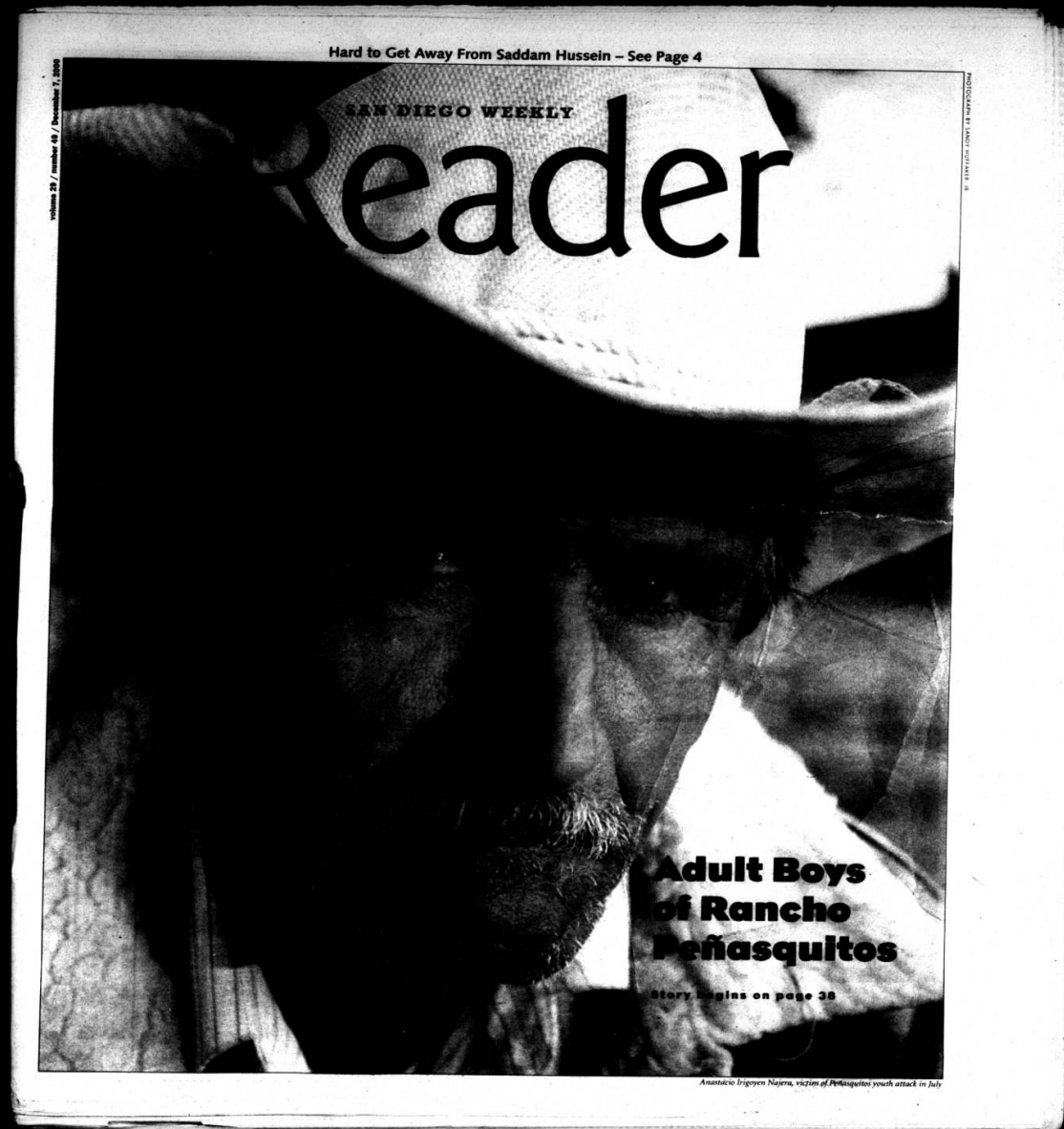


2000
DECEMBER



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

Four more years

Controversial city-schools administrator **Anthony Alvarado** is in line for a lucrative new contract, according to sources at the San Diego Unified School District. Alvarado, the ex-New Yorker and right-hand man to Superintendent **Alan Bersin**, is the muse behind the district's so-called "Blueprint for Student Success" reform effort. He currently makes \$150,000 a year and is said to be up for a four-year extension with a generous raise in salary, perks, and bonuses. Last April, Alvarado's existing contract was temporarily extended through this month, in what many saw as an effort by Bersin and his allies on the board to avoid bringing the more lucrative permanent extension up before November's hand-fought school-board election. Alvarado critic **Pean Zimmerman** won that battle against Bersin favorite **Jodie Dubick**, but there are still three safe votes on the board to give Alvarado his new deal. Alvarado, who early in his tenure committed weekly back and forth to his New York City — thanks to the financial support of local-business fat cats — is said to have become a more or less permanent San Diego resident. This June, records show, he filed for divorce in San Diego Superior Court against his wife of 26 years, **Ellen J. Kirshbaum**, an educator who lives in Brooklyn. In an August reply filed here, Kirshbaum said that, beginning in March of last year, Alvarado had been "maintaining an apartment in Manhattan with his mistress" and successfully argued to have the divorce heard in New York courts. According to a September brief filed by Kirshbaum's attorney, the case involves "serious issues of wasteful dissipation of marital assets." Alvarado's attorney argued that intervention of New York courts might result in "a life of 'holy deadlock'" for the couple. This August, **Elaine Fink**, Alvarado's close professional associate at the New York school district he ran, moved here and was quickly named executive director of the newly created "Educational Leadership Development Academy" at the University of San Diego. That venture is supposed to train principals for work at San Diego Unified, where Fink now maintains an office.

Global warnings Normally, a university puts out a puffery news release when one of its alumni achieves high office, but not in the case of **Tami Bass**, who was appointed to the Nevada state parole board in September 1999 by Governor **Kenny Guinn**. It seems attorney Bass, who got her degree from the University of San Diego's law school, is a bit behind on her student-loan payments here. According to court records, the university filed suit against Bass in September, attempting to collect \$10,000. According to the *Las Vegas Review-Journal*, the news caused an inside flap and led to the resignation of **Richard Weyert**, parole-board chairman. Bass is said to be facing a governor's investigation and might quit the board for another state job. "Tolerating that activity would mean continuing it, and I cannot in good conscience remain on the board knowing I do not have the support of your office to halt this behavior," Weyert said in a statement to the governor. Another USD product, beauty queen **Angelique Breaux** from Vista, lost out to Miss India in last weekend's Miss World contest held at London's Millennium Dome. Breaux, a paganist veteran, had been picked as Miss USA in October by voters on the Internet. But she had to suffer at the hands of the London tabloids. Wrote the *Express*: "Of course we have views on global warming and al ready clear as the sea-level has risen. It brings home how important it is that an agreement is reached."

Whale trouble Transport of a 23-year-old killer whale from Vancouver, British Columbia, to San Diego's Sea World has been delayed by U.S. officials seeking more information about how the animal arrived in Canada 20 years ago. "Briana" came to Canada from Iceland in 1980 before we had centralized government records, so there has been a search for all of the necessary records going on." Animal-rights activists say the whale is sick and could be contagious.

Contributor: Matt Potter

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

Escape from Iraq

By Abe Opincar

Most of the Arab-speaking cab drivers who wait in front of the zoo or down at the Santa Fe Depot know Sam Alsiadey.

"He's had a hard life." "Very difficult life." "It's amazing what that man has lived."

"It's amazing that he has survived." "A very difficult life, but God has given him a beautiful daughter."

"God has given him an angel, a diamond." "Any man in this world would want to be his wife."

Alsiadey is a thick-chested, broad-shouldered man who

miles outside the capital. Alsiadey and his brothers liked sports—Alsiadey was drawn to weight lifting, his brothers, soccer. Kareem Kadem, his second brother, became a professional soccer player and is famous throughout the Middle East and Europe.

"I didn't like to play soccer too much. I liked organizing and managing teams. I also liked going to the gym. I got very big, very strong. There weren't too many big strong guys in Iraq,

time, it wasn't difficult to do. I took my young wife with me to Damascus, and I worked there for a short while as an inspector for public works. I was working for the Syrian government. Relations were good between Syria and Iraq, but the Iraqi government didn't like people to leave Iraq. It looked bad. And so there were many Iraqi spies in Damascus, many undercover men. People would meet you and be nice to you and pretend they were your friend. And they'd start to ask you, 'Why did you leave Iraq? Why don't you go back?' Damascus wasn't safe for me. My wife and I had to leave.

"Syria has a very narrow border with Turkey, and my wife and I managed to get across. It was a very dangerous area. And there were walking, walking, walking. Finally, we came to a small village, and I found this man who speaks a little English, and I

Greek embassy, and there were 2000, maybe 3000 Iraqi people there, refugees like me. People waiting in a huge, long line. People trying to get away from Saddam Hussein. He had just taken control of the government. It was nearly impossible to stay in Turkey. There was a big business in Greek visas. There were men selling Greek visas for \$1000. I went back to the embassy the next morning. I cut to the front of the line. I got in and started talking with an embassy guy. I showed him that I knew a few Greeks in Greece. I said I loved Greece. I told him that I and my wife wanted to go to Greece just for a short while. For our honeymoon. He believed me. He gave us visas.

"But it wasn't so easy to get away from Saddam Hussein. His government, you know, was very, very paranoid. They followed people everywhere. And so one

San Diego Is No Place for Cows

By Ernie Grimm

Pete Verboom built his dairy in the Pala Valley in 1966. Ever since, the 100-acre farm straddling the San Luis Rey River has been his home and workplace.

Over the following 34 years, over 100 dairies have disappeared from San Diego while Verboom's has survived. He and his wife, Lani, raised two boys and two girls on the property and always thought they'd retire on their farm. Instead, Verboom is moving on. He's sold his dairy and purchased 500 acres near Oceanside, California, a town of 5000 in Glenn County 100 miles north of Sacramento. Currently, he's splitting time between the two properties, preparing the northern to begin its new life as a dairy come spring and preparing the southern for its return to nature.

No single reason convinced Verboom to leave San Diego. It was "several reasons," he says. "Our children are very interested in staying in the dairy business," says Verboom, a powerfully built man of 60, with straight white hair, huge hands, and a gentle demeanor. "And San Diego County is not the place. It's never been very conducive to dairies, and they won't allow new dairies. The last new dairy that was built in San Diego County was in 1971."

Asked in what way San Diego County isn't conducive to dairies, Verboom answers with a story. "Back in 1987 through '89, I served on what was called a Habitat Formation Committee. It was basically composed of the property owners along the San Luis Rey River. They were doing a study on the San Luis Rey River bottom, as far as setting it aside for habitat. During all that time they had maps on



Milking barn

"You should see the casino [the Pala Band] are building up there," Verboom says. "It's the Taj Mahal. They're going to employ something like 1200 people. It's going to be big. And they plan to open it in March. Then you've got three more coming one in Rincon, one in Pauma Valley, and another one on the La Jolla Reservation. All that traffic has to come right up this road, and Caltrans has an easement right through our milking barns near the road to straighten out and widen the road."

Another traffic factor in the Pala Valley will be the planned Gregory Canyon landfill, the site of which sits just south and east of the dairy. In fact, Gregory Canyon Limited, the partnership that owns the not-yet-operational landfill, bought Verboom's dairy.

The landfill is not a popular idea with many residents of the Pala Valley. "Then," he says, "we were also compensated for some of the facilities that we'll have to replace: the milking barns, the houses, and so forth."

In Glenn County, he was able to get land for less than he sold his Pala Valley plot. "The ground was about \$2500 an acre."

Verboom put the difference toward more land for his new dairy, which is 500 acres as opposed to 100 here. "We had to," he explains, "because we have to be able to show that we can get rid of our manure. Here it all gets trucked out. We mix it with dust and soil to make topsoil, which is then used in projects where they need landscaping. Growth is booming right now so there's a lot of demand for topsoil. Up there we won't have the access to the population base to get rid of our manure like we've

valley. Drive east on 76 from 15 to the Pala Reservation and you'll see at least a dozen "NO GREGORY CANYON LANDFILL" signs hanging on roadside fences. "Well," Verboom says, "for me it was good from the standpoint that I could see the handwriting on the wall that said I wouldn't be able to stay here with my dairy because of the habitat thing and the traffic. And I don't think anyone else would have bought the property because so much of it is in a 100-year flood plain, and you wouldn't be able to do anything with it."

Gregory Canyon Limited, Verboom says, "bought it pretty much as a buffer around the landfill. All of it is going to go back into open space, except for the landfill site itself. It's already been reseeded for open space, everything except the footprint of the landfill."

Verboom was paid \$5000 per acre for the land. "Then," he says, "we were also compensated for some of the facilities that we'll have to replace: the milking barns, the houses, and so forth."

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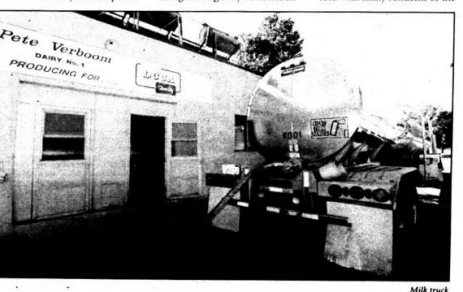


Pete Verboom

had down here. Up there we have to put it on farmland to raise crops with it. We'll be farming about 400 of the 500 acres, corn and wheat, to feed to the cows."

What attracted Verboom to Glenn County — beyond that his two sons and a son-in-law already own dairies there and all eight of his grandchildren are there — was a pro-agriculture atmosphere. For example, he says, "They have an ordinance that says if you're outside of the city limits of the cities in Glenn County then the county, being an agricultural county, does not consider dust, flies, spraying, and such as being a nuisance. It's part of business. They're very pro-

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Milk truck

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Escape from Iraq

continued from page 6
I worked at a lot of small jobs. Menial jobs. But I always saved my money. I finally got to open my own business, a pizza shop. And then I had several shops. I

even had a shop in Arizona. But that business went bad. So I worked. I saved money. I opened a 99-cent store in Eacodido, and that went bad. So now I drive a taxi. I work hard, try to save money. I get up at 5:00 in the morning and work until noon when I go home for lunch. I go back to work at 2:00 p.m. and

work until 10:00 p.m. I have to pay about \$30 a day for gas, about \$280 a week to lease my cab. If, at the end of the day, I've made a little money, I thank God.
"I don't want my wife to work. American culture is difficult for Arab women. There's not much respect for women here.

Men use bad language in front of them. They talk about sexual things in front of them. I worry about this for my daughter. She is so shocked by the way Americans talk, the language they use. The things they talk about. It's just not the way she was raised. "But I'm very glad to be here. I'm free. I'm free. You know what

it's like to say that? Do you know what it means? The Iraqi people are like slaves. Here we are free. When I was a little boy, I dreamed about coming here, but it seemed so impossible. And so I'm here. I haven't been to Iraq for more than 20 years. My poor mother died. I didn't get to see her. Some of my brothers now

have grandchildren. I know none of these people, and that sometimes makes me very sad.
"So I'm here and I'm free and I'm working, working, working. Every day. Working. Trying to save a little money. I have these dreams. I'd like to bring my brother here, the soccer player, so he could play for a big American team. He's so talented. And I'd like to have another business of my own. God has given me my health. Maybe I'll try again."

No place for cows

continued from page 5

hauling. It's a very farm-friendly community as far as feed access goes."

Shipping his milk to the local plants might be easier in Glenn County as well. At his Pala Valley dairy, Verboom milks, refrigerates to 34 degrees, and ships out a truckload of milk per day on a truck owned by Land O' Lakes, the conglomerate that buys his milk. At the new dairy, "We may do our own trucking," Verboom says. "My sons and my son-in-law are already there in Glenn County, and they're pretty close to the milk plants. We'll be producing four to five loads every day, and it will be cost effective for us to have our own truck." Currently, Verboom's Northern California facility is near complete. The final step will be moving his 1200-head, 90 percent Holstein, 90 percent brown Swiss herd. "It will take 48 trucks," the dairyman explains, "and it will happen all in one night. We will milk them here, load them on the truck, then unload them at the other end and milk them right away and then let them have something to eat. We'll have people working on both ends. I'll either be here or on the other end. I'm not sure yet."

Each truckload of cows will cost Verboom between \$1200 and \$1500. The move will happen "as soon as we're ready," he says. "I was hoping for December, but I don't think we're going to make it. It's probably going to be in spring sometime."

"We're going to miss it here," Verboom admits. "This area is the most even-temperated area in the country. We'll miss that very much. We've lived here a long time, and we have our church here, the Rancho Community Church over by Temecula, which we helped start back in 1968. There are a lot of friendships there. On the other hand, all of our grandchildren are up in Glenn County, and we've started to make friends up there. I think that if my kids had not been interested in the dairy business, I probably would have stayed here and fought the battles and eventually I would have retired here from the dairy business. But because our kids were interested and I couldn't see much chance for them to continue here, it was good for us to look elsewhere."

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STRAIGHT FROM THE HIP



Illustration by Rick Garry

MA:

I was getting a deposit ready for my bank and noticed the "check this box if cash is in the envelope" section. I never do because I am afraid some dishonest teller might be stealing the cash deposits. However, my bank now makes you answer yes or no to the cash question right on the screen before allowing the ATM deposit to be accepted. What's the deal? Why do they care if it is cash or a check in the envelope?

—Suspicious in Poway

You figure if you don't tell them beforehand what's in the envelope, they won't recognize American currency once they open it? Afraid there are very, very tiny tellers inside the ATMs catching each deposit as it comes in and hiding the cash in their underwear? The elves kind of liked that last idea. They picked up some bank jobs last week but then got diverted onto a call from the Gore campaign. He's sent them to Tallahassee to count chad. It's all pretty hush-hush. It might be a secret fall-back plan if the vote-recount thing doesn't pan out. Anyway, if we've learned nothing else, now when we play Name the State Capitals, everybody should know better than to say "Miami!"

But about this ATM stuff. At the end of the banking day, all of life is divided into two piles: cash and checks. Each is handled separately when they take the grand total of how much of our sweat-stained loot has passed through their doors. When the ATM fringe team opens the deposit bin, if we've marked the outside of the envelope, they don't have to open each one to see what's inside in order to put it in the correct pile. (Some banks use envelopes with holes in them so the deposit is visible.) After you make your choice on the screen, the ATM prints your response on the outside of the envelope.

And to take a little of the edge off your paranoia, ATMs are opened by two employees, one a supervisor. If there's a pass code, each person will have only half of it, so in most cases, a teller wouldn't be able to access the unit alone. But there's always the cash-in-the-mattress option if you're convinced your bank is a carnival of thievery. Well, other than the usual government-sanctioned type, of course.

Dear Mr. Alice:

Do you know when you swing a movie camera around fast, you get a blurry picture? I wonder why when I move my head around fast I don't see the same thing. It doesn't make things blurry, even when you're on a roller coaster or in a car going fast. I hope you can explain why that is.

—Martyjo S., San Diego

How did an observation this sophisticated fall into the MA, mail bin? The P.O. must be mixing up our letters with Marilyn vos Savant's again. Every time that happens, Marilyn calls the cops thinking she's suddenly being stalked by the dangerously uninformed. But we checked with Dr. Prepper, our eye guy, and it turns out he can answer this one.

A camera records everything that comes through the lens. Our eyes edit what we see. Dr. Prepper assures me that if our eyes were cameras, we'd be falling down and puking all day long from all the dizziness and confusion. Unless we're staring at a fixed point or smoothly tracking an object with our eyes, we view the world in what is known as saccades (sah-kuhds). That's a series of rapid jumps from point to point, like riffling through a big pile of snapshots. During a saccade even though light continues to strike the retina, there's no visual signal to our brains. Movement of the target across the retina signals the need for a saccade, the ocular system hits the saccade button, our eyes suddenly speed ahead, then slow and stop when the target is centered again. Despite all the image-shifting, we "see" the world as continuous and static. There's a beaucoup research into how and what we see, according to Dr. Prepper, we look with our eyes, but we see with our brains, which process raw visual signals into a picture of a comprehensible world.

Hi:

I just read your current issue while visiting San Diego, and there were some comments regarding the origin of the slang term "86," meaning to discard or get rid of something. I didn't see the original article, so forgive me if this was already mentioned. I recently visited New York City, and the small, colorful bar Chumley's in Greenwich Village also claims to have originated this term. Their address is 86 Bedford Street. Supposedly, during Prohibition, when they were a speakeasy and were raided by the police, the workers would sometimes yell out "86!" meaning to leave the bar via the 86 Bedford Street entrance. (There are about three entrances to the bar, plus a hidden exit.)

—Tom Rambouts, Torrance

Aw, Tom, New Yorkers think they invented everything. Cute story, though. Just the kind of tidbit a "colorful" spot like Chumley's would lay on out-of-towners, along with the heavily salted peanuts. Maybe it's not so far-fetched, when you consider that the "official" explanation for 86 does involve short-order cooks and bartenders. If 86 was already in use at Chumley's, it might have made a handy substitute for "Chase if The Cops!" But an orderly greys through the 86 Bedford door is unlikely. Once again, it sounds like coincidence. Thanks for the contribution. We'll add it to the list of speculations about the origin of "86," though I'm about 85% on the whole subject of this point.

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

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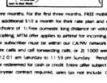
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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Episcopal Community Services' 5th Annual Advent Lessons and Carols

Christ Episcopal Church, Coronado

Last Sunday, the first Sunday of Advent, ex-cons and former drug addicts took the podium at Christ Episcopal Church in Coronado and talked about their lives and gave thanks for the help Episcopal Community Services had given them. For the past five years, at several local parishes, Episcopal Community Services has sponsored an Advent Lessons and Carols service. The liturgy is mostly traditional — plainness, Handel — but each of the eight scripture lessons is paired with a "reflection." An ex-offender, for example, discussed what Genesis 11, the Expulsion from Eden, meant in his life. An ex-drugger explained the meaning she found in Mark 1, "The prophet in the wilderness."

The service began a little after 4:00 p.m., just as bright western light illuminated the stained-glass windows above Christ Church's high altar. The setting sun infused Jesus Waiting at the Door, and, in the lancet windows, pairs of grinning cherubim. Five parish choirs filed into the sanctuary. Cantor Virginia Sublett, from St. Andrew the Apostle in Encinitas, chanted the Third Song of Isaiah. Duffers in vivid plaid slacks, older ladies in cashmere shawls, started to murmur. "My goodness, that's him, isn't it?" Yes. Seated beside Christ Church's Reverend Mitchell Lindeman was the Right Reverend Edmond Browning, retired Presiding Bishop.

The First Lesson, from Genesis 11, gave Anna Gwyn May, manager of the Emergency Assistance program at Episcopal Community Services' Mid-City office, an opportunity to talk about Chris, a woman who began prostituting herself after her husband shot and killed a friend. "Chris decided enough was enough," Chris found her way to Emergency Assistance. As did Edna, who began sleeping behind a dumpster after her son died in a car accident. For the Second Lesson, the Expulsion from Eden, Charles Nelson told how he had been "seduced by the false promise of drugs" and wound up serving serious time. "I was in the pit of Hell," Nelson said. When he was up for parole, Episcopal Community Services offered him a job. "You gave me a strong, insatiable desire to be a man and take responsibility for my own actions."

The Fourth Lesson, from Isaiah, gave Joel Craddock, director of ECS' HIV/AIDS Services, a chance to talk about Troy, a young man whose biker stepfather had,

during a party, injected him with meth. Troy went on to work as a guard at a biker meth lab where he eventually killed two people. While in prison, Troy developed full-blown AIDS. He went blind. After his release, ECS helped him find treatment for his drug and alcohol addictions, his HIV-related illnesses, and his bipolar disorder.

The Fifth Lesson, from Mark 1, was meaningful to Denise Hogan, program coordinator for the Mid-City Regional Recovery Center. "I find it significant that God spoke to John in the wilderness. God still speaks to people despite their location, despite what they wear, who they are, or what restaurants they frequent."

Denise had been addicted to drugs. She was familiar with wilderness. "But, you know, my old self laid to rest. God made me a new person. I am a new creation."

After five of the lessons and reflections, one of the choirs sang St. Dunstan's choir, in eye-rattling royal blue robes, was particularly good, but the tiny, six-member choir from St. Andrew's in La Mesa, who sang "Comfort, Comfort Ye My People," a 16th-century hymn, overshadowed the others. Their simplicity seemed most in keeping with the service's themes.

Reverend Amanda May, executive director of Episcopal Community Services, spoke to us after Lesson Eight, "John of Patmos sees a vision of the New Jerusalem."

Reverend May told us that present-day San Diego, with its hungry, homeless, and abandoned children, more resembled Babylon than the City of God. She told us that ECS plans to buy up the block where, for the past 20 years, its offices have stood on Broadway, between 10th and 11th Avenues. ECS hopes to build a \$30 million facility that will hold 150 housing units, 40,000 square feet of office space, a church, and a parking garage.

"I've told people all over the country that the whole Church in the United States should come to San Diego and see Episcopal Community Services," Bishop Edmond Browning said at the end of the service. "It should be a model for dioceses throughout the country. What you've done here is remarkable. You are truly the hands and heart of Christ."

"Judah and Jerusalem, fear not, nor be dismayed," chanted cantor Sublett. "We wait for your loving kindness, O God." Everyone rose and sang "E'en So, Lord Jesus, Quickly Come," and, after Bishop Browning's blessing, quickly exited to the social hall for coffee, punch, and homemade Christmas cookies and brownies.

—Abe Oppen



FROM LEFT: DENISE HOGAN, AMANDA MAY, AND REVEREND AMANDA MAY

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SIGHTSEER

Off the Wall

Poor Lolita Lark. As editor of and a reviewer for San Diego's *RALPH* (www.ralphmag.org), she has received some mean-spirited and downright menacing correspondence. These letters aren't of that kill-the-messenger type that hasty readers fire off before they realize that all any writer ever does is simply tell a story. Lolita's letters are different.

"Dear Sir," one from fall 1998 reads. "Your reviewer Lolita Lark is a cruel, stupid, insensitive bitch. Besides, what kind of name is Lolita Lark, anyway?"

Bravo to the editors for their response, which disregarded the bait while offering a provocative reading of Nabokov's *Lolita*, who could be a wee bit vicious: "Lolita Lark was born in the Middle West, one of the members of the Trapp family. She grew up in New England and traveled extensively as a teenager. After a near-death experience in the Northwest at the age of 18, she became a Zoroastrian and later married a Swiss linguist, Hermann Lark. She has translated several works of Schiller, including *An die Freude*."

Then, in winter 1999, came this letter: "I accuse you of Rape. Your magazine, *RALPH*, has fired R.R. Doister—a long-time editor—and replaced him with a certain Lolita Lark. We, your readers, accuse you of sexism, elitism, ageism, or worse. Rumors abound of more than mere professional relations—what Dwight McDonald once called 'the squelling of a well-stained editorial couch.'" The author adds, "As one of my friends said, 'It's a fama clamosa of the first order....' Do you call this criticism? I see it as nothing more or less than the whining of a literary shup.... That you would put this Linda Tripp of Verbiage in R.R. Dois-



From www.ralphmag.org

ter's place begs all description. *Sic transit gloria mundi*.

A third author writes, "Dear Lolita: After reading *Salon* and *Slate* and *McSweeney's*, I conclude the problem with Web zines is that there is no limitation of space out there on the Web.... Writers of articles in the zines just go on and on. What would be an interesting little squib becomes an article the length of the Pentagon Papers; what would be a sharp and pointed review is so padded in words it loses its sting. Who do the editors think reads this bowl of pabulum? Endless stories on a daily basis, based on a passing thought, written without much research, fact or effort. Unlike news stories, these pieces strive for a style, a tone—a voice as in E.B. White or Joan Didion.... They strive but they do not arrive. This is not real writing; this is all Styrofoam and Reddi Wip."

The editors let these last two letters go. Though the latter author was criticizing the writing in *RALPH* (the *Review of Arts, Literature,*

Philosophy and the Humanities), the editors might have responded that "striving but not arriving" is precisely the purpose of the essay. The essay, they might have pointed out, is as a composition of moderate length on any particular subject, or branch of a subject, that wants a finish. It is "an irregular undigested piece," J., a 16th- and 17th-century English poet, wrote. Montaigne demonstrated this truism, as has Cynthia Ozick's *Quarrel & Quandary* more recently.

Ralph's content strives to be ornery, irrelevant (and irreverent), strange, bold... *RALPH*, many San Diegans already know, grew from the ashes of the *Fessenden Review*. "The noisiest book review in the known world," and is a relative of Mho & Mho Works, the local publisher of books like *Gringolandia: A Guide for Puzzled Mexicans*, by Jonathan Algernon Gallant, Lorenzo W. Milam, and Bob Cram; *The Blob That Ate Oaxaca and Other Travel Tales*, by Carlos Amantea; and *The Cripple Liberation Front Marching Band Blues*, also by Milam, the publisher of *The Fessenden Review*.

In 1989, describing the essays by the cohort of writers who contributed to *The Fessenden Review*, a local journalist wrote, they "come from off the wall; they also lurk in the medicine cabinet, flake off the ceiling, fester in the sink trap and explode in the microwave." (The overworked metaphor, I guess, is the preferred literary contrivance of all people who weigh in on this crowd.) True to the essay, its preferred genre, *RALPH's* content strives to be ornery, irrelevant (and

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sages from *Atget*, by John Szarkowski — an amiable and thoroughly unacademic historian of photography — vexed an anonymous *RALPH* reviewer. He or she wrote, "As my friend Billy Joe of Texas would comment: 'Say who?' Szarkowski is obviously one of those

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This penny gauling, "hat's off to the man who writes," dismissing the cant that's ubiquitous in today's cultural criticism.

Our controversial Lolo Lark steps again into the line of fire when he writes, "After admired by the likes of Edmund Wilson, Elizabeth Hardwick, T.S. Eliot, and Graham Greene (about whom *The Tensidier* has a chapter), Lark's plots crack and groan, his characters are yanked from the funny papers, if not the penny dreadfuls, his use of the English language is downright out of control." Lark's *Evening Plot*, and his sense of plot rhythm and timing makes the current lunchreads of the literary world [Joyce Carol Oates, for example] shine as prodigies in comparison." Barnes, Lark writes, "Of my only prayer is that this recrudescence of interest will not be seen as a Brave New World for imitators in what's left of American Literature."

Meanwhile, Lark is entranced by amphibians. "The fire salamander can live up to 50 years in captivity," he writes. "The ground-dwelling white-striped frog of Puerto Rico uses 'seismic communication' to communicate with its loved ones. The *Nototriton goldi* female has been known to lay eggs around her back. And the *R. tulum* male will grab up fertile eggs, which hatch in his mouth. How's that for a frog?"

The official RALPH LARK award for this early-mid-20th-century, authored by the 18th-century poet Thomas Gray, says a lot: "I am full of a purest bliss, I have no other wish, than to be carved of ocean-bee; I am full a lower is born than I am, and waste its sweetness on the desert air."

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tip of my TONGUE

Unlike Jews in Arab lands who had plenty of fresh fruits and vegetables, Eastern European Jewry had comparatively little to work with. Their cuisine has always tasted to me of oppression. I can't eat borscht without thinking of pogroms. Cholent, the Sabbath's heavy meat-and-potatoes stew, recalls the strife of shtetl life, the claustrophobia of being surrounded by hostile Gentiles, of living cheek-to-jowl with

Kugel

and trapped among, noy, fatalistic neighbors. *Lakshen kugel*, noodle pudding, is one of few Eastern European dishes I tolerate. Bland and sweet, studded with golden raisins, there is nothing in it to dislike. In 1825, German Jewish poet Heinrich Heine declared kugel the Jewish people's "holy national dish" and said it had done much for the preservation of Judaism. (The year 1825 also happened to be the year Heine converted to Lutheranism, of all things, which suggests his faith in kugel was perhaps not altogether heartfelt.)

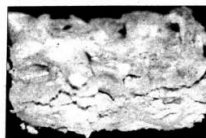
Since kugel is so simple, only an ingenious cook can turn it into something sublime. Regine, who belonged to an Orthodox synagogue I attended when young, made

the best kugel I ever ate. Beautiful, auburn-haired Regine was born in Cairo, spoke perfect French, and was married to a quiet Polish fellow who always wore mossy green tweed. Regine was a woman of considerable mental vigor, which expressed itself in outbursts of hellish abuse. In Yiddish you might have called Regine a *yakhneh*, a meddler, loud-mouthed woman. Regine hated my guts.

I think she thought I had designs on her pretty 14-year-old daughter. I don't know. For many years I burned with shame whenever I remembered Regine and her knack for torment: the time she slammed the synagogue door in my face, the time she screamed at me in the synagogue parking lot. Red-faced, apoplectic, she bellowed, "If you don't stay away from my daughter, I'm going to call the police! I don't want her involved with an older man!" I had never spoken to her daughter, but that was hardly the point. I remember the rabbi dashed into the parking lot to remind Regine that it was a grave sin to embarrass someone in public. "If you don't apologize," he said, "you can lose your portion in the World to Come."

by MAX NASH

I didn't know what fire animated Regine. She was an intelligent woman who maybe felt constrained by her roles as mother and wife. Like many Egyptian-born Jewish women, she cooked like an angel. She even imbued her husband's Eastern European favorites, like kugel, with charm. Every Saturday after morning services our synagogue made kiddush, a blessing over wine followed by snacks. Regine's constant contribution was a large tray of noodle kugel. Everyone loved it. Regine's kugel tasted like no one else's. It was lighter, less sweet. It had an elusive perfume, a spice, which no one could ever name.



"It's cardamom," I said, perhaps too loudly, one Saturday morning while enjoying the kiddush. "That's it. That's what's in the kugel. Cardamom!" That morning Regine slammed the synagogue door in my face. I didn't see Regine for many years, and when I thought of her it was only with reflexive dread. Not long ago, however, I was at a Jewish fundraiser, seated at a table with

oldsters eating bagels and cream cheese. To my right I heard someone speaking French and it was, yea and verily, Regine. She had grown chubby. Liver spots covered her hands. Her hair was dyed a dark auburn. She looked at me and smiled. I told her she spoke beautiful French. She thanked me. I realized I hadn't seen her for nearly 20 years. She didn't recognize me. She had no idea who I was.

Regine and I had a long talk about Cairo. "My late husband and I went there not long before his death," she said. She mentioned that she had a married daughter who lived in New York. "She's so busy with her job and children that we don't get to see each other often. So I come to things like this," she said, tapping the tabletop. "To keep myself busy."

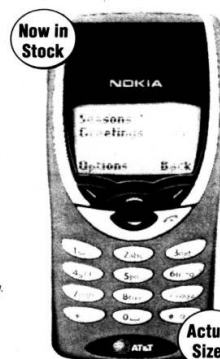
After the guest speaker had spoken and we had written our checks, after Regine had chatted with her friends, she came up to me and took my hand. "I'm very glad to have met you. I had a wonderful time talking about Cairo. I hope we'll see each other again."



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Freaks, Uppity Women, and Politicos: An Ocean Beach Reunion

For ten years, 1974-1984, I lived in Ocean Beach, a surfer, hippie, radical enclave that despite explosive growth along the coast remains largely unaltered. With a 1950s palm-lined main street (Newport Avenue) leading to a hot surfing beach and fishing pier, salt-rusted cars loaded with organic groceries, bougainvillea-covered cottages, eroding cliffs, and sea stacks of nesting pelicans, OB is a square mile of Southern California time warp. Its lack of big hotels, dot-com mansions, condos, and corporate chain stores is no historic fluke, however. Rather it's the result of a long, sometimes violent 30-year struggle that's helped define OB as a center of opposition in a boomtown border city.

So it's not surprising that for a week last August over a hundred old activists (about half from out of state) came together in OB for a reunion: to take stock, catch waves, party, and reflect on what it meant to be a radical then and what our youthful values might mean today.

Sunday, Day One: George and Jack (who initiated the reunion online) have rented a yellow shack at the foot of

Dona pulls up in her SUV with a surfboard on top. She's cut her hair short and highlighted it in purple, otherwise she still has the same buff good looks and radiant smile she did in the '70s.



OB protest at corner of Voltaire and Sunset Cliffs

Cape May Avenue. Not only will this function as beach-shower central, it's also rife with resonance as the 5100 block of Cape May was once home to more than 20 anti-war and community activists and the target of extensive FBI surveillance (according to thousands of pages released under the Freedom of Information Act).

They've spruced the shack up with a Ché poster, Green OB window display (the "O" contains a peace sign and fist), candles, patchouli oil, Mexican beer...

At the first night's bonfire I run into Shari and Rick, whom I haven't seen since Nixon and 'Nam. LaRue's husband Phil goes off about San Diego's sewage problems and how the city is ruining its beaches (and being sued by the EPA for not having secondary treatment). "How come they spend millions on a baseball stadium, but the thing that attracts everybody here they don't give a damn about?" he wons-

ders. The following week hundreds of members of the Surfrider Foundation will hold their annual paddle-out for clean water around the OB Pier. OB's still-rambunctious spirit is also reflected in the more than 200 people who turn out for a Community Planning Board meeting to oppose Exxon's application for a permit to build a gas station at the corner of Voltaire and Sunset Cliffs. This lot is the same one

where Winchell's Donuts wanted to build a franchise back in 1978. A combination of public protest and the firebombing of several of their other outlets got them to relocate outside OB. "You'd have been lucky to have a Winchell's," frustrated company officials told local residents at the time. "This is the filthiest beach town we've ever seen."

