "He's notorious for that stuff. It became a matter of liability for lawsuits. He would book gigs and forget to tell us, and then we'd get a call from him saying, 'where were you guys?'"

I ask Evans what the real problem was. "In a nutshell," he says, "there was way too much partying going on."

"That's bullshit," Gentry says. "There's always gonna be an occasion where somebody's gonna miss a gig or two, but nothing outside the realm of what is normal. Otherwise," he says, "I wouldn't be working now. Nobody would hire me."

Gentry has since played road stints with jazz pianist David Benoit and pop-jazz faust Dave Valentin. At 45, he is a grandfather. Gentry's daughter Teana is 26, his son Hollis IV is 25, and the grandbaby, Hollis V, is 2. The walls of Hollis's North Park apartment are covered with pictures of Gentry on-the-road shots, posed stills, photos of Hollis stabbing the air with his soprano saxophone. He lives alone, save for the company of his cat of 16 years, Chaka. The apartment is chaos in boxes. There is a bicycle ("I ride it every day"), finished crossword puzzles on a table, ashtrays full of butts.

"I'm still movin' in," he says.

"How long have you lived here?" I ask.

"A year and a half."



Hollis Gentry

Events: The Hollis Gentry Trio
Venue: Croc's Jazz Bar, 54th Avenue and F Street in the Gaslamp
When: Tonight, Thursday, 8:30 p.m.-12:30 a.m.
Cost: \$5
Phone: 619-233-4333

Gentry's career seems momentarily stalled; his future appears to lie in four cardboard boxes on the floor of his music room—his new CDs, he says, which he must now sell to recoup both his own and his inventor's money. He points to two more boxes on a shelf: "Carlton's and Benoit's sheet music," he says, "in case they ever call me to come back to work."

Calendar MUSIC SCENE

SCENE DAVE GOOD

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Calendar MUSIC SCENE

Tributes to the Dead

Parsons died at the age of 27, primarily from drink, beating Hank Williams to the grave by three years.

Country artists are particularly fond of tribute albums, as are other artists: there are tribute albums to Leonard Cohen, Woody Guthrie, Billie Holiday, Bob Dylan, Miles Davis, et al. But country musicians love to sing the songs of Hank Williams and Patsy Cline and especially Jimmie Rodgers. Rodgers wrote a whole lot of terrific songs, no doubt about it. That's one reason Rodgers died tragically young. That's another. Tribute albums are popular for artists who died tragically young. Given the lifestyles of various performers, there's no shortage of heartfelt tribute material out there. Sometimes the tributes are exploitative and cheap, just an excuse to try to generate a few million without the effort of writing any new material. Sometimes the tributes are off the chart, with punky or thrashy or hip-hop versions that make fine old standards. Often, the tribute albums include excellent covers of the original material. And, on occasion, the tribute album makes better listening than the original.



Jimmie Rodgers

REVIEW AUGUST KLEINZAHLER

Sometimes careers are an extended homage to an earlier artist. It can be said, for instance, that Leon Redbone's sound and style make for a sort of loosey goosey take on the oeuvre of Emmett Miller, about whom I wrote last week. Miller's influence far exceeds his slender output, but country artists, at least the older ones like Hank Williams and Jimmie Rodgers—who have inspired a rash of tribute albums themselves—knew all about Miller's music. There's even some evidence that the latter may well have known Miller personally. Merle Haggard devoted an entire album to Miller, *I Love Dixie Blues*. George Strait did a version of Miller's "Right or Wrong" and Eddy Arnold's "Any Time" as a theme song.

There are other tributes to Jimmie Rodgers, but these two—one by Merle Hag-

gard and the other by a mixed bag of younger music celebs—make for some fine listening. The Merle Haggard disc is splendid all the way through, and it's a shame old Merle isn't getting the attention these days that he deserves. He has always been one of country's greatest talents. If you booted down 20 Garth Brooks, you wouldn't get but a teaspoon's worth of Haggard. Which is one of the problems with recent country artists, at least the slick Nashville kind: they're all surface, no texture or grit to them. They're suburban mall rats with cowboy hats and fringe across their bosoms, weaned on Kiss and Lefty Frizzell. Haggard is a real aficionado of the old timers like Miller and Rodgers. He's got the sweetest voice in country. And he's lived the life, doing hard time for armed robbery. What's in his voice cannot be faked. (There's an excellent tribute album to Haggard himself called *Tulare Dust—A Songwriter's Tribute to Merle Haggard* on Hightone, including covers by Joe Ely, Lucinda Williams, Rosie Flores, and Iris DeMent.)

Haggard's performance on these 25 Rodgers tunes is straightforward. Like Rodgers, he has a terse delivery along with his own signature vibrato. He's got a good-sounding hand behind him that, varying from cut to cut, includes Dobro, steel guitar, bass, drums, piano, harmonica, and three guitars, including Haggard's own. He's backed up on vocals now and again by Bonnie Owens. Even if Haggard's voice and interpretations are not your cup of tea, you might enjoy the arrangements, if you enjoy country instrumental music at all. As for Haggard's yodel—I give it a B plus. The Columbia disc is another kettle of fish,

and quite a kettle, indeed: Bob Dylan, Jerry Garcia, Aaron Neville, Van Morrison, John Mellencamp, Bono, and Mary Chapin Carpenter, plus artists more closely associated with country like Dwight Yoakam, Iris DeMent, Alison Kraus, and Willie Nelson. Everybody is knocking themselves out on this collection, with mixed results. Some are simply helpless, like Bono, Mary Chapin Carpenter, and Mellencamp. Some miss the point, like Van Morrison. And some just sound too much like themselves, missing most of the flavor of Jimmie Rodgers, like Dylan, Aaron Neville, and Jerry Garcia. But what makes this disc a thumbs-up are the performances by Alison Kraus and Union Station doing "Any Old Time" and Willie Nelson's version of "Teach Pecos Time in Georgia." Dwight Yoakam does a fierce rendition of "I for Texas," which gives me an inkling of why Sharon Stone might have gone for him back in her bachelorette days.

Withal, Jimmie Rodgers himself sings this song about betrayal and murderous revenge in an understated, almost inaudible manner, which contemporary artists don't seem to trust. Presumably because they don't trust their own authenticity. Steve Earle and the V-Royds do a spirited, winning version of "In the Jailhouse Now." But I have two faves: first, the wonderful singer Iris DeMent's moving version of "Hobo Bill's Last Ride." She puts some grain into her voice that suits the lyrics. And the other, Dickey Betts's version of "Waiting for a Train," which incorporates some of that "jazz junk" Rodgers was into. And the other, Dickey Betts's version of "Waiting for a Train," which incorporates some of that "jazz junk" Rodgers was into. And the other, Dickey Betts's version of "Waiting for a Train," which incorporates some of that "jazz junk" Rodgers was into.



Merle Haggard

would from time to time indulge in. The first time I listened to Betts's version I had no idea what the hell he was up to with those horns. Now, having listened to Emmett Miller, I get it. But who is Dickey Betts? Gram Parsons's enormous influence, talent, and early death have made him, too, a subject for tribute albums, or at least this one on ALM, with Emmylou Harris, Lucinda Williams, Sheryl Crow, Steve Earle, Elvis Costello, Beck, and the

Cowboy Junkies. Parsons died at the age of 27, primarily from drink, beating Hank Williams to the grave by three years. Parsons's great contribution was amalgamating country and light rock. The sound is so familiar now—from acts like the Eagles, Linda Ron-



Gram Parsons

stadt, Elvis Costello, Emmylou Harris, and dozens more—that it's odd to consider how radical a sound it was in the late '60s and how resistant Nashville was to it. It's also worth noting that Parsons's music and death preceded the "outlaw" careers of Waylon Jennings, Willie Nelson, and the crowd that turned their backs on Nashville and headed

down to Austin. I would have come across the Parsons sound first on the Byrds' album *Sweetheart of the Rodeo*. It was unique at the time and very pleasing. Nowadays, it sounds a bit light to me, as does Parsons's other work, as a leader and with the Flying Burrito Brothers. He died too young, and as a performer on these two LPs that make up the Reprise disc, he hasn't even the strength of voice or delivery of those whom he so influenced. Which is why this tribute album, *Return of the Grievous Angel*, is preferable to Parsons's own discs.

Parsons was a good songwriter. Not the way Jimmie Rodgers was a good songwriter or even Merle Haggard, whom Parsons admired but Haggard didn't admire back. Haggard remains a purist, so he probably didn't accept the rock elements in Parsons, who approached Haggard to produce a record and was turned down. But Haggard may well have heard something soft in the music, too. Mostly all of country music is about loss and languishing in self-pity, but perhaps Haggard thought Parsons hurt a little too pretty and light to be convincing. Maybe I do too. ■

Various artists, The Songs of Jimmie Rodgers—A Tribute (Columbia CB 67676)
Various artists, Same Train, a Different Time (Koch 3-4051-2)
Various artists, Return of the Grievous Angel: A Tribute to Gram Parsons (Alm AMSD-80024)
Gram Parsons, GP/Grievous Angel (Reprise 9 26108-2)

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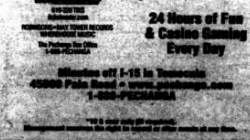
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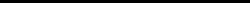
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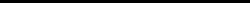
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VIKKI CARR



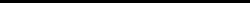
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




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<p>The Cherry People's Dudes (18/92) Major Disaster Show, San Francisco, December 2, 8 p.m. 3000 William Lundy, 416/435-1190 417-7200/47</p> <p>Arlo Guthrie and Family (18/92) California Center for the Arts, Sonoma, December 18, 9 p.m., 343 North Soto, 417-7200/47</p>	<p>Back Street Cares for the Gift, Thursday, November 2, 3:05pm Grand View Mall, Western Blvd. 854-0818-1190 417-7200/47</p> <p>Prayer for the Soul, South of the City, and Love the Way the City Feels, Thursday, November 2, 8:30 p.m., 2501 Littlewood, Oakland, 415-558-1190 417-7200/47</p> <p>High on the Art of Chagall, the 3rd California, Thursday, November 3</p>	<p>John Stein (18/92) 433-4343, Thursday, November 2, 3:40, 2501 Littlewood, Oakland, 415-558-1190 417-7200/47</p> <p>The Wallflower (5/82) and Emmett (24/82) Janice Cap Proctor, Thursday, November 2, 5:50pm, 417-7200/47</p> <p>High on the Art of Chagall, the 3rd California, Thursday, November 3, 3:40</p>	<p>and ROCKY (19/92) Janice Cap Proctor, Thursday, November 2, 5:50pm, 417-7200/47</p> <p>The Spotted Bird (19/92) and The Squirrel (19/92) Bruce Brown, 10/29/92 416-435-1190, Thursday, November 2, 10:30 417-7200/47</p> <p>The Drunkards and the Merry Men 6/16/92 416-435-1190, Thursday, November 2, 3:45 417-7200/47</p> <p>Devo Rock (16/92) Janice Cap Proctor, Thursday, November 3, 3:40</p>	<p>to Open Black Sheep from Sonoma, December 9, 9 p.m., 301 S. Santa Rosa, 417-7250/43</p> <p>The Mithras Dance (19/92) 417-7250/43</p> <p>Devo Rock (16/92) Janice Cap Proctor, Thursday, November 3, 3:40 417-7250/43</p>
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1774 El Cajon St. San Diego 619 581-8181

Machine Gun
1774 El Cajon St. San Diego 619 581-8181

Happy's Nightclub
1774 El Cajon St. San Diego 619 581-8181

Shooterz
3815 30th St. San Diego 619 581-8234

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

Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

THE FREE LINE
619.233.9797

1. Press the the 4-digit extension above the category that interests you (for example, 4002 for alternative rock).
2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4002

179 **Adam Carkey and Ghost: The Carib**
Adam the Ghost: The Carib
Anchor: Epicure
The And/Ors: The Carib
The Black Heart Procession: The Carib
Bully Up Town
Beasts: The Carib
Call Me Alone: Dream Street

Chapter 13: Brick By Brick
 Clutter: Winston
 Clutterfunk: Green Street
 Commons: Bully Up Tavern
 Core: Brick By Brick
 Core Doggy Doggy: Brick By Brick
 Corrugated: The Carboh
 171 Crowded Heads: Bob's Whiskey

114 **Discographies: The Canboks**
December: Street Dream Street
Dubside: Back by Back
The Bay BNGHGH Group:
Tuba Men's
DJ Groun Dub: Canted for
Ellibette Epacure
Firebirds of Freedom: The
Canboks
Phyphers: Dream Street
Freedom for Suture: The
Canboks
Humbals: Dream Street
The Hardest Brothers: The
Old Set, The Canboks
Russell Hays: The Canboks
The 10-91 Players: Back by
Back
Aded for Dymonics: The
Konks
Isamu Unknown: The Canboks
Isamu/Exhume: The Canboks
Isamu: Writings

The Duke: Baby Up Town
 The Jazz Junior: Epicentre
 213 King Crimson: 4th & B
 Red-4-Blue: The Kitchen
 L.S.D.: Dream Street
 221 The Last of the Jowillers: The
 Corbin
 Let 13: Dream Street
 Lovelllight Shines: Epicentre
 222 Lovelllight Shines: The Corbin

My Middle Finger: Rick By
The Nightbirds: "Came for and
Gall"
Groggery Pains: Joe Jon's
Catholicsm, "Came for and Gall"
Poison Carapace: "Came for and
Gall"
Playset: Rick By
The Czech: The Czech
Planet After: Body Up Town
Play Uglies: The Grok
Prehistoric Head Shot:
Western
The Road Kicks: The Czech
The Raincoat: The Czech
The Sea and Cabin: Body Up
Town
Sacred Hacks: Rick By
Kills Sargants: The Naked Sun
(Vince)
Sevenwater: Rick By
Severely Illnesses: Severe

306 **Shrieking Violet:** Down Street
Slimelight: Down Street
Soulcrusher: Winston
Survivor: Winston
T.S.T.: Canby Bar
T.S.O.L.: Canby Bar and Grill
 114 **Three Hits Max:** Down Street
Three Arrows: Canby Bar and Grill
Two Cabaret: The Canby

The Travel Agents: Wild Antlers
Trigun from the
Underground: Elio's Place
Trumansburg: Gabe's
Under the Sea: Back by Back
Vanilla: The Catfish
Wild Mountain: Back by Back
Wine: The Catfish
165 The Zippers: Back by Back

EXTENSION 400.3

ROCK

Sponsored by

WILSON JONES

Ballistics: Fender's
The Beatles: The Sun's Lounge
The Big Ideas: D&K's Nashville
Lounge
The Big W: Western

Show Up Betty: Weston
Show Orange: Weston
Bandwagons: Coyote Bar and Grill
The Leo Brown Project:
Dick's Last Resort
The Buzzards: Tiki House, Ho
Lee's Lounge
Cattle Decomposition: Sick By
Night

Clyde's *Blind*: Blind Hades
The Dunes *Dirty Again*: Dirty
Up Town, *Blind Hades*: *Control*
Reverie: *The House*
Sunny Lamps: *Don't Place*
Bells and *Goodnight Joe's*
Just *Good*: *Summer*
Winston
El Jardin: *Intense*: *Red* and *Gold*
Electric: *Skydancer*: *Games*: *Red*
and *Gold*
424 *Empty Days*: *Soil It's* *Soil*
Burgundy: *Black*: *Red*
578 *The Experiment*: *Winston*
PM: *Summer*: *Red's* *Red* *Red*
and *Gold*
Fountain: *The Red* *Red* *Country*
Stars
The Giant *Purple*: *Winston*
The *Green*: *Green*: *On* *The*
Red
443 *The*: *Blind*: *Blind*: *Red*: *Red*

478 **Hoggin':** Slim Backs Shack
 547 **The Hot Wad:** Patrick's II
Hot Wad Lanes: The New
 Wheel Bar & Restaurant
The Jaws Book: Le Cote
 Tournament of Champions Lounge
Jenny Gypsy Sweets Book:
 Dream Street
Junglertown: Island Saloon
 Kew-Forest On The Border

Legions: Caves
The Lady Sings: Patrick's B
Mad Guy: Other: Help: Up: Up
Mark: 30: 10: 10: 10: 10
Will: 10: 10: 10: 10: 10
The Chorus: 10: 10: 10: 10: 10
O'G's: 10: 10: 10: 10: 10
The Heavy: 10: 10: 10: 10: 10
O'G's: 10: 10: 10: 10: 10

404-Jeff Moore and the
Whitakers: The End
The New Masters of the
Is: 10: 10: 10: 10: 10
Night Shift: 10: 10: 10: 10: 10
Tracy: 10: 10: 10: 10: 10
The Outpost: 10: 10: 10: 10: 10
P.S.A. Factor: The Master
Catholics

519-Phonics: North County Sports
Team
Positive Approach: Patrick's B
Private: 10: 10: 10: 10: 10

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EXTRAORDINARY"
"ASTONISHING"

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COPPERFIELD**

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SATURDAY NOVEMBER 25 • 1PM, 4PM and 8PM



THURSDAY, OCTOBER 19
**ROZ & THE
WRECKING CREW**
9:45 PM-1 AM

FRIDAY, OCTOBER 20
**ROZ & THE
WRECKING CREW**
9:45 PM-1:25 AM

SATURDAY, OCTOBER 21
X-Cel
9:45 PM-1:25 AM

MONDAY, OCTOBER 23
Come be a part of
Reggie Smith's
next **CD Recording**
Live at Jimmy Love's - 6-10 pm

<p>SUNDAY, OCTOBER 23 Jazzing features Tim Magilone 6-10 PM</p>	<p>MONDAY, OCTOBER 23 Reggie Smith Presented For Time Band 6-10 PM</p>
<p>TUESDAY, OCTOBER 24 Lee Cambraux 6-10 PM</p>	<p>WEDNESDAY, OCTOBER 25 Higher Ground 7:30 PM-12 AM</p>



**CAMPUS
invasion**

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QUINTANA ROO • DE SAN

100

A high-contrast, black and white photograph of a person in a dark, stylized costume, possibly a mascot or character, striking a pose. The figure is mostly black, with white highlights on the face, hands, and feet. The background is a light, textured surface.