Monday: After bodysurfing I pick up a machaca burrito at Roberto's drive-thru (across from OB People's Food Co-Op) and head to Yellow Shack. George's two teenage girls from Boston are visiting with their mom, who's dropped

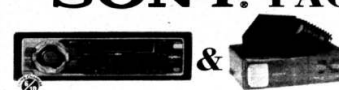
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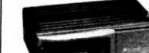
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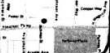


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them off for the day. Dora pulls up in her SUV with a surfboard on top. She's cut her hair short and highlighted it purple; otherwise she still has the same buff good looks and radiant smile she did in the '70s. I knew her when she'd married Bob (who later became Robert). Her daughters Sunshine (now Susan) and Melody are all grown up, she tells me.

Sierra, short, blonde, and still a bubbly feminist/spiritualist, arrives in a VW camper with her 22-year-old son Scott. Sierra's now a third-grade teacher in Santa Cruz, recently toured Cuba, and has organized a healing circle for this evening. Let's fast-forward to Bonnie's backyard that evening. A circle of 25 has formed behind a middle-class house on the hill.

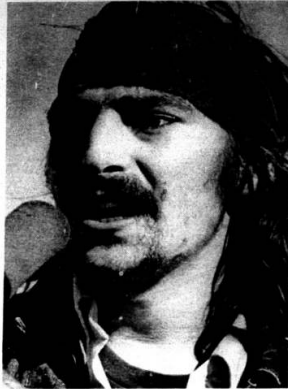
Sierra has laid out an animal-skin carpet on the grass, along with bells, incense, and other gimmicks. She notes that "we're taking Native American tradition to share and continue the process of community, and remembering

our lost ones..." A cardboard sign lists 20 OB residents who've died — drug overdose and police gunfire, among other causes.

Wego around the circle. Bev talks about her mother's recent death and having to leave OB after living 25 years in the same rental house (affordability has become the big issue for today's OB).

Linda says she recently found the son she gave up 33 years ago. "We're getting to know each other. He confessed he always imagined his parents were hippies. I tell him stories to assure him we were."

Big Austin now has long white hair and teaches high school in New York; Little Austin looks like John Belushi with attitude and is about to start law school. One of OB's Free School graduates, he recalls, "Being in the Free School was the top of the world; adults treated us like human beings. It was great, but some of it was also gross. Like your sexuality — like, get a hotel room, or a curtain at least. I mean, we were impressionable young kids.



The author, 1975

"I probably should have married a hippie," he continues. "My wife's Catholic and, well, I'll say it now. She's pregnant." His mom Maria, sitting next to him, suddenly has that classic

deer-in-the-headlights look. Time for more healing.

Tuesday: George and Jack drive to L.A. for the Democratic convention protests and the premier of the Abbie

Hoffman biopic *Steel This Movie*. But the protests look to be anemic, and the water's 70 degrees with clean, six-foot faces so I opt for the waves. I get crunched in some fine monsters with my ex-Cliff House roommate Charlie and local fireman Pete. Cliff House, where I lived with Charlie (a local TV cameraman) and Manny (now a legal-malpractice attorney), was a brown clapboard house on an iceplant-covered cliff 60 feet above the Pacific. My last five years in OB I'd commute between Cliff House and reporting on wars in Central America. Cliff House had some of the finest parties in OB, if not America. My photographer friends John and Richard attended several before they were killed in the wars.

Wednesday: The wooden deck at Yellow Shack now includes extra Boogie boards, tables, and shade umbrellas. Inside are cut flowers, cashews, Pacific beers, wet towels, bottled water, fruit for smoothies, and Roberto's leftovers in the fridge. The irony is, having saved OB

from high-rise hotels, many of these beach shacks now go for half a million and more. Still, OB's community character remains intact, and much of its gentrification seems to have been for the better. The biker Beach Club is now Winston's, where a hot Mexican/reggae band is playing, and every Wednesday at 3:00 there's a farmer's market on Newport with lots of organic food, llama rides for the kids, Green Party recruiters, and more.

This evening I head to the elementary school auditorium for the first official OB history panel sponsored by, among others (conservatives take note), the California Council for the Humanities. There's also a library exhibit, a photo display of protests and Free School gatherings, and a video titled *Ocean Beach — A Sense of Place*.

Frank talks about the 1968 Precise Plan to bulldoze most of OB and build Miami-style high-rises behind a new marina. The Army Corps of Engineers' attempt to begin construction on the marina jetty led

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to OB's first big protests and later the first democratically elected planning board in the U.S.

Bev recalls how "OB was a place I came to from Maine because I wanted a sunny, warm environment with activism. I hitch-hiked to California with my 5-year-old daughter [Libby, now 31], walked into the Left Bank [a radical bookstore and craft co-op], and joined up. I still carry that experience with me. You can take the woman out of OB, but you can't take OB out of this woman."

Denny, now an assistant school district administrator — but still with the furry mustache and easy smile — recalls how "32 years ago I lived out of a car, slept on the beach. It was a great town — hippies everywhere. We worked hard and we partied hard with groups like STP: Serve the People, Stop the Pigs. We



Healing circle

were incredibly productive young people, challenging the power structure with the backdrop of the anti-war movement... We went to the county registrar and did property searches and

tracked corporations who wanted to develop here and went to city council meetings... We went door to door to every resident of OB to find out what the community wanted....We

began to organize and protest and give people a sense of power.

"When I left home I told my mom I was going away to get arrested," recalls Sierra. "If one wanted to

make a difference in the community this one square mile was the place to come. The fact you could walk anywhere without a car was powerful in itself. Here there was a resurgence of the women's movement during the antiwar movement and we redefined our roles.... Selling OB Rugs, demonstrating in the streets, taking care of peoples' children, we were in the middle of history and still had a responsibility to make a difference."

"OB was always where the enlisted men lived, the officers lived in Coronado," John continues. An ex-surfer and activist, John is today an intrepid sailor (we were shipwrecked together in Mexico in '91) and chief financial officer for the county.

"In the 1970s 52 percent of the community was in their 20s," he recalls. "The cops didn't like OB, so you

had things like a water-balloon fight that ended with the police riot squad making dozens of arrests. Then on February 22, 1974, [ex-con] Peter Mahoney shot an officer by the OB pier. Who remembers that day?" Over a third of the crowd raise their hands.

Hundreds of police swarmed the area following the shooting, blocking streets, holding people at gunpoint, and firing over 120 rounds in a confined cluster of beach shacks before securing Mahoney's arrest.

"While not supporting what Mahoney did [wounding the officer], the community was outraged by the police overreaction," John says. "That incident led to the formation of the OB Human Rights Committee with people of all ages coming together, and through alliances with the black and Latino community we were able to get

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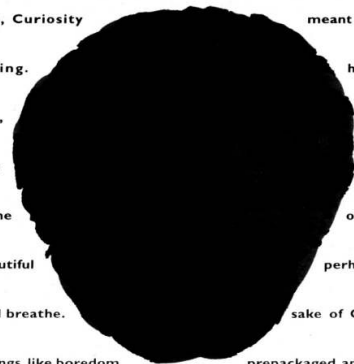
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Police Chief [Ray] Hoobler fired in 1975. A young woman named Debbie then became chair of the HRC till a surfer named Tim walked into our meeting one day and said, 'Hey, Debbie. When did you get out of the police academy?' Turns out she was wired."

After the panel George and I have drinks with Shari and Rick at Pacific Shores, a dark, seashell-scaled old timers' bar that still sells well drinks for two bucks. We talk about protests we organized, FBI and police informants we knew, and the communal houses we shared. That was in 1972, but our friendship seems like an unbroken thread continuing on this warm night 28 years later. The one change I note in Pac Shores is the stuffed marlin with the party hat no longer hangs near the door. Sometime in the 1980s two drunks grabbed it from the wall and ran off



The author

down Newport Avenue.

Thursday: People gather for a walking history tour of OB. Scheduled for 1:00 p.m., it starts at 1:45, OB time. We tour Free School sites

starting with the alley garage that was their first classroom. "Everyone rode bikes to school," says Big Austin. "At the end of the first year some kids complained we hadn't taught them how to

read." But we have books and teachers and everything you need if you want to learn," I explained. "No," the kids pointed out. "We want to go to the beach. You have to make us learn how to

read." So that's when I began to understand how sometimes they needed us to direct them."

We walk past 5155 Muir, which is about to be torn down. The house still has one of the 9 millimeter bullet holes from a January 6, 1972, attack by the right-wing Secret Army Organization. Aimed at activist professor Peter Bohmer, the gunfire wounded his friend Paula Tharp, hitting her in the elbow.

According to court testimony, the drive-by shooter, George Hoover, then gave the gun to the car's driver, Howard Berry Godfrey, who along with being co-commander of the SAO was also the FBI informant providing the SAO with cash and target lists. Godfrey passed the gun to his FBI control agent, who hid it under his couch for six months.

According to later court testimony, at the time Pres-

ident Richard Nixon was planning to hold his 1972 convention in San Diego, and the FBI and local police feared hundreds of thousands of protesters would descend on the city, OB was an organizing center. After the Republicans decided to move their convention to Miami and a number of SAO members were arrested (for bombing a porno theater), it came out that White House plumber G. Gordon Liddy had made contact with the terrorists to suggest kidnapping antiwar leaders from OB and dumping their bodies across the border in Mexico. Years later Liddy admitted promoting the kidnapping but denied he'd ever suggested assassinating us.

Thursday evening there's a Free School reunion potluck at Dempsey's, a beachfront restaurant. It's a casual event under blue-green umbrellas. People share old

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photos. Those wide lapels and cowboy boots (and hats) really didn't look that silly, I think. Certainly nothing wrong with those minis and tight bellbottoms on our hippie, feminist comrades. Somebody hands around an old "US out of OB" bumper sticker. Cold beers are served. Later people party some more at Yellow Shack. I talk to Peter, now teaching at Evergreen College in Washington state. All four of his kids, aged 11 to 30, have come down to the reunion with him.

Friday: Lots of beach and water time. In the evening it's back to the elementary school (that the cops used as a detention center during their weekend pot sweeps). Tonight's confab is called "OB Then & Now: Freaks, Uppity Women, and Politics" and draws some 125 people in a satirical mix of Aloha shirts, reunion T-shirts, shorts, floral skirts, denim, khakis, and Zories (flip-flops). Bob and Alice are hosting the event, which includes folk singers, poets, and people from alternative institutions that have either flourished or died in OB's sandy soil.

Alice recalls when the Community School started working out of OB Elementary and some of the administrators were not

sure how to feel when Denny and Alan brought a circus to visit and were riding around the playground on an elephant. Judi talks about how OB People's food store grew from a \$450-a-day co-op in 1971 to a \$4.5 million-a-year operation today. It now has 62 employees and 6000 members and will soon begin groundbreaking on a new building (with new surf mural) that will double its size.

Sierra asks other women from the International Women's Day group to join her in front of the room. Ten of them wrap their arms around each other as she holds up the cover of an old OB Rag showing a larger band of them marching down the pier back in '78. "The women's movement had a lot of supportive men here in OB," she recalls. Dona reminds me that

I shared my apartment with the first OB child-care center. I remember how they helped pay my rent in exchange for use of the living room four nights a week, also how I'd have to scrape the Play-Doh out of the shag carpet. Denny recounts how "The Green OB" was printed in a special issue of the OB Rag. "We distributed 8000 of them free to every house in OB. This was during the

Precise Plan to rezone OB for superblocks of hotels and condos... Later, on May 4, 1976, we had a vote for the community's first democratic planning board, and it was fast and furious, and there was a developer slate and our slate, and we swept it—including Rich, who ran as a socialist." Peter gets up, all curly white hair now, though he still has the same fiery style of oratory. "I was part of

the New Left. We felt we had to make youth communities like OB into liberated areas while also challenging war and racism and overseas oppression... We did guerrilla theater and marched to a piece of land that was going to be converted from park land, and the police came, and a few rocks were thrown, and it became a major riot but also saved Collier Park." He pauses. "We saw the

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need for a three-pronged approach to organize: alternatives, resistance, and popular education. I think that's still relevant today because the world and America is more unequal today than when I left here in 1975."

Half a dozen OB Free School "kids" now stand up. "It really shaped our lives, and we'll spread the word of peace and freedom the rest of our days," promises Tricia, whom I last knew as a 12-year-old juvenile delinquent.

Bob tells us we were also going to be addressed by the local advocate for hemp legalization, but the guy hasn't shown up. That gets a laugh.

Kip, one of today's planning-board members, says, "We appreciate the heart, spirit, and vibe of the old-timers..." Suddenly I feel like a historic relic.

Toward the end of the evening, Roz Strauss, a 75-year-old woman facing eviction, steps forward. She's wearing a peasant skirt, gypsy blouse, and bandanna

Frank gets on the megaphone. "We need to represent elders and students and tenants and the small homeowners and business people here in OB.... We have to keep this a human place to live."

Worried about the winter to come, people begin burning their utility bills over a 55-gallon drum. Frank promises future protests, including a human chain, if anyone attempts to evict Roz Strauss.

After getting organic health sandwiches at Peoples (the line at Roberto's being too long), we wander over to the Green Store, where Kip's wife Colleen is presiding. Green Party fliers and eco books are sold here, even a dog-eared copy of mine (*The War Against the Greens*). Colleen thanks us (old geezers) for making it easier for her and her husband to live here the last 20 years.

I head back to the beach for the candlelit dinner at Java Joe's. I drive there with Carol and Jeff's 14-year-

On OB" (to distinguish it from their regular line of seagull-crested OB tattoos). I settle for the reunion T-shirt.

The afternoon protest led the Channel 7 news, Frank tells me. Rich shows up. The former socialist planning-board member is now an emergency room nurse but otherwise appears unchanged. Phil is still harping about San Diego's water quality. "Sometimes you can smell it turning bad. I'm on antibiotics right now." After my week of continuous bodysurfing, he's starting to make me nervous.

Bev thanks us for making the reunion better than she'd hoped and introduces Tom Cat Courtney — "The B.B. King of San Diego," a black blues singer and guitarist who worked a regular gig in OB for over 25 years and still draws crowds. After the buffet dinner some of us start drifting off to Pac Shores and later to hear the reggae band at Winston's.

Sunday: Next day at Robb Field there's the People's food store picnic with several hundred people and drummers and singers and thanks given over the PA to the activists of yore. I talk to Miriam, who used to work at the Beach Area Free Clinic and is now a doc in S.F. fighting for single-payer health care. Later at the final fire ring on the beach we do marshmallows. Asked by an admiring older couple what she worked on, Lisa says, "I wasn't an activist, I just went to all the parties."

"They also served who only partied at Cliff House," I assure her.

"I didn't just party at Cliff House," she reminds me.

Monday: When I drop my rental car off downtown, the woman behind the counter notices my reunion T-shirt and starts talking about how she and her husband used to live and surf in OB. She calls the guy who parks the cars, a middle-aged Chicano who grins hugely at the shirt and tells me he lived in Ocean Beach in the '60s. "Which riots were you at?" he asks.

SURVEY RESULTS
Fifty surveys, which Charlie and I drew up, were passed out to various OB

OB People's food store grew from

a \$450-a-day co-op in 1971 to

a \$4.5 million-a-year operation today.

around her forehead. "OB is a part of me, and I'm a part of OB, and I'm going to live and die as part of it, come hell or high water." She gives us a double-clenched fist salute.

Saturday: In the morning I manage to get up on a longboard for a couple of rides. At noon George, Jack, Sierra, and I drive over to the OB Grassroots protest. The newly formed group is rallying against utility deregulation that's led to a doubling of soccer bills. The empty lot at Voltaire and Sunset has been transformed into a scraggly park with cactus, desert plants, and benches.

"No Way, We Won't Pay," some 50 local demonstrators (and a bunch of reunionists) are chanting for three of the four local TV news cameras and a reporter from the *Union-Tribune*. Carol, Charlie's sister, tells me her utility bill went from \$43 to \$99 a month this summer, "and that's without heat."

old son CJ, who asks me how long I've been bodysurfing and tells me he's seen me catching some good rides this week. I feel flattered to be noticed by a teen surfer.

At the restaurant there are place settings of sand, candles, and shells. Aloha shirts and tropical-print shifts and tanned legs have stayed shapely from years of biking, hiking, surfing, and swimming. Californians may get skin cancer, but they don't get flabby. Our old timers' music includes Van Morrison, Joni Mitchell, and Dylan's *John Wesley Harding* (the outlaw myth dies hard). Dona's here with Giles, her loving Brit husband whose business trips to Hawaii give her a regular opportunity to surf Diamond Head. I collect the questionnaires I've passed out. Paul, another Free School graduate, shows up with his wife, kids, and a green OB tattoo on his forearm. George will also get a tattoo, as will Laura and Jack. Ace Tattoos now dubs the green OB "The Right-

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Reunionists. Just under half
of them were returned.
Among the 17 questions:
Briefly define the OB
experience.

Do you still have the
same politics you had when
you lived here?

When was the last protest
demonstration you attended,
and what was the cause?

Do the men and women
in your household share the
chores?

If you have children and
they were to practice the same
sexual and drug behaviors
you did in OB, how would
you respond and what would
you tell them?

Below are some sample
responses.

Briefly define the OB
experience.

"Raw, primitive,
utopian, chaotic, groovy,
tense, sensual, liberating,
frightening."

"Small and intense rad-
ical/counter-cultural com-
munity set against a back-
ground dominated by large,
ragingly conservative forces."

"Critical Mass (bicycle
rally). Not exactly a protest
per se but a positive demon-
stration of community often
hounded by the police."

"Supported teachers on
picket line."

"Strike organizing. This
question makes me feel a
little guilty."

"This past spring, Save
Carmel Valley (environ-
ment)."

"Why are you asking
me this? Do you work for the
FBI or something?"

Do the men and women in
your household share the
chores?

"Yes."

"Yes."

"Yes. Men: dishes, laun-
dry, general cleaning, yard
work. Women: cooking,
shopping, arranging deliv-
ery of newspaper, bottled
water, bill paying."

"Contribute fairly
evenly. We are both slob
and detest housework."

"My ten-year-old son?

Are you kidding?"

If you have children and they

**The former socialist planning-board
member is now an emergency room nurse
but otherwise appears unchanged.**

"Freedom of expres-
sion and association. Alter-
natively, sex, drugs, and rock
& roll on the beach."

"So nice to live in an
actual neighborhood."

"Peace, love, and Smash
the State."

Do you still have the same
politics?

"Basically, yes. It's all a
matter of degree."

"Pretty much."

"No, I have mellowed.
Armed revolution seems a
bit too simplistic to me now."

"Sort of. Not very polit-
ical but there when you need
me. Getting involved again
now."

"No. I wore my politi-
cis on my sleeve then. I
talked about being a 'com-
munist.' I saw things as black
and white. Today I am more
private. I have more ambiva-
lence about (at least some)
political positions. I am more
tolerant of differing view-
points. I still dislike and dis-
trust mainstream politics."

were to practice the same sexual
and drug behaviors you
did...

"With great alarm and
little tolerance."

"As to sex. No problem,
if consensual and with
mutual respect. Have fun
but be safe. It is part of life,
hopefully throughout life.

As to drugs, I did nearly
everything and survived
unscathed but some friends
did not... Drugs are not of
interest to my daughters."

"In reality my children
are rebelled against me and are
very conservative about sex
and drugs. This, however, does
not make me feel proud. It
only made it easier to get
them through their teens."

"I recommend less use
of drugs."

"Be careful. Take care
of yourself."

— David Helwig

David Helwig is an author,
investigative journalist, and
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Marketplace program. His
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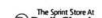
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Adult Boys of Rancho Peñasquitos

This crime may have come about as a sort of young-guns theater in which rampage mixed with racism.

Last March California voters approved Proposition 21, the anti-juvenile crime initiative, by a gang-busting 62 percent. San Diegans passed the measure by a full two-thirds. To date it's been a galvanizing nine months for local prosecutors, who are using the law to charge violent teenagers with new trial mandates and prison sentences. The main thrust of Prop 21 requires that juveniles aged 14 to 17 who commit murder, sexual offenses, and gang-related violence be tried in adult court. The law also permits teens to be tried as adults for robbery, arson, carjacking, and kidnapping, where the degree of violence is the determining factor. To allow district attorneys to decide the venue of the prosecution means bumping a convicted defendant up from the rehabilitation guarantees of a more lenient juvenile court to the harsher incarceration penalties of adult court. You do the adult crime, you do the adult time. In one fell voter swoop, the initiative sailed over the heads of juvenile court judges, who were unable to put violent teenage felons away for sustained periods. Indeed, before Prop 21, the venue of a juvenile's case was assigned by a judge and always after a hearing that inquired into an adolescent's character, record, and background. But judges, during the "get-tough" years of the 1990s, were already sending 90 percent of egregious juvenile criminal cases directly to adult court. Apparently, 90 percent was not enough for California voters.

No one is feeling the sting of this proposition more acutely than eight Rancho Peñasquitos youths, aged 14 to 17, who are charged with robbing, assaulting, abusing, and committing a hate crime against five elderly Mexican nursery workers in McGonigle Canyon last July. District Attorney Paul Pfingst decided to file this case in adult court under Prop 21's new instructions. To try the case, Pfingst put deputy district attorney and lead hate-crimes prosecutor Hector Jimenez in charge. (Helping Jimenez with the case are deputy district attorneys Elys Blaine Bowman and Anthony Lovett.) Even though the eight youths have been charged, they have — nearly six months later — still not been arraigned, that is, entered a plea. Their trial has been postponed because of defense

challenges to Prop 21.

In September attorneys for the eight youths argued to dismiss the case on several grounds, among them that Prop 21 violated the separation of powers between the judicial and executive branches: Only judges — not district attorneys — should determine where juveniles will be tried. Superior Court Judge Geary Cortes denied the lawyers' motion. The defense attorneys then appealed Cortes's decision to the Fourth District Court of Appeals. Oral arguments are set to begin in January. The Fourth District Court can overrule the challenges or strike the proposition down. Whoever loses that round can appeal to the California Supreme Court. Once the courts have ruled, the eight will be arraigned, and at a hearing, the prosecution will present evidence of the crime.

If this case is tried in adult court, it will continue the pugnacious trend of recent anti-crime legislation, in Sacramento and via statewide referendum. In 1994 California lowered the age from 16 to 14 at which minors can be tried for violent crimes in adult court; required that juveniles with felony records be tried as adults for committing violent crimes; and imposed longer sentences on juveniles convicted in adult court. Also in 1994 the "Three Strikes and You're Out" ini-

tiative was overwhelmingly approved. The law designated a range of felonies as countable "strikes"; a third strike meant life in prison. Now Prop 21, the ribbon-and-bow atop the electorate's package of punishment law, seems to be the final link in the lock-up chain. Since "Three Strikes" has helped reduce adult crime by keeping felons behind bars longer, Prop 21 seeks an analogous effect: To get criminal gang members and other violent juveniles off the streets and into prison.

At the heart of Prop 21 is a sobering idea. Juveniles who commit violent crimes will be held accountable, despite the fact that individually they may claim diminished responsibility because they were not mature at the time of the crime. Juveniles used to have a fitness hearing at which a lawyer might reveal, for example, an abusive home life to show why the kid's immaturity is relevant to the degree of his sentence. But with Prop 21 such conditions have flown out the window. If a juvenile is tried in adult court, everything changes. No more can teenagers be granted the mitigating circumstances of their youth; no more can forensic psychologists testify why the youth should be given special treatment because of personal or family problems; no more can a judge offer a lenient sentence now that mandatory prison terms are law. The adult boys of Rancho Peñasquitos continue to overnight in purgatory while their attorneys challenge the law's fitness for this case. But so far the kids have been deemed fit for the law. Before March of this year, they would have, if convicted, served their time only



Scene of beatings



Alfredo Ayala Sanchez, Anastasio Ingenuo Nolasco, and Amancio Pierron Juarez at Escondido Nursery

in some bushes and waited. Eventually he made his way to Evergreen Nursery and waited there, also. But he never called the cops. (Later, when asked why he didn't call for help, especially since he was bleeding, he said, "I didn't want to bother any-

Andres Roman Diaz returned to his shack, terrified. Seeing his son Juan, Andres didn't mention the assault; he was fearful Juan would retaliate. Andres rested awhile, tried to eat some tortillas, but had no appetite. It was 6:00 p.m. now, the time by which his fellow workers

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were returning to their dwellings. He told his friend, Anastasio Irigoyen Najera, 69, what had happened. When Andres saw the six teenagers who shot him parking their car, he then showed his son his bloodied, BB-ridden back. Andres and Juan ran up a nearby hill and saw the teenagers hooting their way into the canyon. The gang had grown by two and all were toting weapons.

The youths first came upon the encampment of Atanacio Fierros Juarez and Juan Miguel Ramos, both 66. The two men were asked if they had either money or documentation, and speaking limited English, apparently they didn't know how to respond. When Fierros didn't

produce anything, he was dragged out of his shack, beaten, and shot in the foot. Both men were robbed. Next, the teenagers came to Alfredo Ayala Sanchez, 64. He was at his dwelling, wedged into a ravine and covered by laurel sumac. He was cooking dinner on a propane skillet. Seeing the teenagers coming toward him, he took cover in his shack and, in a corner, rolled himself into a ball.

With Ayala pinned, the teenagers shot him repeatedly in the face with the pellet gun. One shot to the face left a deep bruise. The youths then broke his skillet and tried to set Ayala's dwelling on fire. The fire fizzled out.

For Deputy District Attorney Jimenez the inci-

dent between Ayala and the teenagers was one of the "darkest moments of this crime," when Ayala was being "tortured and humiliated and terrorized." At one point, after Ayala had been shot at, was bleeding in the face and in the back, whoever was shooting at him ran out of CO₂ cartridges. Morgan Manduley ran to the Subaru to get more ammo for the CO₂ gun and brought it back, after which the new ammo was used in shooting the next victim. It has been alleged that sometime during this altercation, Manduley offered a rag to Ayala to help him wipe the blood off his face.

Irigoyen, the oldest, tried to help Ayala fight back, but apparently in the fury of the

assault, he ran to his nearby shack and locked himself in. The teenagers shouted "dinero, dinero," but Irigoyen didn't answer. So the youths began ripping at and, eventually, smashing a hole in his dwelling. Irigoyen then came out with a pitchfork to drive the assailants back. He was hit with rocks and shot. He fought back and was then tackled by one of the boys. On the ground (he had dropped the pitchfork in the melee), Irigoyen was pummeled with rocks once more. According to an affidavit by a San Diego police detective, Davidofsky struck Irigoyen with a rock in the head, which may have stunned the old man. (Davidofsky also admitted to shooting several of the other vic-

tims.) After this attack, the youths fled. But one of them thought they had killed Irigoyen, and he convinced several others that they needed to go back and hide the body. So four or five returned and dragged Irigoyen's body into some bushes. Finally, the teenagers left for good.

Irigoyen suffered the most severe wound and returned to his home in Baja California to recover. The four other men were bruised and bloodied from rock attacks and pellet strikes. These men eventually healed and returned to work at Evergreen Nursery. It turned out that all five men are laborers who on occasion travel between the United States and Mexico and who send

most of their wages to relatives south of the border. But contrary to what the teenagers thought, they are not here illegally. They are documented workers, legal residents.

A \$30,000 reward, a televised reenactment by Crime Stoppers, and eyewitness accounts led to the capture and arrest of the eight juveniles. From them, the police say they confiscated three BB guns and a rapid-fire air-pellet pistol. Other weapons were also discovered: a two-foot metal pipe, a steel bar (rebar), a pitchfork, a wooden stake, a wooden dowel, and rocks. They found blood on a pitchfork, on rocks, on twigs, and on the hat of one of the Mexicans. Prosecutors have charged the

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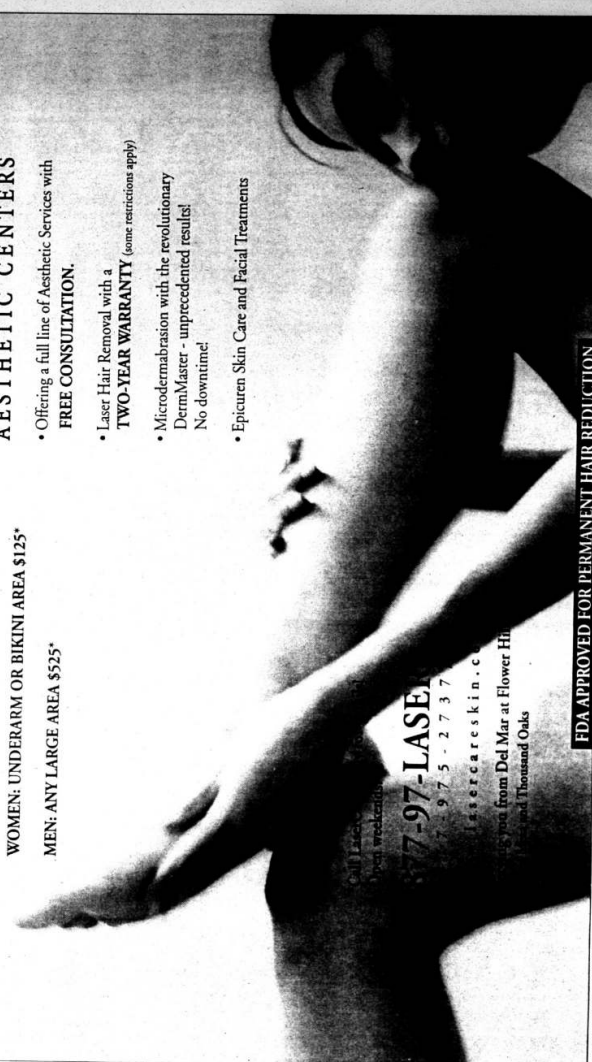
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teenagers with eight counts, among them, assault with a deadly weapon (against Ayala, Fierros, and Irigoyen) by all eight; robbery (of Miguel and Fierros) by all eight; and willful cruelty against Irigoyen, to inflict "great bodily injury or death," by all eight. Devoe, Davidofsky, Ketsdever, Manduley, Fieccia, and Williams are charged with assault with a deadly weapon against Roman. Davidofsky, Rose, and Ketsdever are charged with "personally inflicting" great bodily injury "on Irigoyen. All eight are charged with a hate crime, which punishes them by adding on four years to any prison sentence they receive.

Outside the courtroom, Hector Jimenez described the attack to reporters as "methodical and gleefully violent," committed in "predatory fashion." He told the judge that the youths were "somewhat nonchalant about this whole incident" during questioning. "There certainly wasn't anyone broken down with sorrow and regret," Jimenez told me that he believed the crime was "not motivated or committed by a hate group in the traditional way hate groups are described." He has not I.D.'d the eight as a gang. But it is clear from court documents that they attacked the Mexican men with ganglike terror — in the orderly nature of their plan and in the ravenous swarm of their rampage. Perhaps most unsettling was Jimenez's portrayal of the criminal hatred the youths brandished. He said they attacked "defenseless elderly people because of their ethnicity" and because the eight wanted "to humiliate [the Mexicans] and toy with them." To some observers, such prejudice is startling. Who would have thought that white, upper-middle-class kids, with no records and from "good" families, could have been this prejudicial in mind and deed. The case's greatest irony may be this: According to the Registrar of Voters, the precinct along the 14000 block of Black Mountain Road, an area in Rancho Penasquitos where some of the defendants live, reports that its voters favored Prop 21 at an even higher percentage than San Diego County: 70 percent. The sons of one rich San Diego suburb that supported the Gang Violence

and Juvenile Crime Prevention Act are now likely to be nailed to their parents' political cross.

In the immediate wake of many juvenile crimes, families and friends rush to tell anyone who'll listen about the "goodness" of the perpetrator in hopes of getting a more lenient sentence. Daily press coverage in August just after the teenagers' arrests zeroed in on such reactions from neighbors and friends. (Needless to say, none of the eight adolescents or their family members has spoken about the charges, on advice of counsel. When I asked Marc Geller, attorney for Fieccia, for an interview, he produced the most trenchant rebuttal: "There's absolutely nothing that you could ask that I could be assured could not be used against my client in court.") Those who know the families and the teenagers were "shocked" and "perplexed," "saddened" and "torn." From the cliché-box sprung such phrases as "Some of these kids just happened to be in the wrong place at the wrong time." Others emphasized the students'

solid records in athletics (Fieccia was a member of the Mt. Carmel High School swim and cross-country teams; Williams and Davidofsky were members of the football team) and academics (Fieccia had a B average; Beever was, according to his attorney, an "outstanding student"). After Morgan Manduley was arrested, people heard of his Latino heritage and the breast-beating grew louder. "Morgan Manduley is anything — anything — but race-motivated," declared his attorney Kerry Steigewalt, adding that the youth was the "least culpable" of the eight. Steigewalt then began a sort of "inno-

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cence project" on the boy's behalf, soliciting letters from relatives, psychologists, teachers, and peers to attest to Manduley's virtue. Reading the 31 letters, comb-bound in a plastic-covered booklet, one feels less suspicious of their putative rectitude and more uncomfortable with their accommodating pre-

dictability. Almost all follow a content-exacting five-paragraph format. Some letters assert that Manduley has never been involved in the crime, though the writer acknowledges his presence. One wonders how they know. Several letters draw out specific past events as proof of his decency. Most merely

report that the boy has a well-adjusted home life, possesses athletic prowess, is nice. Many writers claim that the kid has never uttered an insensitive remark about any person's race in his life. Again, one wonders how they know. Can there be credible witnesses whose veracity has not been strained by these charges

and who can say how Morgan Manduley has behaved with his buddies or in his heart?

A former teacher writes, "I believe Morgan embroiled himself in a situation unaware of the magnitude, feeling trapped and ignorant to take himself out of it and all the feelings that teenagers have when they find themselves helpless, not knowing how to turn a difficult situation around." An adult neighbor friend says, "I'm aware Morgan was the least involved in these crimes. I believe it is a case of going to the wrong place with the wrong people. I can't imagine that this 15-year-old boy could be tried as an adult. When I see him play with my daughter, I see that he is still a child himself. I feel it would be a tragedy to see such a young boy with a bright future go

to jail.... Morgan should not be treated or categorized with the boys who actually perpetrated these crimes." Morgan's grandparents, who fled Cuba in 1960, wrote that they were "dumbfounded by the charges." They believe that Morgan's parents, Navy Commander Octavio and wife, "are guilty of giving them [Morgan and his older brother] too much." They also state that "he has shamed himself, his family, and his Latino heritage," after which they pleaded for a "community service" punishment. Morgan's great-uncle is Frank Almaguez, the United States Ambassador to Honduras. His letter declares that his family is "the product of immigration," and he supports those "who have lost their hope elsewhere and who find in America a way to rebuild their lives." As a

penalty, the great-uncle suggests that "his loving parents and extended family" should be a "central part of his rehabilitation." John Lee Evans, a clinical psychologist who has worked with Morgan in the past and today, glows about him as a "polite and respectful young man." As to the crime, he writes that Morgan has shown "sincere remorse for his participation...he has been deeply affected by his memory of some of the incidents he observed and feels compassion for the victims." A surprising admission comes from a maternal aunt: "This is a tragedy for all involved, but it would be a greater one if this young man were to be convicted and incarcerated." (Italics added to highlight the moral relativism of family bias.) No one writes that the court should decide the

penalty based on the evidence. Instead, everyone recommends probation or community service. But there's a problem. Those avenues are history for a juvenile tried in adult court.

Finally there is a long, articulate letter from Beatrice Jones, Morgan's paternal aunt, an elementary school principal in North Carolina. She states that Morgan "does not fit [the] pattern" of the juvenile delinquent: "There is no brooding, no attitude, no malice, no dark clothing, school is good, lots of sports involvement, lots of friends who visit the home, a loving family circle, parents who communicate with the

school," and more. One question I continue to ask anyone associated with this case who will speak to me (and from whom issues that blank, weary stare of the guiltless adult) is this: If the kid is so perfect, why did he help instigate, participate in, and commit this hate crime? Wouldn't a kid this good be closer to an adult in nature and therefore have enough reasoning by which he could control himself? Are these letter-writers aware of how "grown-up" they're making Morgan Manduley appear?

One assumption behind these staid testimonials is that his dutiful relatives as well as his anti-Castro her-

itage must be a factor in Morgan Manduley's character. Because he was raised in such a loving family, he's got to be repairable; because he's a child of immigrant relatives, he's sensitive to the plight of all immigrants. Add in, also,

But this litany of support misses entirely another drama, very different from the letter-writing panoply to the boy's character. The hate crime was probably not motivated by right-wing madness, anti-family sentiment, or self-

may have been this element of play, which neither his nurturing, accomplished family nor his high school buddies understand, that lies undiscovered in all of our analyses of the crime—since it surfaces only in the peer-roused explosiveness of a wild adolescent moment. Perhaps Morgan Manduley and his buddies committed this hate crime due to characters and personalities that their parents, their teachers, their community can neither know nor see.

University of San Diego sociology professor George Bryjak recently shared his thoughts with me about juveniles and criminal behavior.

He had up to the point of our interview only a TV-news sketch of what happened on July 5: middle-class kids assault Mexican farmworkers and everyone asks why. This was fortuitous: His views wouldn't be directed at the specifics of this assault but might impartially describe the mechanics of a violent teenage attack. Bryjak offered intriguing ideas as to how juvenile crime happens spontaneously, how it is unstoppable, how the perpetrators (with the aid of families and defense attorneys) learn to spin and deny the crime's severity in its aftermath and thus, in part, turn the perpetrators into victims. Bryjak is a rangy

All eight are charged with a hate crime.

the assertion that because his studies and athletics are a priority in his life, he's able to make the right decisions. All of these things are true—despite his action. Look at the whole, dear judge. Soften the charge, dear prosecutor.

hatred. This crime may have come about as a sort of young-guns theater in which rampage mixed with racism added depth and purpose to the crime, gave the action a thematic richness, inflamed a suburban legend. Indeed, it

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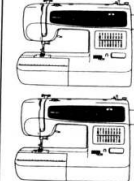
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man, who, 54 and gray-haired, is comfortable in shorts and a T-shirt in his USDO office. On sabbatical, he is co-writing a third textbook on criminology. This book succeeds two popular freshman texts on sociology. A seasoned explainer, Bryjak has labored in the teaching trenches for 22 years. He develops highly adumbrated arguments, with geometric hand gestures, to shape a multilayered analysis of juvenile crime. Most people just wing it in an interview. Bryjak had typed up two pages of numbered points with which he detailed several theories.

He begins with a common supposition that people give for juvenile crime committed by "good kids": the family's status must have something to do with it. "These kids," Bryjak says, "often come from upper-middle-class, well-heeled, affluent families. They've got everything they want, why would they do this? Maybe that's one of the reasons why they're doing it. They have everything they want, so it's

crime as recreation, crime as a relief from boredom, crime as risk-taking to put some fun back in life. I think in some instances with kids of this background, they have succeeded. They've succeeded through their families."

Bryjak cites a book by Jack Katz, *Seductions of Crime*, in which the play and the thrill-seeking motives of juvenile crime are laid out in a new way. He says Katz gets people to think differently about teenagers who may be committing "the crime because they find it fun, in some cases, erotic. We haven't looked at that before, especially with gangs."

They like to commit crime? How so? "Young males in our society are the most status-conscious individuals in America, even more so than females. Females will often go into little cliques of two or three or four, best friends. But males want to be accepted in a larger peer group. For some they can be an academic peer group, for others this

can be sports. There's been a lot of studies about high schools, and in any one high school there are (anywhere from) 5 to 12 major peer groups, often oriented about a particular activity. What's important is that you fit into one of them—so you belong. "When you have crimes of violence where there are three, four, five, or more offenders, the assault is likely

him harder than that! You may not want to, but you're getting reinforcement for it." Interrupt: So that means in the midst of an assault, there's an element of doing it better, a value as to how well you're committing the crime, correct? "Sure," Bryjak says. "There's seven or eight of us—and this is what happens in gang rapes too—

"They have everything they want, so it's crime as recreation, crime as a relief from boredom."

to be more serious than if you have only one or two offenders, and not for the obvious reasons that there are more fists to smash somebody. Basically, when one kid is hitting a singular victim, he's playing to an audience of his peers. What you want is that positive reinforcement: 'Hit that son-of-a-bitch again! You can hit

and we need to be taking our turns with this woman or this guy. So I smack this guy around for a couple, three minutes, now it's your turn: You've got to be at least as good as I am or else you lose status. And everybody's watching. In one of Shakespeare's plays is the line 'All the world's a stage and all the men and women merely

players.' We are constantly going back and forth as actor and audience to each other. We are always looking to do what is going to maximize our performance in terms of elevating our status. So I think what happens is this—and I don't know the details of this [assault], if it was methodically planned or it was spontaneous—but when [the attack] tends to be more spontaneous, they start slapping these people around and it can escalate, get out of hand—maybe not even in minutes, maybe in seconds. Nobody had intended to beat the shit out of these people. But it's the whole thing of the peer group, playing to the audience. One guy slaps somebody around, the next guy does it harder, the next guy doesn't wait for the second to finish, and he jumps in, and before you know it, it's like a flash"—Bryjak snaps his fingers—"all of a sudden: 'What the hell did we do?' " He pauses and continues. "Thrill-seeking and entertainment are not necessarily incompatible. This whole crime takes place within the context of the peer group and it functions like theater." Bryjak is confirming something we all know, namely, that in groups adolescent males are the most malleable to performance-based presentation of self. This is why young men orient themselves to team approaches—soldiers; sports groups, both on the field and in the stands; policemen; fraternities; hunting parties; and, inevitably, corporate players. His loyalty is one of the central means by which the young male can be favorably judged.

Bryjak likes to speculate how the "nice middle-class kids" go about committing such a crime. "If this happened in an inner city, if there were gang members," he says, it would be easier for people to understand. Gang members often require violent initiation in return for status and protection. If you want to join us, go rob that old lady, right now? "But why," he asks, "did these kids [from Rancho Peñasquitos] reject

the values that they had internalized during the socialization process," most of which were testified to in the 31 letters written on Morgan Manduley's behalf? To answer that question Bryjak offers the work of David Matza and Gresham Sykes, sociologists from the late 1960s. They contend, Bryjak says, that "teenagers do not have a value structure that is the antithesis of middle-class American values. They don't reject everything. It's not just about rebellious behavior. That's not the case at all. They may admire their teachers, they may admire their parents, and have other adult role models. If they admire these people and they've internalized these values, then how can they do something like this? What Matza and Sykes argue is that kids utilize techniques of neutralization, and these techniques neutralize why a particular value, that's expressed in a law, doesn't apply to them in a particular circumstance.

"Let me give you an example. You go to a prison and talk to some of these guys who are locked up for robbery or burglary. They may brag about committing 67 burglaries, and there may be people who are hard-core drug abusers who have literally committed hundreds of burglaries. You might say to them, 'You've committed all these burglaries and crimes, and I imagine if you had anything to do about it, burglary and robbery would not be crimes. You'd just decriminalize it so that anybody could do that.' And they'd look at you like, 'What are you, nuts? Then I'd be getting ripped off and you'd be getting ripped off. There'd be chaos.' But wait a minute, you're telling me we shouldn't decriminalize this. But you're committing all these crimes.' And they'll say to you, 'Oh, but I'm different.' So the technique of neutralization allows you to have your cake and eat it too. You can be committed to a particular law, but then you can easily flip things around and say why it's okay for me to commit this crime, under this circumstance, against these people. The law is good, and we should have it, but not in my case."

To neutralize is to rationalize, "before, during, and after the event." According to Matza and Sykes, there are five methods by which a

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person neutralizes the intent, action, and consequence of a crime.

Denial of responsibility is used by those who, in Bryjak's words, say, "We aren't responsible for what we did. I come from a screwed-up family. I have abusive parents. My friends made me do it. I would have never done it on my own. I was drinking. I was high, and I didn't know what I was doing." **Denial of injury:** "OK, these people got messed up a bit, a few broken noses, some kicks in the ribs. But nobody's dead. These people will heal." When it comes to property crime, "So I stole a couple of CDs from Wal-Mart. They make millions of dollars. They'll never miss it." It's the denial of a physical injury or a monetary loss. **Denial of the victim:** "This one makes a lot of sense for this case. What's the big deal about beating up a bunch of Mexicans? They don't

belong here in the first place." My guess is, there are a lot of adults who would go so far as to say [someone] should beat them up. Some of the kids may have heard this over and over again from their parents, and their teachers as well. If you define people as less than your equals, then you can exploit them, victimize them with a clear conscience." **Condemnation of the condemners:** "Here, the perpetrators question the motives and integrity of the people who are disciplining them." How can you condemn me? Look at what these cops in Los Angeles have been doing. They roughed up Mexicans. For years nobody cared. My father told me that when he was my age, he kicked butt, smoked marijuana, stole stuff. If those people can get away with this, why can't I?" The final neutralizer is an appeal to a higher loyalty. "In this case, the attack can be turned into a patriotic act.

"These Mexicans take our jobs, steal our stuff, live off the welfare system, don't pay taxes, send their kids to our schools. What we did was a good thing for America."

"A 14-year-old we can change. A 28-, a 38-year-old, we may not be able to, in theory."

event?" Hey, my dad and mom will forgive me because they want me to learn my lesson, so I can succeed and go to college, and sure enough, they have forgiven me. My relatives believe I'm a good kid who hasn't made any mistakes to speak of, and they don't want to see me punished that hard, so they've written

those letters to the judge. But how can it be, if all that's true of my family and friends, that I'm still going to be tried in adult court and sent to prison, maybe until I'm 30?"

"My guess is," Bryjak says, "that when these kids first started to think about this crime, they may not have

you start constructing things: Why it was OK for me to deny injury, deny the victim, deny my responsibility. If you do something and you don't get caught and you use these [denials], it makes it that much easier the next time. It's like putting on a different pair of glasses from which you can reinterpret everything."

Bryjak says this theory usually supports a more conscious model for how individuals get into trouble and then rationalize their way out of it. But the theory becomes more potent when the community in which the perpetrators reside is the same place where the crime occurred. The people who rally around those who commit such "uncharacteristic" crimes may also take part in neutralizing their own values. What's more, the perpetrator might expect such hometown support. Neutralization sets up a bond in

the community that begins to tighten once someone is arrested and accused of a crime, especially a crime that is wholly unexpected. "What I'm suggesting," Bryjak says, "is that through these techniques of neutralization, it's a way to circumvent criminal intent." In other words, to plan, to be arrested, to be tried for crimes is one thing. But when it comes to taking individual and community responsibility, well, it certainly wasn't that big of a deal.

At some point, after the appellate decision on Prop 21 and after the juvenile- or adult-court trial, the penalty phase of this case will commence. In the meantime I offer the views of two people who differ about the efficacy of rehabilitation and punishment for juveniles. One continues to argue against Prop 21 in court, the other worked to see it pass. One believes in



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rehabilitation, the other believes that rehabilitation is often neither effective nor just. Though these two—juvenile court defense attorney and crime victim—have been involved with juvenile murderers, their testimony here is meant to spotlight the issue of whether to try violent juveniles as adults. The hate crimes charged against the Rancho Penasquitos youths are not as serious as murder. We may, however, be able to understand more clearly in these extreme stories the near-unbridgeable span between salvation for juvenile felons and justice for their victims.

La Fond looks preternaturally young, one outward hint why he's drawn to defend adolescents charged with felonies. A former runner and crew member, a Princeton University graduate who later received his J.D. from the University of San Diego School of Law, La Fond is on the birdlike end of lean, with a sharp-cut nose, large brown eyes, delicate mouth, and gelid-back black hair. His 17th-floor office overlooking San Diego Bay is decorated with framed pictures and pleads from his two high-profile cases. Such aggrandizement is not excessive, though the news stories and photos of his arguing for leniency in court are a tad prepossessing. Yet one photo shows La Fond's face flushed with as much dignity as hopelessness for his client. La Fond believes unequivocally that most youthful offenders can be rehabilitated, even some who may be genetically miswired. Otherwise they will become brutalized and lost, if as juveniles they go to adult prison. Because many juveniles can be changed, La Fond says, "On the moral level, it [is] very easy to represent them."

"Think of it this way," he tells me in September, after I read his anti-Prop 21 motions on behalf of his client, Morgan Manduley, who is also represented by Kerry Steigewalt. (La Fond's long argument on the unconstitutionality of Prop 21, as wide-ranging and brilliant as it was, was dismissed by Cortes's ruling.) Kids, La Fond says, are often "victims" of their upbringing or their parents' bad decisions. To point this out, he details his two famous juvenile murder tri-

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als, those of Joshua Jenkins, who murdered his parents, his grandparents, and his ten-year-old sister, in 1996, and Tony Hicks, who killed Tariq Khamisa, the pizza-delivery man, in 1995. Hicks was the first 14-year-old in California history to be tried as an adult for murder.

Hicks, La Fond says, was a "classic example of why we have juvenile court. He came from a very terrible upbringing. His mother was 14 when he was born; his father was 15 and in jail. The mother abandoned him when he was 10 and he began living with his maternal grandfather. When he was living with his

mother he had three traumatic events in his life. One, he was sexually molested by the son of one of his mother's girlfriends. Second, he witnessed the shooting death of one of his cousins in a drive-by shooting. The third and most traumatic event was his mother leaving the picture and his grandfather taking over the rearing. His grandfather was a person who loved him very much and took a very disciplined approach to raising Tony. He required that he do well in school. But when the murder of Tariq Khamisa occurred, Tony had just run away from home that day. It

was well documented in the juvenile court hearings that the reason why he had run away from home was twofold. One, he was frustrated in that he was working hard in school and his grades weren't as high as his grandfather would have liked, and he received some physical discipline in the home unrelated to that. Unbeknownst to the grandfather, Tony Hicks suffered from learning disabilities. And so he was becoming frustrated in school, frustrated being away from his mother, and he had some emotional issues he needed to act out on. So he decided to run away from home and

he reunited with his mother. On the way to the Greyhound station he met up with a friend of his, one of the codefendants, a 14-year-old. That 14-year-old invited him to a party that night, and at that party Tony was introduced to 18- and 19-year-old sophisticated gang members who planned this pizza robbery that went very badly away. So he was a case where essentially he received no parenting. His first entry into the juvenile court system was for murder. The question became for the court: Was the juvenile court system equipped to rehabilitate him, and would the law allow the

court to do that? "Joshua Jenkins, on the other hand, was adopted at birth. He grew up in affluence; they were upper-middle class. But as he grew up he started having difficulty in school; the parents believed it was a learning disability; they felt he had dyslexia. The school officials, eventually in Los Angeles and later in Las Vegas, conducted otherwise. They felt he was having the onset of mental illness, in particular, paranoid schizophrenia. Eventually, a school psychologist in Las Vegas recommended that the parents be medicated with this and asked to allow Josh to be medicated with a

psychotropic medication. The parents threatened to sue the school; they weren't in agreement with the psychological evaluation. They requested a second evaluation. The school did one with a psychologist who concluded that he was not mentally ill and that he was suffering from learning disabilities. Our view in the case was that the psychologist was a hired gun, that he produced the result in order to prevent the lawsuit that the parents were threatening. It was terrible, terrible science to make these conclusions. That was proved out because Joshua eventually had a pushing incident

with his father and his father said, 'That's it. We're sending him away.' They sent him to a treatment center in Los Angeles, called Vista Del Mar. While there, the same approach — there were schoolteachers and on-staff psychiatrists [who] noticed that he had mental illness. They became convinced that he was suffering from schizophrenia, and they again called the parents in, confronted them with this information. The parents were again totally reluctant to accept that diagnosis. The school eventually decided that with or without the parental permission, they were going to establish consultation with a psychiatrist in Beverly Hills for medication. They were going to go through whatever legal loopholes they needed. If that meant getting a court order, they were prepared to do that. An appointment was set up for a Tuesday — which happened to be the Tuesday

tation — is there to help kids, who "are not entirely responsible for their actions. Their parents are responsible. We as a society are responsible for what they do." Adult court presumes all adults are, unless shown to be insane, responsible for their actions. The problem is, for La Fond, that "we've started to treat juveniles as miniature adults. They should be fully responsible for all of their actions as if they had the judgment in maturity that an adult person has. We know that's ridiculous." With adults, even if they act like teenagers or have had terrible childhoods and have reached 18, La Fond says, "I don't think anybody has a moral problem with saying, 'If you're an adult and you commit an act, we're going to hold you fully responsible for that action.' But I don't think anybody would ever argue to have an 8-year-old at home alone or a 10-year-old can drive a car or say a 14-year-old can make

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committed murder for no reason other than someone was walking down the street wearing the wrong gang colors have been rehabilitated. Even in a place like the California Youth Authority. Because for the first time these kids have adults who are interested in them, motivated to try to see them change. That doesn't mean all of them get rehabilitated. In some instances, some of these kids end up being worse by going to the Youth Authority. But if there is any hope, my point is, the younger the person, the more hope you have to change [him]."

La Fond describes a system that employs multiple methods to help insure rehabilitation. "In juvenile court, we can sentence 'dispositions,' and there are five dispositions at home with your parent, juvenile hall commitment of varying degrees,

ranging, in the 'Breaking Cycles' program, from 90 days to 240; ranch facility, similar to a boot camp; youth correctional center for 17- and 18-year-olds, which actually is a boot camp; and, ultimately, there's the California Youth Authority, which is prison for kids. Those are all 'loss of liberty' dispositions. There are others considered to be noncustodial, and those include residential treatment in a drug rehab or a mental-health group home. By law, all of these facilities are required to educate these kids. If they have learning disabilities, they are entitled to receive special education."

The most pertinent question La Fond poses for me: "Do you think a younger person is more likely to be rehabilitated than an older person? Flip it over. Who would you be more afraid of? A

young kid that's grown up in prison or a young kid that's been rehabilitated? If someone grows up in prison"—at those words La Fond sends me a look of infinite worry—"talk about creating a monster. Prison environment is a gang environment. Your first role as an inmate is to find who the white representative is in the tank, who the

black representative is, who the Mexican representative is. It's all racially divided, whether you like it or not. If you have any problems, you have to talk with your representative first, then he meets with the other representatives, and people get beat up for not doing things like not going to the yard to work out when they're supposed to or flipping the TV chan-

nel when they shouldn't. It's a jungle. It's really not a place to be sending people if we don't have a reality. Maybe I'm a true believer, but I don't know too many juveniles where the starting place [for their punishment] should be prison."

Juvenile defense attorneys like La Fond prefer the

that the particulars of Manduley's background mean he is not fit for an adult venue. There's more inequity, he says, with Prop 21. "Prosecutors are advocates for the crime victims and, in theory, for the general population. They're supposed to seek justice. But the reality is, we're in an adversarial system, and for political reasons, most of the time, [district attorneys] take very strong positions on cases such as this. I can't imagine an elected official, a prosecutor, saying, 'Oh, we agree, someone who shot and killed a pizza-delivery man should remain in juvenile court.' It would be political suicide for them. So, in effect, giving the prosecutors the discretion to do that, what we're saying is, 'There's not going to be any discretion that's exercised at all. All these cases are going to be tried in adult court.' Whereas a judge, on the other hand, even though they are elected, they're viewed as impartial players in the role. I think the public is more willing to abide by a judge's

ruling than they are by the [prosecution's decision]."

La Fond returns again to the stricture of Prop 21 that states a prosecutor will bypass a fitness hearing when he or she decides to send a juvenile case to adult court. Fitness hearings can still occur, but only if the prosecutor lets the judge determine the venue. In this event, the probation department reports to the judge whether the juvenile is fit or unfit for juvenile court based on five factors: Can the minor be rehabilitated? How successful were previous attempts at rehabilitation? Is there a prior criminal history? What is the degree of criminal sophistication of this crime? How serious is the offense? These factors center on the juvenile's being "amenable to the care, treatment, and training of the juvenile court." Negating a fitness hearing puts La Fond in mind of the gravity of a death-penalty trial. "There's no way for the judge to remand it to juvenile court, if he saw fit, and there comes

to the time of sentencing to choose a juvenile-court sentence rather than an adult-court sentence. The decision to send a kid to adult court is just as dramatic a decision as whether you put someone to death or not. We're saying, 'We're giving up on you, we can't change you, and we're going to treat you like a miniature adult criminal and you're going to be punished and good-bye.' A decision that fundamental, rather than streamlining it,

should be given more protections, not less. "Really what we've done is, we're taking victims and we're making them defendants. These kids are crime victims. So when we talk about let's protect the crime victims, in a way, that's what we're doing here. We're taking the people who have been the victims of crimes and we're saying, 'We're going to treat you differently, to help you because you have been taken advantage of.'"

Who are you referring to? I ask. "Just about any kid in juvenile court. Tony Hicks, crime victim. Molested, beaten, neglected. In the classic sense, they are victims." La Fond is quick to say he understands that such an attribution makes no sense to families who have lost loved ones. "I really believe that by and large victims feel certain ways about criminal justice matters because it's just a way for them psycho-

logically to cope with the tragedy that's occurred in their lives. In the Jenkins case, those surviving family members, the twin sister of the mother and a great aunt, absolutely reviled and hated Joshua Jenkins. They thought he was the worst human being on the face of the earth; this was a boy who killed their entire family. And for them to believe that proper medical treatment or a simple prescription from a psychiatrist

[might have] prevented [the crime] would have been unbearable. It's much easier to say, 'Some big bad evil person did this, and I'm going to hate this person for the rest of my life.' Those are really normal emotional feelings for people to have."

Finally La Fond summarizes how the law has traditionally dealt with an adolescent who is termed a "good kid." He cites a ruling by California Supreme Court Justice Stanley Mosk, Mosk said,

in a case involving two kids who committed a murder and had no record of personal or family difficulties, that with juvenile felons "you need to identify a problem that the juvenile court can fix. What he implied is that if you're a good kid and you come from a good family and you don't have any problems, and you commit something bad, that's adult behavior. You should know better and, therefore, you should suffer the adult consequences.

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Whereas if you're a Tony Hicks, who hasn't the ability to create the emotional fund, if you will, to make rational decisions, then that is the person the court can try to fix. So really, what I took it to mean, the more broken you are, the higher the chances that you're going to remain in juvenile court, whereas the less broken you are the higher the chances that you're going to go to adult court. Now, query whether that's a good, real solution. Because the more broken you are, in terms of public safety, may mean the more dangerous you are. And the better fund of emotional maturity that you have, coming from, let's say, a middle-class family, probably (means) the chances you are going to be rehabilitated are much greater."

Currently the director of education and research at Crime Victims United of California, Maggie Elvey has worked with victims' groups ever since her husband was murdered in 1993. Ross Elvey, the owner of a gun shop in Vista, was bludgeoned to

death with a steel pipe by two boys, 15 and 16, who also stole semiautomatic pistols with which they intended to commit other crimes. During the robbery, he was beaten behind a glass counter, beaten down to the ground until his skull was fractured, beaten into unconsciousness, where he remained in a coma for six weeks, until he died. The two trials took 18 months, but these were only the beginning of Maggie Elvey's long march into the bureaucratic banalities and low-key torment of the juvenile justice system. Today she is still keeping track of one of the two murderers, Damien Miller, who, she says, "pretends" he's being rehabilitated at a correctional facility in Chino. Although Kristopher Kirchner, 16 at the time of the killing, was given life imprisonment (without the possibility of parole), Miller was committed in juvenile court and sentenced to the California Youth Authority. The killing occurred a year before the age of accountability for murder was lowered from 16 to 14. Miller was 15.

Crime Victims United works to support legislation, state propositions, and political candidates who "will be good for public safety and victims' rights," Elvey tells me via phone from her home office in Sacramento. It was the support of crime victims' groups and Elvey's campaigning that had much to do with passing Prop 21. "We're

and help buoy victims who have to hear the "lies" the defense tells about perpetrators and, sometimes, the victims themselves. When she lived in San Diego, Elvey stood beside the aunt and great-aunt of Joshua Jenkins through his insanity hearings. She often speaks to the media, bringing a steadier voice for those too distraught

"Maybe out of 30 hearings a month we only have seven victims a year show up."

not strictly 'tough' on crime. We're interested in prevention. But we want to make sure the victim is treated well in the system." One reason Elvey's group is successful with — and feared by — politicians is that according to a survey, 60 percent of voters are "more likely" to vote for a candidate who's endorsed by a crime victims' organization. Elvey wishes she could attend more trials

to open up. Another support group is Justice for Murder Victims. There's also an annual march on the state capitol in April. These efforts, Elvey says, apply pressure on judges and politicians to keep the victims and not the perpetrators in the vanguard of public awareness. And yet, until Prop 21, such awareness has seldom borne fruit. During the trial of her husband's murderers

Elvey remembers, "They called me a homicide survivor, but I was just as much a homicide victim as Ross was." In 1994, Elvey had to "fight like hell" to make sure Superior Court Judge Lisa Guy-Schall gave Kirchner the maximum sentence. She knew the judge had three choices: Life without parole; 25 years to life; or a lesser sentence based on a psychological exam in which Kirchner admitted his remorse. Elvey was frightened by the latter two options but relieved when Guy-Schall dropped the full weight. Today, Elvey takes no credit for the judge's decision, although the emotional hammer of her impact statement must have helped forge Guy-Schall's sentence.

Elvey's impact statement included the cost of her medical bills. Her and her husband's health insurance had lapsed and the comatose Ross was in the hospital for six weeks before he died. How much were your medical bills? asked Superior Court Judge Runston Maino, who presided at Miller's trial. Elvey

replied, \$246,000. How many of them are paid? "I think the state had paid," Elvey tells me, "something like \$7000, and he said, 'Damien, I'm going to have to give you the restitution of this other \$239,000.' So Damien has one of the highest restitutions on him in the California Youth Authority."

I ask if she is owed this money over the course of his life. "Right," she says, but so far Miller has sent her "a \$12 check, a \$5 check, a \$50-some-odd check. I've got copies of those that hang on my wall." Elvey believes that when he gets out of the California Youth Authority in 2002 at age 25, she will have to bound him for the rest of her life, despite a court order that will garnish some portion of his wages forever. Hounding him for the money will mean hiring a collection agency to find him and get the payment. For their service, of course, they'll take part of that sum.

The conventional wisdom is, juveniles can be rehabilitated and crime victims do

receive small doses of justice, restitution, peace of mind. Elvey's experience with Damien Miller and the California Youth Authority escapes such wisdom. Her tale about Miller's ongoing "rehab" reads like a gangster novel, but now with a new crime piggybacked onto the old one. Punctuating Elvey's at times wide-ranging memory of those difficult years is a laugh, a spring, pleasant sort of laugh, something to soothe the morbidity of loss. Also in her voice there's a mix of fatalism and fierceness that has "don't mess with me" chiseled all over it.

After his conviction as a juvenile, Damien Miller "started out in Whittier for two years, then went to Ventura for two years [both correctional facilities], where, believe this, he could have got a free college education and saved \$10,000, all for murdering somebody and stealing guns. Which really ticked me off because there's so many kids out there these days who'd love a college education. He didn't take advantage of it. He is now over in Chino, which is one of the worst facilities for fights and gangs. I haven't received a check since he's been there."

Always on alert, Elvey monitors Miller's "progress." "I go every year," she says. "Every February I have a hearing for him, so I've been to six hearings. The very first one I went to — they originally had set him to be released this year — I said, 'Why is he getting out at 2:30 in California you can keep them until they're 25.' 'Well,' they said, 'weren't you invited to the first hearing?' and I said, 'No.' 'The most we give' — and this is the other thing most Californians don't know: Juveniles are not sentenced to a time, they are only sentenced to a place. He was only sentenced to California Youth Authority. So when California Youth Authority gets them, the most they give is seven years. So if you're 15, you do a heinous murder, you get out at 22 or 23. They were going to release him this year."

"When I walked in the room [the parole officer] said, 'Number one, I want to thank you for coming because maybe out of 30 hearings a month we only have seven victims a year show up.' "Attending such hearings is at the victims' expense; they must travel, arrive the

day before, and spend the night. Worse, Elvey says, "Every December I get a letter that says it's time for his hearing. So then I have to go into this remembering mode for two to three months, try to figure out..." she pauses on the phone, sounding overcome. Over the years Elvey has sent her impact statement to each of Miller's correctional facilities. When one parole officer read it, "He said, 'I've never seen anything like this before.' So he lets me do my impact statement [at the parole hearing], and I have all the pictures from the hospital, but I was not allowed to show [Damien] that. I was not

allowed to have Damien in the room when I gave my report. Then they bring him in and they try and tell him what I said, which is never the same," she is emphatic, "as having a victim sitting in front of the perpetrator. It was really a discouraging time, other than the fact that every time I go I always tell the crime, I always tell about Ross and the family and what it's done to us. When I told them the crime, they [the parole board] said, 'What? They did what? I found out from that day that when they walk into the room with a stack of files, all they really know is that the kid's in there for murder. And that their

parole agent says, yeah, well, they've been good the last year, so we should take a few months off. It's not like they're going to release this kid, but it is like they're going to take time off."

"So when I got through with my report and they

brought him in and continued to question him and he continued to tell his lies" — here I interrupt and ask, what lies? Elvey responds: "He has never really told the truth about the crime, how it happened, his part in it. He tries to say that they were on the

front of the counter and Kirchner beat Ross all the way down to the ground. Well, that counter was higher than my waist, and to beat Ross all the way down to the ground, Kirchner would have had to have gorilla arms." Elvey is certain Miller took

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THE MEDICAL CENTER FOR CLINICAL RESEARCH
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part in the beating, probably held her husband down. But he's never admitted to anything. "I brought it up this time. I said, 'OK, Damien, you tell me how this happened.' One other guy in there said, 'Damien, you're really mad at Mrs. Elvey?'

and he says, 'Yeah. She's making my parents' lives miserable.' And the guy said, 'Well, what's she doing?' She's suing them, and I don't think she should be allowed to do that.' And he said, 'Damien, Mrs. Elvey is not ever going to be able to do to your parents

what you've done to her and her family, don't you understand that?' He just sits there like a bump on a log. Then [a parole officer] said, 'We're going to add six months to your time, the most they can add at a hearing, and we're going up to Sacramento to a

full board hearing where I'm going to recommend that your release date be taken up to age 25.' So talk about mad. 'Do you understand what I said, Damien?' and he said, 'Yes, sir,' then he muttered something. I couldn't understand it. Then

[the parole officer] said, 'That's all I need to hear; you can be excused.' So Damien stood up and threw his chair over and looked at my daughter and me like, 'If I could kill you, I would.' On another occasion, Elvey says Miller has "threatened that if a certain

person doesn't get off his case, when he gets out on the street, he's going to 'smoke 'em.' " "Do you think he means you?" "I don't know for sure. I try to find out from his parole agent, but he never

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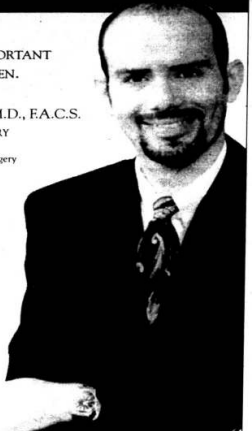
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writes me back. I remember that comment. I don't know if [he means] me or a parole agent. I assume it's me because he's so mad at me. He told Maria Shriver and *Date-line*—the segment aired in 1995—"that I was out for revenge. She [Shriver] said, 'I understand you're upset with Mrs. Elvey,' and he said, 'Yeah, she messed with my family,' and she said, 'Well, you messed with hers.' Then she even brought up the restitution and he said [sarcastically], 'Wow, that's lots of money.' "

Elvey did get some money from Kirchner's parents' homeowner's insurance. She wanted a million dollars but got a "trifle," considering her bills. Elvey continues to sue Miller's parents, who did not own a home at the time of the murder. She recalls that the amount Miller's parents were liable for was "really sad"—\$10,000 worth of damages for medical [bills] that their child caused. It's up to \$25,000 now. But I was nice. They wanted to give me \$2500 and I said, "No way." The laws on the books were \$10,000, which is more than fair, and I'd settle for that. Then they went up to \$5000 and I said, "No." Then I said, "Look, I'll settle for \$7500. I want letters from both of you saying what your kid has done to our lives. And then you can give me the \$2500 as a down payment and then you can pay me \$100 a month." I think that's more than fair. [Elvey writes in an e-mail update that even the \$100 is no longer being paid. "I have no idea what I'm going to do when I have to retire."] The letters that they wrote were how sorry they were, how they prayed for me. They still don't get what they've done to my life.

Could they? I ask. "I don't know. Every time [Damien's mother] came she was in denial that he ever did anything. 'Well, maybe he was there for the robbery, but he didn't help murder Mr. Elvey.' One time after they heard my report [at a parole hearing], they got him to write me a report about the crime. So the next year I went, I didn't realize this, but they were going to make him read it. So he made sure to call his mom and told her not to be there. She hasn't been [at any hearing] since. This year I had all of Ross's

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friends write [Damian] a letter [to tell] him what he's done to their life. I told him, 'I know you're tired of hearing what you've done [to me], so I'm going to give you a little impact-of-crime class here,' because he's not getting it in there.' He's not

being rehabilitated? I ask. "No," she continues. "He took a psych class and they told him he had to take it again. He had gang-awareness class and they've had to let him out twice. The first time he didn't want to be disrespectful. Second time

was, he wasn't ready to learn. I said, 'I'm really sorry but you know what? I wasn't ready for my husband to be murdered either.' You have to put these kids in those classes and they have to take them over and over until they get it. This is what part of our society is: [Juveniles] can turn around and walk away from things they don't like, and there's things in life, but I'm sorry, that you have to learn to work through."

Elvey keeps urging Miller to take responsibility for his actions, as part of this bizarre criminal-victim collaboration that haunts the punishment-and-rehab phase of some violent juvenile cases.

"Damian," she once told him, "I hope before you get out of here you realize who it was that made your parents' life miserable. It was not me. It was you." This year I told him, "My only bit of legal revenge I have is to beat your hearing each year and hope that you learn from what I am telling you and that you can come out to be a responsible, productive adult."

Why do you care, I ask, that Miller should get out and be a better person?

"I don't care if he ends up back in jail, [but] I don't want him to come after somebody else. And I don't want him to come after me. I've got to start being kind of nice to him. But" — she lets out an ominous chuckle — "I'm not nice to him. I work with him. Because I know all those in the California Youth Authority are going to get out. And who wants to have

another victim. He's not learning what he should be." Elvey says some of the juveniles she meets in her prison visits cry and confess remorse for their crimes. They also "promise me they're going to change, and I hope so. I can't be just strictly tough on crime, because these guys in CYA are going to get out."

Elvey has been labeled revengeful. Timothy Kirchner, father of Kristopher, told her at his son's trial that her pursuit of justice is "killing the youth of America." She debated, in person and in the press, those opposed to

who can and some that can't. My revenge is to be there in front of him every year. I'm offering him a chance to understand what he's done." The personal abuse Elvey has suffered in the criminal justice system has galvanized her support of victims' rights, the death penalty, and Proposition 21, for which she became the major victim spokeswoman. Speaking out often takes her to high schools, where in colloquiums, sponsored by the ACLU, she must square off with a person much "softer" on crime than she is. Usually her views are

It's not that I hadn't heard that before. But this, coming out of high school kids' mouths? "This is really a sad day in America," I said, "that you can justify murder because of somebody's occupation. I really feel sorry for you, but if you don't like the time in Prop 21, the bottom line is, don't do the crime." And with that I walked out the stage. Not one teacher tried to correct these kids. None of the ACLU people tried to correct these kids. This is what they're allowing to happen to our society."

Admitting both bravery and lunacy, Elvey has during National Crime Victims Week spoken three times at the correctional facility in Chino, hoping to reach felons about her plight as a victim. Each time they have booed her. "These kids," she says, "are the older kids. They're bad. [The warden] got up and tried to make them shut up, and I tried to get up again, and they started in again. So they hauled off some of them. Then I gave the shortest speech I've ever given. But [their behavior] shows the school [Chino] what these kids have not learned. They're showing their true colors." People ask her why she endures the abuse of such felons in high schools, at the University of California-Berkeley law school, and the Chino reformatory. "Someone's got to give them our side of the story," she responds, which is closely followed by that springy, unfunny laugh of coyness.

Prop 21, including Akim Khamisa, who with his foundation is attempting to combat youth violence by advocating forgiveness of Tony Hicks, the boy who killed his son Tariq. Elvey is committed to telling young felons that they are responsible for their choices, rather than they're good or bad [kids]. I have people tell me that "You have to get over this and go on with your life and you have to forgive them." I feel and a lot of us feel that we are going on with our lives. As far as I'm concerned, it's my chosen right to forgive [Miller and Kirchner] or not. Sure, there's going to be victims

unwounded by the students. In a Stockton high school, she recalls, "I got bombarded. The first question I got was, 'If your son committed murder, what would you do?' I said, 'My son was taught that he has no right to take another person's life. And if he does, he goes to prison.'" Elvey recounts a list of excuses the kids brought up. "We weren't raised in a big house like you with a white picket fence. We didn't have anybody to teach us morals and values." I couldn't believe what I was hearing. Then this one kid gets up and he says, 'Your husband asked to be murdered. He owned a gun store.'

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Why, I ask, is our society so insensitive to victims? "I look at the TV shows," she says, "and they never show what victims go through. All they show is the crime, then the search for the perpetrator, and maybe the trial. The victim's life is never thought of once they're out of the press. You know, 99 percent of the crime doesn't get in the press. I had a guy come to a North County candlelight vigil and ask me who the newest victim was. I said, 'I'm not going to tell you. We're all victims. It doesn't matter whose blood.' You're old news. You're not fresh blood."

Elvey's son, who is a father himself, calls his mother "Grambo." Her daughter has told Damian Miller that when he murdered her dad, he also murdered her mom. Elvey admits that the work she's been doing for the past five years has meant "I'm not home much." She lives in Sacramento so she can keep breathing down the necks of the legislators. She says her absence and her husband's loss is hard on the grandkids too, who were very young children at the time of Ross's death. One wanted to know why they "couldn't put Grandpa's head back together and why we couldn't go to heaven to visit him. There's so much that happens to families. Our holidays are never the same. My son is the only one who makes me get a Christmas tree when I go down there [to Escondido]. Thanksgiving, Ross used to like to help work on the turkey and the stuffing and smell it cooking. I have not cooked a turkey since then."

Asked what she'd advise the district attorney in prosecuting the eight Rancho Penasquitos boys, she says, "Don't give up, don't go into plea bargaining, don't let these kids off. Somebody's got to start with them." She says interviewing the victims and getting their story "out there" is essential. But she understands that few victims are like her. "You have to be a strong victim, and some victims aren't. I knew one [in San Diego] who would just get up and go to the grave every day and go back and go to bed. For a year. It depends on the victim's fortitude. I couldn't just stay in bed. I had to figure out how I was going to survive."

— Thomas Larson

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LETTERS

continued from page 3

grief, fear, and hysteria, none of which contributes to learning. And whereas the high-stakes tests pretend to neutrality but are deeply partisan in content.

And whereas the tests become commodities for opportunists whose interests are profits, not the best interests of children.

Be it therefore resolved that the National Council for the Social Studies join with the National Council of Teachers of English, the International Reading Association, and the American Educational Research Association in supporting long-term authentic assessment, opposing all high-stakes standardized examinations such as but not limited to the SAT 9 in California, the Michigan MEAP, the Texas TAKS, Florida's FCAT, and the New York Regents Exam. Moreover, we support student and educator boycotts of the exams.