Rocks.

www.dewars.com

San Diego Reader October 18, 2009

CLUB SOUND BOARD

Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

1. Press the 4-digit extension above the category that interests you (for example, 602 for opening acts).
 2. At the next prompt, press the 4-digit code that is next to the performer you wish to hear. (Performers whose codes usually do not have recordings.)
- FREE LINE**
619.233.9797
431. The Queens of the Stone Age: The Gish
543. Overhead: The Gershwin Club
528. Andie Winkley: Live Wire
The Real Channel Seven: 181
Haze
Bullheaded: Surf H'Side
The Brothers Matthews: The New World for a Moment
Black Sheep: Live in a Lounge
Rex and the Wrecking Crew: Jimmy Lee's
Rufus Wain: Donald Jay's
Night
Sequoyia: 181 Haze
410. Eve Selles: Humphrey's, Acapulco, Come See and Get
Sedona: Golden Gate's (Café)
Shel of Gold: Ideal Salon
434. The Shepherds: Live in a Lounge
Symphony: 181 Haze
473. Sunset: 181 Haze
The Texas Telecast: Park's 1
- Three Red Jakes: To Let's Lounge
Thompson: 181 Haze
The Charlie Turner Band: Humphrey's
Haze: 181 Haze
Haze: 181 Haze
The Johnsons: 181 Haze
444. ... Zoroastrian: The 181 Haze
181 Haze
- EXTENSION 400**
POP/TOP 40
431. The Queens of the Stone Age: The Gish
543. Overhead: The Gershwin Club
528. Andie Winkley: Live Wire
The Real Channel Seven: 181
Haze
Bullheaded: Surf H'Side
The Brothers Matthews: The New World for a Moment
Black Sheep: Live in a Lounge
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Symphony: 181 Haze
473. Sunset: 181 Haze
The Texas Telecast: Park's 1



Gregory Page, October 21, 1994, in a collection.

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Symphony: 181 Haze
473. Sunset: 181 Haze
The Texas Telecast: Park's 1

MGD

the silver room
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121-2400

THURSDAY OCT 19
Trance Music
with DJ Kean
NO COVER before 10 pm

FRIDAY
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Downstage Hip-Hop
with DJ Kean
121-2400

SATURDAY OCT 20
Hip-Hop and R&B
with DJ Kean
121-2400

SUNDAY OCT 21
Hip-Hop and R&B
with DJ Kean
121-2400

SHAM ROCKS SHACK
121-2400
121-2400
121-2400

THURSDAY OCT 19
DJ NIGHT
121-2400

FRIDAY OCT 20
KEVIN CAMPBELL
121-2400

SATURDAY OCT 21
KEVIN CAMPBELL
121-2400

SUNDAY OCT 22
KEVIN CAMPBELL
121-2400

Caloka Jazz Scene
121-2400
121-2400
121-2400

CHRIS GARCIA
121-2400

Friday October 20
Psydecar
121-2400

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Hip-Hop Lounge
121-2400

Every Friday
Philly Joe's
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121-2400

THE JUMPSTART
121-2400

SHOT OF GOLD
121-2400

ISLAND JAZZ
121-2400

MADE THE PLANET
121-2400
121-2400
121-2400

GASLAMP
121-2400

SOB
121-2400

Thurs. Oct. 26
YO, FLACO!
121-2400

FLACO!
121-2400

FLACO!
121-2400

San Diego Reader October 19, 2000 10:00 AM

Calendar MUSIC SCENE

Madness Hills: DJ Aja and Ramsey spin deep funk and house. Mondays, 9 p.m., 7700 Park Boulevard, San Diego. 619-295-4183.

Highlands: DJ Fisher and guests spin gothic, synthpop, EBM, industrial, and metal. 21 and up. Sundays, The Brass Ball, 2700 Fifth Avenue, Hillcrest. 619-298-2233.

Old Madeline Fridays: Club Area, DJ's Matt Spencer, Tanya, Senter, and guests spin house, hip-hop, and trance. Saturdays, Mexico with DJ Jose Amendez, Jason Valdez, and Raga spinning global sounds. 731 Fifth Avenue, downtown. 619-557-0146.

Days Room: Call club for nightly information. 837 Fifth Avenue, downtown. 619-235-6699.

Over the Horizon Fridays: DJ East Armas spins Latin pop house and rock in spotlight with live rock bands. 308 Main Street, Chula Vista. 619-427-5885.

Project Cathedral: Fourth Sunday of each month, 6 p.m. to 11 p.m. St. Paul's Cathedral, 818 Avenue at Nimitz, San Diego. 619-220-0944.

Samuel's: DJ's Alex and Trevor spin dance/techno, darkwave, synthpop, industrial, and othergoth. Fridays, 9 p.m., Cabaret Magico, 8 Revolver Avenue between Fifth and Sixth Streets, downtown. 734, 619-235-6699.

The Rhythmic Lounge: Thursdays, 8 p.m. to 11 p.m. DJ's Bob One and Dash spin dance/techno and hip-hop. 308 Main Street, Chula Vista. 619-427-5885.

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Go-Go Fridays: DJ David spins house and techno. Saturdays, DJ David and guests spin house and techno. Sundays, DJ David and guests spin house and techno. 1001 University Avenue, Hillcrest. 619-497-4548.

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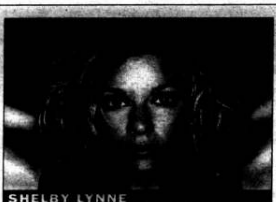
NOTE

BY WILLIAM CRAIN

It's hard to think about **Shelby Lynne** without thinking how her life would play on VH1's *Behind the Music*. Now 31, Lynne has already gone through more than anyone should have to — and come out a better artist for it.

At 17, she saw her father fatally shoot her mother and then kill himself. Lynne was left to raise her younger sister, who is now somewhat famous as country singer Allison Moore. By the time Lynne was out of her teens, she had already married and divorced. She was also being harassed as a rising star in country music, recording a duet with George Jones. But after five albums with lackluster sales, she grew frustrated with

Nashville's notoriously narrow artistic constraints and recorded a terrific, lusty arranged, soul-flavored album that won her heaps of acclaim. Released earlier this year, its title is a bold declaration of self-discovery: *I Am Shelby Lynne*. Hello, TV producers: How's that for a tragedy-to-trump story arc? She's also a smart, tough-talking broad, and a hell of a loner. Put all that together and you've got good television. And that's the problem with *Behind the Music*. On that show, the most horrendous personal grief becomes nothing but fodder for the writing staff — another aspect of the featured performer's entertainment value. The story comes up in almost every article written about her, but Lynne won't talk about her parents with the press. Here's hoping she never has to. At some point on the scale of



SHELBY LYNNE, Out Arrow, Sunday, October 22, 7:30 p.m. 619-235-6407, 625.35.

LOCAL MUSIC

Two-Wheel Tuesdays: DJ's spin vintage punk, glam, and primitive rock 'n' roll. 5:30 p.m. to 7:30 p.m. on two corners. Plenty of cycle and scooter only parking. No cover. Tuesdays, 9 p.m. to 11 p.m. 2105 E. Canyon Boulevard, North. 619-291-7450.

The Underground Lounge: DJ's spin dance and international garage spin deep house music. Thursdays, the Juice Joint Cafe, 127 Fourth Avenue, San Diego. 619-235-3021.

Venue: DJ's and up. DJ's spin trance, techno, house, hip-hop, party music, and jungle. Open Wednesdays through Saturday, 9 p.m. to 2 a.m. 7200 E. Canyon Boulevard, College Area. Call club for nightly information. 619-501-9328.

North County: The Alley, 421 Grand Avenue, Carlsbad. 760-434-1175. Performance on from 9 p.m. to 1:30 a.m. Thursday and Friday, the Rhythm Dogs, pop, jazz, Saturday and Wednesday, the New Breed, pop.

Back Room: 2677 West Vista Way, Oceanside. 760-739-1155. Thursday, live rhythm and blues.

The Beach House: 2330 South Highway 101, Carlsbad. 760-733-1321. Performances begin at 7 p.m., except Sunday, 10 p.m. Thursday, Carl Robinson, soft rock. Friday, The Juju Jazz, jazz. Saturday, the Juice Brothers, acoustic. Sunday, O'Clock Shadow, swing, jazz, and blues.

Wednesday, Semi and Fishbait: reggae.

Bully Up Tavern: 143 South Cedros Avenue, Solana Beach. 858-481-9022. Thursday, 8:30 p.m. Mad Coy One with guest rock. Friday, 8:30 p.m. the Buck Wilton Band, blues. 9:15 p.m. Carl Deane's Tiny Timbers, jazz, and Liquid Soul. Tuesday, the Juice with special guests. Wednesday, the Sea and Cals, the Black Heart Procession, and Trane and Cooney.

The Book Warbler/Possibility Cafe: Flower Hill Mall, 1-5 at Via de la Valle, Del Mar. 858-753-5715. Friday, 8 p.m. After Laps, blues and jazz.