Dr. Rich Gibson
SDSU

Terror Regime

Many thanks to you and your able staff for your incisive

investigative reporting regarding San Diego City Schools (SDCS) "City Lights," November 30. Particular thanks should go to Matt Potter for his persistence and hard work. It's clear to many of us that it was his efforts (among others) that led to the *Union-Tribune* publishing the story about the conspiracy by the chamber and their fellow travelers to buy a seat on the board for Julie Dubick. I was further delighted to see Gary Hagstrom's story ("School for Dinosaurs," November 16) wherein the *Reader* exposed some of the hypocrisy, questionable business practices, and rampant mismanagement associated with the Prop 13M funds since 1988. Many of us have been following this further example of Alan Bernin's negligent performance know that the complete facts and details of this important story have yet to see the light of day.

However, the further progress of Ms. Hagstrom's story was incorrect. SDCS test scores have not improved "significantly." And just because overall Stanford Achievement Test-Ninth Edition (SAT 9) test scores rise "slightly" in SDCS does not mean our children are receiving a "better education." It does mean the

numbers in the aggregate are higher (note: in some schools, scores stayed the same or went lower—especially in poorer neighborhoods). This slight rise in overall SAT 9 scores simply means that strong pressure has been put on principals and teachers (from Superintendent Bernin and his staff) to raise the test numbers—whatever it takes. In other words: (a) Teach to the test (learning is secondary); (b) encourage students who have reading or comprehension problems to stay home the day of the tests (only 82 percent of high school students took the test); (c) encourage parents to withhold their children on the day of the tests if they are having problems reading in English (only 84 percent of grades 2 and 3 took the test; 700 seventh and eighth graders did not take the test); (d) coach students not to answer questions unless they're absolutely sure of the answers.

Some of these same points were included in your November 30 issue "State Testing Program's Dark Secret." In it, Justin Wolfe quoted Bob Raines, testing program manager for SDCS, who allowed that there were some problems with the administration of the SAT 9 tests in SDCS. Too bad Mr. Wolfe couldn't

get Raines to speak "on the record" about why so many SDCS children didn't take the SAT 9 tests this past spring. And too bad the Wolfe article didn't explain the complete details of how the Bernin regime has manipulated the SAT 9 results. Like most other SDCS employees, he would lose his job if he told the truth of what he knows.

In fact, the SAT 9 is one of three components of the California Standardized Testing and Reporting (STAR) program. In 1997, the state legislature mandated a framework (standards), *Reading/Language, Mathematics, and Science Frameworks for California Public Schools Kindergarten Through Grade Twelve*. The third element of the STAR testing program is the Spanish Assessment of Basic Education, Second Edition (SABE/2). Ever since Alan Bernin came to work for the SDCS, he and his three-vote rubber-stamp majority on the city school board have gone before the state board of education and used that waiver from those standards. In other words, the city schools have not been teaching to the state academic standards, yet soon (beginning in 2003) all graduating seniors will have to pass an exit exam based on those standards in order to

receive their diploma. Another dirty little secret is that there is a "STAR Augmentation" test that San Diego City School students must take to see how they measure up against the actual mandated state academic standards. It certainly shouldn't surprise anyone that Mr. Bernin and his "public information officer" David Smaller (read "spin" doctor) haven't belittled the 2000 results of that test.

Regardless of the various merits of the SAT 9 test, the plain facts are SDCS children are being taught less, not more, under the Bernin, Alvarado, Ottlinger, Lopez, and Braun regime of terror. The truth is that under the "leadership" of this superintendent, young adults who want to enter the workforce or attend college will remain "poorly educated and ill-prepared"—only more so. Until the electorate rises up and demands justice and real "reform" as we did with the reelection of Fran Zimmerman, Bernin and Company's carpetbaggering and deceptive practices will continue unchanged. San Diego and our children deserve better.

Mike McCarthy
Publisher/Editor
San Diego Writer's Monthly

Badly Researched

I am writing concerning some recent comments made by Dave Good in his "Of Note" column. He blatantly slams an entire genre of music with an almost hateful passion. Listing a series of badly researched, unfounded insults directed towards the hard rock/heavy metal community. When it comes to music critics like Dave, they take license to belittle and disrespect an entire genre of music. If these types of comments had been directed towards another genre of music, such as jazz or classical, they would be seen as being ignorant and closed-minded and intolerant of musical differences. Please put a muzzle on these kinds of pompous, arrogant, and biased commentaries which are ultimately damaging to the arts.

Jeremy Price, M.A.
Rahel Schmidt, Ph.D.

Is 91X Too Soft?

Re "Blurt," November 22: 91X softening up its cutting edge?

So, what is it that makes an alternative rock station what it is? Is it following what other stations in the genre are playing, or is it rebelling against the mainstream and going for an angle they're not taking?

91X, WLIR out of New

York, and some others you can hear on the Internet if you look hard enough, are such alternative stations that are not following the trend towards harder alternative rock and are shunning them aside in favor of playing other kinds of alternative rock that is more reminiscent of the kind in the earlier days before Nirvana pushed grunge rock to the mainstream.

Radio station 91X used to play many songs from the likes of Alice in Chains (which gets airplay on Sets 102.1 playing AAA, but IMHO, it sounds more like mainstream rock than alternative), Limp Bizkit, Korn, Rage Against the Machine, Creed, and other harder-edge alternative rockers. While alternative radio has gone harder edge, and Star playing the soft alternative bluff and country crossover chick singers, 91X seems to be programming an alternative niche between the

and techno-grunge, 91X, which programmed that kind of rock in 1997 but saw its ratings fizzle and has had some kind of identity crisis in the past, seems to be getting on a ratings upswing by dropping some of the noisier alternative rock onto KIOZ 105.3's hands in favor of programming a kind of alternative that is not too soft such as Jewel (but she's cute, though) or too hard such as Marilyn Manson either.

While Rock 105.3 seems to be doing okay mixing in harder alternative with its traditional hard rock and roll, and I can't tell the difference between them anymore, and Star playing the soft alternative bluff and country crossover chick singers, 91X seems to be programming an alternative niche between the

two stations, bucking the other alternative rock stations' trend towards heavy alternative.

Is 91X too soft? If it played Seal, Jewel, and stuff like that ad nauseam, it would be soft, now wouldn't it?

Seems that 91X is not only going for the younger audience by playing at least some of the harder alternative rock stuff that was basically unlistenable for those over 25. Bryan Schock was at the station on the first day of the format in 1983, then he left for a time, but in 1997, he returned to the station to

Rock 105.3 attracts mostly males and Star attracts mostly females, 91X is going for both.

Compared to the disastrous 1997 year, in which not only did 91X fall below a 3 rating, their ratings have gone back up and seemed to have overcome their worst years in which the station played mostly the harder alternative rock stuff that was basically unlistenable for those over 25.

Bryan Schock was at the station on the first day of the format in 1983, then he left for a time, but in 1997, he returned to the station to

bring the ratings back up. Howard Stern's show was moved to KIOZ because the Mexican government was on Stern's ass for saying that Mexico was corrupt and 91X, being a Mexican-owned station, had to lose Stern as ordered by the government. Stern moved to KIOZ and 91X got a new morning show. The last two years showed 91X gaining in overall ratings, stealing some of the listeners from softer-leaning Star along the way. Some speculated that Star has gone country, confusing it with KHAY in Ventura, also at 100.7.

What made 91X different from many of the other local stations is the kind of music they played that other stations would not touch, meaning, for the longest time, they had the modern rock songs of all angles all to themselves, that is, before new genres such as AAA, modern AC, or hard alternative stations became a reality and played a lot of the kind of songs stations like 91X were playing first. The station has to find songs to play that the other stations were not playing, except for Sets up north, and some overlap with Rock 105.3 has

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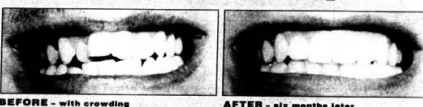
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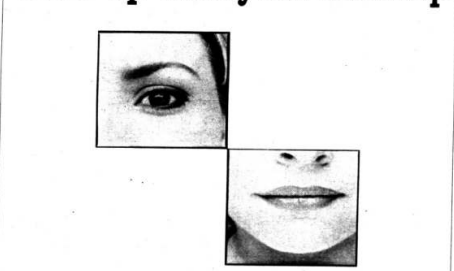
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to be that way since several artists that got played on 91X first are programmed on 105.3 nowadays.

Variety is the key, but 91X can go even further and play some more new modern rock songs and offshoots of the modern rock genre more often than can fit the format they're programming. Take a hint from Lou Reed in those old 91X ads of the '80s: "Don't

be afraid to take chances." Play some Creed, Eiffel 65, and Fatboy Slim (the newer songs) every now and then.

While critics such as Ken Leighton's "sources," whoever they may be, think 91X has gone soft, I beg to differ. Take a look at WLIR's playlist on their website www.wlir.com and you'll see that the Long Island station leans more on a pop side of modern rock,

playing acts such as Madonna, Dido, and Sarah McLachlan; it also plays modern rock that doesn't get too hard such as Barenaked Ladies, David Gray, U2, and Three Doors Down. Their playlist is even less hard alternative than 91X is, but I, for one, prefer these two stations over stations that program a lot of that unlistenable alternative junk in their playlists.

One last note: WLIR.com plays a mean alternative dance mix show streaming online on Saturday nights!

David Tanny

Brilliant Wise

I have been meaning for the last several weeks to congratulate you on the hiring of Naomi Wise as the *Reader's* new food editor. Beginning with her fascinating article on San Diego's top chefs, Ms. Wise has shown herself to be not only a gifted writer but one who is knowledgeable about dining.

In comparison to your previous restaurant reviewer, Ms. Wise has an obvious love of food. She knows how to enjoy a good meal, no matter what type of cuisine she is served, and can communicate that pleasure in vivid language. Your previous reviewer was particular about portions and condiments and did not seem to get any pleasure from her job. Ms. Wise is more open-minded and enthusiastic, and it shows in her reviews. And when she is faced with a disappointing meal, Ms. Wise knows how to communicate that as well, in clear, concise terms, even if it generates the negative comments I've been seeing in recent issues of the *Reader*.

I also enjoy Ms. Wise's in-

depth interviews with the chefs at the various restaurants she reviews. It's good to know the background and biography of a chef — it adds more interest to the meal and to the review. In short, I always used to skip the restaurant pages, but now I turn to them first.

Thank you for making a brilliant choice.

Name Withheld

Duncan Forever, Amen

I used to think the *Reader* could use an "Average Joe" reviewer, not to replace but to supplement Duncan Shepherd. Having read online your excellent response to your critics, which I missed when it was originally paper-published, I've realized that would only give the "quote-reader-unquote" permission to be as stupid as he could be. Thanks for standing firm.

I hardly ever see a movie without reading your review first. (Sometimes you are slow to review. I find it's worth the wait; especially as the length of the gap between release and review pretty reliably indicates deficiencies in the film.) Keep up the good work. I pray I'll never have to leave San Diego. If I do, I'll bookmark sdreader.com.

Nathaniel Wison
Mira Mesa

Fears Fat Albright Kids

Every Thursday I must have my *Reader* fix. "Kid Stuff" is the first feature I read. It is well written and candid, yet every week I cringe. I have two concerns I would love to address with Anne Albright. The first is this: Your five children all sound as if they are good, smart kids. Yet it sounds as if things at home are fairly chaotic, and you have written that you don't want to raise feral children. Isn't five kids enough?

My second concern regards diet. As an R.N. and a diabetic educator, I see more and more heavy kids in clinic and on the street than ever before. You yourself have repeatedly expressed concerns about your own weight. Why then are you feeding your kids rich casseroles and slathering butter on their toast? I know that you and Jack are well educated and loving parents, but this has always bothered me. Anne, I love your columns; I fear if you have more kids you will have no time left to write.

Jill Fehlmann, R.N., C.D.E.
Encinitas

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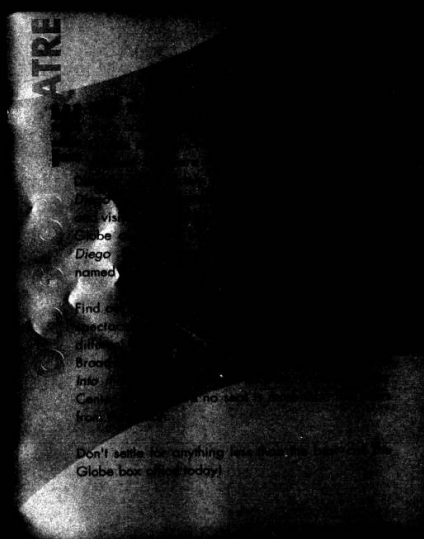
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Leslie Williams
Mission Hills

Pious, Arrogant, Ignorant Americans
Disturbing, really. Yes, I'm referring to the letters to the editor column that I've been reading for several weeks now regarding the "partial-birth abortion" ad you printed around election time. Disturbing because many Amer-

icans are so pious, so arrogant, and so incredibly ignorant when it comes to simple knowledge. "Evil Clinton/Evil Gore" (by Name Withheld), Mike Lawless, and George P. Mast of Mira Mesa, your letters to the editor epitomized the "ignorant, ugly American" status. Wake up and get a

clue! There is no such thing as "partial-birth abortion." For many of us who know better (and do our research), "partial-birth abortion" is a term coined by the Christian Reich/Republican Party. Mr. Mast of Mira Mesa writes in: "Real truth is black and white. No excuses or shades of

gray....it really hurts and offends the perpetrators of heinous and unspeakable acts. They hide behind a curtain of counter-accusations and disinformation." Well, well, Mr. Mast, your opinion is nice and dandy, but if you had done a little research or basically were ever paying attention to

anything other than pious pimping or (George W. by the way), to know that late is performe mother's life (you care?) or is in harm's w

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GLIDE 2001 Calendar

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anything other than the religious pimping of Pat Robertson or Ralph Reed (George W. Bush's advisor, by the way), then you would know that late-term abortion is performed when the mother's life is in danger (do you care?) or when the fetus is in harm's way. This is not

an easily accessible operation, nor is it legal in all states. As for Name Withheld's "other snotty little Planned Parenthood types who can't stand the truth" comment, I'm sorry, but you sound like a moron! It is people like yourself who give religion a

bad name. Do your research. Planned Parenthood is just that — planned parenthood. You may wish to actually take the time to visit a clinic and realize the valuable service these nurse practitioners and staff members provide — to women and men, of all ages. Prenatal

counseling, education, birth control, hepatitis vaccinations, STD testing/treatment, and more education. Learn the facts, people, and put aside all of this propaganda. You just might feel better losing this bigotry — and becoming informed citizens!

And for all of you who are still not convinced, believing that abortion/late-term abortion should be illegal, I ask you this: How many children have you adopted, and what are you planning to do about it? And, is it not more of a "sin" to have a child raised in

poverty, abuse, or neglect? Jill Banker's Hill

Calendar

Greyhound Thighs

San Diego's Annual Cyclocross Race

Cyclocross is a hybrid sport. But what exactly it's a cross between is open to debate. While cyclocrosser Steve Small acknowledges the cycling part, he says the other part isn't traditional running. "It's more of a stumble than a run."

"What many people, including other kinds of cyclists, don't realize is that it's not like a triathlon, where you'll run ten kilometers," says Small. Competitors spend 90 percent of their time on the bike, 10 percent on the ground. "Or, hopefully not on the ground, but with their feet on the ground. You're basically hopping off the bike, taking five steps, or maybe 20, then you're back on the bike."

What you're doing off the bike is traversing barriers — usually made of wood and one to two feet high — and carrying your bike for the length of

lumpy, crunchy, unrideable terrain. It's the sport's hardest part — "by far," says Small, race czar of the cyclocross here this weekend. "The best riders can take barriers without dismounting. It's not necessarily faster, but it looks spectacular. They'll lift the front wheel, then the back wheel to clear the barrier. It's called the bunny hop." Lesser sorts clamber over these things, bike on shoulder.

One might imagine unscrupulous competitors finding ways around such inconveniences. But Small says nay. "Spectators naturally congregate at barriers, because those are the most interesting spots on the course. Cheaters would be jerred."

So you're cycling, then stumbling, lap after lap for 30 minutes to an hour.

This smacks of bike-as-albatross. What would one's relationship with such a bike be?

Grace and fluidity of motion are crucial, says Small, who adds that dismounting, barrier taking, remounting, and launching back into the race "at speed" must be accomplished while others try to do the same thing right next to you and while they try to pass you.

Occasionally derailleur and handlebars get tangled up. "At the barriers, bikes can collapse in a comical heap."

Meanwhile, there go the masters, their thighs like greyhounds', riding special cyclocross bikes that weigh only 20 pounds. A mountain bike not only weighs three to five pounds more, but is "a more awkward package" for "flicking" up on one's shoulder. Still, racers on Sunday may, and will, use them. Indeed, anyone with a "safe" bike with two brakes may compete.

Cross, as it's called for short, began 50 years ago, in Europe. Here's Small's miniature history: "Road racers wanted a winter workout where the weather is obviously a lot different than it is here. They wanted something short, intense, and designed to keep body heat reasonably conserved — so they wouldn't keel over and die. Cross was a natural evolution for road racers who do other sports in the off-season anyway and try to work on other muscle groups."

In its earliest stages in the United States, Small says it was essentially "jungle cross" — where rules weren't strictly observed. Distances and barriers have since been standardized.

"Still, it's a niche sport. It's cult-level. But it's growing," says Small, 41, a computer consultant who returned to San Diego last summer after living in Northern California, where the sport has taken hold. "The technical skill required makes it a lot more interesting than most other kinds of biking," he believes. "It brings out the more interesting people, for sure. In the north you'll see a lot of tattoos and nose rings. The more extreme element shows up."

He finds it more social in nature, too, at least for now. "It has a feel like that of early mountain biking, where everybody knows everybody." The camaraderie, he speculates, is a result of the intensity. "During the race it's more intense, anyway afterwards it's more relaxed, so you have a contradiction."

For 21 years, San Diego had an annual cyclocross event; for the past seven years, it hasn't. Now Small has taken it upon himself to revive it. "San



Steve Small, top Belgian rider, hopping a barrier

Diego is a perfect place for it, even without the mud, because you can compensate with sand."

Did he say mud? Yes, it's a big factor in European cyclocross and a main reason why cyclocrossers can have pit stops — as car racers do. A bike can gain 10 to 15 pounds in one lap if it's really muddy. In the pit you can legally get a new, or renewed, bike on every lap. "A pit crew will hand you a clean bike and wash off another. For our event it's highly unlikely there will be that kind of mud, but there will be a pit for wheel changes or switches."

Small advises spectators to "spend time at each barrier, but look at the rest of the course, too. And watch how the good people do it: stay for the 'A' level race starting at noon." He'll be racing in it.

"People who try it for the first time tend to question, while they're doing it, why they're doing it," Small admits. "But then, three days later, they'll want to do it again."

—Jeanne Schinto

22nd Annual Sorrento Cyclocross Bicycle Race
Sunday, December 10
Registration: 7:00 a.m.;
Racing: 9:00 a.m. to 1:00 p.m.
UCSD campus (left off Northpoint Driveaway to John Hopkins Road; follow signs to race parking)
\$10 to \$20 for competitors;
one-day U.S. Cycling Federation licenses available for \$5 extra
Free for spectators
Info: 619-501-7463 or
www.sdbc.org/cyclocross.htm

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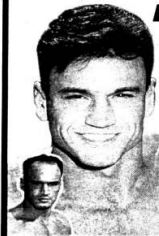
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LOCAL EVENTS



Steve Small

Calendar LOCAL EVENTS

to open dialog between parents and children. The remaining performance is set for Friday, December 8, at 7 p.m., at the Chula Vista High School Performing Arts Center, 820 Fourth Avenue. Admission: \$4 advance, \$5 at the door, children under 10 free. 619-583-7896. (CHULA VISTA)

"That's the Good News," a musical by David Gishel tells the story of a family that must come together at Christmas after a death in the family. Music by the 40-voice Trinity Church choir is woven with dramatic scenes. Performances are set for Friday and Sunday, December 8 and 10, at 7 p.m. Friday, and 10:30 a.m. and 7 p.m. on Sunday, at Trinity Presbyterian Church, 3902 Kenwood Drive. Coffee and dessert is offered after the evening performances. They're all free. 619-465-3011. (SPRING VALLEY)

"Christmas in the Streets," internationally known singer and cabaret artist Tony Kenny is the featured per-

former in this Irish revue, which also includes the folk duo Mac & O', and comedian Noel V. Ginnity, plus champion Irish dancers Anthony Ryan and Louise Bowden. They'll be appearing onstage at the East County Performing Arts Center on Friday, December 8, at 7:30 p.m. Ticket price range is \$11 to \$26, and they can be had by calling the ECPAC box office at 619-440-2227 or Ticketmaster at 619-220-7235. The venue is located at 210 East Main Street. (EL CAJON)

Traditional Holiday Music by the La Jolla Chorale will be offered at the next meeting of the local chapter of the Sierra Club, Friday, December 8, 7:30 p.m., in the auditorium of the Ohio Education Center, just south of the entrance to the San Diego Zoo. Free. 619-299-1743. (BALBOA PARK)

"An Italian Straw Hat," the University of San Diego High School Fall Drama Group offers Eugene Ionesco's comedy of errors as its first production of the new season. It all begins when Ferdinand's horse eats a young woman's straw hat and ends with half the city of Paris involved in the search for a new one. Performances are set

for Friday, December 8, at 8 p.m., and Saturday, December 9, at 2 and 8 p.m. in the campus theater at 5961 Linda Vista Road. All tickets \$6. For information and reservations, call 619-298-8277. (JACKSONVILLE)

"Extreme Christmas - Not a Silent Night!" is the seasonal show by the Celebration Church of the Metropolitan Community Church of San Diego. There'll be some drama, some choreography, and a few other surprises in this blend of the contemporary and traditional. Friday and Saturday, December 8 and 9, at 8 p.m., and Sunday, December 10, at 7 p.m., at the church at 4333 39th Street. Please bring a donation of a nonperishable food item; otherwise it's free. 619-288-4333. (NORTH PARK)

Military Band Concert, the Navy and Marine Corps Holiday Band Concert, under the sponsorship of the USO of San Diego, is scheduled for Saturday, December 9, at 2 p.m., at the Chula Vista Theatre, 202 S. El Centro Avenue. It's a benefit for Toys for Tots, so bring an unwrapped toy as a donation. Otherwise, it's free. 619-235-6503. (DOWNTOWN)

"Nutcracker," Preview, meet some of the characters from the San Diego Ballet's upcoming performance of the Christmas classic. They'll be in attendance on Saturday, December 9, at 7 p.m., at the Bookstore in Costa Verde, 8650 Genesee, suite 230. Free. 619-457-7561. (LA JOLLA)

"A Teller's Carol" is David Novak's storytelling concert. From Dickens's *Christmas Carol*, Novak has created his own theater piece that he describes as "a wondrous accounting that considers the possibilities of light in the darkness, life in midwinter, and in the case of Scrooge, renewal in extreme old age." Experience the literary collage (suitable for adults and kids older than 12) on Saturday, December 9, 7:30 to 10 p.m., at the Manchester Conference Center on the campus of the University of San Diego, 5998 Alcala Road, off Linda Vista Road. \$7. For reservations or more information, call 619-298-6363 or 619-260-4584. (JUNTA VISTA)

French Percussionist Li Quan Ninh is noted for his improvisational work with such performers as Elliott Sharp, Peter Kowald, and Bruce Morris. He'll offer contemporary classical works by Cage and Xenakis and some of his own improvisations when he appears at the Spruce Street Forum, 310 Spruce Street, Saturday, December 9, at 8 p.m. Tickets are \$15 general, \$10 students. 619-295-0301. (HILLCREST)

"A Christmas Carol" This musical event might even involve some ghosts. It's the annual holiday production of the Gay Men's Chorus of San Diego. Saturday, December 9, 8 p.m., at the Power Center for the Performing Arts, 13498 El Camino Road. Tickets are \$15 and \$20. 858-748-0505. (POWER)

"Big Band Christmas," a nine-piece big band and four vocalists create a special in concert on Saturday, December 9, at 8 p.m., at the Power Center for the Performing Arts, 13498 El Camino Road. Tickets are \$15 and \$20. 858-748-0505. (POWER)

Military Sings! Author Mike Moscor will be discussing his new book, *The Power of Peace*, Sunday, December 10, 2:30 p.m., at the Monterey Galaxy, 7511 Clairemont Mesa Boulevard, suite 302. Free. 619-268-4004. (CLAIREMONT)

Klezmer Band, lively Jewish folk music derived from Eastern European roots, along with more traditional Israeli and Ladino pieces, will be offered by the 2nd Avenue Klezmer Ensemble, Sunday, December 10, at 5 p.m., at the Humantix, 10400 Temple, 9406 Black Mountain Road, suite 120. The event is sponsored by San Diego Folk Heritage. Tickets are \$10. 858-466-4040. (MIRA MESA)

"A Very Open Reading," bring your own poetry or the work of a favorite author and show up at the Berreros Cafe, 4844 College Avenue, for an open reading on Sunday, December 10, 6:30 p.m. It's free. 619-265-7287. (COLLEGE AVE.)

You're Getting Very Sleepy... Dr. Soles, San Diego's favorite hypnotist, appears in concert on Saturday, December 10, at 7 p.m., at the Community Action Theater, 2657 54th Street (at College Grove Drive). \$10 general, \$5 students, seniors, military. \$5 ages 6 to 12; under 6 free. 619-264-3931. (COLLEGE GROVE)

"Isaac Newton," a re-creation in song and dance of the traditional Mexican Fiesta de la Pasion, Joseph and Mary's search for lodging, will be offered by Mariachi Los Camperos de Nati Cano and the Ballet Folklórico Olin. Mariachi Los Camperos have performed with Linda Ronstadt and Aaron Neville. Their local appearance is scheduled for Sunday, December 10, at 7:30 p.m., at the California Center for the Arts, Escondido, 340 North Escondido Boulevard. Tickets range from \$18 to \$30 and can be had by calling the box office at 860-987CITE or at Ticketmaster (619-220-7235). (ESCONDIDO)

"Full Moon Poetry" meet again for their monthly presentation on Monday, December 11, at 7:30 p.m. There's an open mike session, too. At the Coast Highway, 897 South Coast Highway, suite F-103, free. 760-612-9074. (CHOCOMA)

Local Newsmen and historian Roger Shewley along with co-author George Riess break will be signing copies of their book *San Diego Then & Now*, a photographic companion of familiar locations as they looked yesterday and look today. The event is set for Thursday, December 11, 7:30 p.m., at Bookstore Costa Verde, 8650 Genesee, Suite 230. Free. 619-457-7561. (LA JOLLA)

Stars of Tomorrow, meet them today, when MFA students in SDSU's Musical Theater Program offer an evening of cabaret, with selections from Broadway musicals. Tuesday, December 12, at 7 p.m., at the North Coast Repertory Theatre, 987 D Loma Santa Fe Drive (in the southwest corner of the Loma Santa Fe Plaza). \$15. Tickets available beginning an hour before showtime. Call 858-481-1055 or 858-775-2632 for reservations and information. (JOLLA BEACH)

Jack, the Grossmont College Jazz Ensemble and the Grossmont Jazz Ensemble offer a program of big-band tunes by Ellington, Gershwin, and Bill Holman. Tuesday, December 12, 7:30 p.m., at the Fine Arts Recital Hall (room 220) of Grossmont College, 8800 Grossmont College Drive. \$5 general, \$3 children, students, seniors, and military. 619-444-7254. (EL CAJON)

Book Signing, Shari and Bruce Asakawa, authors of *California Garden's Guide*, will be at the Barnes & Noble store at 10773 Westview Parkway on Tuesday, December 12, at 3 p.m. Free. 858-831-8344. (MIRA MESA)

Poetry Publication Party, the featured poets in this year's *Westview Highway* including editor/publisher Bob O'Sullivan will host a free poem, Tuesday, December 12, 8 p.m., at Claire de

Lune, 2906 University Avenue. 619-488-9845. (NORTH PARK)

Renowned Bay Choir the Bay Choir of Harlem, under the direction of founder Walter Turnbull, is making its first holiday tour of the West Coast. Their program will include spirituals, jazz, and songs of the season. They will appear in concert on Tuesday and Wednesday, December 12 and 13, at 8 p.m., at the Power Center for the Performing Arts, 13498 El Camino Road. Tickets are \$13 and \$18. 858-748-0505. (POWER)

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Too Much Volodos

The Romantic movement was far deeper than Volodos seems to understand.

Arcaid Volodos slouched into to start off the La Jolla Chamber Music Society's Piano Series. The spectacular, surly, idiosyncratic, 28-year-old Russian pianist chose (as one would expect from him) a cranky eccentric program for his recital at Sherwood Auditorium. Some concertgoers found the *recherché* quality irritating and disorienting. I myself welcomed it, for the opportunity of hearing in live performance some relatively obscure works by masters of the piano literature who are usually represented by more popular items. It was the quality of this live performance that left me feeling bored and disgusted.

To get the matter of technique out of the way: Volodos is endowed with a truly breathtaking technical prowess. He can play very loud and very soft, he can play very fast, his accuracy is awe-inspiring, and he has a wide range of timbres. This is a man of great innate talent. When his taste and musical judgment come into play, however, the dazzling impression produced by his technique quickly begins to fade. The hyperbolic assertion in his publicity that he "couples breathtaking technical mastery with a profound and eloquent musicality" is wide of the mark.

The only really familiar piece on the Sherwood program was Schumann's *Kreisleriana*. Everybody plays this — and everybody plays it better than Volodos. We all know about Schumann's two musical personas — the fiery Romantic Florestan and the dreamy Romantic Eusebius — and how they alternate in his musical discourse. Volodos went full hog in that interpretation. His Florestan tumbled all over himself in chaotic impetuosity; his Eusebius subsided into catatonic stupor. Each section in which these personas are intimated stood by itself as a purely emotional expression, a gesture, an effect. The structural logic that makes a work like *Kreisleriana* more than a succession of character pieces remained virtually invisible.

Kreisleriana is, in addition, an evocation of E.T.A. Hoffmann's fantastic, half-mad creation, the musician Johannes Kreisler, and the hallucinatory music devoted to Kreisler's whims and

obsessions requires of the performer a deep, instinctive sympathy with the Romantic imagination. Imagination, however, is something Volodos is weak in. His *Kreisleriana* seemed not to be about Kreisler, or Schumann, but about Volodos — most notably in every slow section, where the pianist retired totally within himself, ignoring the distinctive imaginative world of the composition (as well as the existence of an audience).

Even technically, this performance was misguided. Why were there all those broken chords, all those minute miscoordinations of left and right hand? Certainly not because Volodos has weak fingers or a defective nervous system. No, his blurred and skewed concept of the Romantic piano style was responsible for these tedious devices, which were used with such persistence that they lost all the expressive value they can have if employed discreetly, becoming in Volodos's hands nothing but numbing mannerisms.

Exactly the same mannerisms appeared in Volodos's performance of the Brahms work that opened his program. Talk about an oddity: this was Brahms's piano arrangement of the slow movement from his String Sextet, Opus 18, a version that was not even published until long after the composer's death. It is not as good as the original — the supremely noble theme that is the basis for the set of inventive variations has "cello" written all over it — but it is an interesting piece and an effective one, if it is played straightforwardly. It does not need the stylistic tricks Volodos riddled it with — and above all, it does not need Volodos's enervating Florestan-Eusebius changes of pace, which undermined Brahms's relentless variation structure, and which again and again stopped the music in its tracks.

A pianist who values gesture over structure ought to be kept away from the compositions of Liszt, which will only encourage such a musician's vices. Liszt's loose, intuitive, and profoundly Romantic structures (there are only a few exceptions, such as the great B Minor Sonata) demand a similar intuitive grasp on the part of the performer, if they are not to fall apart.

Calendar CLASSICAL MUSIC

Volodos's performances of the *Ballade* No. 2, the *Hungarian Rhapsody* No. 13, and three Liszt arrangements of Schubert songs indicated little such grasp on his part, and they did indeed fall apart (somewhat less so in the songs, which are short, and where the chief trouble was self-indulgent exaggeration of effect).

The problem was more than a matter of finding structural coherence. Volodos seemed to have little sense of what these pieces are about. The A Minor *Hungarian Rhapsody*, for example, is a fabulous pianistic rendition of the sounds and spirit of a gypsy orchestra: the improvisational quality, the styles and colors of cimbalom and gypsy fiddle, the flamboyant melancholy leading to wild exuberance, the sense of uninhibited, extraverted *fun*. If you want to hear what this piece ought to sound like, listen to György Cziffra's recording of it, a drunken whirlwind. Nothing in Volodos's playing (or in his looks!) suggests that he is capable of fun. Instead, as usual, he imposed the thick heaviness of his own personality on the score, turning its expression inward, transforming it into a meditation on gypsy music — in which state it came off as meaning absolutely nothing.

Liszt's B Minor *Ballade* is an attempt to follow in the footsteps of Chopin, whose four magical *Ballades* seem to narrate well-shaped, melodramatic, Romantic tales without ever specifying their programmatic content. Liszt is by no means as good at this as Chopin, but with the right pianist (I am thinking of Horowitz or Louis Kentner) the Liszt *Ballade* can carry the listener away into an exotic (if vague) world of Romantic storytelling: menacing Vikings rolling in over the sea, the tender heroine spinning flax in her sunlit room, the intrepid hero rescuing her and defeating the enemy, the heart-stirring triumph of courage, the moist-eyed triumph of love — or some such stuff (we don't know precisely what Liszt had in mind here, but we know the kind of characters and events he was fond of in his program music: Faust, Mазepa, Han-battles, and the like). In an effective performance of the *Ballade*, the important thing is that there be some sense of narrative movement, of dramatic interaction, of progress toward an objective, rather than the series of disjunctive episodes that Volodos made of the music — and that, once again, requires a deeply



Arcaid Volodos

Arcaid Volodos, piano Sherwood Auditorium (La Jolla Chamber Music Society). *Brahms, Theme and Variations in D Minor; Schumann, Kreisleriana, Opus 16; Schubert, Sonata in E, D. 157; Liszt: three songs; Liszt, Ballade No. 2 in B Minor, and Hungarian Rhapsody No. 13 in A Minor.*

fect identity with the Romantic imagination. Up to this point in his career, Volodos has concentrated on Romantic music, as though he himself possessed a 19th-century Romantic soul. The evidence suggests that he is wrong: the Romantic movement, in music, in the other arts, and in culture as a whole, was far richer, far deeper, far more literary and poetic, than Volodos seems to understand. Quite surprisingly, the only satisfactory performance at Sherwood was of music by Schubert, with whom one would have supposed Volodos to have even less of an affinity than he has with Schumann and Liszt.

Of course, this was not an ordinary Schubert: in accordance with Volodos's general programming principle, it was the almost completely unknown Sonata in E. D. 157, the very first which Schubert wrote in the genre, and one which he did not even complete. Schubert the Romantic is nowhere in the evidence. Here, the young composer is imitating Haydn and doing a decent job of it — and Volodos did a decent job of it, too. Freed from the obligation to follow his weird-headed notions of Romanticism, the pianist played with a clarity, a vitality, an openness, and a stylistic objectivity that were scarcely evident in the rest of the program. Can this dark-spirted, brooding, extravagant pianist really be a Classicist, in disguise?

I might append a few words about Volodos's recent recording of the Rachmaninoff Third Concerto, which in my opinion is his most successful performance of anything to date. Listening to this powerful, grandiose reading, no one could be in doubt of the pianist's fundamental brilliance. The playing is thrilling throughout, and most of all in the stupendous first movement cadenza.

How is it that Volodos's musical (as opposed to purely technical) abilities show so vividly in that live performance with the Berlin Philharmonic while they were pretty much under wraps in his Sherwood recital? For one thing, a soloist playing with an orchestra cannot indulge his eccentric tendencies as he can when alone on stage: he cannot plunge into his own inner world and get stuck there, since he is obliged to cooperate with some 100 other musicians. And then, there was the influence of conductor James Levine, whose musical instincts are considerably better attuned to the Romanticism of Rachmaninoff than Volodos's are (Volodos's solo Rachmaninoff exhibits all his habitual faults). For all these reasons, Volodos's Rachmaninoff Third is terrifically impressive. And yet, even there, something is wanting, as you may hear by comparing the Volodos CD with that of the same work by Volodos's compatriot and co-

eval, Evgeny Kissin. Kissin (who is Volodos's equal in technical mastery) exerts external effects and probes more deeply into the music's spiritual essence. The playing is overtly exciting than Volodos's, yet far more poetic and moving. When you listen to the Volodos CD, you find yourself thinking a lot (with admiration, let it be said) about Volodos. When you listen to Kissin's Rachmaninoff (whether this concerto or his incredible performance of the *Etudes-Tableaux*), Kissin vanishes, and your whole being is flooded with the genius of Rachmaninoff. With Volodos, as his Sherwood recital showed once again, there is always too much Volodos. ■

CLASSICAL LISTINGS

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Vocalist Lauree Romero is featured in a concert of classical selections by Allegro, today, Thursday, December 7, 7 p.m., in the Turrentine Room of the Escondido Public Library, 239 South Kalma Street. Tickets: \$10. Call 760-439-4329. (ESCONDIDO)

Violin, Cello, and Piano Concerto, the annual holiday concert sponsored by the Friends of the Carlsbad Library features the Sequia Chamber Music Society (Daniel Swem, Samuel Scott, & L. Fontaine Lang) playing selections by Beethoven, Brahms, and Haydn. It is scheduled for today, Thursday, December 7, 7:30 p.m., in the Schumann Auditorium of the library at 1775 Dove Lane. Free. 760-602-2026. (CARLSBAD)

"Rhapsody in Blue," Palmomar College artist in residence Peter Gach is piano soloist. He's joined by the Palmomar Concert Band, under the direction of Carl Hammond when they perform the George Gershwin classic, tonight, Thursday, December 7, 8 p.m., in the Brookside Theatre on the Palmomar Campus, 1140 West Mission Road. Tickets are \$10 general, \$8 seniors and military. \$6 students. 760-744-1150 x2453. (SAN MARCOS)

Classical Guitar, Fred Benedict appears in recital on today, December 8, at 7 p.m., on room 225 of the Grossmont College Music Department, on the campus at 8800 Grossmont College Drive. Admission \$6. 916-694-7234. (LA CAJON)

"From Hallelujah to the Hills" The choir and orchestra of the College Avenue Baptist Church offer this holiday concert on Sunday, 4:45 College Avenue. A free will offering will be taken. 760-744-1150 x2453. (SAN MARCOS)

Sunday. The church is located at 16550 Bernardo Heights Parkway. A free will offering will be taken. 858-485-5840. (RANCHO BERNARDO)

Pipe Organ Concert. Freddy Lu McGinnis of Los Angeles is the featured performer in the next entry in the concert series at First Church of Christ, Scientist, 8265 Allison Avenue, on Friday, December 8, 7:30 p.m. She will offer music of the season. Free. 419-442-8201. (LA MESA)

"Holiday Time," the singers of MiraCosta College's San Elijo Chorale, directed by Roger Anderson, celebrate the season in a concert on Friday, December 8, at 7:30 p.m., at the San Diego United Methodist Church, 170 Calle Magdalene. \$7 general, \$5 students and seniors. 760-793-6615. (ESCONDIDO)

Winter Pops Series. The San Diego Symphony Orchestra and conductor Jung Ho Pak welcome guest performers the Martin Luther King Jr. Community Choir, which offers three songs from Quincy Jones' "Joyful Celebration," an adaptation of Handel's Messiah. Also on the program are a Christmas Child, Chorale, chorale, and Crusader Bells. The concert of Christmas songs is scheduled for Friday and Saturday, December 8 and 9. Tickets range from \$10 to \$55. Concerts begin at 8 p.m. at Coppley Symphony Hall, 750 B Street. For reservations, call 619-235-0262. (DOWNTOWN)

Choral Concert. The University of San Diego Community Choir, directed by Vera Madlawa, and the USD Choral Scholars, directed by Ondine Young, will perform on Friday, December 8, 8 p.m., in Founders Chapel, Founders Hall, on the campus at Alcala Park, Linda Vista Road. The program will be repeated on Sunday, December 10, at 2 p.m. \$8 general, \$5 students and seniors, free to USD students, faculty, and staff. 619-260-4600 x4901. (DOWNTOWN)

Calcuttina Viggo Weston is the featured soloist in the holiday concert presented by the San Diego Men's Chorus, Friday through Sunday, December 8 through 10, at 8 p.m. Friday and Saturday and at 7 p.m. on Sunday. Ms. Weston has appeared locally with the San Diego Chamber Orchestra and the San Diego Symphony and will be appearing in next season's San Diego Opera production of *Gold and Iron*. The concert will be held at the First Unitarian Church, 4190 Front Street. General admission is \$17. 619-296-7664. (MIDCITY)

"Welcome Wale" is the name of the program for the Pacific Coast Concert Band and Pacific Coast Concert Singers. It includes classical and contemporary holiday music. There is a sing-along of the "Hallelujah Chorus." The performance is scheduled for Saturday, December 9, 3 p.m., at the Carlsbad Catholic Arts Center, 1555 Camino del Rio South. Admission is \$5 general, \$3 seniors and military. \$5 and \$8 at the door only. 760-500-2990. (CARLSBAD)

The Christmas Oratorio of Camille Saint-Saëns will be performed by a choir composed of many singers from several churches around the San Diego area. Anna Klammann Carmona conducts. St. Luke's Lutheran Church, 1555 Camino del Rio South, will be the venue for the concert. Tickets are \$10 general, \$5 seniors and military. \$5 and \$8 at the door only. 760-500-2990. (CARLSBAD)

Traditional Sacred Music in the form of a concert will be presented by the University of San Diego Choir and Choral Scholars, Saturday, December 9, 7:30 p.m. Saturday, and 4 p.m.

7:30 p.m., at St. Andrew's by-the-Sea Episcopal Church, 1050 Thomas Avenue. Donations are accepted at the door. 858-273-3022. (PACIFIC BEACH)

All Bach, faculty and advanced students from the Fairbanks School of Performing Arts — the Fairbanks Bach Consort — will perform on Saturday, December 9, at 8 p.m., at the Carmel Valley Library, 3919 Torrey Pines Road. The program will include the Brandenburg Concerto No. 4 and the Double Concertos for Two Violins in D minor and C minor. Ticket donations are \$10 adults, \$8 seniors, \$6 students. They'll be available at the door, or call 658-259-2503. (CARMEL VALLEY)

"A British Christmas." David Chase conducts the La Jolla Symphony and Chorus in Ralph Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* and Handel's *Messiah* accompanied by a reading of Dylan Thomas' "A Christmas Carol in Wales." Musicologist Eric Rosenberger offers a related lecture an hour before performance time. Shows are scheduled for Saturday, December 9, at 8 p.m., and Sunday, December 10, at 3 p.m., at Mandeville Auditorium, 9500 Gilman Drive. Tickets: \$18 adults, \$15 seniors, \$10 students. Parking is a free metered lot. Call 858-534-4657. (LA JOLLA)

"A Garland of Carols" is offered by the Palomar Chorale and Chorus, directed by Karen Bryan, on Saturday, December 9, at 8 p.m., and Sunday, December 10, at 2 p.m., at the Howard Brubaker Theatre on the Palomar College campus at 1140 West Mission Road. \$10 general, \$8 seniors and military. \$6 students. 760-744-1150 x2453. (SAN MARCOS)

"A Cappella Magic," James Shepherd directs the six-voice North Coast Choral. They're joined by the Chamber Chorale and Camerata Singers for a program of traditional holiday music, including a performance of "Alma Lusa" by Jackson Berkeley, a contemporary work of modern harmonies based on Gregorian chant. The event will be held on Saturday, December 9, 8 p.m., and again Sunday, December 10, at 2 p.m., at the Mission San Luis Rey, 4050 Mission Avenue. Admission \$7 general, \$5 students, seniors, and groups of 20 or more. 760-793-6615. (OCFANDALE)

"Family Festival Series," the San Diego Symphony's women's series continues on Sunday, December 10, at 2 p.m., with a program of holiday music. The concert can also be seen on the singing of holiday favorites and traditional songs. Tickets range from \$10 to \$30. It's held at Coppley Symphony Hall, 750 B Street. For reservations, call 619-235-0262. (DOWNTOWN)

Band Concert with a holiday theme is offered by the Grossmont College Concert Band, Sunday, December 10, 2 p.m., at the Grossmont College Music Department, 8800 Grossmont College Drive. Admission \$3. 916-694-7234. (LA CAJON)

Guitar Orchestra. Miraflores College Guitar Orchestra, conducted by Frank Foster, performs selections from the Messiah and other works. Jimmy Patton is guest soloist. Sunday, December 10, 2 p.m., room 366 of the College of Letters-Physical Sciences, 4195 Camino del Rio South. Admission \$7 general, \$5 students and seniors. 760-793-6615. (OCFANDALE)

Organ Recital former civic official Robert Phippen appears in his new program "The Organ in the West." Phippen's free concert sponsored by the Spreckels Organ Society, Sunday, December 10, 4 p.m., at the Spreckels Organ Pavilion. Free. (BALBOA PARK)

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Calendar CLASSICAL MUSIC

Vivella and Piano Duo, violinist Axel Strauss and pianist Andrew Russo perform under the auspices of the La Jolla Chamber Music Society and its "Discovery Series." The duo offers a program of works by Mozart (Sonata in A Major), Enescu (Sonata No. 3), Schenker (Piano), Korogod (Suite from Much Ado About Nothing), and Gershwin (Three Preludes). The concert is set for Sunday, December 10, at 3 p.m., in Sherwood Auditorium of the Museum of Contemporary Art, San Diego, 700 Prospect Street. Tickets are \$15 adults, \$5 students under 18. 858-439-3728. (LA JOLLA)

Gregorian Chant, a Christmas music and candle song along a part of the seasonal presentation of chants and motets by Schola Pacifica, San Diego's Gregorian chant choir, which performs in concert on Sunday, December 10, at 4 p.m., at Mary Star of the Sea Church, 609 Pier View Way. A free will offering will be taken. 760-722-1688. (OCEANSIDE)

A Traditional English Choir, the choir of San Diego's St. Paul Cathedral performs popular and traditional Christmas songs and carols under the direction of organist and choirmaster Edgar Billips. This traditional English cathedral-style choir, with the voices of 30 boys and 15 men, will be performing on Sunday, December 10, at 4 p.m., in the sanctuary of the Rancho Bernardo Community Presbyterian Church, 17010 Pomerado Road. A reception follows the performance. Free. 858-487-0811. (SUNNYVALE)

"Magnificat" by John Rutter will be offered by the choir of the La Mesa First United Methodist Church on Sunday, December 10, at 4 p.m. The ensemble includes a 17-piece orchestra, with soprano Sylvia Montejano and organist Lea Schmidt-Rogers. The church is at 4890 Palm Avenue. Call 619-460-4163 for information. (LA MESA)

Sing Along with the brass quintet Lyric Brass on two concerts on Sunday, December 10: the first at 4 p.m., grand organ for kids, and the second at 7 p.m. for a general audience. It's held at Schubert Auditorium at the Carlsbad City Library, 11 Camino Real and Dove Lane. Sponsored by the San Diego Performing Arts Association. \$15 general, \$12 seniors, \$8 students under 18. 760-752-3078. (CARLSBAD)

"Many Moods of Christmas," the world premiere of Occasional composer John Michael Luther's "Gloria" is a featured work in a program that includes holiday selections by Rutter, Berlioz, and Mendelssohn, and from Handel's Messiah. It's all performed by the Cathedral Choir and Children's Choir of the Solana Beach Presbyterian Church, with full choir directed by Daniel Bird. It's set for Sunday, December 10, with performance at 5 and again at 7:30 p.m. in the church at 120 Stevens Avenue. Free will offering. 858-596-2580. (SOLANA BEACH)

Orchestra and Chorus, Randall Tread directs the Government Symphony Orchestra and Master Chorus in "A Holiday Celebration." They're joined by Our Lady of Grace Children's Chorus and the California Ballet Youth Ensemble. The performance will be at the East County Performing Arts Center, 210 East Main Street, on Sunday, December 10, at 7 p.m. The opening selection is Bruce Donnelly's Gloria, a work commissioned for the ensemble. The program also includes diverse works, from Ralph Vaughan Williams to Mannheim Steamroller. Admission \$11 general, \$9 seniors, \$7 students. 619-444-7234. (EAST COUNTY)

"Basically Bach," this series, sponsored by Seagate Concerts, continues on Monday, December 11, at 7 p.m., with a program of Bach Christmas music for organ, including the cantata variations on the German Christmas song "From Heaven Above to Earth I Come." Robert Thompson is the performer. The concerts are held at the All Souls Episcopal Church, 1475 Catalina Boulevard. Tickets will be available at the door. For information call 760-436-8744. (POINT LOMA)

"Messiah," the first of five performances around the country of Handel's classic, offered by the San Diego Chamber Orchestra, will be on Wednesday, December 13, at 7:30 p.m., at the East County Performing Arts Center, 210 East Main Street. The Christmas portion will be performed in this concert. Tickets range from \$16 to \$26. For more information call 888-484-7326. (EAST COUNTY)

Renaissance and Baroque guitar music by Diego Corrente, plus seasonal favorites, can be heard on Tuesday, December 12, at 7:30 p.m., at Bountiful Books, 3834 Fifth Avenue. Light refreshments, too. Free. 619-491-0664. (HILLCREST)

Students of the Community Music Center, an after-school program sponsored by the La Jolla Chamber Music Society, appear in their winter recital on Wednesday, December 13, at 5:30 p.m., at Great Chapel Elementary School auditorium, 1404 South 40th Street. 858-459-3724. (SOUTH SAN DIEGO)

"Season's Greetings" from the Westwind Brass, Tuesday, December 12, 7 p.m., at St. Mark's United Methodist Church, 3592 Claremont Drive. 858-273-1480 or 619-276-5300. (CLAREMONT)

"The Winter Rose," a cantata by Joseph Martin is the featured selection in the holiday concert by the Westminster Choir and soloists and orchestra, with the New Dawn Singers. Advent selections, a carol song along, and a candle-lighting ceremony are also included. Sunday, December 10, at 2 p.m., and again Monday, December 11, at 7:30 p.m. A free will offering will be taken. Child care is provided. The church is located at 320 Date Street. 619-232-7513. (DOWNTOWN)

"Gloria" by John Rutter is the featured work in the concert by the Sanctuary Choir and Chamber Singers of the First United Methodist Church of Chula Vista, accompanied by brass and percussion. The program also includes other works for choir and brass, including two more Rutter compositions, and secular holiday songs. It's scheduled for Sunday, December 10, at 7:30 p.m., at the church at the corner of East I Street and Paveda Ranchero. 943 Paveda Ranchero. Free will offering. Child care available. 619-636-2525. (CHULA VISTA)

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Calendar ART

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GALLERIES

"and other things," this multimedia exhibit by Brian Udo includes sculpture, film, and oil painting, and color photography. His interest is in art as a process, and his work carries a sense of intimacy and hand-made-ness. He provides the commercialization of art and film. Works in this show include pieces debated in Paris this fall and extensions of those works.

The show includes *A Minor Movie*, film-related action figures, hand-sewn soft sculpture, posters, T-shirts, non-narrative film, and photography. On Friday, December 8, at 6 p.m., there will be a talk by the artist and a short film, followed by an artist's reception. It's all at the Porter Truque Gallery, 301 Spruce Street. Reservations for the reception and talk are recommended. 619-291-9096. Gallery hours are Wednesday through Sunday, 10 a.m. to 6 p.m. (HILLCREST)

"Satori," the experience of enlightenment, is an exhibit of photography by Thomas M. Eaton. Water surfaces are his subjects, color-manipulated so that they appear almost like paintings. Eaton's interest is in the patterns and textures that can appear on the surface of any body of water, including a car's puddle. The show opens with an artist's reception on Friday, December 8, from 8 to 9 p.m., at North Park Studio, 3803

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San Diego Reader December 7, 2000

Calendar THEATER

no means middlebrow.

Nina Martin, "the Hairy Woman," drops down a thick rope to Sush's hardwood floor. Unannounced, she enters the cave and carnival of everyday life. She says she "cares," as she's supposed to, just not enough to spend an hour each morning gussying up. If there's a scorekeeper out there, giving points for caring, the Hairy Woman won't get high marks. But who cares? She's almost made her peace with the need to keep score.

Nordstrom Woman (Colleen Phillips) admits she may only be truly sane when shopping. Nonetheless, she's had it with convention. Rather than engage in polite small talk with peers, she articulates things that matter—

valves, vaginas—even if others find her candid "disgusting." Through dance, movement, text, haunting imagery (roll up the butcher paper covering the floor and it becomes boulders in the cave), Lower Left questions, among many other things, notions of abnormality (which is more "abnormal," to talk about hysterectomies or avoid the subject altogether). Like Jane Martin's *Talking With*, the five women of *Horns* wage acknowledgment of the differences that marginalize them from the code. At the same time they neither flaunt them nor force



Jane Blount in *Horns*, Wings, and More Tales

means it). Leaving symbolism, labels, and judgment aside, the act is at times grotesque, at times beautiful. In the end, Blount sloughs in clear water.

Horns, Wings has meanings—like the cleansing water—if you need them. But be prepared for multiple possibilities, as when the women fly, at once harnessed and free.

And just as often, nonverbal movements, gestures, and signs have their own say. One of the most eloquent: Margaret Paek's gymnastic "dance begins" beneath a tall table, off the floor.

Lower Left begins the evening on the street outside Sush's with Martin's "Moving Violations." On the surface the piece resembles 1-15 or the 1-5/805 merge. (Is every North County driver infected with road rage?) The dancers cross center dividers and slam into each other. The dance style is "contact improvisation," and closer look reveals more intricate patterns. An action that "Violates" one movement may complete another. The chaos, unlike our interstices, forges monetary intimations of order. ■

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it 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 for the office.

Angels Among Us

The Coronado Playhouse stages Leigh Scarron's musical about "the strength of faith, the power of love, and the presence of spirit." CORONADO PLAYHOUSE, THROUGH DECEMBER 20, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY, DECEMBER 22, AT 2:00 P.M.

Amie's First Gun

San Diego Playwrights Series hosts the Tony Award-winning musical, based on the life of Anne Oakley, sharpshooter. SAN DIEGO CIVIC THEATRE, THURSDAY, DECEMBER 12, THROUGH DECEMBER 18, 12, THURSDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 1:00 P.M. AND 6:00 P.M.

The Best Christmas Pageant Ever

Mesa Mesa Theatre Guild stages Barbara Robinson's comedy about the rowdy Herdmans kids taking over the Sunday school Christmas pageant. Linda Yamada directed. MESA MESA THEATRE GUILD, THROUGH DECEMBER 23, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

A Child's Christmas in Wales

Patio Playhouse Community Theatre presents a musical adaptation of Dylan Thomas's vibrant reminiscence, performed in a "reader's theatre" style. PATIO PLAYHOUSE COMMUNITY THEATRE, FRIDAY, DECEMBER 8, THROUGH DECEMBER 17, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

A Christmas Carol

Reviewed this issue

SAN DIEGO REPERTORY THEATRE, THROUGH DECEMBER 24, TUESDAY AND SUNDAY AT 7:00 P.M. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AND SUNDAY AND FRIDAY, DECEMBER 22, AT 2:00 P.M.

Comedy Conundrums

The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4718 32ND STREET (JUST NORTH OF ADAMS AVENUE), NORMAL HEIGHTS, FIRST ON SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

ComedyFest

Improvational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Robinson thought it'd be more exciting if done competitively. He got the idea from pro wrestling ("where Terrible Turks manhandled defrocked Priests, while mums and dads yelled insults, and grannies waved their handbags"). ComedyFest, an offshoot of Robinson's TheatreSports (artistic director Gary Kramer) says the two compare like "rough with America (can football)," resembles more an athletic event than an improv. Teams wear uniforms and compete on AstroTurf. The night I caught the show, three San Diego comedians played "challenge matches" against players from the San Jose franchise. Using suggestions from the audience, they played "Emotional Sympathy," "Shakespeare," "Blind Line," and "Teehee Tag," with judges awarding points to the best scenes. San Jose won 27 to 22 in, as each pundit said, a game closer than the score would indicate. Klinkers and grinders got how it quickly unfolded (one of the most refreshing aspects of the

contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who referred the match, wearing black and white striped shirt and blowing a whistle, is one talented comedienne. ■

Death Bids the Stage

HIT Productions new interactive comedy-mystery, written by Beth and Scott McNeill, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the next room."

Ensemble's Sugarplum Nighmare

Talent to a Muse Theatre Company presents a "whimsical dream comedy," by George Weinberg, Harter and Gail West-Holmes, in which the Three Wise Men feel Santa's hogging "too big a share of the Christmas picture."

An Evening of Cabaret

North Coast Repertory Theatre continues its off-night series of performances for one evening only. MFA students from SDSU's musical theater program perform songs from Broadway shows. NORTH COAST REPERTORY THEATRE, THURSDAY, DECEMBER 12, AT 7:00 P.M.

The *Fernside Avenue* Housing Estate Townspeople's Guild Dramatic Society's Production of a Christmas Carol

Pine Hills Lodge & Dinner Theatre stages David McGilivray and Walter Zerin's "A comedy about the FAHRETTIS ladies mounting 'another assault' on Dickens's tale. PINE HILLS LODGE & DINNER THEATRE, THROUGH DECEMBER 16, FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

First Night

Thirteen years ago, on the lookout for a non-holiday holiday show, the North Coast Rep staged Jack Neary's comedy. It worked then, and works today, as a warm and funny clash between unrealized potential and the nagging limitations of actuality. For 20 years, Danny Fierman has loved Meredith O'Connor from afar—safely afar, once she became a nun. Now she stands before him, unfrocked, open, free, and eager to reciprocate. Danny steps cold. Is he afraid to live his dream? Or, as he puts it, he wasn't put on earth "to marry" him on the rebound from the Son of God. Opening night was a tale of two acts, and kinds of acting. At first Jane Watson and Patrick McBride had their characters down, their movements rehearsed, but delivered their lines as if in isolation booths. In act two, they connected, fell off each other, and jelled. NCR's design work sparkled from the start. Marty Butner's set—a video store replete (thanks to Maggie Thompson's props) with hundreds of video boxes—has a checkerboard floor, which underscores Meredith and Danny's many moves and counter moves. The lighting, costumes, and sound provide subtle enhancement: all point to the intersection where dreams deferred meet the light of day.

How the Grinch Stole Christmas

We now have two Grinches: the Old Globe Theatre's and the new movie's. I haven't seen the latter, but judging from the movie trailers on TV, it looks as if it's traded Dr. Seuss's unwashed poetry for baroque excess. The stage version, now in its third year, seems simply perfect. Though Grinch Paul's Grinch could use a fresh plot of mania. He wasn't phoning the role in on the night I caught the show but looked ready to dial 411. He did a terrific performance but didn't relish the idea of stealing Christmas from the Whos, which, in previous years, gave the Grinch a galvanizing purpose. John Lee Beatty's scenic design remains a wonder of large puzzle-like pieces. And the pear-shaped Whos, thanks to Robert Morgan's costumes, still waddle more than walk and haven't died since last year, and who could, given that the snow

and Hendrix after hearing them), you've got to admit the *Plaid* follows their with verve. They dare to be square. They crown in lieu of a San Diego holiday tradition. And inside of it lies another tradition: local actors, young and old, filling the house with energy and talent.

Long Christmas Dinner

Horizontally at Center presents Thornton Wilder's one act, which spurs generations. Sandra Kraus directed a multimedia production. QUINCY CRISP THEATRE, THROUGH DECEMBER 9, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

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eyes of a postwar teenager "coming to grips with what being a family really means." Deborah Gilmore Smyth directed.

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abashedly irreverent and not for the faint of tolerance (the Bible really means." Deborah Gilmore Smyth directed.

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whodunit starring Sophie Tyler and Granite Handpiece. Dinner includes barbecue or buffet.

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La Pastorella

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The Theatre in Old Town presents Rose Yvonne Urias's adaptation of the California Christmas tradition. Urias directed.

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—Ken Leighton

"I had the last song in that format played on that radio station," said Liz Medina, one of two K107.1 DJs who were ejected of their jobs Friday/November 10. San Diego's only "oldies" radio station suddenly changed its format to "San Diego's new radio station, playing the best of the '80s."

It had been best known as "KREST, for Good Times and Best Oldies." At the time, Medina did not realize she was playing the last KREST oldie — "Come Go With Me" by the Del Vikings.

"That was my lunch break. As soon as the traffic report was over, three men came in with boxes filled with '80s music. Then my [program director] came in and said, 'Liz, we're changing format. Let's talk in my office.'"

This isn't the first time Medina has walked through the battlefields of radio reorganization in the San Diego market. A radio veteran who grew up in Lakeside and went to El Capitan, Medina deejayed at the former 102.9 "The Beach" when that station changed its name to "The Mix" a few years back.

"I started in 1985 at the legendary K102 when it was country," she said. "I was there when we made the switch to oldies and it was called Eagle 105. I was the operations manager. So it seemed all too familiar. Except this time, I was on the other end." That Monday, November 13, Medina received her severance and other benefits. "It was an abrupt change with no advance notice, but that's the nature of the radio business. It can be very unstable," she said. Two business days after

KREST changed its format, Medina found a new gig on the graveyard shift for the Planet 103.7.
"I went from midday to midnight," she said. "I work



MEDINA FIRED FROM KREST DURING LUNCH

the midnight to 5:30 a.m. shift, I feel so nocturnal." Still, Medina says the change was good. "I still get to play all my favorite music — the Stones, Bob Dylan, the Byrds... Program director Charlie Quinn welcomed me with open arms."

—Kristin Collier

"Until you're Henry Mancini or Mike Post or Danny Elfman, you're a nobody."
Archie Thompson has been the house pianist at Humphrey's for 12 years. But he says his passion lies with writing music scores for film and TV. "San Diego may not be the greatest launching pad for a lot of musicians, but I found this local company that

is respected and has success nationwide. You don't have to go to L.A. to get your music on the air."

He stumbled across two "laid-back surfers" who he says have helped him break into the music business. The way I met them is when I released my own CD. I used a surf photographer to shoot my cover art. When the CD came out, the photographer took me around to all the surf magazines in Orange County so I could hand out my CDs. One of them got to Steve Pezmen. He published Surfer magazine in the '60s and now works with the cable show Surfer's Journal. Six months later, I got a call from him.

It's Oppen and Justin Krum produce surf documentaries from their Solana Beach studio. Oppen Sports Productions produces the 30-minute Surfer's Journal, which runs every Monday at 7 and 10 p.m. on Outdoor Life Network (OLN). "We've produced over 30 episodes in four years," said Oppen, who has shot some of the great surf breaks of the world — Pipeline, Tavarua Island, and Jeffries Bay — as well as interviewed famous surfers like Kelly Slater, Tom Curren, and Shaun Tomson. Oppen repackages the shows into 60-minute videocassettes. Oppen Sports also creates surf segments for Blue Torch, a

surf/skate/snowboard show that runs daily at 4 p.m. on the Fox Sports Network.
"Originally real surf music wasn't the Beach Boys or even Dick Dale," said Oppen. "It was jazz and blues. That's what was happening in

barrios of beach areas in the '50s and '60s. Beach Boys and Dick Dale happened after the fact... It seems like the non-surfers listen to so-called 'surf music.' The kind of music real surfers listen to is reflective of the rhythm of the sea. Waves have a rhythm. There's a connection there... This is one of the only sports that has music associated with it. There's no bowling music. No



golf music."
"We're frothing for musical talent," says partner Krum, who has been asking local bands to contribute their songs to the cause. So far he said no one has complained

when they find out there's no pay.
"We're just stoked to get our songs in a movie," said Eric Oberhardt of Solid Foundation. "We're a baby band. We're just happy to have our stuff in the movie and get credit."

Krum said he discovered Solid Foundation, Clyde's Ride, and Randi Driscoll from the Belly Up's Neighborhood Watch local band showcase. He said he would like to hear from other artists who would want to contribute soundtrack music via opponents@home.com. He said instrumentals are preferred, but all styles are welcome.

"The one thing these artists have to do is to make sure they're affiliated with either BMI, ASCAP, or SESAC." He said those licensing companies log every time the song is heard on TV and then collect royalties on behalf of the artists.

Oppen said surf video exposure can kick-start a band's career. "Pennywise and Offspring came out of the surfing underground," Oppen said he first listened to the band Morphine six years ago from a collection of CDs sent to him by Rykodisc. "We used three songs from Morphine for Powerlight, a documentary we did on longboards. Some friends of mine were making a movie for Sony called In God's Hands, and they

Margarita Rocks
959 Hornblend St. (858) 272-2780
If you could sum up this club in one word, that word would be PARTY! Margarita Rocks is PB's prime location for DJs, dancing and drink specials. Don't wait in lines all night like you do at other beach clubs. When the floor is packed and the heat is on, there are three bars to accommodate your thirst and a patio with plenty of room for you to cool off. Call the bar for nightly details, then meet your friends. It's the ideal spot to use all those pick-up lines you've been saving up. No one throws a party like Margarita Rocks.

Turquoise Room
4356 30th St. (619) 283-3135
Instead of rolling around town trying to keep your pals entertained, why don't you roll a ball down a lane and knock over a few pins? The Turquoise Room is located inside Arco, North Park's favorite place to relieve boredom. Here you can listen to DJs and live music, drink, dance, play pool, hang out or bowl (of course). Call for upcoming events!

Buffalo Joe's
600 Fifth Ave. (619) 236-1616
Buffalo Joe's is the only club in the Gaslamp District that brings you weekly prizes and giveaways. The Disco Pimps, a mouth-watering menu, outrageous specials and the best atmosphere to cut loose and get funky. Friendly patrons create a festive atmosphere of laughter, dancing, eating and drinking. The only thing needed to make the night complete is you. Life is too short to be serious all the time.

Cafe Sevilla
555 Fourth Ave. (619) 233-5979
Come to the Gaslamp District for the ultimate Spanish experience. At Cafe Sevilla, the food is authentic and the tapas bar delights the palate. After dinner, the cafe turns into a hot Latin dance club, featuring the best DJs and musicians who provide the rhythms that will make you move. Friday and Saturday nights host Euro-Latin Dance Club. Sundays, it's Club Brawl. Mondays, roll in for Rock on Espanol. Club Salva takes over all other nights. Tonight, 12/7, is the last night you can enter and qualify for the Salva Dance Contest to be held the following Thursday, 12/14. The prize is cash, so it's time to show off those dance moves you've been learning.

Despite his name and impressive side burns, he's not a comic book character. He sometimes works security at Buffalo Joe's but he's not your average Joe. During the day, he is a master of neurosemantics, neurolinguistic programming, design human engineering and hypnosis. In other words, he has a good understanding of how the brain can be manipulated to achieve certain results. He's been studying diligently, eight hours a day, for eight years and has a private practice to help people change the way they think. He says, "In the mind, through alchemy, you can create whatever you want." He's extremely capable of conducting hypnotist parlor tricks but has loftier aspirations. He is in the process of completing a product that goes beyond any run-of-the-mill hypnosis tapes. As he puts it, he has created a "linguistic program that is the equivalent to consciousness."

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Good Cheer

You don't have to grok the palaver to dig the re-bop.

Downtown in a cluster of musical lemmings buzzing on price-jacked microbrewery beer (maybe malt liquor imported in paper bags from East San Diego) few are wading. No one here cares. It could be Kathy Lee Gifford over there for all these chilangos, Tijuanaenses, pasanos, and even Chicano yup-pies are concerned.

Across the bay, onstage at Martin Sauerman's rock club, Over the Border (on E Street between Fourth and Main in Chula Vista), is Tercera Cuadra, a rock cover band from Tijuana delivering a string of Latino, Mexican, anyway, Hispanic hits, *en su idioma*, or at least in their idioma.

The snappily dressed crowd of 200 or so (an off-night Friday night because of the San Diego Street Scene—our annual Acoustical Crap, Amnesty, and Moron-Jostling Festival) are singing the words along with the five-piece group: lyrics in *español* familiar to everyone, it seems, but me.

To me, this group of young musicians, tight, loud, and talented, seems to be delivering a series of 1960s pop songs by the Cars, Duran Duran, and maybe Cyndi Lauper: songs released only to Latin markets maybe—or maybe I missed a meeting. The high heeled, curving women and the freshly barbered men with pressed pants that make up the demographic curve of the audience here sing melodies and even harmonies to songs completely unknown to me and yet maddeningly familiar. It is as if Tercera Cuadra had grafted hooks, verses, choruses, and bridges to everything from old Dave Clark Five albums to Fastball B sides. A lot of "la la la" and "yeah, yeah, yeahs," and you'll catch the word *corazon* every other song (they do, for example, Santana's "Corazon Espinado"), but you don't have to grok the palaver to dig the re-bop...know what I'm saying?

These songs aren't about dehumanized body sex, dope, urban rage, police brutality, alienation, or, say, the destruction of property. The music, with dual, harmonizing guitars smoothly lacing melodies against Kong keyboard pseudo-strings, ambitious Flyer Brothers-type vocal parts (with female vocalist Melina Machado) layered over nicely executed McCartney-esque bass lines (Juan Luis), seems to speak of boy-girl innocence, hope, optimism, chaste romance: sunshine lollipops and rainbows with balls.

You get the feeling if you recorded this stuff and played it backwards, the message would not be so much *Pledge your soul to Satan and overdose with drugs while enjoying yourself during sedomy* but *Go to church with your family and you'll meet a sweet girl...get married, have children, get a good job in San Diego or west L.A., you'll be happy...things are looking up.*

Entrepreneur Martin Sauerman does not want to mention his age, but he's got a kind of Chicano Motor City (he is originally from Detroit) Dick Clark thing going on. He was, not long ago, a waiter at Iguala: Ranas on Revolution in Tijuana. Sauerman was one of those guys who blows a whistle hanging from his neck, pours tequila and Triple Sec down the throat of some gringo fool, wraps his or her head in a towel, and then shakes the victim like a maraca.

Now you can charge tickets to hear Enanitos Verdes, Ozomatli, Liquido, or maybe even Café Tacuba through Ticketmaster and party at his Over the Border club scene in the middle of nowhere, just north of *la megalopolis*, where the Third World meets the American dream in the form of a corrugated iron fence, klieg lights along a dry concrete river bed, and four-wheel drive vehicles equipped with infrared nightscopes and .357 magnums.

Over the Border used to be the Palomino, a honky-tonk, knuckle-buster country bar catering to trailer park alcoholics who thought Garth Brooks was a fagot. The local vice squad is much happier with the scene now, policed as it is by Sauerman's small army of security guys who, to one degree or another, resemble Old Job in Goldfinger. South Bay and East County gang *pachucas* get a tacit message to chill—*verdad*.

"There's a lot of people [club owners] coming around trying to see how I do it," says Sauerman. "Cur they can't figure it out. I think it's location." The club has been up and running for 16 months, a crucial make-or-break period for cabaret ventures. "We took an eyecore and made it a lot better. On a Friday night this place would be pitch black. Look at the elements around us. This place is an oasis. My sister [Guadalupe] and I did everything, put in a new floor, everything."

An oasis of a kind indeed: a rock-and-roll bunker in a demilitarized zone, windowless, well patrolled,

Calendar MUSIC SCENE



Tercera Cuadra

movie set: lit the movie *Apocalypse Now*, always an opening night, well-attended by the well-dressed and the well-behaved. Martin Sauerman as Bill Graham. Helicopters should be churning dust in the parking lot. A USO show in a cool LZ, the undeclared war offstage beyond the lights of the perimeter.

Among regulars that Sauerman books are bands with names like Juliana Joy, Legion, and Enanitos. Among his competitors in this nascent, statewide underground market are now Tio Leo's (a kind of Mexican Howard Johnson's) and Javi Café, Hollywood Bar and Grill, and La Vida Loca.

"My best bands," says the club owner, "will be featured on a weeknight like tonight. I have cover bands and original bands." Unlike many U.S. rock purveyors with a liquor license, Sauerman encourages original acts and seems genuinely enthusiastic about bands breaking new songs in front of an audience. "They can introduce a song on a Thursday night and 300 people will hear it."

As for international name acts that have appeared at OTB, Sauerman mentions Puya and Enanitos Verdes. The latter act, the owner grins, "is like looking the Rolling Stones."

On any given night, he says, the stars of rock *en español* might be seen at the bar or on the dance floor, "clubbing" anonymously until they're recognized—

tired of the Croc's-dominated Gaslamp scene downtown or the TI joints. International names will seek out OTB. Sauerman invokes CBGBs in the 1970s as a template, and I add Max's Kansas City, Debbie Harry, David Byrne, and Patti Smith's Hispanic counterparts can be seen at the tables here—probably better dressed—though likely invisible to Anglo Kid Rock or Stone Temple Pilot fans. Beck fans might be an exception in the case of Café Tacuba, who opened for the fab and gear mop-top Anglo rocker on a recent tour. After the Latino rock encore ended and Beck appeared, the headliner conceded, "Well, that was the show."

Tercera Cuadra is doing their version of "Inevitable," a song by Latina singing artist Shakira. They also cover Café Tacuba's "Ingrata" and songs—judging by the chorus—called "No Crew" and "Loca." Sauerman tells me they "sound just like the records." I take his word for it; they do have a studio gloss sound for a live performance, though I'm unfamiliar with whom they're parroted with such good musicianship and with undiminished good cheer—even while singing (I'm assuming from song titles and repeated *palabras* in the chorus) about fatalism, ingratitude, craziness, and lack of faith. This is not Up With People exactly, but neither do any of the musicians seem likely to murder

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Calendar
MUSIC SCENE

Light Dose of Speed

If Klemperer's road to London was bumpy, the bumps were not entirely political.

Erika is beside herself again, this time with rapture. She is carrying on about the second movement, *Andante cantabile*, in Mozart's *Symphony No. 41* in C, the "Jupiter." Mozart is Erika's greatest love. The way his logic and rationality balance with feeling. Of the second movement, she opines: "This is the perfection of all classical music. The *Andante cantabile* is the New World. New depths. Supreme musicality, songlike but rational. The logical sequence of notes is spellbinding. The feeling is wonderful, but it obeys certain rules. Everything that can be new is in this movement. And the final movement, the *Molto Allegro*, anticipates Wagner by nearly 100 years!"



Otto Klemperer

The performance Erika is describing was conducted by Otto Klemperer at the Kingsway Hall in London in October of 1954. Three years earlier Klemperer had conducted the *Jupiter* Symphony in London's Royal Festival Hall to considerable fanfare. His road to London was an extraordinarily bumpy one. By no standard can Klemperer be regarded as a Nazi conductor, and not merely because of his Jewish origins. He was, like an other German conductor of Jewish origins, Bruno Walter (Barbara Walter's father), a protégé of Mahler and the most promising of the young conductors to emerge in the early century, becoming conductor of the Hamburg opera in 1910 at only 25.

If Klemperer's road to London was bumpy, the bumps were not entirely political. During a rehearsal in Leipzig in 1933, the enormous (6'4") conductor leaped back against the rail of the podium and went right through it, landing on the base of his skull. He was never entirely right after that experience. A brain tumor was the result. A manic-depressive, Klemperer also had a violent temper, which, given his size and strength,

terrified the members of his orchestra. In 1940 he committed himself to a rest home. In 1951 he slipped during a performance and broke the upper femur of his right leg. In 1959, shortly before his debut with the Metropolitan Opera, he fell asleep while smoking in bed. When he was awakened by his burning bedclothes he reached for the nearest liquid and poured it over the fire and himself. Regrettably, the liquid was spirits of camphor. He survived the immolation, but only just. Somewhere along the way he had a stroke. Then in 1966 he broke his hip in a fall. Long before that he had already taken to conducting sitting down.