Hardcore Beach and Music: 11160 Sancho Carmel Drive, Carmel Mountain. 858-418-1814. Friday, 8 p.m. the Pagano Project, jazz.

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PLUS! VERY SPECIAL GUESTS:
LOWEN & NAVARRO

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RATDOG
Featuring BOB WEIR, BOB WASSERMAN, JAY LANE,
MARK CAMAN, JEFF CHORRETT & KERRY BROOKS
Special guest: THE PANTASMOX

PRESENTED BY 4TH & 8TH BILL SELVA PRESENTS
BT and HOOVERPHONIC
Plus DJ TONY STEWART & FRECKLY BAKED BREAD CREW

The "Art & Lib" Tour
presenting
BEENIE MAN
With special guests:
DANFO METRO & DRYFOUNT

JOHN HIATT
Singing songs from his new hit album
Crossing Muddy Waters

PRESENTED BY BILL SELVA PRESENTS
SQUIRREL NUT ZIPPER
Special guest: BUNNY BROWN BAND

SPECIAL EVENT • 19:00-21:00 • Free pop-corn
IBIZA FOAM PARTY

PRESENTED BY HALLPOVOC
The Fleming Lips

PRESENTED BY 4TH & 8TH BILL SELVA PRESENTS
KEB'MO'
With special guest: BILLY WILSON

"THE ONE & ONLY"
RAY CHARLES

THANK GOD WE GOT THE BLUES! THANKSGIVING SHOW
TOMMY CASTRO & COCO MONTOYA
Special guest: THE BERRY JONES BAND

THE DRAMATICS
Special guest: THE BERRY JONES BAND

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2 BIG SCREEN TV'S & MORE!
Free Hot Dogs & Nachos during game!
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Monday, Oct 30th
"Nightmare in Mission"
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Calendar MUSIC SCENE

Bob's Whiskey Dist. 301 Pier View Way, Oceanside. 760-757-8000. **Tuesday, the Fabulous Peaches**, 8 p.m. **Wednesday, Crowded House**, 8 p.m. **Thursday, the Fabulous Peaches**, 8 p.m. **Friday, the Fabulous Peaches**, 8 p.m. **Saturday, the Fabulous Peaches**, 8 p.m. **Sunday, the Fabulous Peaches**, 8 p.m.

The Casanova Inn, 887 San Marcos Boulevard, San Marcos. 760-744-1332. **Thursday, the Fabulous Peaches**, 8 p.m. **Friday, the Fabulous Peaches**, 8 p.m. **Saturday, the Fabulous Peaches**, 8 p.m. **Sunday, the Fabulous Peaches**, 8 p.m.

Carver's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-366-2400. **Friday, the Fabulous Peaches**, 8 p.m. **Saturday, the Fabulous Peaches**, 8 p.m. **Sunday, the Fabulous Peaches**, 8 p.m.

The Casanova Inn, 887 San Marcos Boulevard, San Marcos. 760-744-1332. **Thursday, the Fabulous Peaches**, 8 p.m. **Friday, the Fabulous Peaches**, 8 p.m. **Saturday, the Fabulous Peaches**, 8 p.m. **Sunday, the Fabulous Peaches**, 8 p.m.

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Wednesday, Oct. 12-13p. Ping Pong, and **and for Dummies**. **La Casa del Sueno**, 3443 Yagui Pass Road, Borrego Springs. 760-767-5323. **Thursday, the Fabulous Peaches**, 8 p.m. **Friday, the Fabulous Peaches**, 8 p.m. **Saturday, the Fabulous Peaches**, 8 p.m. **Sunday, the Fabulous Peaches**, 8 p.m.

La Casa del Sueno, 3443 Yagui Pass Road, Borrego Springs. 760-767-5323. **Thursday, the Fabulous Peaches**, 8 p.m. **Friday, the Fabulous Peaches**, 8 p.m. **Saturday, the Fabulous Peaches**, 8 p.m. **Sunday, the Fabulous Peaches**, 8 p.m.

La Casa del Sueno, 3443 Yagui Pass Road, Borrego Springs. 760-767-5323. **Thursday, the Fabulous Peaches**, 8 p.m. **Friday, the Fabulous Peaches**, 8 p.m. **Saturday, the Fabulous Peaches**, 8 p.m. **Sunday, the Fabulous Peaches**, 8 p.m.

NOTE

BY DAVE GOOD

When **Eddie Vedder** dropped off a tape of his band **Bad Radio** to KGB-FM DJ Jim McInnes in 1987, he had to have felt more than a little confident that it would get aired on McInnes's program, *The Homegrown Hour*. McInnes had a reputation for being friendly to local rockers, and, as such, both he and KGB (via the Homegrown albums and the radio show) helped to create San Diego's first original-music scene. Vedder lived in La Mesa. He was a master networker, he knew everybody, and, more often than not, he helped out as an extra pair of hands backstage.

But McInnes didn't like **Bad Radio**'s sound. "Yeah, **Bad** is right," recalls McInnes. "I don't remember if it was poorly recorded or what. The quality might not have been what I was looking for. I really don't remember." In any event, the future leader of **Pearl Jam** didn't make the cut. Vedder wasn't good enough then to get played on *Homegrown*. Vedder's reaction is just as telling: he never complained to KGB-FM about the decision, which forces the question: who could know if early rejection (like getting bumped off *Homegrown*) might have boosted Vedder on to the monster success that he finally achieved in **Pearl Jam**? To date, **Pearl Jam** has sold millions of albums worldwide and, even though sales have slipped in the last few years, the post-grunge band still *packs* arenas.

McInnes is vague about meeting Vedder. "It was at the Cheap Trick show at the Bachelors on Clairemont Mesa Boulevard in 1988. Vedder was working the back door. I really don't remember a lot more than that, because he was so quiet," he laughs. "The **Bad Radio** tape is significant. Maybe it shows me to be a completely bad judge of talent. Now that you mention it, the tape's probably

out in my garage in one of about a million boxes out there. Who knows where it is? I think I'll go out and look for it. Maybe I'll put it on eBay and sell it."

McInnes opens.
(To hear a sample of **Pearl Jam**, call 619-553-9797, wait for the prompt, then punch in ext. 4100.)



PEARL JAM

PEARL JAM, San Diego Sports Arena, Wednesday, October 26, 7:30 p.m. 619-553-9797.

760-732-8000, Saturday, **Dave Waters**, acoustic folk. **The Ralston**, 755 Salinas Drive, Carlsbad. 760-931-1122. Friday, 6 p.m. to 10 p.m. **Boomer**, jazz, pop. **Saturday, 5:30 p.m. to 8:30 p.m.** **Rich August**, soft rock.

Buddy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 619-748-1617. Friday and Saturday, **Phil Country**.

Rhythmic Cafe, 4212C Oceanside Boulevard, Oceanside. 760-431-4444. Thursday, live jazz. Friday, **Steve Red**. Saturday, **Live the Night**, jazz.

Torreyana Grille (inside the Hilton La Jolla Torrey Pines), 10950 North Torrey Pines Road, Del Mar. 619-450-4571. Music is just what you need. **Wednesday**, performance are from 6 p.m. to 9:30 p.m. **Thursday, 10:30 p.m. to 2 p.m.** **Thursday, Sunday, and Monday, Shop Mop**. Friday, Tuesday, and Wednesday, **Steve Smith**.

Wendy's Sports Bar & Grill, 2329 South Center City Parkway, Encinitas. 760-755-5599. Friday and Saturday, **Clash Johnny and the Johnsons**, classic rock and roll.

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its own momentum, rolls on beyond the movie proper to the closing dedication: "For Our Daughters." Taking ourselves a tad seriously, are we?

A film critic might like to think that writer and director Rod Lurie, a former film critic himself, could have shown Hollywood a thing or two about artistic integrity. And his *Deterrence*, released earlier this year,

held promise in that respect. (A movie ahead of the Current Events curve: imagining what might happen if the president were transported to a Jewish V.P. in time for a face-off in the Middle East. Has anyone asked Lieberman whether he's seen it?) But the cleverness of *Deterrence* — apocalyptic drama on a single stage set — seems in retrospect to have been the sort of invention mothered by necessity. Where that movie was a respectable "B," the new one is strictly Top. Perhaps not all the way to the unafraid use of proper nouns such as Republican, Democrat, Clinton,

McCarthy, etc., or to an uncensored line like *When they can't stomach it* the image of a Vice President with a mouthful of cock," but certainly to the heavy and unimaginative dependence on big, fat, plain, soft closeups. "Reality TV," to be sure, so that the closeups are oftentimes connected by neck-snapping panning shots. The only thing missing, really, would be the commercials, though Republicans might take the dimmer view that the entire thing is a commercial. An unpaid political announcement.