Klemperer, who persevered until 1973, is considered the last of the great conductors in the German Romantic tradition,

which, as discussed earlier, takes great liberties with the written score, including highly complex and singular shifts of tempo, rubato, and dynamics as well as phrasing.

REVIEW AUGUST KLEINZAHLER

I have none of Erika's expertise in evaluating the merits of various German conductors of that generation, but I find the Klemperer performances on these discs very compelling. Erika too. Because of what she regards as his coolness and unselfishness, she regards Klemperer as especially valuable as a conductor of Mozart. For Erika, both composer and conductor manage feeling without sentimentality, her standard for music of the classical period, most especially her beloved Wolfgang Amadeus. "Get me more Klemperer," Erika instructs me.

Erika also likes the prominence of horns during the classical period, roughly 1750 to 1830. She gets very cross if there's too much going on with

the strings and not enough horns, as she finds to be the case with English conductors like Benjamin Britten or Ralph Vaughan Williams. "Those English," she'll mutter, full of exasperation and complaint, "I don't get what's with all those strings." Then she will conclude with a ladylike snort of disapproval.

Which is a large part of the reason Erika quailed when she listened to Herbert von Karajan's conducting of Dvorak's *New World Symphony* with the Berliner Philharmoniker. "This is the most exciting Dvorak I have heard," Erika declared authoritatively. "It's different from the other European versions and different from Bernstein. Very pianissimo. Very fortissimo. I had to turn the speakers down. The trumpet motif began singing but then apologized."



Wolfgang Amadeus Mozart

Each movement has its own characteristic treatment of the theme. And the winds rule! The winds are more difficult to control than strings or percussion, and von Karajan's control of them is extraordinary. And his tempo! This is the new Man. It's as if he's on a light dose of speed." (Erika makes brisk tempo noises.) "The beginning is cerebral, but as he continues there is an enormous force that supplants the cerebral. And good sound. That Berlin Philharmonic is a beautiful hall."

Herbert von Karajan is one of the most fascinating, brilliant, and repulsive characters in the history of music. A pure and inspired opportunist, he joined the Austrian Nazi Party at the earliest opportunity, first in his native Salzburg in April of 1933, then only a month later, the German Nazi Party in Ulm. It was an excellent career move, at least until the denazification period after the war, but he wiggled through that as well. Soon enough he was Hitler's darling (as Furtwängler was Goebbels'), and commission after commission came his way.

Musically, he deserved much of what he ultimately got: control of the Berliner Philharmoniker, the Vienna Opera, the Salzburg Festival, the Bayreuth Festival, all of these positions following his rehabilitation after the war.

There is no questioning his brilliance as a conductor, though not a few critics like him better earlier than late, accusing him of being overly in love with his signature "sheen of sound." With this combination of energy, brilliance, and an utterly conscienceless ambition, Karajan, by the end of his life in 1989, had influenced the world of classical music as no other conductor had ever imagined in his most unguarded flights of megalomania.

Von Karajan's greatest influence, finally, came not so much in the symphony hall as on vinyl, compact disc, and video. Over his career he made some 800 sound and video recordings, all in their time, state of the art. His personal

relationship with Sony and his early championing of the compact disc is largely responsible for its pervasiveness today. The first public presentation of the compact disc took place in Salzburg on Easter, 1981, with Akko Morita, president of Sony, alongside his good buddy, Karajan. At the time this was a highly risky venture, coming as it did on the heels of the failure of quadraphonic sound. Not too many risks in the history of audio-technology have been so well worth taking.

Karajan was a small, very handsome man. He is actually of Greek ancestry, so his vaunted good looks aren't Aryan in the slightest. Though married three times, it is alleged that he was more interested in electronic gadgets and his own appearance than sex. One of the few missteps of his career was his marriage to Anita Guterman in 1942, who turned out to be one-quarter Jewish. Nazi officials urged him to divorce his new wife, but he didn't get around to it until 1958, when he married the French fashion model Eliette Mourst. Of his thoroughly documented Nazi past, Karajan denies ever having had anything to do with those "kooligans."

Otto Klemperer, Mozart: *Symphonies Nos. 29 & 41* — *Eine Kleine Nachtmusik* Testament A Portrait of Otto Klemperer (DCL 705932) Herbert von Karajan: *The Beginning of a Legend* (BCL Music, BCCD 440) Herbert von Karajan, Philharmonia Orchestra, Handel-Ravel-Britten-Debussy-Bartok (BML CDS 7-63464-2)

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1. Press the 4-digit extension shows the category that interests you the most. (4001 for opening concert).

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.)

FREE LINE
619.233.9797

SKYLINE GROOVE: Tia Maki, The Cabaret
The Take Off: Tia Maki's Lounge
Tequila & Pats: Live Wire
This Side Up: Tia Maki's Lounge
DA's: Hornblower Lounge
Translating: Black Mink
Under Your Skin: Tia Maki's Pub
The Vanities: Coyote Bar and Grill
The White Stripes: The Cofee
Y&C: Bob Croc's

EXTENSION 4004
POP/TOP 40

Judy & Co.: The Hatcher
Colossus
Stephen Wright: Shocker Bar and Grill
406. Liquid Blue: Camille Bar and Grill
DA's: Hornblower Lounge
Sam McKee: The Imperial House
NRG: Jimmy Love's
The New Breed: The Alley
Northeast: Coyote Bar and Grill
Mary Payton: Top of the Line
Jack Pollock: Shocker Bar and Grill
Rhythmatics: Hotel del Coronado
The Rhythmatics: The Alley
Robbierich: The Pinnacle
Riding Star: Rock Bottom (Gardens), Hornblower's
427. The Rhythmatics: The Pinnacle
Ja-Trax: The Rhythmatics
S.O.B.: The Rhythmatics
Cynthia Hammond: The Rhythmatics
Shirley Harris: The Wyndham
Translating: Black Mink
Under Your Skin: Tia Maki's Pub
The Vanities: Coyote Bar and Grill
The White Stripes: The Cofee
Y&C: Bob Croc's

EXTENSION 4005
JAZZ/BIG BAND

Mike Cee: Tia Maki's Lounge
The Chris Center Jazz Duo: Hotel del Coronado
Coal Miner: Mike Cee
The Credit Union: Nemo's Bar and Grill
Joe Duke: The German-American
442. Cath Edwards: Shocker Bar and Grill
DA's: Hornblower Lounge
The Steve Fabeler Trio: 180's
438. Glen Fisher: The Beach House, La Costa Coffee Roasting Co.
5 O'Clock Shadow: The Beach House, La Costa Coffee Roasting Co.
Forward Funk: Gokis
Rock Franchise: Tia Maki's Lounge
The Holly Gentry Quartet: Cofee's Jazz Bar
Joe Hunter: Shocker Bar and Grill
454. The Rhythmatics: The Pinnacle
Ja-Trax: The Rhythmatics
S.O.B.: The Rhythmatics
Cynthia Hammond: The Rhythmatics
Shirley Harris: The Wyndham
Translating: Black Mink
Under Your Skin: Tia Maki's Pub
The Vanities: Coyote Bar and Grill
The White Stripes: The Cofee
Y&C: Bob Croc's

EXTENSION 4006
REGGAE/SKA

459. Rick Rogers: The Rhythmatics
Joe Hunter: Shocker Bar and Grill
DA's: Hornblower Lounge
The Steve Fabeler Trio: 180's
438. Glen Fisher: The Beach House, La Costa Coffee Roasting Co.
5 O'Clock Shadow: The Beach House, La Costa Coffee Roasting Co.
Forward Funk: Gokis
Rock Franchise: Tia Maki's Lounge
The Holly Gentry Quartet: Cofee's Jazz Bar
Joe Hunter: Shocker Bar and Grill
454. The Rhythmatics: The Pinnacle
Ja-Trax: The Rhythmatics
S.O.B.: The Rhythmatics
Cynthia Hammond: The Rhythmatics
Shirley Harris: The Wyndham
Translating: Black Mink
Under Your Skin: Tia Maki's Pub
The Vanities: Coyote Bar and Grill
The White Stripes: The Cofee
Y&C: Bob Croc's

EXTENSION 4007
COUNTRY

460. Rick Rogers: The Rhythmatics
Joe Hunter: Shocker Bar and Grill
DA's: Hornblower Lounge
The Steve Fabeler Trio: 180's
438. Glen Fisher: The Beach House, La Costa Coffee Roasting Co.
5 O'Clock Shadow: The Beach House, La Costa Coffee Roasting Co.
Forward Funk: Gokis
Rock Franchise: Tia Maki's Lounge
The Holly Gentry Quartet: Cofee's Jazz Bar
Joe Hunter: Shocker Bar and Grill
454. The Rhythmatics: The Pinnacle
Ja-Trax: The Rhythmatics
S.O.B.: The Rhythmatics
Cynthia Hammond: The Rhythmatics
Shirley Harris: The Wyndham
Translating: Black Mink
Under Your Skin: Tia Maki's Pub
The Vanities: Coyote Bar and Grill
The White Stripes: The Cofee
Y&C: Bob Croc's

EXTENSION 4008
ACUSTIC/FOLK

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Venice
w/ guests
Eve Solis
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6th Annual Acoustic X-Mas
w/ Tim Flannery, Eve Solis, Berkley Hart, Lisa Sanders, Jeremy Kay & more!
Proceeds benefit Make a Wish Foundation
7:00pm • \$8

Common Sense
w/ guests
8:15pm • \$10

34 Below
w/ guests
Swerve
8:15pm • \$7

Ozomatl
w/ guests
8:15pm
\$22.50

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w/ guests
9:00pm • \$25

New Years Eve Young Dubliners
\$35 • 9pm

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 12/21 Triteza • 12/23 Karl Denson's Tiny Universe
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CLUB GASOLINE
Preview party featuring:
"In the Lounge" DJ BLUETECH & GAGE
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FRI. DEC. 8 12-4 am
SUBTERFUGE
"A Night of Tributes"
BLIZZARD OF OZ (Ozzy Osbourne, Randy Rhoads tribute)
POWERLOAD (MDC tribute)

SAT. DEC. 9 12-4 am
PANCHO VILLA MORTUS • SKELETON
7 pm

SUN. DEC. 10 12-4 am
IN FLAMES
NEVERMORE • SHADOWS FALL
BURN IT DOWN

MON. DEC. 11 12-4 am
HAVALANA • THE ATTIC FANS
No cover 8-9 pm

TUES. DEC. 12 12-4 am
CLUB GASOLINE
Video Party with 13-A

WED. DEC. 13 12-4 am
NORTEC CONNECTION
with PANOPTICA • TERRESTRE
DJ HYPER

THURS. DEC. 14 12-4 am
CLUB GASOLINE
Video Party with 13-A

FRI. DEC. 15 12-4 am
NORTEC CONNECTION
with PANOPTICA • TERRESTRE
DJ HYPER

SAT. DEC. 16 12-4 am
VELVET ACID CHRIST
HAUJOBB • DJ BRYAN POLLARD
DJ OMMA & GUEST

SUN. DEC. 17 12-4 am
MIKEY DREAD
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No cover when you bring a new toy
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WED. DEC. 20 12-4 am
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1. Press the 4-digit extension above the category that interests you (for example, 4010 for upcoming concerts).

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.)

FREE LINE
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Case Warren: The Corral Inn, MC's Irish Pub and Grill
875. **Steve White:** Henslin Cafe
Victoria Williams and the Original Honeycutt Ridge
Craig Oppiger: Reddy Top Tavern

EXTENSION 4007
BLUES/SOUL

Red Medicine: The Broken
The Bullwinks: Cocca's Top Hat Bar and Cafe
Raymond Blue: Eric's Place
Big Daddy and the Honeybushes: The Garden

Burch Brewery: The Blue Bull: Eric's Place
Blue Heart: The Garden
Blue Lagoon: The Broken
Wally/Patrick: Eric's Place
Blue Rock: Eric's Place
Blue Struck: Patrick's II
The Simple Blue: Cocca's Top Hat Bar and Cafe
935. **Ray Charles:** 4th & B
Whitney Carroll and the **Town Kings:** Cocca's Top Hat Bar and Cafe, Buffalo Joe's
Camp de Ville: MC's Irish Pub and Grill
Tamara Courtney and the **Blue Dancers:** Jimmy E's, Henry's Pub, Chimes Orleans
The Dancers: Patrick's II
936. **Terry Donnell & Mike Bishop:** Hard Motors
Ferry and the Bluegrass: Cocca's Top Hat Bar and Cafe
937. **The International Silver Strings:** Suburban Road: The Garden
Burch Brewery: The Blue Bull: Eric's Place
Candy Kame: Jimmy E's
LP Chris and the **High Chorus:** Cocca's Top Hat Bar and Cafe
Little Williams and the **Seawards:** Island Sports and Sports
938. **Michael Landon:** Patrick's II
The Hill Hoppers: Blue Bunch: Patrick's II
947. **The Noble Blues:** Boba Boba



Pyrexia, December 10, Western

Cruse: The Garden & Venus Electric
The Paradise: Cocca's Top Hat Bar and Cafe
910. Lisa Roney and the **Midnight Players:** Eric's Place
Charles Ray: Jimmy E's
The Rocker: Blue Bunch: Patrick's II
The Hill Hoppers: Blue Bunch: Patrick's II
MC's Irish Pub and Grill

918. Ruby and the Red Hats: Patrick's II
The Shaker: Patrick's II
Shake: Eric's Place
Shake's Blues Band: Hard Motors
945. **The Soul Persuaders:** Cocca's Top Hat Bar and Cafe
Silhouette: Woody's Sports Bar & Grill

929. Sweet Blue Onions: Island Sports and Sports
Henry's Pub: Eric's Place
East Thomas: Moonlighting, Tai House, 4th & B, Cocca's Top Hat Bar and Cafe
946. **The Town Kings:** The Garden
Burch Brewery: The Blue Bull: Eric's Place
Billy Watson: Cocca's Top Hat Bar and Cafe

948. Patrick Hill: Eric's Place
Red Medicine: The Broken
Red Medicine: The Broken
Red Medicine: The Broken

EXTENSION 4010
EVERYTHING ELSE

Amesbury: Tuffa Man
Barrett Anderson: Eric's Place
Bill Meyer: Santa Barbara
The Ben Tupper Social Club: The Ben Tupper Social Club
Sammy Duke: Cannibalistic
Cafe La Mura: Cocca's Top Hat Bar and Cafe
Sammy Chappell: Eric's Place
Ray Carrasco: Eric's Place
Richard: Eric's Place
Victor Erget: House of Munch
Karen George: The Westgate Hotel
994. **Patrick Hill:** Eric's Place
Red Medicine: The Broken
Red Medicine: The Broken
Red Medicine: The Broken

994. Patrick Hill: Eric's Place
Red Medicine: The Broken
Red Medicine: The Broken
Red Medicine: The Broken

994. Patrick Hill: Eric's Place
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FRI., DEC. 8 **PATRICK WELCH QUARTET**
SAT., DEC. 9 featuring guitarist **ANTHONY WILSON**
GILBERT CASTELLANOS QUARTET
FRI., DEC. 15 **AIRBURY**
SAT., DEC. 16 **A MASS SINGING CONCERT**
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SANDIEGO READERS' CHOICE Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, fax information to 619-881-2401, attention Scott Ellis, call 619-235-5001, ext. 261, or e-mail scott@sdreaders.com, right or day 5:00 p.m., Friday, the week prior to publication. The listings are free.

ArcaDIA: DJ's Mantis and Tom Fitzgerald spin house, trance, and techno. Wednesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. Information line: 858-613-9523.

Arylam: Thursdays, DJ spin house, disco, funk, and techno music. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4100.

BLISS: DJ's Kazy, Fingers, and Sandman spin house and progressive house. Saturdays, 9 p.m., below Buffalo Joe's, Fifth and Market, downtown. 619-728-1489.

Bey's Night Out: Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

The Brass Rail: Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-268-2133.

The Clockwork Season: DJ's Frazier and Scott spin multigenre breaks, house, drum 'n' bass. Fridays, Aerie: Bowl (the Turquoise Room), 4356 30th Street, North Park. 619-220-4944. www.megafonemusic.com

Club Bon-Bay: Thursdays, DJ Ramsey and weekly special guests spin house, techno, and disco. Fridays, Get Your Groove On with DJ spinning. Top 40, hip-hop, and house. Call club for Saturday events. 3175 India Street, midtown. 619-286-6198.

Club '90s: DJ's Brian P. Richard D. Kart Helges and Zero Out spin best of '90s music, new wave, synthpop, and new romantic. 21 and up, free before 10 p.m. with college or military ID. Thursdays, Shooters, 3815 30th Street, San Diego. 619-465-3827.

Club Elements: Thursdays, Transmutation, trance. Fridays, Playhouse house. Saturdays, techno, progressive and trance. 1255 University Avenue, Hillcrest. 619-286-8160.

Club International: DJ's Rita One, Jon-E. This Clay Denny, and Sel, and international guests spin trance, European hard house, and hip-hop. 21 and up. Thursdays, 2028 Hancock

Street, Mission Hills South. 619-687-5779.

Club Mac: Wednesdays, Dance Party with DJ Jimmy. Thursdays, the Hot Spot presented by the Union, DJ's Gai, the God Dr. Brian Forsythe, and E.L. Rockwell. Saturdays, DJ Chris and Ben with dance and techno. Doubletree Mission Valley, 7400 Hazard Center Drive. 619-297-5466, 64139.

Club R41: Top 40, hip-hop, house, and trance. New 2000+ capacity multi-level venue. 18 and up. Wednesdays, Fridays, and Saturdays, Red Mill Entertainment Complex, 1480 Broadway, El Cajon. 619-441-1800.

Club Paradise: DJ's Henry Diaz and Jeremy spin deep underground house, vocal, disco, and hip-hop. 21 and up. Saturdays, 10 p.m. to 2 a.m., the Pirates Den, 2812 Ketterer Boulevard, midtown. Information: 619-222-8905.

Club Retro: DJ's Dementia spins '80s, synth pop, new romantic, new wave, and darkwave. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-286-2233.

Club Tounge & Groove: Fridays, alternating DJ spin hip-hop, dance hall reggae, dirty South, old school, and dance. Call club line for market and direction. 760-737-5040.

Club Tropica: DJ's Karl T. Ditty, and Jeffry spin hip-hop, old school, dance, freestyle, and Latin. Fridays, Jammin' 290 night with Billy Black and TJ. Saturdays, North County's Party Epicenter. Sunday, December 31, Jammin' 290 New Year's Eve Super Jam 2001. 760-737-9802.

Comet Bowl: DJ's K. Factor and Xmas spin future soul, polyrhythmic, progressive world, and dancehall. Saturdays, Aerie: Bowl (the Turquoise Room), 4356 30th Street, North Park. 619-220-4944. www.megafonemusic.com

Darkwave Garden: DJ's Tyler and Dragon spin gothic, pop, and darkwave. 21 and up. Wednesdays, 9 p.m. to 2 a.m. Special event: "Industrial Madness." DJ's Brian Pollard, Frank Rink, JMNSE, and DJ's Tanya and DJ's Tanya. 10, 9 p.m. to 2 a.m., the Hole, 2820 Linton Street, Point Loma. 619-465-5827. www.club.com

DEEP: DJ's Linda, Wall Kravetz, and MC Master Mc and special guests spin jungle and drum 'n' bass. 21 and up. Thursdays, the Rhythm Lounge, 3048 Midway Drive, Midway District. 619-912-3103.

Forplay: DJ's Chad Fortin, Mondays, Blind Melons, 710 Garnet. Mondays, Blind Melons, 858-483-7844.

Hot Box: DJ's Kiki and Tanya spin house. Thursdays, 9 p.m. to 2 a.m., the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

OF NOTE

BY RICHARD MELTZER

Douglas Thompson of Torrey Pines Road writes: "Your cover story 'Third Spud from the Sun' was a self-righteous, smug, elitist, jealous, crusty and predictably nasty piece of swill. But this is what we expect from you."

Why thanks, Doug, and fuck you too! If you can't take the TRUTH, maybe you should read Rolling Stone. The truth — a despicable business, but somebody's gotta swill, 'scuse me, spill it.

And the truth — la verdad — die Wahrheit — la verité — on LA Quan Ninh is this: first prize in percussion at the Versailles Conservatory (Syrio Gueiza, instructor); performance with the ensembles Musique Vivante, Espace Musical, Alternance, Entrée-Temps, and Musique Oblique, presenting works by Varèse, Xenakis, Zimmermann, Dilon, Das, Messiaen, Bartók, Demisov, and

Stravinsky; member of the percussion unit Hélos Quartet, premiering works by Jean-Pierre Drouot, Vinko Globokar, Giorgio Battistelli, George Lewis, and Kaja Saarialho; long-standing partnerships with jazzmen Peter Kowald and Butch Morris; ongoing work with Idioms 1238; Quantia; Les Dieux de Musique; Kinobits, Les Voix d'Encre, Le Grand Huit, Roues Libres, Phusis, and Open Paper Tree; member of La Filibuste. "Un réseau d'artistes engagés dans la réflexion, l'organisation et la production concertant les pratiques de l'improvisation libre."

And the truth is, however, the members include: Michel Domeda (soprano sax), Emmanuel Petit (guitar), Fabrice Charles (trombone), Philippe Bessie (violin), Vincent Gessis (synthesizer), Jean Pallandre (tape recorder), Marc Pichelin (amplified cello), Ly Thien Tin (actor), Pascal Delhay (dancer), Isabelle Folliot (plastic artist), Ronald Curhod (painter), Béatrice Slassak (film), Christian Monsarrat (video),

and Ivine Berteilhof (games of chance). The truth is, sometimes UNCONTROL.

(Tell me, Doug — was it my negative allusion to GOLF that got your goat? Living where you do, it's understandable.)

LE QUAN NINH, Spruce Street Forum, Saturday, December 9, 9 p.m. 619-295-0901, \$15, \$10 students.

For Home Young Adult Dance Club: DJ's Johnny Johnson and Monique spin hip-hop, R&B, and booty bass. Dates: Jan 2001. 760-737-9802.

Mother's Milk: DJ's Ashur and Ramsey spin dirty funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Nightclub: DJ's Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-286-2233.

Old Madrid: Fridays, Club Aerie. DJs: Mani Spence, Tanya, Scotty, and guests spin house, hip-hop, and techno. Saturdays, Mexico with DJ Jose Americano, Juan Valera, and Rigo spinning global sounds. 751 Fifth Avenue, downtown. 619-557-0140.

Over the Border: Saturdays, DJ Luis Armut spinning Latin pop house alternating with rock on regional by rock band Liquid. 3008 Main Street, Chula Vista. 619-427-5889.

Phon Crazy: Fridays, Mondays, Animal House, trance and house with DJ Win, no cover before 10 p.m. Thursdays, the Rhythm Lounge with the Rasta Duo, no cover, starts at 9 p.m. Fridays, Above the Clouds, hip-hop, R&B, and rare groove with DJ Oscar and DJ Engine, starts at

9 p.m., ladies free before 10 p.m. Saturdays, Magic Night Out, old school, R&B, hip-hop, and salsa with DJ Sean Sanfilippo, starts at 9 p.m. All events 21 and up. 2511 Sweetwater Road, South Bay. Information: 619-475-7313.

Project Cathedral: Fourth Sunday of each month, 6 p.m. to 11 p.m. St. Paul's Cathedral, Fifth Avenue at Nimitz, Banker's Hill. 619-220-4944.

The Rhythm Lounge: Tuesdays, Atlanta, hip-hop, soul, and more. Wednesdays, five, techno. Thursdays, Deep, drum 'n' bass. Saturdays, Sora, DJ spin hip-hop, rare groove, roots reggae, and soul. 3048 Midway Drive, Sports Area. 619-224-4835.

Rick's: Thursdays, Club Hedonism, DJ's Jim Bishop and Mike Orsini spin house, techno, and groove. Fridays, Go Go Fridays, DJ's Derek spin house and tribal. Saturdays, DJ's Derek and guests spin house and tribal. Sundays, Hot Tea Sundays, DJ's Derek and Tony spin house and tribal. 1051 University Avenue, Hillcrest. 619-497-4588.

Sabbat: DJ's Eric Hart, Marc Bruland and Adam Adam. Dark electro, gothic, darkwave, industrial, and fetish. Saturdays, Shooters, 3815 30th Street, San Diego. 619-524-0744.

Serville: Mondays, rock on regional. Tuesdays, Wednesday, and Thursdays, Club Saba. Fridays and Saturdays, high energy Euro-Latin

Nightclub. Sundays, Club Buzil. 555 Fourth Avenue, downtown. 619-235-5079.

The Silver Room: Wednesdays, Mr. T's Club, R&B, hip-hop, and reggae. Thursdays, DJ's Cam, trance. Fridays, Noble and Darkside productions: first and third Fridays, downtown hip-hop; second and fourth Fridays, drum 'n' bass. Saturdays, DJ's Rude Knight and Orlando spin hip-hop, reggae, and R&B. 750 Fifth Avenue, downtown. 619-233-2830.

Studio 66: DJ's Jim Bishop, Alan, Erik D. Clark, and Jimmy spin hard and progressive house music with a separate hip-hop room. There, floors, five rooms with three separate smoking patios. International guest DJ's superstar weekly. Fridays, 9 p.m. to 4 a.m., Club Montage, 2028 Hancock Street, midtown. 858-658-0412, ext. 402. www.ircm.com

Tangent: Wednesdays, drum 'n' bass excursions with resident DJ's Knut, Tom B. and SkippyDip. Open decks 8 p.m. to 10 p.m., no cover before 10 p.m. Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Therapy Special Event: DJ's Haunshub, Vetter and Christ, DJ's Bryan Pollard and DJMOR. 21 and up. Saturday, December 16, 8 p.m. to 3 a.m., Brick By Brick, 1150 Barton Avenue, Bay Park. 619-220-8497 or 619-275-5483.

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Calendar MUSIC SCENE

Therapy Djs Brian Pollard, Craig, and special weekly guests spin industrial, EBM, fetish, gothic, and darkwave. First Friday of every month at Club Vortex, 3215 Ashlar Pkwy (I-8, exit Waring Road), 619-558-8888; remaining Fridays at the Flame, 3700 Park Boulevard, San Diego, 619-295-4163. General information, 619-465-5827; www.ahhs.com

Tsunami Wednesdays, 80s, Thursday through Saturdays, 90s, hip-hop dance, disco, and techno. Tsunami Beach Club, 802 South Avenue, downtown, 619-231-9981.

Two Wheel Tuesdays DJs spin vintage punk, glam, and primitive rock 'n' roll. So 60s biker bunks on two wheels. Plenty of coffee and no cover. Tuesday, 9 p.m., Live Wire, 2103 El Cajon Boulevard, North Park, 619-231-7450.

The Underground Lounge DJs Sublime and international guests spin deep house music. Thursdays, the Lake Joint Cafe, 327 Fourth Avenue, San Diego. Information, 619-598-9993; 619-231-5232.

Venue 11 and up. DJs spin scratch, techno, house, hip-hop, party music, and jungle. Open Wednesday through Saturday, 9 p.m. to 2 a.m. 7200 El Camino Boulevard, College Area. Call club for night information, 619-501-VENUS.

LOCAL MUSIC

If you wish to submit a listing, call 619-231-9000, ext. 405, night or day by 5 p.m. Friday; the week prior to publication. To send weekly or monthly schedules, fax to Lynne Brown at 760-788-0129 or mail to Reader Music Service, P.O. Box 85003, San Diego CA 92186-5803. Upcoming concerts, underground club listings, or performances that are not at a club should be directed to 619-235-3000, ext. 261, or e-mailed to scott@ahhs.com, or faxed to 619-881-2401.

North County

The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Performances are from 9 p.m. to 1:30 a.m. Thursday, Friday, and

Saturday, the Rhythms Dogs, pop, jazz, Wednesday, the New Blood pop.

The Beach House, 2530 South Highway 101, Cardiff, 760-753-1321. Performances begin at 7 p.m. except Sunday, 5:00 p.m. Thursday, Carl Robinson, soul rock, Friday, Trio de Jovis, jazz, Saturday, the Justin Brothers, acoustic, Sunday, 5 O'Clock Shadow, swing, blues, and jazz.

Rally Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-481-9022. Thursday, 9 p.m., the Congo and Nitty Low Key, Friday, 5:30 p.m., the Mighty Rhythms Kings, 8:30 p.m., Conway with the Mark Ford Band and Backlash Superheros, rock/alternative, Tuesday, Leo Brown, Latin, and guests, alternative, Wednesday, 8 p.m., Mark Olson, Victoria Williams and the Original Harmony Ridge Creek Dippers, and Berkeley Hart.

Bob's Whiskey Dive, 301 Pier View Way, Oceanside, 760-757-8035. Friday and Saturday, live music, call club for information.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo, 858-566-2400. Friday, Jeff Lee, Saturday, Night Hawk, rock.

Coyote Bar and Grill, 100 Carlsbad Village Drive, Carlsbad, 760-729-4695. Thursday, 6 p.m. to 10 p.m., the Crested Rock, blues, Friday, 4 p.m. to 10 p.m., Jeff Moore and the Windchillers, rock, Saturday, 6 p.m. to 10 p.m., the Jerry Mc Gown Band, reggae, R&B, Sunday, 5 p.m. to 9 p.m., Bruce Cameron, jazz, Monday, 6 p.m. to 10 p.m., L.P. Cafe and the Right Coasties, blues, Wednesday, 6 p.m. to 10 p.m., Northwest pop.

Fogarty's Pub, 1260 West Valley Parkway, Escondido, 760-480-0833. Music is rock and roll, unless otherwise noted. Thursday, Night Shift, Friday and Saturday, Under Your Skin.

Heath's Irish Pub, 13314 Poway Road, Poway, 619-488-0764. Friday, Fiddle, folk, country, Saturday, 6 p.m. to 10 p.m., The Krazy, 7:30 p.m. to 10:30 p.m., Willie Dee, R&B, Sunday, 10 a.m. to 1 p.m., Jordano, Flamenco.

Neiman Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, the Credit Union, Friday, Half Pint, Saturday, call club for information, Sunday, 11 Jordan, Latin rock, Wednesday, call club for information.

New Wheel Bar and Restaurant, 925 West San Marcos Boulevard, San Marcos, 760-744-8888. Thursday and Saturday, call club for information. Friday, Honey Bunch Trio.

La Casa del Zorro, 3845 Yagui Pass Road, Borrego Springs, 760-767-5525. Fox Den, Thursday, and Sunday through Wednesday, 7 p.m. to 11 p.m.

NOTE

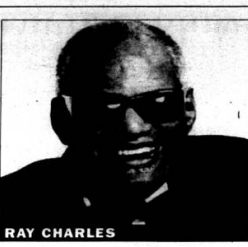
BY WILLIAM CRAIN

It's easy to take Ray Charles for granted. It seems like he's always been a part of American music, hiding his sightless eyes behind dark sunglasses, swaying from side to side behind a piano, and getting a beautiful little crack in his throat. He's so familiar he's practically a cliché. And when he appears in a Pepsi commercial, it's hard to remember that Charles was ever cool. In fact, he was one of the inventors of soul music and one of the coolest people alive.

Born Ray Charles Robinson in 1930, he was raised in Greenville, Florida, and started playing piano as a child. Blind by the time he was ten, he learned to read and compose music in Braille. Starting as a teenager, he struggled to make it as a musician in Seattle,

Los Angeles, and New Orleans. Inspired by Charles Brown and Nat King Cole, he fused R&B with pop, rock 'n' roll, country, and gospel. Soon he was the most groundbreaking and successful artist on the legendary Atlantic Records of the '50s and '60s. All you need to do is listen to his hits like "What I Say," "The Right Time," and "I Got a Woman" to hear why he was nicknamed "Genius" in those days. Busted for heroin in 1965, Charles's career at the top of the pops never recovered, and his tastes started to gravitate more toward jazz standards. It's been a long time since Charles made any new music worth getting excited about, but it's hard to hold that against him. If he had done nothing else his entire life but "What I Say," he'd still be a genius.

Earl Thomas opens. (To hear a sample of Ray Charles, call



RAY CHARLES

619-233-9797, wait for the prompt, then punch in ext. 4935.)

RAY CHARLES, 4th & B, Friday, December 8, 8 p.m. 619-230-8497 or 619-231-4343, \$45.

Tom Lencioni, Friday and Saturday, the Sacred Mirror Duo, variety dance, La Costa Tournament of Champions Luncheon, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 760-438-9111. Friday and Saturday, live pop.

McCauley's Back Club, 1145 South Tremont, Oceanside, 760-439-6646. Call club for information. Thursday, Night Shift, Friday and Saturday, Under Your Skin.

Miracle Cafe, 1953 San Elipio Avenue, Carlsbad, 760-943-7924. Friday, 7:30 p.m. to 10:30 p.m., Steve White, folk, Saturday, 7:30 p.m. to 10:30 p.m., Willie Dee, R&B, Sunday, 10 a.m. to 1 p.m., Jordano, Flamenco.

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North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120. Friday and Saturday, Crowded Heart and special guest.

The Paradise Grill, 1416 Encinitas Boulevard, Encinitas, 760-942-9997. Thursday, Tim Quinn & Venu's Electric Blues.

Producers, 125 West Grand Avenue, Escondido, 760-739-1284. Call club for information.

The Ralston, 755 Raintree Drive, Carlsbad, 760-931-1122. Friday, 8 p.m. to 10 p.m., Steve White, folk, Saturday, 7:30 p.m. to 10:30 p.m., Willie Dee, R&B, Sunday, 10 a.m. to 1 p.m., Jordano, Flamenco.

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MY MIDDLE FINGER
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(A Tribute to the Roots)

DR. CHUNK

Sunday, December 10
BISQUE

Monday, December 11
ROCKIN' BLUES HOUNDS

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Caloka Jazz Scene

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Friday, December 8
FORWARD FUNK

Saturday, December 9
GROOVE LOUNGE

Sunday, December 10
PASS THE PEAS

MACHINES HAVE EMOTIONS

CHRISTOPHER ADLER TRIO

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Dish Specials till 10:30 pm

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SUNDAY • DECEMBER 10 • 7 PM
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BOOGIE BOYS

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5622 La Jolla Blvd.
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Caloka Jazz Scene

Restaurant & Gallery

Thursday, December 7
RETURN TO ONE

Friday, December 8
FORWARD FUNK

Saturday, December 9
GROOVE LOUNGE

Sunday, December 10
PASS THE PEAS

MACHINES HAVE EMOTIONS

CHRISTOPHER ADLER TRIO

Every Wednesday Night
HIP-HOP LOUNGE

IS BACK!

Dish Specials till 10:30 pm

New serving dinner
until midnight
Wednesday-Saturday.

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Calendar MUSIC SCENE

Fun, Over My Dead Body, and Fields of Fire.

Dream Street, 2222 Bacon Street, Ocean Beach, 619-222-8131. All shows start at 8 pm. Thursday, *Voodoo, South of Heaven*, *Over My Dead Body*, and *Fields of Fire*. Friday, *Over My Dead Body*, and *Fields of Fire*. Saturday, *Over My Dead Body*, and *Fields of Fire*. Sunday, *Over My Dead Body*, and *Fields of Fire*.

Calabasas, 5660 La Jolla Boulevard, La Jolla, 619-551-8610. Thursday, *Return to One*. Friday, *Forward Funk*. Saturday, *Club for Information*. Sunday, *Machine Head*. Wednesday, *Club for Information*. Thursday, *Club for Information*. Friday, *Club for Information*. Saturday, *Club for Information*. Sunday, *Club for Information*.

La Valencia Hotel, 1135 Prospect Street, La Jolla, 619-454-0771. Thursday, Sunday, and Monday through Wednesday, 8 pm to 10 pm. *Berry Lewis*, piano variety. Friday and Saturday, 7:30 pm. *Jim Sordani*.

Monterey, 832 Garnet Avenue, Pacific Beach, 619-483-6550. Friday, *Earl Thomas*, blues. Saturday, *Earl Thomas*, blues. Sunday, *Earl Thomas*, blues.

La Jolla, 619-484-0600. The Shores, Friday and Saturday, 7 pm to 10 pm.

10 pm, *Lori Bell*, *Ron Satterfield* and *Interplay*, jazz.

Thomson Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla, 619-451-5500. Thursday, Friday, and Saturday, *Jack Pollack*, piano, Tuesday and Wednesday, *Stephen Knight*.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 619-273-9734. Thursday, *Martha's Kitchen*, rock. Friday, *the Full Circle Band*, rock. Saturday, *Earl Thomas*, blues. Sunday, *Chris Kelly*, open acoustic night.

Winehouse, 1921 Bacon Street, Ocean Beach, 619-222-8622. Thursday, *One Fluid Ounce*. Friday, *the Bay Breeze Band*, rock and soul, with the *Fabulous Brides*. Saturday, *Flump*, alternative, with *Robert Walters*. Sunday, *the Living Delights with Producers*, ska. Monday, *the Electric Waste Band*, rock. Tuesday, *the Stranger with Billy Midgley*, the *Chlorine Cowboys*. Wednesday, *Madison City*, rock, and *Burl Ives*.

San Diego
Author's Star of the Sea, 1360 North Harbor Drive, San Diego, 619-232-7008. Thursday and Friday, 5:30 pm, the *Lame Valley*. *Butte*. *Albuquerque*. *Two*. *Brazilian*. *Latin* jazz. *The Bahia Belle Cruise*, the *Bahia Hotel*, 998 West Mission Bay Drive, Mission Bay, 619-521-3194. Call club for information. Thursday, 6:30 pm. Friday, 8:30 pm. Saturday, 8:30 pm. Sunday, 8:30 pm.