Pay It Forward is more ecumenical in appeal, a thousand-points-

Haley Joel Osmant, a good little actor whom Hollywood might like to bottle up in Never-Never Land, is no less focussed, earnest, and uncynical than he was in *The Sixth Sense*, even if he does get to cut up a little more. Helen (Oscar-winner) Hunt, as his alcoholic two-job single mom, shows a lot of nerve in one hideous closeup of Hangover Puss, but in other areas her acting is (as *always*, I am inclined to say) so studied and practiced, so operatic and melodramatic, so self-aware

Betty, not this — except that where she used to get sixth billing she now gets twelfth. Which means in this case that she takes part in a grand total of four scenes — as Hunt's AA sponsor — adding up to maybe two minutes, but including at least a couple of (thank you, Mimi Leder) her very own close-ups. The second of these scenes is sufficiently roomy to remind me why I treasure her (and why I don't Hunt): leaning against a chain-link fence and tossing off her lines as if she were just standing around and talking, not *selling* her lines, not searching for meaning in them, not signifying, not

Seventies. The nation have been changed, to cover up, perhaps, for revisions or lapses of memory, and for ingrained tendencies to sanitise and whitewash. The fifteen-year-old free-lance rock journalist — Crowe's stand-in — is now called William Miller (the dimly Patrick Pong, presenting the Howdy Doody Show on environmental TV). The heavy-metal band on whose tour he tags along is called Stillwater (Billy Crudup as the Jimmy Page-ish guitarist, Jason Lee as the Robert Plant-ian singer). Crowe has always been content to play to the crowd — and the bigger the better. Or to put it another way: the blander the better. The upside of this, from a political point of view, is that the end of the period is here dribbled out in eye-dropper doses, and with a slightly skewed

"head-and," a true muse rather than mere prop. In the end it is not so much a matter of ethics as of bathos. We must remind ourselves, after all, that the film is autobiographical, and that the guiding principle of our autobiographer is popularity at any cost. It is better than before to be judged him.

★★ CAMMEL MOUNTAIN FASHION VALLEY 18; GASLAMP 18; GROSSMONT CENTER; HAZARD CEBSTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; RANCHO DEL REY 10; TOWN SQUARE 14; WREGGARD PLAZA

The Art of War — Lush, loud, furious, preposterous espionage thriller, something

to do with a pending Chinese Trade Agreement and ongoing attempts to scuttle it. The too-much-too-soon opening is as indigestible as any recent James Bond pre-credits sequence. But Wesley Snipes, although inconstantly a superey, is at least not supercilious about it. And there is an interesting, if not a particularly interesting, thing about any espionage gadget — of him intuitively reconstructing a crime in flashback, based solely on the physical and perhaps psychical evidence at the scene. And there is an interesting variation on it later, reminiscent vaguely of *Dario Argento* in his *Deep Red* heyday, when, in the last of the action, the hero replays in his head events he

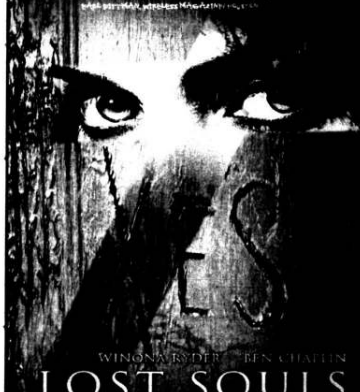
Witnessed—First-hand but failed at the time to comprehend. With Marie Perle, Anne Archer, Donald Sutherland, Maury Cheykin and Michael Biehn; directed by Christian Duguay. (H: HORTON PLAZA 14)

Basketball—What passes as Hollywood creativity at the turn of the millennium: take the title, idea, and structure of a dimly remembered comedy of thirty-three years earlier—the Devil will grant seven wishes, always with a catch, in exchange for a soul—and then pour your own crudier gags into it. (To start, make the Devil a décolleté dish.) The basketball segment at least

Best in Show — Christopher Guest's gallery of caricatures of the people at and

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"LOST SOULS S+AFES+ RARE+ R+ILLER!"
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"THE COOLEST AND FUNNIEST COMEDY OF THE YEAR!"
Steve Schwartz, PBS-TV

"FUNNY... GENUINE LAUGHS."

"WILL FERRELL IS HILARIOUS."
Paul Simon, CBS 1989-1990

"HAD ME CRACKIN' UP!"
A M. M. M. M.

"THE BEST THING ABOUT 'THE LADIES MAN' IS TIM MEADOWS' ABUNDANT CHARM."
 Bob Strauss, *L.A. Herald-Examiner*

THE LADIES MAN

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"THE MACHINOS" CARIN PASCONE BILLYE WELLS TRISH MANN

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THE LAST OF THE MOHICANS
Directed by Michael Mann
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PG-13

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Directed by John Dahl
Starring Kevin Costner, Kevin Spacey, and Anthony Quinn
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MOVIE LISTINGS

Almost Famous — Cameron Crowe's most "personal" film to date, a nostalgia trip

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NEWSWEEK
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The lovable "Billy Elliot," about an 11-year-old dancer, launches the film careers of the amazing young actor Jamie Bell and celebrated stage director Stephen Daldry. **Already a smash in Britain, it may be the biggest sleeper since "The Full Monty."**

Billy Elliot is an 11-year-old English coal miner's son with an unexpected gift, and passion for ballet. It's a name you will remember, and not just because the movie "Billy Elliot" bears his moniker. As played by a wonderful 13-year-old newcomer named Jamie Bell, he may be the most endearing prepubescent hero since that disarming Swedish waif in "My Life as a Dog" 15 years ago. And this delightful film, with its surprising depth charges of emotion, has the feel of a movie that's going to lodge itself in the public's affections for a long time to come.

and it doesn't convey just how passionately audiences take this small English film to heart. In Britain, where it was No. 1 its opening weekend, it surpassed the opening numbers for "Four Weddings and a Funeral" and almost equaled those for "The Full Monty"—the two most successful British films to date. The London critics have been raving, and even the hippie moviegoers have been spotted dabbing their eyes with hankies as they emerge from Billy's excellent adventure...A movie so artfully made, so deeply charming, so heartfelt, it's not only pointless to resist, it's damn near impossible.

— David Ansen



Billy Elliot

FROM THE PRODUCERS OF "FOUR WEDDINGS AND A FUNERAL," "ELIZABETH" AND "NOTTING HILL"

WORKING TITLE FILMS AND BBC FILMS IN ASSOCIATION WITH THE ARTS COUNCIL OF ENGLAND PRESENT A TIGER ASPECT PICTURES PRODUCTION IN ASSOCIATION WITH WITZ "BILLY ELLIOT" JULIE WALTERS GARY LEWIS JIMMY HANES JAMES DRAVEN ADAM COOPER COSTUME DESIGNER PETER DARLING MUSIC BY TONI PARKY EDITOR STEPHEN WEAVER EXECUTIVE PRODUCERS STEPHEN WEAVER PRODUCED BY STEPHEN WEAVER AND JON HALL WRITTEN BY JOHN WILSON DIRECTED BY JULIAN ARDREY CASTING BY BRIAN TURANO COSTUME DESIGNER CHARLOTTE WYKON CHARLES BRAND DAVID D. THOMPSON TESSA ROSS EXECUTIVE PRODUCERS JON HALL PRODUCED BY CAROL BRENNAN JONATHAN STEPHEN DAVID

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Calendar MOVIES

Stephen Kay, 2000.
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 CINEMA STAR 13; CINEMA 8; FASHION
 VALLEY 18; GALLAMP 15; GROSSMONT TOLLEY;
 HAZARD CENTER 7; LA JOLLA 12; MISSION
 VALLEY 20; OCEANVIEW 18; PALM
 PROMENADE 24; PARKWAY PLAZA 18; RANCHO
 DEL REY 16; SANTI DRIVE 16; SWEETWATER 9;
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Santiago Douglas, written and directed by
 Kathryn Kassam.
 * GALLAMP 15; GROSSMONT TOLLEY; HAZARD
 CENTER 7; PALM PROMENADE 24; PARKWAY
 PLAZA 18; RANCHO DEL REY 16

Shogun — Ronin's greatest general, Maximus, reduced to a slave (Minimius, that would be), then resurrected as a star of the sporting arena (not necessarily Circus Maximus). Throwback historical epic with all the modern amenities: oversaturated digital sound, computer-generated seas, blue-tinted and butter-basted photography, herky-jerky hallucinatory slow-motion, time-lapse clouds, music-video-style dream scenes, Jackson Pollock dribbles and sprays of gore — and no narrative facility whatever. With Russell Crowe, Joaquin Phoenix, Connie Nielsen, Richard Harris, Derek Jacobi, Dianne Wiest, and Oliver Reed, directed by Ridley Scott, 2000.
 * OCEANVIEW 18; LA HORTON PLAZA 14

Soyuz in Bourgeois — 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 actors, 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 flashback, in which the elderly, elderly, 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, lumpy, twiddle thing) not matching the younger protagonist (the bland José Coronado), or the flesh-and-bone model not matching her immortal portrait (Maribel Verdo is nonetheless an



The Bourgeois

enchanted in her own way, just not in the Man's way). Given 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 in a Dali, Debrau, de Chirico, and in affinity with the artist carries into credible details of the vocations: 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 Corra's "Diagrams of War" keep the work properly in the realm of

imagination; they don't cheapen it by downgrading the artist to a mere copyist. Still, it's hard to say what, in its slow, stately, paganistic 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 really disinterested in which a ride on Corra's contrails, 2000.
 ** ** (HILARIOUS CINEMA)