La Jolla, 619-454-0771. Thursday, Sunday, and Monday through Wednesday, 8 pm to 10 pm. *Berry Lewis*, piano variety. Friday and Saturday, 7:30 pm. *Jim Sordani*.

Monterey, 832 Garnet Avenue, Pacific Beach, 619-483-6550. Friday, *Earl Thomas*, blues. Saturday, *Earl Thomas*, blues. Sunday, *Earl Thomas*, blues.

La Jolla, 619-484-0600. The Shores, Friday and Saturday, 7 pm to 10 pm.

NOTE

BY DAVE GOOD

Nikola Tesla was a Croatian-born scientist who arrived in New York in 1884 with four cents to his name and a notebook filled with poetry and calculations. He immediately found work with Thomas Edison. Eventually, Tesla set up his own lab in Denver, where he invented fluorescent lights, wireless communication, and the first death ray. Like most European inventors at the turn of the 19th Century, Tesla was wild and fearless. He gave demonstrations in which he lit light bulbs by allowing current to pass through his body. Tesla went on to create man-made lightning, developed a germ phobia, and claimed to have received signals from another planet. Nonetheless, he was regarded as a brilliant engineer by his peers. Long after his death in 1943, Nikola Tesla's name was borrowed by

a rock and roll band.

The first time I heard

Tesla was over one of

their ramesale's co-in-

ventions — radio. The band

was fielding live interview

questions about their

debut, *Mechanical Reso-*

nance, from some witless

DJ. I never did learn why

they named themselves

after the inventor, but I

found Tesla on the brainy

side, and their blues-rock

flavored metal hit home

(some critics have called

it *Mechanical Resonance*

trend-setting, à la Ronnie

Montrose).

Originally from

Sacramento, in 1984, Tesla

recorded for Geffen Records.

By the time their third album

was due, they were an established

heavy-rock unit, known

for ballads and for power

blasters with melodic song hooks.

They then released what

may have been the first

"unplugged" performance:

Tesla's third album was live —

and totally acoustic. In '95,

guitarist *Tommy Stinson*

got booted for drug problems.

The rest of the band packed it



TESLA

hops finding that Stinson was a bigger part of their sound than they originally thought. Reunion talk started shortly after.

Against 3 and Fear No Evil open.

(To hear a sample of Tesla, call

619-233-9757, wait for the prompt, then

punch in ext. 4169.)

TESLA, 4th & B, Thursday, December 7,

8 pm, 619-230-6497 or 619-231-4343, \$20.

Musik is alternative/rock unless otherwise noted. Friday, the *Scotts*, *the Pinhead Kids*, and the *Wanderer*. Saturday, *Strapline*, the *Neighbors*, *Unleash 13*, and *Underminded*. Sunday, *Catch 22*, *Sum 41*, *Parovoz IV*, and *Revolving for Soap*, alternative rock.

East's Place, 619 University Avenue (at College and University), 619-582-6700. Friday, 9 pm. *Phloppa*, rock. Saturday, 9 pm. *Beyond Blue* and the *Blue Belles*, blues. Sunday, 4 pm to 8 pm, *Les Barons* and the *Melting Pot*, *Flowers*, blues.

The Garden Brewery, 5010 Mission Center Road, San Diego, 619-488-1100. Thursday and Friday, 6:30 pm to 10 pm. *Music is blowing*, unless otherwise noted. Friday, the *Time Kings*. Saturday, *Big Daddy* and the *Miserymakers*. Sunday, the *International Silver Strings*, *Submarine Band*.

Epitaph, 8450 Mission Mesa, 619-271-4000.

Henry's Pub, 618 Fifth Avenue, downtown, 619-557-0536. Thursday, *the* *Zebras*, *Patel*, blues. Friday, *Tommy*, *Clayton*, and the *Blue Electric*, blues.

Humphrey's, 1141 Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-3577. The *Backstage Lounge*. Thursday, 9 pm. *Quart*, *Stone*, jazz and blues. Friday, 9:30 pm. *Rising*, *disc*, *dance*. Saturday, 9:30 pm. *Medals*, *pop*. Sunday, 7:30 pm. *Roger Smith* and *Prized for Time*, jazz. Tuesday, 8:30 pm. *Ex*, *solo*, rock. Wednesday, 8 pm. *Bruscia*, *Latin* jazz.

Innsmouth, 2221 31st Canyon Boulevard, San Diego, 619-286-1101. Wednesday, 8 pm to 10 pm, *workshop/concert* with the *San Diego Concert Jazz Band*. Saturday, 9 pm to 11 pm, the *Prince* *Moksha*, *trigonal*. Tuesday, 8 pm to 10 pm, *Paul Carley*, jazz guitar.

Jama's Restaurant and Lounge, 7777 University Avenue, La Mesa, 619-488-7777. Thursday, Friday,

Saturday, and Wednesday, the *Bert Torres Band*.

Jelly's, 8076 La Mesa Boulevard, La Mesa, 619-486-2591. Friday and Saturday, *Bottomline*, classic rock and jazz. Friday, *Romy Kaye*. Saturday, *Blue*, *large*, blues and jazz.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park, 619-276-9617. Friday, the *Rockin' Blues Band*. Saturday, *Tim Quinn*, *Venus*, *Electric*, blues.

Olle's Restaurant, 10789 Torreyana Boulevard, San Diego, 619-580-4677. Thursday and Sunday, *Patrick Hill*. Friday and Saturday, *Ray and Laine*. Sunday, *Le Trappist*. Wednesday, *Ray*, *Carney*, solo piano.

The Old Sea, 1473 Adams Avenue, Normal Heights, 619-284-6594. Friday, *Lisa Campbell*, acoustic.

Wednesday, 9 pm to 11 pm, *Matt Haring*, jazz/blues.

Mix, 3671 Fifth Avenue, Hillcrest, 619-299-8499. All performances begin at 7 pm. Thursday, *Cool Blue*, blues and jazz. Friday, *Romy Kaye*. Saturday, *Blue*, *large*, blues and jazz.

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& MUSIC POWER RENTALS

52

Clairemont Mesa Blvd
San Diego 905

7120 Clairemont Mesa Blvd.

Wednesday, the Hatchet Brothers, alternative.

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday, *Hot House*, R&B, swing.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284-7666. Friday and Saturday, live rock and roll.

Scene, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, *Dean Paul Ratzman*, jazz. Friday and Saturday, *Bill Beyer*.

Second Wind, 8515 Navajo Road, San Carlos. 619-465-1730. Friday and Saturday, *Blind Luck*, classic rock.

Sham Rockers Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Friday, Freestyle, rock. Saturday, the Chupas, rock. Sunday, the Fiddle Girls, folk.

Sheraton San Diego Four Points Hotel, 8110 Aero Drive, San Diego. 619-277-6888. Skies Lounge, Friday, 8 p.m. to 10 p.m. Hot Hamers, Saturday, 8:30 p.m., Cath Eckert, jazz.

Tio Leo's Lounge, 5302 Napa Street (at Moore's Boulevard), Bay Park. 619-542-1462. Thursday, *Hot Rod Lincoln*, rockability. Friday, *This Side Up*, rock and roll. Saturday, *Candarella X*, *Insectasia*, *Trousers*, and the *Creepy Creeps*, alternative. Tuesday, the *Bin Temps* Social Club. Wednesday, the *Take Off* and *Boogie Boys*.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779.

Friday and **Saturday**, 7:30 pm, *Marv Paymer*, contemporary.

Tuba Man's, 6493 30th Street, **Normal Heights**, 619-340-8822. **Friday**, *Skyline Groove with the Ray DiGiorgio Group*. **Saturday**, *The Dirty Angels + 2*.

Tutto Mare, 4365 Executive Drive, **La Jolla** (Glenview Triangle area), 858-597-1188. **Monday**, 6:30 pm, *Amoroso*, string quartet. **Wednesday**, 5:30 pm to 9:30 pm, *the Jaime Valle Bossa Jazz Quartet*.

Downtown

Buffalo Joe's, 600 Fifth Avenue, **downtown**, 619-236-1616. **Friday**, *the Wild Allstars*, pop, blues, *the Disco Pimps*. **Sunday**, live blues. **Tuesday**, *the Aquariums*. **Wednesday**, *the Revelations*.

The Canabaz, 2501 Keller Boulevard
midtown, 619-232-HELL. Thursday,
Mother Hips, Billy Midnight and the
Chlorine Cowboys, and Jackpot. Friday,
Rummy Kake, Hatchet Brothers, and
Jazz. Saturday, 12-4 White Stripes,
and the Red Hot Chili Cobras, and Kill Me
Tomorrow. Sunday, club for
information. Monday, the Residuals,
Lucas, and Crowded Head. Tuesday,
New Masters of Jive, Skyline Groove,
and Pill Shout. Wednesday, Gaudin
Rain, the Gaze Strippers, and the Day
After.

CRONE'S JAZZ BAR, 802 Fifth Avenue,
downtown, 619-238-4355. Thursday,
the David Patrone Quartet, jazz. Friday
and Monday, Glen Fisher on Alma,
classic and Latin jazz. Saturday, Aguiar
Dueto, Latin jazz. Sunday, the Hollis
Gentry Quartet, jazz. Tuesday, the
Shep Meyers Quartet, jazz.
Wednesday, the Great Camberlens
Quartet, Latin jazz.

Croc's Top Hat Bar and Grille, 802 Fifth Avenue, downtown. 619-233-4355. Thursday and Saturday, *Fuzzy and the Blazemans*, blues. Friday, the *Shelltown Horns*. Rand. Sunday, *Billy and the Blues*. Monday, the *Belmonts* with *Whiskey and a Little of the Tone Kings*, blues. Tuesday, the *Boogie Men*, blues, jazz. Wednesday, *Earl Thomas*, blues.

Dick's Last Resort, 345 Fourth Avenue, downtown. 619-231-9100. Bands start at 8 p.m. Thursday, Saturday, and Wednesday; *Private Downman*, rock and roll. Friday, *Night on the Town*, rock. Sunday and Tuesday, *Here's a Glue*, rock. Monday, the *Soul Persuaders*.

Dizzy's, 344 Seventh Avenue, downtown. 384-270-7467. Thursday, *Candy Kane and Sue Palmer*, blues and jazz. Friday, *Dave Pike* and *Anthony Smith*, jazz.

The Field, 544 Fifth Avenue,

5 Against 1, and Fear No Evil. Friday
Ray Charles, blues. Saturday, call for
information. Sunday, the Pharcyde
Constructive R.U.K.U.S. and Jah
Disciples, alternative.

Jimmy Love's. 672 Fifth Avenue
(corner of Fifth and G), downtown.
619-959-0123. Thursday, NRG.
Friday, Dave Soul Saturday,
Pharcyde. Sunday, 8 pm to
10 pm, Jazz. Sunday, 8 pm to
10 pm, Reggie Smith and Pressed for
Time, jazz. Tuesday, 6 pm to 10 pm,
Millennium, jazz, funk, R&B.
Wednesday, 7-30 pm to midnight,
Higher Ground, jazz.

Juke Joint Cafe. 327 Fourth Avenue
downtown. 619-327-0018. Thursday,
the New College Jazz Band. Friday,
Parrick Wet Quarter. Saturday,
the Gilbert Castellanos Quartet, Latin jazz.
Sunday, Shellé, blues. Wednesday,
Cynthia Hammond, jazz.

the Hot Club of San Diego
Steve Feresbend Trio.

Martini Ranch, 528 F Street
downtown. 619-235-6100.
Wednesday, the David Pea
Quartet, jazz.

Patrick's II, 428 F Street.
619-235-3077. Thursday.
Mayer Blues Band. Friday.
Londons and Blues Street
the Lucky Stiffs, rock. Saturday.
Heads, rock and roll. Monday.
Deacons, blues. Tuesday.
Harper Band. Wednesday.
rock and blues.

Redfish, 731 Fifth Avenue.
619-234-7226. Friday, Ray
Red Hot, blues. Saturday.
blues rock.

Rock Bottom, 401 G Street.
619-231-7000. Friday, Ray
rock. Saturday, the 80s At

The Wyndham Emerald
West Broadway, downtown
4506. The Sidecar Lounge
and Wednesday, 5 pm to
Tartanina, jazz piano, 10
to 9 pm, and Saturday, 10
to 10 pm, Stella and Joe
contemporary.

South Bay/Cala

The Butcher Shop 456-464
Chula Vista. 619-420-9444
throughout Saturday, and
8 pm to midnight, Dana
contemporary.

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Hotel del Coronado, 15
Avenue, Coronado, 619-
Babcock & Story: Thursday,
Friday, 5 pm to 9 pm, *Barbara*
and Saturday, 4:30 pm to
Jesus Bas. Flamingo guitar tri-
Friday and Saturday, 8:30
12:30 am, *Barbara Jarm*
Palm Court: Thursday:
Friday, 5:30 pm to 12
Parrish: Saturday, 5:30
5:30 pm to 11:30 pm, *Jo*
Sunday, noon to 4 pm,
Prince of Wales: Th-
Monday through Wedne-
6:30 pm to 10:30 pm, *D*
Friday and Saturday, 6-
10:30 pm, *Jim Tremblade*
6:30 pm to 10:30 pm, *th*
Jazz Duo.

The House of Munich,
Avenue, Chula Vista, 619-
Friday and Saturday, 6-
Sunday, 5 pm, *Gordon A*

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100

MOVIE LISTINGS

Almost Famous: — Cameron Crowe's most "personal" film to date, a nostalgia trip into the rock-and-roll scene of the early Seventies. The names have been changed, of course, but the permutations of love, memory, and first experiences of adulthood are the same, and the music is all real, old-school rock and whitewash. The fifteen-year-old free-lance rock journalist — Crowe's stand-in — is now called William Miller (the dimply Patrick Fugit, projecting a Howdy Doody persona) and he's got to write up a new metal band on whose tour he tags along as called Stillwater (Billy Crudup as the limmy Page-ish guitarist, Jason Lee as the Robert Plant-ish singer). Crowe has always been content to play to the crowd and the crowd has always been there, so another way to blander the better. The upside of this, from certain points of view, is that the music of the period is here dribbled out in eye-dropper doses, and with a slightly more than adequate nod to the likes of the Beatles, Steely Dan, Elton John). Earplugs will not be required. And the parental figure, a single mom college professor, for

A Hard Day's Night

different generation issues from Philip Seymour Hoffman as the late rock critic Lester Bangs — no name-change necessary — and the hero's long-distance guru: "You cannot make friends with rock stars!" The matter of journalistic ethics — the reporter's clear choice between "friends" and "enemy," the rockers'

insidious campaign to woo him and win him — is a worthwhile theme, explored with diligence. But it takes a backseat to the more moth-eaten material of the romantic triangle: the battle of the worshipful innocent and the frivolous libertine for the heart and soul of the unsullied groupie (Kate Hudson) — or, a

she prefers to be known, a "band-aid," a true muse rather than mere groupie. 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 harder than before to begrudge him

that. 2000.
★★ VOGUE

Bedazzled — 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 crude gags into it. (To start, make the Devil a décolleté dish.) The basketball segment at least demonstrates that the writers have watched their share of postgame interviews. With Brendan Fraser, Elizabeth Hurley, Frances O'Connor; directed by Harold Ramis. 2000.

Best in Show Christopher Guest's gallery of caricatures of the people at and about the fictitious Mayflower Kennel Club Dog Show, funny yet disappointing in its own way, is the best of the cast. Waiting for *Guffman*, and lively overplayed in the reviews. (It gives reviewers a chance to be vicious, in turn, by being so good.) The "documentary" technique, at least as practiced by Guest, is in inherently faulty to be so competent as a formula. The *reality* interview is a technique of convenience than necessity, to simply ease a way (a little akin to voice-over) to the next scene. The camera is never to be behind closed doors activities to which no documentary film crew would ever gain access—and without the camera, the film would be setting up a composition, etc. It is a technique that yields more excuses than results. The cast members—Eugene Levy, Catherine O'Hara, John Goodman, John C. Huggins, Michael Hitchcock, Parker Posey, Jennifer Coolidge, Jane Lynch, Bob Finkel, Fred Willard, Jim Paddock, Guest



Into the Arms of Stranger:

comes a Tall Dark Handsome Stranger (Ben Affleck, Mr. Nonchalance) who, unbeknownst to the widow, gave up his seat to the husband on the doomed

The Broken Hearts Club — Writer-director Greg Berlanti brings to the West Hollywood gay scene a knowing eye, a glib tongue, a support-group shoulder: "I was left for a trainer named Dash. I was left for a punctuation mark!" More informational perhaps, than entertaining ("OGT" is code for "obviously gay trait," and so on), but superficial on either count. Timothy Olyphant, Zach Braff, Dean Cain, John Mahoney, Mary McCormack. 2000.
★ *LA JOLLA VILLAGE, THROUGH 12/7*

Carried Away — From a Jim Harrison novel (with plenty of hunting rifles and a

phantasm: a wolf to prove it), a slice of American Gothic carved out of a farming community in upstate Michigan where two middle-aged teachers in the two-room schoolhouse — Dennis Hopper, adopting Dennis Weaver's limp from *Gunslinger*, and Amy Irving — have kept up an amorous "arrangement" since the couple addressed six years ago. Mr. Svendsen's mother, and housemate, has cancer ("It's worse than having a baby every day" and "not long to live. The school itself is scheduled to be closed down at the end of the semester. What will the future bring?"). Before we can find out, the present brings a new character, a young woman, the kind of lovely (Amy Locane, with her lachrymously lovely smile) who takes a shine to the

mature Mr. Swenden. Boarding her horse in his barn matches desire with opportunity: "I'm Lady Godiva!" Hopper is a good deal older than his explicitly proclaimed forty-seven (Julie Harris, the mother, would have had to be ten when she gave him birth), and his slightly scruffy, slightly off-kilter life style of the director, Bruno Barreto) is of much more moment in the lives of the characters — their first time with the lights on — than in the careers of the actors. We've seen Hopper, at least, with his pants off before. But it is still a pleasure to see him doing as long a stretch of unadorned, plain shoes in a more "normal" mode, a modeste moment, an underplaying mode. It is something of a surprise, even, to see how

Guffman—are well in tune with the semi-improvisatory comic style, though not free from the occasional overreaching clinker. A special gold star, each, to O'Hara as a small-town Norwich owner whose extensive sexual history is forever catching up with her; to Willard as the ex-jock TV commentator whose intellect is never preceded by thought (Joe Garagiola, on the Westminster telecasts, would be the obvious model); to Piddock as Willard's strait-laced British straight man; and to Gosset for his Carolinian drawl and his loping gait alongside his prize bloodhound (but not for his out-of-character ventriloquism). The dogs themselves are accorded little room to roam, little space to stretch. That, too, is disappointing.

2000.

★★ JILL CREST CINEMAS; LA JOLLA VILLAGE

Nitty Elliott — Fluffy and forgettable bit of uplift about an unlikely lad in Margaret Thatcher's England, who drops out of the local boxing club, drops in on the all-girl ballet class that convenes in the same gym, and proves himself (not to the untrained eye) a tough enough fighter to take on a club dog dancer, but rather to his chain-smoking maternally tender? "good enough" at age eleven to audition for the Royal Ballet School. How nice. How very, very nice. The key to the movie's charm is, of course, the smoothness of Stephen Daldry's direction is stopped short of slickness with a sprinkling of cloth-town grit. Julie Walters, Gary Lewis. 2000.

★ (COCOE: FASHION VALLA 18; FLOWER HILL 19; PALM SPRINGS 20; PALM SPRINGS 21; LA HORSHAM PLAZA LA 24)

Bossa Nova — *Brerery* Brazilian romantic comedy, a piece of fluff, a mere wisp, beginning with travelogue shots of Rio (a rainbow over the bay, soccer on the beach, etc.) and ending with the stars' arrival at the airport. In between, there's one amusing bit of adult-education English teacher (Amy Irving, wife of director Bruno Barreto) who gives a lesson on the Portuguese trash talk in preparation for his move to Manchester: "Eat my shorts!" The film is dedicated to Antonio Carlos Jobim and, a little more incongruously and insultingly, to the 1964 military coup. *Brerery* is one of the World Child, Two Girls Girls, The Story of Adele H., The Green Room. But then again (not that there's any comparison), this is not the Antonio Barreto of *Brerery* but the Antonio Barreto of *Days in September*, either. Antonio Fagundes, Alexandre Borges, Debora Bloch, Stephen Tobolowsky. PHOTOGRAPHIC

APR. 12, 13, 16, 20, PM, and 12:10, 4:30, 8:10 PM

Source — Weepie about a sheet of fabric softener in a tumble-dryer of emotion. The sheet (Outdoor Fresh Scent) is Gwyneth Paltrow, a willowy widow whose husband went down on Infinity Flight 82 out of O'Hare. Then, a year later, along

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Calendar MOVIES

★ (MUSEUM OF PHOTOGRAPHIC ARTS, 12/8, 7 P.M., AND 12/10, 2 P.M.)

Charlie's Angels — The overhaul of the late-Seventies TV series is, in essence, *Mel & Julie* TKA. The Museum. Impossible element comes clear in the opening sequence when, by and by, the lead-in jetliner and settles down in front of an African garbed L.L. Cool J., who, after a self-referential grumble about the in-flight entertainment (*T.J. Hooker*, the Movie: "Another one from an old TV show — I hate that!"), peels off a computer-generated mask to expose himself underneath as — *he da!* — Drew Barrymore! You know right then and there it's going to be that kind of movie. To give it due, it accomplishes pretty much everything it set out to accomplish. The chicks kick butt, dodge bullets (running up the walls in *Matrix* fashion to do so), do out double-enders to the maulman. "You can just stick things in my slot", reveal cleavage, speak in subtitles when they desire privacy, never break a sweat. And their collective tongue, not content to remain in check, is openly and fully stuck out. Any reheated debate —



102 Dalmatians

from the glory days of *Fiddler on the Roof*. Hair, and all that — over whether the thing is anti-feminist, quasi-feminist, crypto-feminist, post-feminist, neo-feminist, or what-you-will, would make more sense if our trinity of "Angels" bore any resemblance to human beings. Nonhuman equates to nonfeminist, a nonissue. On the plus side, Cameron Diaz

does a couple of high-spirited and low-inhibited dances. That's the extent of the pluses. Lucy Liu, Bill Murray, Sam Rockwell, Kelly Lynch directed by McG (no first name, only that fragment of a last name). 2000.

● **CARTEL MOUNTAIN, CINEMA STAR 13, CINEMA 6, DEL MAR HIGHLANDS, FASHION VALLEY 18, GALLAMP 15, GROSSMONT CENTER, GROSSMONT TROLEY, LA JOLLA 12, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24, PARKWAY PLAZA 18, POWAY 10, RANCHO DEL REY 16, SOUTH BAY DRIVE IN, SWEETWATER 9, TOWN SQUARE 14, WEGAND PLAZA.**

Dr. Seuss' How the Grinch Stole Christmas — A major ouch. The kiddie hit holiday holiday — "Maybe Christmas doesn't come from a store / Maybe Christmas perhaps means a little bit more" — illustrated in theme-park acts and costumes (indiscreet snouts on all the citizens of Whoville save the little heroine, Taylor Momsen, and Christine Baranski). Jim Carrey, as the hairy green Scrooge-like-Sauquatch, is under no such makeup he might as well be voicing a cartoon. Directed by Ron Howard. 2000.

● **CARTEL MOUNTAIN, CINEMA STAR GALAXY, CINEMA STAR 10, CINEMA STAR 13, CINEMA 6, DEL MAR HIGHLANDS, FASHION VALLEY 18, GALLAMP 15, GROSSMONT CENTER, HAZARD CENTER 7, LA COSTA 6, LA JOLLA 12, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24, POWAY 10, RAMONA TWIN, RANCHO DEL REY 16, SATELITE DRIVE IN, SOUTH BAY DRIVE IN, SWEETWATER 9, TOWN SQUARE 14, WEGAND PLAZA.**

Dungeons and Dragons — Sword and sorcery fantasy starring Jeremy Irons, Lee Arenberg, Marlon Wayans, and Thora Birch, directed by Courtney Solomon. CAMEL MOUNTAIN, CINEMA STAR 10, CINEMA STAR 13, DEL MAR HIGHLANDS, FASHION VALLEY 18, GALLAMP 15, GROSSMONT TROLEY, LA JOLLA 12, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24, PARKWAY PLAZA 18, RANCHO DEL REY 16, SOUTH BAY DRIVE IN, TOWN SQUARE 14, WEGAND PLAZA, FROM 12/8.

A Hard Day's Night — The Beatles' hyperbolic first film, directed by Richard Lester with a sense of comic and cinematic inventiveness — funny, silly, and stupid, by turns — that never stops asserting itself for a minute. 1964. *** (JEN, 12/8 THROUGH 14)

In a Lonely Place — A veiled re-enactment of the tempestuous relationship of Gloria Grahame and director Nicholas Ray, with Ray standing in for Ray and Grahame staying on as Grahame, and Ray directing. The Bogart character — a hard-drinking, violent-tempered Hollywood screenwriter who is faintly amused to find himself becoming a suspect in the murder

of a hatchback girl — is fascinating for the amount of his behavior that's on or over the edge without having to enter a psycho-thriller pigeonhole. With Frank Lovejoy and Robert Warwick. 1950. *** (MUSEUM OF PHOTOGRAPHIC ARTS, 12/7, 8:40 P.M.)

Into the Arms of Strangers — Mark Jonathan Harris's documentary on the pre-WWII emigration of Central European children, largely Jewish, to foster homes in Britain. (LA JOLLA VILLAGE, FROM 12/8)

The Legend of Boggie Vance — Another Robert Redford literary adaptation (what else?), complete with a voice-over narration almost as nagging as that of *A River Runs through It*. The narrator is an uncredited Jack Lemmon, suffering a prefrontal lobe attack on the golf course, lying flat on his back in the rough off the fairway, and rehabilitating the great event of his boyhood in Savannah: a big money golf exhibition matching Bobby Jones and Walter Hagen (legends of the game) against the fair-haired local hero, commonly viewed as a "knight" and

a "gentle-born cavalier," by the name of Rasmulph Jemsh (the actual spelling, not just the local pronunciation). Trouble was, the last-named (the knitted-browed Matt Damon), a hard-drinking and unshaving member of World War I. Until, anyhow, a mysterious and mystical caddy-cum-guru-cum-guardian-angel (the raised-browed Will Smith) materializes out of the night to help him find it. The screen version of Steven Pressfield's trim novel is perfectly unobjectionable insofar as you are not

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father recuperates in the hospital. Ana Fernández, a shade too beautiful for the part, throws herself into it with abandon, and Maria Galiana upstages her with stolid minimalism. Written and directed by Benito Zambrano. 1999.

Space Cowboys — Clint Eastwood's forty-sixth starring role is a sufficiently proud and august achievement to mark the actor's seventieth year. Or any way it has been made sufficiently so. Ample thought and talk have gone into the script to persuade us that Eastwood and no one else on earth can fix the outmoded guidance system "It's our responsibility to fix this pre-everything" on the Russian communications satellite Ikon; that it must be fixed in orbit; that it must be fixed in a hurry; that it's quicker and easier to reassemble his old team of Air Force vets to restrain the evil Turk forces of today, MIT degenerebustants. And: "Hell, ya used up Glenn, didn't ya?" Too, the use of dubbed voices, not just Eastwood's, but Tommy Lee Jones's, Donald Sutherland's, James Garner's, James Cromwell's, in the mouths of physically matched younger actors is a solution solution to the problem of a black-



You Can Count on Me

and-white prologue dated 1958. Jones proves to be glaringly out of place in this group: he would, in reality, have been twelve years old at the time. But that doesn't become a problem until the jump to the present day. A collateral problem, more deeply rooted, is that Jones has less reason than the others to be thankful for a juicy role that allows him to act his age. (Garner: "I'm too tired to chew.") Still, it's a pleasure to watch this bunch of old pros

working together on a project that values them for their oddness. And Eastwood's Old Hollywood directing style — saying, scene, footed, steady-gang — is a part of these or those or in any circumstances, but especially in these. As to a team of odd-timers would not matter, it is a team of odd-timers. The literary and jiggly games. Eastwood, even so, is not the sort of director to refuse much his script, or to take a remedial course in directing. It is a good deal in the movie that is deflating, ordinary, conventional, and crowd-conscious. But at the same time, it has many of the special qualities of the virtues of avoidance and absence. No obligatory solo shot of the suited-up Eastwood, no obligatory shot toward the camera. No overlaid of special effects. No wallpaping music accompaniment. No operating pumping up of the movie. No operating of the climates. Very much to the contrary, those moments are played with a stoicism and laconism that might best be described as Eastwood's. With Marcia Gay Harden, Loren Dean, William Devane. 2000

A Time for Drunken Horses — Kurdish film about a family of orphans struggling for survival, directed by Rezaian Ghahadi.

Time Regained — Not a direct adaptation of the final volume of Proust's masterwork, but a free fantasia on all things Proustian. Overdesigned, overdecorated, overstuffed (albeit underlit) period production, riddled with alien surrealist *bizarrerries*. Marcello Mazzarella, Emmanuelle Béart, Catherine Deneuve, Vincent Perez, and (in practiced though imperfect French) John Malkovich; directed by Raul Ruiz. 1999. ★ (OPEN THROUGH 12/7)

Unbreakable — M. Night Shyamalan's *Unbreakable* to *The Sixth Sense*, a hard act to follow. But follow it he dauntlessly does, all the way to a mandatory *Spencer Ending*. At first the fearlessness of the task seems to be a good thing, a big show of being busy: a woody camera (the 1961 prologuer, a twirling camera for a passenger-car conversation viewed through the crack between the next seats, an upside-down camera for a child in a car on the couch in front of the TV. But soon enough the camera calms down. And Shyamalan, given license by his previous success, again stakes out an unusual area in comic-book territory, one that is viewed on four sides by gloom, grave, somber, and morose. The plotline, please understand, is as silly as can be — a comic-book superhero, played by Bruce Willis, for the fragility of his bones (filled with cracks and counting), comes to suspect that the sole survivor of a Pennsylvania train wreck is his human opposite, an indestructible

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Calendar MOVIES

yet Shyamalan betrays no awareness of, much less awkwardness or embarrassment over, any silliness. And in truth, the grip of

the movie depends far less on narrative propulsion than on atmospheric muck. (At least, that is, until the psychic visions of the suspected superhero assume the place of the ghostly apparitions in *The Sixth Sense*.) That might explain why this movie is a bit less gripping than its predecessor, though not less unusual. Bruce Willis is again angry for the ride, dragging his foot and enjoying not a single minute of it. With Samuel

L. Jackson, Robin Wright Penn, and Spencer Treat Clark. 2000.
* * * (CAMEL MOUNTAIN CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; CINEMA 8; FASHION VALLEY 18; TOWER HILL CINEMAS; GROSSMONT CENTER; HAZARD CENTER 7; LA COSTA 8; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14.)

Venus Beauty Institute — Nice idea to set a women's picture in and around a

beauty salon. And nice amount of attention to the utopian ambience thereof, the assorted products and treatments, and the relations among staff and clientele. (An aging Bette Midler, immaculately groomed, makes a perfect proprietress.) But the heroine's personal story — is it a cheaply novelistic, to complement the delirious world of the salon, the personal story needed only to be down to earth and true to life. Instead it is moonshine. Nathalie Baye bestows some intelligence and sensitivity, and there are tiny parts for the great Emmanuelle Béart

and Edith Scob (film of Georges Franju will not question the quality), and one for Michelle Yrie, the mother of the film's writer-director, Tonie Marshall. With Samuel Le Bihan, Audrey Tautou, Mathilde Seigner. 1999.
* (LA JOLLA VILLAGE)

Vertical Limit — Hinduism adventure thriller, with Chris O'Donnell, Scott Glenn, Bill Paxton, and Robin Tunney, directed by Martin Campbell. (CAMEL MOUNTAIN CINEMA 8; DEL MAR HIGHLANDS; FASHION VALLEY 18; GROSSMONT CENTER; LA COSTA 8; LA JOLLA 12; MISSION VALLEY 20; OCEANVIEW 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WILSON PLAZA, FROM 12-18.)

What's Cooking? — Another art-house food movie: Turkey Day in the L.A. melting pot, a celebration of (you guessed it) diversity. African-American, Jewish, Chicano, Vietnamese, young, old, lesbian, vegetarian, jackhammer, whatever. Good strong work from Alfre Woodard (as usual), Mercedes Bonche (as Maury Chaskin ["You know Michael London from *Bonanza*"]? He was Jewish. The whole *Carvel's* family lives in the neighborhood). Liberally sprinkled with amusing and agreeable little moments — enough the size of the one, for instance, when the stereotyped Jewish Mother positions mini-marshmallows atop the sweet potatoes. But on the whole, overly contrived and calculating, unctuously diplomatic and namby-pamby. With Joan Chen, Juliana Margulies, Kyra Sedgwick, Laurie Kazan, Dennis Haysbert, directed by Gurner Chaudhry. 2000.
* (HILLCREST CINEMAS, THROUGH 12/7)

You Can Count on Me — A tarred chamber piece for a small town single mom who removes little boy, her normally no-account brother (her parents, as we're shown in a childhood prologue, were killed in an auto accident, and there's no indication of who filled that role afterwards), her soft-mannered hard-assed new boss at the bank, and a rekindled indecisive lover. The complaint of the brother about his hometown — its smallness and narrowness — could easily be turned against the movie as a whole. But something he says at another point, under an unwelcome grilling from the local clergyman — that however unimportant his life may be in the overall scheme of things, it is important at least to him and to those close to him — could be turned to the movie's defense. We the viewers get close to him, too, and get involved. The movie marks the directing debut of playwright Kenneth Lonergan (and, in a lighter mood, screenwriter on *Analyze This* and *The Adventures of Rocky and Bullwinkle*), who seems to enjoy the freedom on screen to compose in fragments instead of in scenes and acts, and who is prone to dump an unfair share of the workload onto his musical selection. Ron Barbra Loretta Lynn, a whole heap of Steve Earle. Laura Linney (linked on the soundtrack with Loretta Lynn for no apparent reason except the sameness of their names) emerges as a kind of thespian Anne Chalkie, quick on the trigger and a dead shot, challenging Meryl Streep's record for cranking the most acting into the smallest space. Mark Ruffalo, while well-versed in the ways of the slacker ("like totally, man"), is less persuasive as the hardheaded brother, held back by his third-generation Brandeis or second-generation Erik Estrada, and, through no fault of his own, by his complete physical dissimilarity to Linney: darkly Mediterranean to her Nordic frost. With Matthew Broderick (dependably deft as the pernickety bank manager deficient in people skills), Roy Calkin, Jon Tenney. 2000.
* * * (FLOWER HILL CINEMAS; HILLCREST CINEMAS; LA JOLLA VILLAGE)

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Calendar RESTAURANTS

about the luscious lobster bisque. Rich but smooth, the soup starts with lobster carapaces lightly sprinkled with sugar to caramelize them, then cooked in cream (not water), and finished off with brandy and a final filling of thick *crème fraîche*. A pair of fresh-tasting crab cakes here touches of bell pepper but no overdone of filler and came with an agreeable salad of minced avocado and a touch of balsamic vinegar. Two large wood-roasted prawns enjoyed a zippy sauce of roasted tomatoes and garlic cloves, leaving a faint afterglow hinting at a breath of hot pepper. Ghost Mom returned to standard form for a salad of wood-roasted semi-wild mushrooms (shitake, oyster, etc.) and asparagus in a balsamic vinaigrette over pungent watercress. "You shouldn't order asparagus in the wintertime," she whispered. "It has to come all the way from Chile. They cooked it nice and crisp, but it tastes

a little peaked from such a long trip."

My favorite entrée was a juicy hunk of king salmon, cleverly crusted with hummus, the garbanzo bean and parsley *puree* forming a crisp, classic version of *falafel*. Grilled mahi-mahi was simple and pleasant, arriving on a little bed (you could call it a cot) of "Latin potato hash" with a breath of *chimichurri* sauce (Argentine mild tomato-parsley "salsa"). "Now this is what I call a nice piece of fish," Ghost Mom exulted over the pan-fried herbed sea bass, which stood in a pool of sweet carrot nage (liquid essence), its tender flesh topped with a warmed mixture of basil, parsley, and chives. A tasty stew of fennel and leeks came alongside.

A couple of dishes had some timing problems. Asian bouillabaisse boasted a rich coconut-milk curry sauce touched with hot pepper, Thai basil, and tiny peas, but the perfect mussel in it raised false hopes, since all its buddies — rubbery scallops, dry fish cubes, tough prawns, and squid tentacles — were overcooked. The "whole fish of the

day," a large, wood-roasted *huachinango* (Mexican red snapper) was pinkish in the center, a tad dry outside. Treated like a steak and sauced with just a splash of reduced chicken and veal stock, the mild-tasting fish wasn't terribly exciting once you past its crisp, cross-hatched skin. "Shush, Ghost Mom, I already know," I said when her spirit-mouth opened to resume keetching.

Among the several "land-fowl" entrées, a stupendous free-range veal chop beckoned irresistibly. "It costs what it costs, Mom — that's what everybody here charges for it, so just relax and enjoy it!" I had to tell her before she started in again. The difference between "free-range" and "normal" veal is that free-range is red when raw or rare, and the meat has great flavor and juiciness — quite unlike the white-pink cardboard flesh of the vamped-up Provimi calves fed on chemical whey and reared in bondage. Balen's chop was all it could be, served rare as ordered with earthy roasted shallots and a spirited balsamic deglaze sauce.