The Ladies' Men — Comedy starring *Saturday Night Live* alum, Tim Meadows, directed by Reginald Hudlin.
 * CAMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; FASHION VALLEY 18; GALLAMP 15; GROSSMONT TOLLEY; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 18; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14

The Legend of Broken Mountain — The latest reversion from the world of martial-arts star Jackie Chan, directed by Lau Ka Leung.
 * CAMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; FASHION VALLEY 18; GALLAMP 15; GROSSMONT TOLLEY; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 18; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14

Meet the Parents — A bad-to-worse workout for a male named Fischer (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 in-law's wedding. The women, including the prospective mother-in-law, virtually fade into the woodwork, as all attention centers around the soon-to-be head-butt, Pat and over-the-top comedy, but solid, professional, compliant performance from Ben Stiller and Robert De Niro. With Teri Polo, Sherry Dunsen, Owen Wilson, directed by Jay Roach, 2000.
 * CAMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; FASHION VALLEY 18; GALLAMP 15; GROSSMONT TOLLEY; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 18; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; WESGARD PLAZA



Last Souls

He, as we learned from the *Company of Men* and *Your Friends and Neighbors*, is a filmmaker uncommonly good of mind and of taste. That toughness, along with that almost regrettably coldness, is patently of use in a less "realistic," a siller, a screwballer comedy, where laughs are a more accurate measure of success. (Less use, that, is useless in coping with the consequent criticism.) The idea, in its barest bones, sounds as if it ought to have had some laughs in it: a small-town soap gets its into her head that she is the one woman in the world for the farrowed-browed 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 over-the-top 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 scalping of her philandering husband — is of sufficient ugliness to put a damper on laughs for the duration. Maybe this is LaBute's signal to us, as the waters of the mainstream climb up his calves, that he has not lost his toughness. And maybe the husband (LaBute regular Aaron Eckhart, with a white-trail, "dibing" haircut, short on top, long in the back) is himself of sufficient ugliness that we

are expected to be able to enjoy his mutilation. But then again, maybe this is simply a sign of the filmmaker's insensitivity (distant synonym of "toughness"), comparable to his seeming blindness to the mounting ugly photography. If for LaBute the movie is something of a "vortex," it is not also much of a strain. It is unduly slow, plodding, pacified, lethargic, but the kinds of qualities, here again, that matter less when laughs matter less. Ronie Zellweger, Morgan Freeman, Chris Rock, Greg Kinnear, Tim Allen, Allison Janney, Kathleen Wilhoite, 2000.
 ** (CINEMA 8, SWEETWATER 9)

The Patriot — Revolutionary War epic, long-winded and simple-minded (an unhappy combination), as brutal in its sentimentality as in its violence. Our exciting scene when the neutral hero (Tom Hanks) is ambushed by a squad of Redcoats bent on hanging his old son. The German-born director, Roland Emmerich, shows special affection for the Federal Frenchmen, Tishy Karp, and naturally enough he was sent to the French in his Goddard, also, Mel Gibson, Heath Ledger, Jason Isaacs, Jody Richardson, Chris Cooper, 2000.
 * (LA HORTON PLAZA 14)

Pay & Peruse — Reviewed this issue, With Helen Hunt, Kevin Spacey, Haley Joel Osment, and Jay Mohr, directed by Mimi Leder.
 * CAMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; FASHION VALLEY 18; GROSSMONT TOLLEY; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 18; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; LA HORTON PLAZA 14; VILLAGE; WESGARD PLAZA; FROM 10:00

Plans Vastness — Something to do with a jeweler's widow and some hot rocks. Unpleasant in conception, unclear in execution. Too gray and dull, dark and dreary. But the French actress Nicole Garcia (*Mon Ode d'Amérique*, etc.), in her new role as a director and co-author, gives a meany role to her lead actress, Catherine Deneuve, who polishes it off with exquisite taste. Emmanuelle Bégin, Jacques Dutronc, Bernard Fresson, 1999.
 ** (COWE, THROUGH 10:30; LA JOLLA VILLAGE, FROM 10:00)

Remember the Titans — Boaz Yakin's big adobe. The independent director of *Friday* and *A Price Above Reason* takes himself to producer Jerry Bruckheimer (*Top Gun*, *Criminal Minds*, etc.) for a Disneyed "inspirational" sports film about the black football coach at a desegregated high school in an all-white conference in Virginia in 1971. (The inspirationalism inevitably sprouts to brotherhood-of-man bromides.) It's a hand on a team story, but that doesn't help with the authenticity of the sports action. Several fine plays from the end zone, on the final play of the championship game, the coach calls for a surprise running play, while the opposing coach frantically exhorts his troops to "Cover deep! Watch the deep pass!" — and by golly, the play works! The pass defenders must have dropped back all the way to Miami. Deirdre Washington, Will Patton, Wood Harris, Ryan Hunt, 2000.
 * CAMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; FASHION VALLEY 18; GALLAMP 15; GROSSMONT TOLLEY; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 18; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SANTI DRIVE 16; SWEETWATER 9; TOWN SQUARE 14

The Replacement Men — Slob-appeal (and sub-appeal) football comedy, suggesting not only that a team of nobodies could be rounded up in a week when the regulars go on strike in mid-season, but also that the part-time barnacle-scraper who bombed out in the Super Bowl four years earlier, and who hasn't straggled on a helmet ever since, might actually be a better quarterback than the multimillionaire starter. A nauseatingly sweet dream. With Kevin Spacey, Gene Hackman, Brooke Langton, Jon Favreau, Orlando Jones, and Jack Warden, directed by Howard Deutch, 2000.
 * (HARTON DRIVE 16)

Survive Green — Tiddly little English comedy about a miserly widow who, deep in debt, gives over her greenhouse to the cultivation of marijuana. It's something of a

relief to see Brenda Blethyn crushed down several notches below the monstrous caricatures of *Scream* and *Little Italy*. But, with Craig Ferguson and Tishy Karp, directed by Nigel Cole, 2000.
 * (GROSSMONT TOLLEY; LA JOLLA VILLAGE; LA HORTON PLAZA 14)

Snowy White — Airplane-style, Mad-Gun-style, spoof of slasher films, which is to say that it's as unappealing as its targets as about its aims. *Scream* and *I Know What You Did Last Summer* and their respective sequels are the main targets, and *The Blair Witch Project*, *The Idiot*, *The Usual Suspects*, *Aminal*, whatever, come into the line of fire, too — jangling turrel of fire. But there is more out-and-out stealing than up-and-up spoofing. (Yes, you can spot The

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Calendar
RESTAURANTS

Happy Shock Tacos

I met my first chameleon in Kalua, on Oahu's windward coast. He was clinging immobile to one of the zillion huge green leaves hanging over the porch. Slowly, slowly, I extended a finger toward him (for her—who knows with lizards?). Instead of scurrying away, he sat dead still and turned from charthouse to rust brown, responding to the shadow of my hand. On another island, at Chameleon Cafe in Coronado, if you order any of the dozen grilled proteins, you've got a choice of seven sauces—which, with the mere flick of your hand toward the menu, transforms the complexion of your dish.

Last spring, we sat at Chameleon's tall, arched from window and watched the parade of knobby knees and hairy calves, pudgy knees and tiny shoes, trudging the stations of the Coronado pilgrimage: from the Del to Miguel's to the ice cream parlor and back again. Just weeks earlier our own feet were walking that walk—the cheap pasta place, the burger joint, the Asian joint—with a pause to goggle at the menus of the two wallet-busting Italians. But by now we're "natives," habitués of the hardware store and the supermarket. Our colors were turning San Diego, and we'd stepped off the tourist trail.

It's not that Chameleon is tourist-free, but neither is it a tourist trap. In the calm atmosphere you feel you're in a bubble, insulated from the Orange Avenue hustle. The interior (as well as the waitstaff) is clean California Blonde, with well-spaced wooden tables, recessed overhead lighting, and easy-glide leatherette banquettes. (If the couple-size tables are a tad undersized for a full meal, the efficient busser are quick to remove empties.) Light jazz plays softly, and even the open kitchen seems free from pot-roasting. If you crave a more raucous scene, you can head to the adjoining bar, named for a cousin reptile. The Lizard Lounge is decked up like the native habitat of the Leisure-Suit Larry: on weekends you may occasionally spot an actual lounge lizard, but weeknights the most common species is the Gray-Headed Coronado Businessman.

Originally a partnership between Ken Irvine (chef of Chez Loma, across the street) and Barbara Therberg (who owns the real estate), the restaurant has been open for three years but changed in color 14 months ago when Irvine departed. Since then, says Therberg, "We don't do chef personalities." The formerly ambitious menu, which received

some critical roasting, has been radically simplified to appeal to conservative Coronadans as well as tourists and, more important, to ensure day-to-day consistency. This tactic has succeeded—in three visits, including one deliberately timed to fall on "chef's night off," every dish was cooked perfectly to order. The style is a tightly focused San Diego Japanese-Mexican-Mediterranean fusion, a.k.a., California cuisine—or, as my mother would say, here you can get "a nice piece of fish."

The menu centers on a dozen grilled items (six fish choices, plus pork ribs, chicken breast, and four cuts of Angus beef). To dine there, you choose from seven sauces, ranging from simple salsa fresca to a more technically demanding chipotle beurre blanc. This seems to be a trendy idea, pioneered about three years ago at Alamo Square in San Francisco; now, Pamplonaise as well as Chameleon offers it locally, although it's a bit dangerous—unless you've tasted everything, how can you guess what goes best with what? At our first visit, when we just couldn't decide, our obliging server brought

us a couple of samples. The sleek chipotle beurre blanc (really more a hollandaise, based on lemon juice rather than a mayonnaise) was redolent of tarragon, with just a nip of hot pepper, while the jalapeño-tomato sauce was thick and spicy, creamy, weighted with melted cheese. The sauces—I'd like to call them "The Magnificent Seven," but reality requires mediation to "The Pleasant Seven"—serve as the restaurant's basic repertoire, wending their way into appetizers, "specialty entrees," and nightly specials.

The first items to reach the table are Japanese-style turquoise ceramic cornbobs (like grown-up wasabi plates) and a basket of warm sweet rolls, shaped into sesame-coated baby baguettes, accompanied by olive oil perfumed with sun-dried tomatoes. Appetizers are fancier than entrees, with a couple of exceptions, less successful. "Pepper-seared tuna tartar" gave us a happy shock. The wrappers were paper-thin, deep-fried spring roll shells, enclosing the seared bit of tremulous sushi bars, with raw interior and a thin seared outline. (The ahi tasted more like hamachi, a.k.a., yellowtail, but "ahi" now seems

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fried monoliths the diameter of liverwurst, containing sticky rice with the faint sour flavor of regular vinegar (rather than sushi vinegar) surrounding minced red bell pepper, cucumber, and dry-smoked salmon with a hard-wood flavor. We didn't get to try the couple of pizza appetizers or the black musels in Thai red curry sauce. The latter is a likely good bet.

Main courses succeed here by simplicity. If you've had a rough day, I can't think of a better stress-reducer than Chameleon's black tiger shrimp pasta with black musels in a slightly misnamed "tomato curry sauce." Think of it as a cream sauce but more fun because the cream

comes from a coconut, not a cow. There may be a hint of some curry spice, but the predominant seasoning is an abundance of minced fresh chives and a scattering of diced raw tomato. The shrimp are tender, the musels are sweet, the sauce is richer than Bill Gates, and the pasta is a judiciously chosen spaghetti, of just the right thickness and tenderness to complement its companions.

Another sweet-flavored choice, from the same "specialty entrees" section of the menu, was a slab of Chilean sea bass, which was encased in a soft, mild wasabi-wafted crumb crust, accompanied by a light tomato sauce spiked with balsamic vine-

gar. The bass was perfectly cooked but of such fine quality that I wished I'd ordered it simply grilled.

At Chameleon's grill station, flavor and tenderness are paramount, rather than presentation. As in Japanese cooking, there are no extra points for grill-marks if getting the cross-hatches means overcooking the fish. Last spring, a large hunk of barely browned escobar (halibut's richer cousin) was moist and rich, well-enhanced by my chosen sauce, a tangy beurre blanc that also bathed the crunchily-rendered steamed vegetable medley that comes with all entrees. (If choosing your sauce proves bothersome, beurre blanc is a gift to nearly

any seafood, from Maine lobster to Mrs. Paul's crab cakes.) High-quality grilled meats are given equally expert treatment: An Angus rib-eye steak, treated to an ideal rendition of "very rare," gushed with that increasingly rare red beef flavor of yesteryear as it embraced the chosen sauce of good red wine demiglace. Along with the regular steamed vegetable accompaniment, grilled entrees come with a choice of starches: chipotle-smashed potatoes, roasted-garlic mashed potatoes, or "Cafe rice." The kitchen seems to have the most sympathy for rice: neither up-treatment held my interest, but the rice proves a competent Mexican-style arroz rojo—unlike

soupy gringo "Spanish rice," the tomato component is stringently restrained. Like a chameleon's color, the menu changes at its own deliberate pace—"nightly" specials, based on weather and ingredients, seem to alter every few weeks. By the time you read this, the grilled lamb arkon of Indian summer will have become an autumnal lamb osso buco in red wine sauce. The warmer waters of early autumn left the flavor of the osso buco less vivid than it had been in April; the kitchen enhanced it one night by lightly frying it (I'm guessing, since there was no trace of grease for proof) with a coating of Chinese five-spices and a topping of tropical fruit salsa.

Desserts (some house-made, some purchased) range from seasonal fruit glazed with port cream to a hunk of weighty chocolate cake coated with buttercream and grated white chocolate. Our favorites were a flourless bitter-sweet chocolate "cupcake" with a chocolate-coffee glaze, and a warm bread pudding that sandwiched apple filling between thick slices of cinnamon challah. "Welcome to the Chameleon Cafe," reads the top of the menu. "You can expect changes in our menu to reflect the freshest seasonal ingredients and styles...." But one thing never changed in our several visits over six months—the kitchen's care to treat good ingredients well. ■

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We Want the View From the Street

I'm happy as a clam, chewing away, nodding agreement with everybody.

I'm now sure not to let all those Anglos rule the day," says Carla as she brushes me down and sends me off. "Yeah, but I'm an Anglo," I say. "But you're married to a Hispanic, right?" she says. "This town is being planned and built and run by Yankee imperialists! You've got to speak up for us!"

This is scary. Somebody has actually asked me to go round judging buildings, and landscape, and interior design. Orchids and Onions. "Why me?" I asked. "We want the view from the street up," they said.

So me and about ten others have been carted around the county, looking at Scandinavian office parks, Japanese gardens, big barn movie theaters... what a blur! Tonight as when we make the final cut. They've bribed us, of course. Something about "Naturally there'll be wine and food... free." Huh. I define that as an offer no self-respecting scavenger like me can refuse. So we're here in this second-floor downtown office with a bunch of slides at a round table. Ready for war. I'd be to fight for "orchids," what you like, and "onions" are what you can't stand. Alliances break and collapse.

My problem is those five big plates of food they brought along. Italian. Two have salad, the

others are stuffed with fettuccine Alfredo, the cheesy noodle dish, chicken parmigiano, and lasagna. And plenty of long breads and packets of crumbled cheese. And a large bottle of red wine and Karl Strauss beer. Turns out the food came from the Olive Garden. David, the architect guy who organized it, says it breaks down to \$13.00 each. Naturally I load up the paper plate till it starts folding, pour a glass of ruby wine, and nab a bottle of water, and start munching. Lord! Hard to concentrate on all these decisions when you're chewing the breaded chicken. Goes good with the spaghetti. The

lasagna's nice too. Wine glugs down great. So I'm happy as a clam, chewing away, nodding agreement with everybody till we come to judging the renovated Prado restaurant. Balboa Park. Everybody's like, what is this? Disneyland? Archery? And... aah! primary colors! Like it's a federal crime to use bright colors! Remember, Carla's words flood back. "You a man or a mouse? Stand up! Tell 'em you have a Hispanic wife who likes this stuff. And we were here before you!"

So I stand up to give one of the greatest speeches of my life. "Spanish-Italian heritage! This is not just an Anglo town! What I actually say is 'Uh, know what? Most of my friends would party much

more hearty in the Prado than in all those brown and gray 'good taste' places people say are so cool." Out on the street I walk along Broadway. Need to get grounded again. It's around nine. I head for a joint up at Tenth for a piece of comfort pizza. Carla's questions still buzz through my mind. How come this town looks like Boston? How come none of the buildings we were "judging" had anything that said San Diego, border-towns, about them?

I wander past a greeter with a propeller spinning above his head. He's standing outside Broadway Pizza. This is my little hole in the wall where you can get a slice of pizza for \$1.50, right up to three in the morning.

I look in... D'ang! It ain't no hole-in-the-wall anymore. Place has expanded into the space next door. Clasy sky-blue seating with, like, arches, 1920s triangular light scones on the walls, high ceiling fans, and huge paintings of mountains and oceans. It even has potted plants! Then what hits you is a dozen guys working away in the open kitchen making pizzas, slapping on the pepperoni, sliding them into the three-level "Baker's Pride" pizza oven. Others mow around the counter answering phones, taking orders. In all sorts of languages. Arabic, Spanish, English. "Airport? Where at the airport?" Mike the manager stands there, the calm eye of the hurricane, whaling the theme from M*A*S*H. "So you guys are getting like Domino's?"

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Mike looks at me like I've blasphemed. "Get out of here! Out! Out!" "Olive Garden, maybe!" "Get outta here! You're talking to the best! What do you want?"

"Slice of pizza. Soda." "Pepperoni?" "Fries." "Slice of pepperoni! One!" I hand over the \$2.40 (\$1.50 for the pizza slice, 75 cents for the Coke, plus tax) and walk through to sit down in the new section. Now I'm checking the menu. It's expanded too. Apart from pizza they have a whole bunch of ten-inch sandwiches. Barbecue beef, Italian (with ham and salami), a grilled chicken sub with melted cheese, a deep-fried fish sandwich, a half-pound cheeseburger. All \$4.95. Pasta, such as lasagna with garlic bread, costs \$6.00. Or tuna salad \$4.99. If you're flush, the Whole Slab of Ribs, with veggies, garlic bread, and salad runs \$13.99.

But my pizza slice is great, as usual. Floppy, full of flavor, crust a little crunchy but not tough. It suddenly strikes me. While we're handing out awards, how's about here? Here's a place full of life, on the street, not afraid of the ordinary guy, and busting its guts to look pretty, even though the street it's on ain't great. I get home. I feel better. "Well!" says Carla. "I gave 'em hell, sweetheart."

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"If you go to France, it will change your life."

Eight days after Bill Madigan set his yeasts to work fermenting his buckets of mashed grapes into wine, I visited him again. This time, the task at hand was to press off the fermented juice from the skins, seeds, and stems that had been adding tannin, color, and flavor as the yeasts bubbled away, converting sugar into carbon dioxide and leaving alcohol in their wake. In the interim, Madigan had a mild scare — one of his containers stopped bubbling. The booklet that had advised him as to how much sulfite to add to his juice in order to prevent wild yeasts and bacteria from mucking things up had been penned by an overzealous hand. The sulfite had taken out Madigan's Pasteur Red yeasts along with everything else.

"I had put to rest the container in a black plastic bag and put it outside to heat up," he recounts. The heat helped blow off the sulfite, as did the oxygen Madigan worked into the mix by stirring. He heated some of the juice even more, added more yeast, and poured both containers together. "It really went crazy. One day, it was about 90 degrees, and it actually boiled over. That was a little too warm, but apparently, that's what they do with Beaujolais Nouveau. They ferment it rapidly, and you get this super bright sharp berry flavor, but no finicky to it."

As we pour the must into the hand-cranked grape press Madigan recently acquired, the juice begins to run from the spout at the bottom. It is intensely purple, almost magenta, and tastes pretty good for brand-new wine — bright fruit up front, tannins coming after, and even some finish at the end. At this point,

the Zinfandel flavors shine through. As Madigan cranks the top-mounted ratchet, the top of the press is forced down onto the must, gently squeezing forth the juice in a steady stream. There is more to be done — malolactic bacteria must be released into the wine, and the wine will need time to settle and evolve — but Madigan has now made wine, wine he hopes will represent the first successful vintage from a vineyard he started years ago.

"I plowed out the area to get the natural sagebrush out of there, but it would just keep coming back until we dug down. A friend of mine and I spent three days digging up these tubers that were part of the scrub oak — they were like potatoes, but harder and denser. The thing was extensive; it was like a tumor in somebody's body. We had to break off little pieces at a time to get it all out of there."

Testing revealed that the newly cleared soil already had an ideal pH for grapevines — about 7 — and was composed largely of fast-draining, vine-friendly decomposed granite. But Madigan wanted to give his tender shoots a boost in their infancy, "kind of a blanket on the ground to hold a little more water." So, "I plowed with my tractor back and forth about a hundred times, then I got probably eight yards of horse manure and plowed that in there. I waited through the winter so that the rains leached out any of the bad salts in the horse manure." The manure also added nitrogen to the soil, which "pumps up the vine." (Madigan cautions tests done at UC Davis that showed improved sugar and phenol levels in wine made from vineyards fertilized with nitrogen.)

The underlying matter having been prepped,

it was time to plant. Madigan's mix of Grenache, Mourvedre, and Zinfandel sounds like something you might see in one of Ridge winery's ancient field blends. Why those? "I wanted to try stuff I'd never had before. Until I had the Witch Creek a little while ago, I'd never had a good Mourvedre," though he had become enamored of Rhone blends during a visit to the Langdon region of France. I bought the first four rows' worth at Sonoma Grapesvine. The only rootstock available for the Mourvedre and the Grenache was 110R — "very vigorous, but it lacks the resistance to nematodes" found in rootstocks like Freedom. "They mailed them to me, and each one literally looked like a stick with a few roots on it. You could see where the graft was on top. It had been covered with wax, to prevent drying out."

"The Zin I bought at Simpson's Nursery; it's on its own rootstock. I'm thinking of doing the [remaining unplanted rows] all Zin with those other guys mixed in, because I think Zin does really well here." Further, the Zin adds "beef" — it tends to be the highest-alcohol wine and also has that spicy intensity. Grenache is more round and kind of flabby strawberry — kind of like a Merlot in a sense. Mourvedre is just funky; it has a leathery quality. That's the European strain in my wine. "The Zin is the American strain, substituting for the traditional Rhone component Syrah."

Each stick was about 18 inches long and had to be completely planted in earth. Madigan set to work with a posthole digger, adding topsoil to each hole as he planted the frail young vines for a further boost of water retention. He also added what was literally a personal touch. "A really good friend of mine who was a teacher at the first school I began teaching at — a real crotchety [ellow]



Bill Madigan

named Jack Gormley — was kind of a Francophile. He said, 'Bill, if you go to France, it will change your life.' And it did — look what I'm doing here. He died of cancer a few years ago.... His wife gave me some of his ashes, and I put [some] in every hole. His name was Jack, so I call it the Jack Ash Vineyard [a play on Martell's Jack's Vineyard, which produces enormous Zinfandels]. I kept some ashes too, so that every year when I plant more vines, [I can add more ashes]."

The manure and the ashes both find their way onto the label he has designed for his wine Cote de Merde de Cheval, Jack Ash Vineyard. All references to the barnyardy smell of some Burgundies aside, Madigan says that including horse apples in the name shows his "relaxed ambivalence about whether it's serious or not."

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<h2 style="margin: 0;">15, 30, 45, 90K-MILE MAJOR SERVICE \$69^{99*}</h2> <p><small>AS LOW AS</small></p> <p><small>+cylinder. Some cars & trucks extra. V6 & V8 extra. *With coupon. Expires 11/2/00.</small></p>	<h2 style="margin: 0;">HALF-SHAFTS & AXLES \$99^{99*}</h2> <p><small>AS LOW AS</small></p> <p><small>Replaces clicking half-shafts before they break. Includes parts & labor. Some cars & trucks extra. Minimum 2-wheel drive. *With coupon. Expires 11/2/00.</small></p>	<h2 style="margin: 0;">CLUTCH ^{M.F.} \$229^{99*}</h2> <p><small>AS LOW AS</small></p> <p><small>Includes clutch disc, pressure plate, throw-out bearing, master/slave cylinders, cable, hardware, labor only. THROTTLE CABLE, BRAKE MASTER CYLINDER *With coupon. Expires 11/2/00.</small></p>	<h2 style="margin: 0;">TIMING BELTS \$69^{99*}</h2> <p><small>from</small></p> <p><small>Some cars & trucks extra. *With coupon. Expires 11/2/00.</small></p>	<h2 style="margin: 0;">STRUTS & SHOCKS \$299^{99*}</h2> <p><small>LIFETIME</small></p>
<h2 style="margin: 0;">ENGINES REBUILT \$898^{99*}</h2> <p><small>AS LOW AS</small></p> <p><small>*With coupon. Expires 11/2/00. 3-year/36,000-mile warranty available</small></p>	<h2 style="margin: 0;">ALIGNMENT \$229^{99*}</h2> <p><small>Standard RWTD</small></p> <p><small>Most cars. 4-wheel & 4WD vehicle sets. Check 4 wheel sets if needed. *With coupon. Expires 11/2/00.</small></p>	<h2 style="margin: 0;">C.V. JOINT BOOT SPECIAL \$34^{99*}</h2> <p><small>Includes boots Includes parts Rear axle Front axle Ball joints Bad ball & V joint, extra. *With coupon. Expires 11/2/00.</small></p>	<h2 style="margin: 0;">VALVE JOBS \$395^{99*}</h2> <p><small>Includes:</small></p> <ul style="list-style-type: none"> - Check all rods - Replace head band - Install - Check valves - Pressure-check head - Replace exhaust manifold gasket - Replace intake manifold gasket - Replace valve cover gasket & O-Ring. - Higher. Includes gaskets extra. Most cars. <p><small>*With coupon. Expires 11/2/00.</small></p>	<h2 style="margin: 0;">HEAD GASKETS REPLACED \$298^{99*}</h2> <p><small>AS LOW AS</small></p> <ul style="list-style-type: none"> - 5/8" head - Check for leaks - Inspected head - "Bushing" head & valve cover - Inspected head - 1 gel coolant - 5 & 8-O-Ring, higher. - Higher. Includes gaskets extra. Most cars. <p><small>*With coupon. Expires 11/2/00.</small></p>

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10. **USE THE FOLLOWING INFORMATION FOR QUESTIONS 10-12.**

[illegible]

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[illegible]

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10, tables, \$50. 2 piece,
\$69. 794-7344.
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and doors, dresser,
dresser, large chest, 5-
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Lance 6 pieces, \$500.
chest, \$50. Mirror \$10.
\$95. Schwinn LeTour
51, \$15. 614-6012.
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board, 2 night stands,
or and another dresser,
27.
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