"That waiter is a doll," said you-know-as desserts arrived, "so funny, so nice." The hit sweet was a trio of *crème brûlées* (coily called "Burnt Egg Custard 3X"). Despite the nomenclature, the custards were happily more creamy than eggy, each one subtly flavored by a different fruit at the bottom — raspberry, blueberry, and kumquat. "Chocolate hangovers" could live up to its name — a tall cone of light chocolate mousse and a bottom of firm fudge cake on a pool of coffee *crème anglaise*. Share this or die. Less rich was a *tres leches* cake that proved to be a dark, fairly moist plain chocolate cake, with none of the caramel gooiness of its Latin relatives.

"So would you come back for another meal here?" I asked Ghost Mom as she faded, stashed back into the ether. "Sure — if you're paying," she answered. "Look at this way — for food, it's expensive, but for just \$85 and no airplane hassles, you get an evening's vacation in Miami. If the trip was that easy, maybe

you'd have come see me more often when I was alive." Speaking of seafood — the brief season for fresh, local spiny lobster is nearly over. From now until New Year's is your last chance to try the killer three-course lobster feast (\$55, or \$70 with three brilliant wine selections) at Star of the Sea (Harbor at Ash, 619-232-7408). The restaurant has also opened for lunch during the Christmas season. No longer a dowdy tourist trap, it has fresh decor and a talented new chef. I'll tell you more before Valentine's Day, but the lobsters won't keep until then.

ABOUT THE CHEF Brian Freerksen is probably the only chef who learned to love cooking as a teenage burger-flipper at McDonald's. "I just enjoyed it," he says. "After that, I joined the Army and told them I wanted to cook, and that's what they had me do. I got to travel to Germany, Italy, Luxembourg, and Holland. Whenever I had time off, I ate out in the little towns, learning the different flavors." After his hitch was up, no restaurant was willing to give

an ex-Army cook a chance. When he applied for a job at Michael's in Santa Monica, the chef told him to go to culinary school, then come back. But after graduating from the Western Culinary Institute in Oregon, he moved to San Diego instead. "It's open here, not all big buildings and smog, like L.A., and the restaurant scene has really been heating up here lately."

Freerksen worked first as a salad chef at the Hotel Del Coronado and was able to move upward to a stint at Azura Point. Back at the Del, he reopened the Prince of Wales after its renovation in the mid-'90s. Then he served as chef de cuisine at the Marine Room until David Cohen offered him the executive chef position at the Dakota. "I'd worked at hotel restaurants until then, so this gave me a chance to get some free-standing restaurant experience," he recalls. Finally, his old colleague from the Del's restaurant management, Vince Lombino, went to work for Balen's parent company, and he in turn called upon Freerksen to become executive chef to launch the new San Diego Balen.

She Has Sloe Eyes

I'm trying not to think of the tongue in action, chewing cud, licking lips.

Dang, just got off the number 2 bus at Broadway and 25th. Looked at my watch. It's only six o'clock. And I told Carla zero. This was our hot Friday-night date. Me taking her to the Turf Supper Club, where you sizzle your own steaks and sip martinis. What to do? It's dark already, of course. And — *brrr!* — Chicago-cold. I scan the strip mall. A big Mexican mission-type bell hangs at the corner. Sign says "La Campana (the Bell) Mexican Restaurant."

Now I'm at the door. Just curiosity. I notice people through the steamy window eating juicy tostadas stacked with hot sauce and oozing orange chorizo, and steaming hot soups. That does it. I'll just sit down over a *caldito de res* and while away the time till Carla comes.

I open the door. "Do you have a *caldito de res*?" I ask the waitress.

"Of course."

She has sloe eyes. They look at you warm, steady. Oh, man. Fatal hesitation. She plunks the menu down and points to number three in *Platillos Mexicanos*. "We have very good *linguini en salsa verde* tonight, \$5.69. Seasoned beef tenderloin in green sauce."

Her name's Eva. She's been here three weeks. Up from Michoacán. I'm about to say no thanks when this voice rings out from the kitchen. Singing. "Si llorar es bueno..." Great voice.

Operatic. "What's the point..."

"That's Arturo," says Eva, "the owner and jefe. He is from Nayarit. You should try his *buche* tacos. Stomach lining. Four for \$2.50. Or *cabeza*, meat from the cow's head. Same price." Soon she's suggesting a whole line of

jefe Arturo's specialties, from *cochinilla pibil* — shredded pork in sauce (\$4.95) — to a nice thick *pazole* — pork and hominy soup (\$4.50). I'm starting to realize this is not just your average tacos-for-the-gringo joint. It's a serious Mexican restaurant.

"Aye yay yay yay..." sings Arturo.

"Okay. Give me the *linguini en salsa verde*," I say.

"To drink?"

I order a bottle of tea-colored *tamarindo*. Now I've got time to look around. The place is L-shaped, like the corner it's in. The walls are white with a green stripe, which chair-backs have scraped into weird patterns. The chairs are red and green metal, the tabletops purple or white. (One wall is filled with black and white photos of heroes, like Pancho Villa and Benito Juárez, and the riverport of Tepic, capital of Nayarit state. Ceramic *campanas* — bells — hang over the counter. Customers lounge around in the chairs, listening to Arturo, waiting for their Friday night take-outs.

Eva brings my *linguini*. It's an art on a *lucite* plate with bits of brownish gray tongue poking up through the *salsa verde*. Shiny tongue-skin lines each slice. The rest of the plate is rice, frijoles, shredded lettuce, and a pile of cilantro

leaves. I'm trying not to think of the tongue in action, chewing cud, licking lips.

Eva also brings a mini-sombrero-covered straw basket of corn tortillas and a *molejaite*, the traditional three-legged mortar filled with hot sauce. "Hot," she says, but I splash some on anyway, as much to protect me from the flavor of the tongue as to add to it. I slice off a piece, take a breath, and — hey! It tastes like beef. Little more squishy, but easy chewing. Long as I don't look at it too hard. You can taste the green tomatoes and chiles and onion in the *salsa verde*, but it's not too sharp. The lemony-cilantro makes it feel... Mexican. The trouble is, the home-made hot sauce is — aaargh — yeah, hot. Like Mama always said, taste before you hate. At least the *tamarindo* cools you down a little.

It's hard to leave. What happens next is I'm waiting for Carla at 25th and C, and here's this cute little food cart in the yard of a body shop. "Tamales Los Unidos." Still 20 minutes to go. I'm cold. "Do you have a warm drink?" I ask Alma, the girl in the light behind the counter. "Sure," she says. "Champurrado. One dollar." One of Mexico's oldest drinks, she says. Chocolate *masa* (corn dough) and cinnamon. She pours one out. Boy. Thick, rich, cinnamon-y, sweet, hot.

"Perhaps a *tamal* to go with it?" Folks next to me are unwrapping a corn-husk-wrapped little package tied with red wool at either end. *Tamal*. Sinaloa-style. "Me and Fernando, my husband, are *Sinaloenses*," says Alma.

"How much?" "One dollar." "Okay. One." She brings out a hot *tamal* from a container. She cuts the wool. Inside the steaming golden corn husk is this doughy mix of potato and chile and tomato and onion. I feel hungry all over again. I drip some hot sauce on and pick it clean. It's nice, eating and chatting in the pool of light with this clump of strangers.

"Something sweet?" says Alma. "Elote! Sweet corn paste. Goes great with the *champanurdo*." "How much?" "One dollar." "One dollar." Twenty minutes later. Two steaks sizzle on the Turf Club's do-it-yourself sizzler. I take the bigger one and put it on Carla's plate. "Carla whips me a suspicious look." Bedford, that's a first. Is there something you want to tell me? ■

The Place: La Campana Mexican Restaurant, 2479-A Broadway, Golden Hill (619-232-8786)
Type of Food: Mexican, American
Prices: Mexican sausage breakfast with scrambled eggs and potatoes, \$4.25; huevos a la Mexicana (scrambled eggs, tomatoes, onions, with tortilla, rice, beans), \$1.49; four small *lucitas* (meat from cow's head) in \$2.50; *pazole* (pork and hominy soup), \$4.50; roast pork with *chicharrón*, rice, beans, tortilla, \$4.95; threeburger with fries and drink, \$5.29
Hours: 7:00 a.m. to 9:00 p.m., Tuesday to Sunday; 7:00 a.m. to 3:30 p.m., Monday
Buses: 2, 19
Nearest Bus Stop: 25th and Broadway

The Place: Tamarind Los Unidos, 25th and C, Golden Hill (619-238-1513)
Type of Food: Mexican
Prices: Tamarind, \$1.00; shredded pork tacos al vapor, \$1.00; elote, \$1.00; *champanurdo* chocolate drink, \$1.00
Hours: 3:00 p.m. to 9:00 p.m., seven days
Buses: 2, 19
Nearest Bus Stop: 25th and C

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Calendar RESTAURANTS

Stomp Daddy

"I like being right near the top of a wine list — not the cheapest, because no one wants to buy the cheapest, but the second or third."

Local winery San Pasqual Vineyards withered on the vine in the mid '80s — thanks in part to Pierce's disease — but in 1986, it found new life as Thomas Jaeger Vineyards. "Thomas" was local real estate developer Paul Thomas, who was well connected locally. "Jaeger" referred to three members of the vineyard-rich Jaeger family: father Bill and sons Jeff and Jack. The Jaegers were to supply the farming and wine-making expertise and help out in sales.

"We brought our vineyard manager down and our vineyard team down to replant," recalls Jack. "We discovered that the problem out there was largely nematodes [root-munching roundworms], more than Pierce's disease or anything else. Which was sad, because they ripped out a lot of vines that might have been treatable. But that might be up for debate," he adds cautiously. "You could spray for nematodes and you could cover with plastic, — or sometimes you wouldn't even go to that [extreme]." As for the Pierce's-carrying blue-green sharpshooter, "You can treat that by getting rid of all the [riparian] host plants, which we did."

After making the land safe for vines again, "We planted something like 30 acres [at] \$5000 per acre for three years," before the vines achieved maturity. "You get about 25 percent of the fruit in the third year and about 75 or 80 percent in the fourth. It was a significant capital expenditure, [but] you've got your own fruit."

Still, the estate production was nowhere near the 120 acres that San Pasqual had once boasted, and Thomas Jaeger began to look elsewhere. "It was easy to get a listing from the Department of Agriculture of how many premium grapes are grown in each county." They knew the fruit was out there, and they found it in Tony Godfrey's 60-acre vineyard in Fallbrook. "He was selling to Thornton, which was Culbertson at the time — John Culbertson was making some still wine — and he had no problem relinquishing that relationship."

Godfrey was a godsend, providing not only good grapes but good Merlot grapes. Merlot had helped make the Jaeger family what it was, and "we wanted to make sure every one of our wineries made a Merlot." Through the estate vineyards, Thomas, who was well connected locally, "Jaeger" referred to three members of the vineyard-rich Jaeger family: father Bill and sons Jeff and Jack. The Jaegers were to supply the farming and wine-making expertise and help out in sales.

Crush
MATTHEW LICKONA

have kept the appellation. We thought that would be well received around town, just the parcholism of taking care of your own." San Pasqual Vineyards partner Mickey Friedman told tales of the locals' distrust for nematodes, but Jaeger reminds me that "he was a full ten years previous to us. He helped try to pave the way." By the late '80s, "People knew that you could grow quality grapes in different areas in California, so they were more receptive to it. [Response] was not nearly what I'd expected or hoped, but there was a small contingent of loyalists."

Jaeger was already working to sell his family's Rutherford Hill vines in San Diego and took Paul Thomas along for the ride. "I was always convinced that the wine list is your best billboard for a brand," especially the by-the-glass section. "I like being right near the top of a wine list — not the cheapest, because no one wants to buy the cheapest, but the second or third. [People] will look for value. That's kind of what Rutherford Hill was at the time — good value, good quality, and good availability."

"We'd go in and we'd do staff tastings, a wine-making dinner, to be featured winery of the month, get little billboards on the tables. We'd probably have three or four staff up to the winery in a week." He recalls successes with Pacifica, the Bragante, and Anthony, all of which with such hot as La Valencia and the downtown Omni (now a Weston).



Grounds at V. Sattui Winery

Besides selling a product, Jaeger was selling a place. "I was trying to promote bringing people to the winery itself. When we saw it, the thoughts that we had were of V. Sattui in Napa Valley — all the picnic grounds and all the great cellars. They're like, the number-one cheese outlet in Northern California." To this end, he rebuilt the tasting room, installing a center-island sales counter and sectioning off a banquet room with stacked rows of barrels. He leveled a large patch of land adjacent to the winery, carpeted it with grass, and dotted it with picnic tables and trees.

He hosted picnic events, such as the San Diego Stomp crush party, and welcomed the North County Rose Society's use of his grounds for their showcase. "All this notwithstanding," it was tough, because we couldn't really do much signage on the road — they wouldn't let us. I guess the biggest lesson I learned — and it didn't take long — was that in San Diego, when people are going out to the Wild Animal Park or to Julian, they put on their Wild Animal Park shoes or their Julian shoes and they go there. They don't think, 'I'm going to the wine country.' I'll have no problem picking up a case or two of wine and spending an hour picnicking, the way they do in Napa Valley. We had to capture them, [and we could give them only] a hundred feet to think about it, driving along the road." (Just before he sold, the Vineyard golf course started to go in, and Jaeger

traded the City of Escondido 50 acres in the back corner of his property for 50 acres along the street, "so we could get more traffic opportunity.")

The traffic grew, but after five years, it was clear that Thomas Jaeger would never be V. Sattui. Not enough people stopped, and too many of those who did stop were content to look around and leave without spending significant amounts. The place was too much of a novelty, not enough of a destination. Besides that, partner Paul Thomas began to have trouble in his personal and professional life early in the project and was unable to contribute sufficiently to the operation. Says Jaeger, "Rutherford Hill was growing, and I needed to divest myself of [Thomas Jaeger]. I was getting spread too thin. San Diego was growing, but not enough for us to justify it as a family. We decided we should be concentrating our efforts back up in Napa Valley."

Happily, the winery already had someone who was willing to step up. Jaeger had made changes within the winery — new equipment, cleaner practices — but none bigger than the acquisition of winemaker Leon Sartori in 1991. "He was at Quail Ridge up in Napa Valley, and he had just taken it public and sold it. He knew our family, and he knew that we meant business and quality. And at the time, we told him that we were going to be looking for another partner, and he liked that aspect."

More next week. ■

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers. Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$15; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for reservations.

NORTH COASTAL

THE ARMENIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 760-720-2233. Located in a cottage with a view sun deck.

this Armenian café prepares authentic specialties such as gyros cooked on the premises. Best bets are breakfast that includes omelets with shish kebabs, music and belly dancing Friday and Saturday. Breakfast, lunch and dinner, Tuesday through Sunday. Closed Monday. Low to moderate.

BARON'S TRATTORIA DEL MARE 2334 Carmel Valley Road, Del Mar, 858-290-8063. Pleasant interior, 27 pastas, low prices, huge portions of tasty food make this a winner for all bargain-seekers. On weekends, try the pasta, large enough for two. Linguine nautica and chicken Marsala best bets. Lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Low to moderate.

THE BRASSERIE La Costa Resort & Spa, Costa Del Mar Road off El Camino Real, Carlsbad, 760-438-9111, #4500. This hotel dining room offers breakfast, lunch, and dinner. All-you-can-eat Sunday buffet brunch with champagne is \$12.00. Seaford buffet Friday, from 5:30 p.m. Outstanding service. Reservations recommended. Prices Delicacies of the

Sea is also located in this complex. Expensive.

D.B. HACKER'S SEAFOOD CAFE AND GRILL 101 North Highway 101, Encinitas, 760-436-3162. This simple dining room is enhanced by beautiful watercolors on the walls, and the fish and chips are terrific. The fish (New Zealand hake) arrives in a golden crust, is well drained and delicious. Fish tacos are also available. If you would like small portions, try the "buddie" serving. Fresh fish, pastas, and daily specials also worthwhile. Open daily for lunch and dinner. Low to moderate.

FIDE'S CARLSBAD 3003 Carlsbad Boulevard, Carlsbad, 760-729-0903. A sister restaurant to the venerable establishment in Solana Beach, the state here are carmelita, quesadilla with chicken, beef, or pork, tostada supreme, and bread of chicken Milanese. Open daily for lunch and dinner. Low.

HILL STREET COFFEE HOUSE 325 South Coast Highway, Oceanside, 760-966-0985. Inexpensive. Organic in Oceanside! Really! Look for the sign.

"Organic Restaurant and Espresso Bar" in front of a restored yellow-and-white Victorian house from O'Jade's space. The menu is full of healthy dishes: tofupastach breakfast scramble, pinna suppinas, "Greek eggs," and quail parisi (for us peasants that's French) with fresh fruit and yogurt. After 11:00 a.m., try their Cakes. Moderate.

MCCABE'S FLYING BRIDGE 1105 North Coast Highway, Oceanside, 760-722-1131. Inexpensive/moderate. This cantankerous marvel should be on some Historic Site list. Open since 1983, its dining room juts out over the San Luis Rey river, and some sunset, you're in a "flying" gallery watching the river, trains and the mighty ocean bluing with color. Dinner specials are cheap, standards are moderate, and if you're really thirsty, the coffee shop has no view but offers rock-bottom dinner prices. A moderate-priced and generous Sunday brunch in the dining room offers champagne, prime rib, and shrimp 'til you drop.

MILTON'S DELICATESSEN, GRILL AND BAKERY 2660 Via de la Valle,

Flower Hill Mall, Del Mar, 858-792-2225. You'll find 200 items on the menu. They include Jewish deli: Chicago-style pizza and grilled ribs, steaks, vegetables. Two recommended items: Chicken chicken salad and skirt steak sandwich. Not the greatest Jewish deli, not the worst. Open daily, breakfast, lunch, and dinner. Moderate.

OSCAR'S 1305 Encinitas Boulevard, Encinitas, 760-432-3222. Here's a good place to take children or to enjoy a low-cost, unpretentious meal. The menu consists of pizza, barbecue chicken and ribs, sandwiches, salads. The best bet is the chicken rib combination for two with salad in a bowl large enough for four and hot bread rolls. Fun for a casual meal. Some menu lunch and dinner, continuous service. Branches in Carmel Mountain and Mission Valley. Open daily. Low.

PACIFIC COAST GRILL 137 South Highway 101, Solana Beach, 858-794-4632. Many dishes here are under \$10.00. Best bet: baby back ribs, fresh fish, variety of burgers served with

salad and fries presented in a paper bag. Sunday brunch from the menu, 11:30 a.m. to 4:30 p.m. Warm, casual atmosphere. Open daily, lunch and dinner. Low to expensive.

RED TRACTOR'S 550 Via de la Valle, Del Mar, 858-755-6608. Truly mouth-melting portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Diners come with corn on the cob (when in season) or baked potatoes or vegetables. Salads are a la carte, but are enough for two people. Open daily. Expensive.

SPECIES TRAI CAFE 3810 Valley Center Drive, Pasaar Carmel Shopping Center, Del Mar (east of Carmel Valley turn-off), 858-259-0889. Superb. This restaurant that's not only elegant but whose food contains no MSG and very little fat. The seafood dishes are highly. Among other delicacies are duck and frog legs. Put Specie's Thai Cafe at the top of your list. Open daily for lunch and dinner. Low to moderate.

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Calendar RESTAURANTS

760-633-0084. Twenty-five varieties of bread, some French, some traditional. Many low fat, but all organic. Great flavor. Excellent honey-nutty oats, brioche, focaccia, potato roll. Open daily. Low.

SUNSHINE LA KAZ 1870 Valley Center Drive, Carmel Valley, Del Mar, 858-792-5509. Outstanding, sophisticated sushi includes caterpillar roll (eel and avocado), shell-crab roll, tempura roll. Good hot dishes include "Dynamite" and "salsuki". Elegant sushi. Closed Sunday. Open for lunch, Mon-

day through Friday, dinner Monday through Sunday. Low to moderate.
TORREY POND CAFE 2334 Carmel Valley Road, 858-259-5878. The menu is similar to the sister restaurant, the Bird Rock Cafe, with many salads, pastas, and an excellent Sunday brunch. But there are terrific new additions: poached and broiled trout cooked in a herbaceous sauce plus mashed potatoes and vegetables. Neither is to be missed. Open daily. Low to medium.

NORTH INLAND

150 GRAND CAFE 150 West Grand, Encinitas, 760-738-6862. The new chef brings vision and expertise to the menu as well as gorgeous presentation. Best here: pan-fried mushrooms in puff pa-

stry, crusted pork loin, steamed salmon. Romantic, polite and attentive. Closed Sunday. Moderate to expensive.
A LITTLE BIT OF GERMANY 1717 East Vista Way, Vista, 760-941-4626. Authentic German menu offers most of your favorites: chicken in champagne sauce, sauerbraten (beef in wine-vinegar sauce), Wurstschmidt. Hot potato salad, made-on-the-premise specialties, and roasted major pieces. Call for directions. Closed Monday. Low to moderate.

BERNARD'S RESTAURANT 12457 Rancho Bernardo Road, Rancho Bernardo Village Shopping Center, 858-487-7171. The restaurant is elegant in food, service and ambience. The cuisine is California French, menu change every few weeks and hot and cold are superb. Excellent wine list. The chef is as personable as the food. Best here: pan-fried mushrooms in puff pa-

stry, crusted pork loin, steamed salmon. Romantic, polite and attentive. Closed Sunday. Moderate to expensive.
DELICIAS 6106 Paseo Delicias, Rancho Santa Fe, 858-756-8000. The room is smashing and the menu offers excellent pasta, fresh fish, first-rate meat and chicken, gourmet pizza. Open for dinner nightly. Expensive.
DISCREET 11625 Divisadero Road, Westwood Shopping Center, Rancho Bernardo, 858-487-2776. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizza to eat in or take out, keep this Chicago-style "deli" in mind. The Italian bistro and Rancho's Imperial sushi are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low.

HERNANDEZ HIDE-AWAY Rancho and Lake Drives, Del Dios, Lake Hodges, 760-746-1444. The break-

fast/brunch offers outstanding value: steak and eggs, chilaquiles, sausage, beans, and omelets. Fine dinner entrees. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast/brunch, Saturday and Sunday. Lunch and dinner. Tuesday through Sunday. Low to moderate.
MANDARIN GARDEN RESTAURANT 8242 Mira Mesa Boulevard, Mira Mesa, 858-566-4728. From the dim sum served Saturday and Sunday to the variety of exotic dishes, this restaurant is worth seeking out, especially at dinner. The noteworthy main dishes are steamed whole fish, twice-cooked pork (spicy), fresh beef served in hoisin sauce. Located in the Mira Mesa Mall, it offers many unusual and hard-to-find appetizers. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to moderate.

LA JOLLA

ASSOP'S TABLES 8650 Genesee Avenue, Costa Verde Shopping Center, #106, 858-455-1535. The chef attributes to this Greek and Mediterranean restaurant are fresh food, tasty preparation, and low cost. The salads are a good buy. Entrees are large enough for two. All items available for takeout. Lunch, Monday through Saturday, Sunday, dinner only. Low to moderate.

AXEL LA JOLLA 1250 Prospect Street, 858-454-9616. The unobstructed ocean view and elegant interior are glamorous. Cuisine is Mediterranean with California influence. Menu change daily. When available try pan-seared scallops and the outstanding asparagus soup, not duplicated anywhere. Fresh fish and seafood. Moderate to expensive.
CHOPAIN 8335 Tower Center Drive #111, Renaissance Tower Center,

rather than cooked over a fire. The room is unobstructed but very clean. Same menu lunch and dinner. Open daily, continuous service. Low to moderate.
SIRINOS 113 West Grand Avenue, Encinitas, 760-745-3835. Located within two blocks of the California Center for the Arts, Encinitas, this restaurant stays open on Sunday when special events occur at the Art Center. A charming room and cuisine of high quality distinguish this restaurant. The menu is French-Italian. Superb desserts. Closed Sunday and Monday (except on concert days). 9:30 p.m. Tuesday through Friday dinner, Tuesday through Saturday, 4:30 to 9:30 p.m. Tuesday to expensive.



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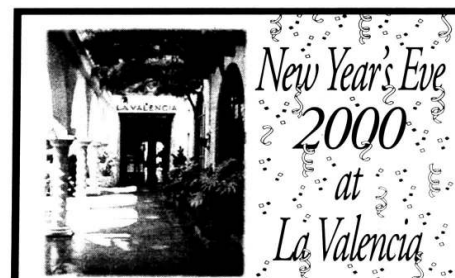
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The Mediterranean Room and the Whaling Bar & Grill feature a tantalizing five-course gourmet meal, premium champagne toast and party favors.

The Sky Room, voted "Best Restaurant for Romance" in the San Diego Reader, features six- and seven-course dinners, paired wines to complement each course and party favors.

Entertainment by Bill Shreve and Aire Play, 9 p.m.-1 a.m. in La Sala.

Please call now for reservations.
La Valencia Hotel
1132 Prospect Avenue, La Jolla • 858-454-0771

Golden Triangle, 858-677-0100. Located in a romantic, elegant dining room, this Afghan restaurant offers first-rate food — possibly the best Afghan menu in the city. Be sure to order two or three appetizers and the house specialty Kabob-e-Chinghis, lamb loin chops on a skewer or lamb and chicken kabobs. Rice and vegetables are a good choice for vegetarians. Lovingly overprepared, personalized service. Lunch, Monday through Friday; dinner nightly. Low to expensive.

CRISSENT SHORES GRILL 7955 La Jolla Shores Drive, Hotel La Jolla (formerly Summer House Inn), 858-458-0541. The 11th floor view over the restaurant. Good preparation of gourmet American food, fish, seafood, steaks, chicken. Open daily, breakfast, lunch, dinner, and weekend brunch. Moderate to expensive.

FLEMING'S STEAK HOUSE AND WINE BAR 970 University Center Lane, Avenue Complex, La Jolla East, 858-535-0078. Beautiful atmosphere, excellent service, very fine preparations. Very crowded weekends. Steaks and chops first rate. Vegetables à la carte. Open diners only nightly. Upper moderate to expensive.

FOREVER FONDUE 1295 Prospect Street, #201, upstairs, 858-531-4509. If you stay with the cheese fondue, house salad or shrimp with spicy cocktail sauce, you'll have a good meal. Some daily make food. The dinner for two at \$38.95 not necessarily best buy. Same menu lunch and dinner. Open daily, call for hours. Low to moderate.

THE MARINE ROOM Marine Room, 2000 Spinnaker Drive (off Torrey Pines Road), La Jolla, 858-497-7222. Very expensive. Reservations required, resort-casual to dressy. Call ahead to arrange wheelchair access. High cuisine, high adventure, high seas, high prices. With the arrival of chef Bernard Gullia, the romantic Marine Room has become the quintessential great San Diego restaurant. The exhilarating coastal view meets Cal French Pacific Rim cuisine that is as exuberantly out front as the waves whacking the windows. Gullia's fresh ingredients makes every visit a voyage of discovery, and preparations are so elaborate that each listing on the precise menu reads like a whole listing. The one list is a sublime feast, just bring your trust fund.

ROPPING 875 Prospect Street, La Jolla, 858-512-5252. In terms of atmosphere and food preparation, one of the best restaurants in La Jolla. Euro-American preparations offer 20 appetizers, which include sushi. Don't overlook the Thai soup. Atlantic salmon, duck confit, moose salad. Excellent Sunday brunch but be sure to get there early to avoid a long wait. Beautiful interior; excellent service. Open daily. Moderate to expensive.

SAMMY'S CALIFORNIA WOOD-FIRED PIZZA 702 Pearl Street, 858-458-5225. You have a choice of 22 wood-fired pizzas, most with exotic toppings. Many come here just for the salads, half orders are served for most salads. Same menu lunch and dinner. Continuous service. Open daily. Dinner, Tuesday through Saturday. Moderate to expensive.

SANTE RESTAURANTE 7811 Henschel Avenue, La Jolla, 858-454-1315. The chef has added heart to every dish on the menu, but mostly to the night fish and seafood dishes. At least 3 fresh fish choices, every night, except on the menu. Excellent chopped salad, pasta with mushrooms, ravioli with squid and lamb chops. Separate room for bar, separate private dining room. Lunch, Monday through Friday; Dinner, Monday through Saturday. Dinner, Tuesday through Saturday. 12:15 to 10 p.m. Friday and Saturday. Moderate to expensive.

SUSHI ON THE ROCK 2784 Grand Avenue, La Jolla, 858-458-1138. This Japanese restaurant has revitalized Gaido and Japanese cuisine. The weekend ends because of first-rate sushi bar and innovative cocktail dishes. Try tempura shrimp roll, Hong Kong dumplings, crab cakes. Huge portions and combination sushi-chips for \$10.95. Not to be missed. Moderate to expensive.

LA TAVERNA 927 Silverado at Gratiot, La Jolla, 858-454-0100. Moderate. Reservations are a necessity at this tiny trattoria, especially if you'd prefer the

Online Restaurant Coupons

Indicates at least one North County location.

- Angelo's **Free dinner**
- Aloha **50% off lunch or dinner**
- Atlantic **Free tiramisu**
- Baba Cafe **Prime rib buffet \$12.95**
- Blue Crab **Lunch for \$5.95**
- Bolivian **Free dinner entrée**
- Broken Yolk Cafe **Free appetizer**
- Buffalo Joe's **\$2.00 off breakfast or lunch**
- Casual Cafe **2 for 1 dinner**
- Casual Cafe **Free baklava**
- Calypso Cafe **50% off dinner**
- Casey's **Free dessert**
- Casa Picante **Free appetizer**
- Casa Sanchez **2 for 1 Cajun/Creole entrée**
- Chateau Orleans **15% off lunch or dinner**
- Chopain Afghan Cuisine **Free apple strudel**
- Cottage Cafe **Free appetizer**
- Cucina Fresca **20% off entire bill**
- Deluca's Mediterranean Grille **\$10.00 off dinner**
- Deluca's Cucina Italiana **1/2 off dinner**
- D'Lish Xpress **Complimentary appetizer**
- Elephant & Castle **Free dessert**
- Fifth & Bowhorn **50% off dinner**
- French Gourmet **50% off dinner**
- Galley at the Marina **\$2.00 off specials**
- Gaika **Free dessert with dinner**
- Gina-Sushi **Sushi dinner for \$24.95**
- Granger & Ethiopian Cafe **2 Ethiopian entrees \$15**
- Green Village **Free sangria**
- Hard Rock Cafe **Free collectible gift**
- Harry's Coffee Shop **20% off breakfast or lunch**
- Hollywood Star Grille **50% off 2nd entrée**
- Honey's Dinner **Free dessert or drink**
- Hornblower Cruises & Events **15 off dinner or brunch cruise**
- Jewel Box Bar & Grill **2 for 1 menu item**
- Juke Joint Cafe **Complimentary dessert**
- Lahaina Beach House **1/2 off appetizer**
- La Mission **Free margarita**
- Lips Restaurant **50% off dinner**
- Mandarin Plaza **2 dinners for \$12.95**
- Marrakesh **\$10 off Moroccan cuisine**
- Mikko **50% off sushi**
- Mirage Coffee Company **2 for 1 espresso**
- Old Madrid **50% off entrée**
- Palmiro Euro Bistro **Free gourmet pizza**
- Pampas Argentine Grill **Free appetizer**
- Papa Shy's Gourmet BBQ **50% off entrée**
- Passage to India **50% off dinner**
- Pasta Espresso **\$4.50 pasta**
- PB Thai Cafe **90% off entire bill**
- Pizza Nova **Dinner for \$25.99**
- Raw Mania **\$5 off sushi**
- Rock Bottom **Free appetizer**
- Roma Mia **Lobster or steak for \$24.95**
- San Luis Rey Diner **2 for 1 dinner**
- Sarah's **Pizza or lasagna for \$25.49**
- Savvy Thai **Buy 1 dinner, get 1 free**
- Sevilla **2 for 1 entrée**
- Shangri-La **\$8.50 off \$14.00 dinner entrée**
- Shelby's **50% off entrée**
- Star of India **1/2 off entire check**
- Su Casa **2 for 1 dinner**
- The Surfside **50% off entrée**
- Thai Chada **Free appetizer**
- Thai Orchid Cuisine **2 for 1 dinner**
- Thai Time Restaurant **Free dessert**
- Tio Leo's **Free dessert**
- Toda **20% discount for seniors**

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At the prompt press the 4-digit extension of the restaurant that interests you.

DOWNTOWN	
Anthony's Fish Grotto	2142
Buffalo Joe's American	2108
Fifth & Hawthorn	
California Pacific Rim Seafood	2141
Grant Grill Continental	2130
Hard Rock Cafe Continental	2109
Henry's Pub Sandwiches	2100
Hollywood Star Grille American	2138
Juke Joint Cafe Soul Food	2116
Karl Strauss Brewery & Grill	2136
Kenny B's Memphis-style BBQ	2128
Las Casacas Continental	2132
Lili's American Cuisine	2139
Makony's Tavern American	2125
Octopus Garden Sushi & Pacific Rim	2129
Ole Madrid Spanish Mediterranean	2137
The Parrot Grill American	2117
Rei Do Gado Brazilian	2140
Rock Bottom American	2121
Salazar's Mexican	2135
Sammy's Woodfired Pizza	
Sevilla Spanish & Seafood	2107
Star of India Indian	2102
Tachi Club Continental	2133
SOUTH BAY & CORONADO	
Anthony's Fish Grotto	2482
Black Angus Restaurant	2486
D'Lish Gourmet Pizza, Salad, Pasta	2483
D'Lish Xpress Pizza, Salad, Pasta	2484
UPTOWN & NORTH PARK	
Amarin Thai Cuisine	2200
Bombay Exotic Cuisine of India	2207
Casa Sanchez Mexican	2181
Cy Delicatessen	2177
DeLacy's Italian	2176
Granger & Ethiopian Cafe	
Ethiopian & American	2190
Khyber Pass Afghan	2194
Lotos Thai Cuisine	2196
Pizza Nova Italian	2191
Sanfilippo's Italian	2175
Thai Cafe	2201
Thai Foon	2188
EAST COUNTY & STATE COLLEGE	
Anthony's Fish Grotto	2860
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Pizza Nova Italian	2859
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BEACHES & POINT LOMA	
The Anoli Restaurant Mediterranean	2362
Blue Crab Restaurant Seafood	2355
Broken Yolk American	2330
Casas Bar & Grill American	2347
Chateau Orleans Cajun	2333
Cucina Fresca Italian	2350
French Gourmet French Country	2348
Lahaina Beach House American	2335
Pasta Espresso Italian	2368
Pizza Nova Italian	2367
Saka's Steak, Seafood & Sushi	2332
Surfside Sushi & California Coastal	2358
Thai Chada Restaurant	
Thai Vegetarian	2331
NORTH COUNTY COASTAL	
Black Angus Restaurant	2746
Calypso Cafe Continental	2754
Greek Village	2709
Karl Strauss Brewery & Grill	2747
Mikko Japanese	2744
Passage to India Indian	2742
Pizza Nova Italian	2728
Roma Mia Italian	2706
Star of India Indian	2751
Taco Autocentro Mexican	2749
Taste of Europe	2748
Taste of Thai	2715
Tio Leo's Mexican	2719
Wild Nite Cafe California Cuisine	2702
CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA	
94th Aero Squadron American	2552
Angelo's Italian Restaurant	2554
Asoka the Great Indian	2564
Black Angus Restaurant	2567
D'Lish Xpress Pizza, Salad, Pasta	2579
The Good Egg American	2555
Pride of Italy	2584
Roddy's Bistro American Continental	2573
Thai Cafe	2301
Thai Chada Restaurant	
Thai Vegetarian	2553
Thai Orchid	2569
Tio Leo's Mexican	2630
NORTH COUNTY INLAND	
Anthony's Fish Grotto	2786
New Wharf Bar & Restaurant	
American & Oriental	2787
San Luis Rey Downs Continental	2783

To list your restaurant's menu call the San Diego Reader at (619) 233-3000.

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Point Loma (619) 726-0768
Hillcrest (619) 296-6882
Solana Beach (858) 259-0666

Calendar RESTAURANTS

relative quiet of the rooftop sidewalk patio to the din of the cars that cramp the dining room. Don't look for meatballs and red sauce except at lunch because dinner is Tuscan-style, showcasing pasta with simple, fresh sauces. Highlights include chef owner Mary Ann Vitale's house-made Sicilian-style fennel sausage, and if the fennel light potato grows to be a special, just say yes. Save room for a slice of house-made layer cake. Service is downright endearing on weekends, when Jimmy Vitale (the owner's husband) charmingly plays guitar.

TRATTORIA ACQUA 1298 Prospect Street, 858-454-0799. You'll do fine if you stay with the simplest dishes: marinated grilled chicken breast on pizza dough, grilled portobello mushrooms, or pasta dishes. Entrees from shores other than Italian don't fit as well.

LA JOLLA 1298 Prospect Street, 858-454-0799. You'll do fine if you stay with the simplest dishes: marinated grilled chicken breast on pizza dough, grilled portobello mushrooms, or pasta dishes. Entrees from shores other than Italian don't fit as well.

CLAIREMONT & KEARNY MESA

RACI RESTAURANTE 1955 West Moreno Boulevard, 619-275-2064. If you have been eating low-fat, low-calorie food, consider this place a special treat. Be sure to order at least two pastas (portion of four or more can request a combination pasta plate) and fresh fish or chicken. Excellent fried squid and the best submarine (dinner) in the city. Sals may be more than usual. First-rate service. Open Monday through Saturday. Closed Sunday. Moderate to expensive.

EMERALD CHINESE SEAFOOD RESTAURANT 1709 Convey Street, 619-275-0888. San Diego's best Chinese restaurant for fresh seafood and fish. Live fish, prawns, and lobsters are kept in tanks and prepared minutes after they arrive. Superb dim sum, served daily, especially fine on Saturday and Sunday, when 100 items are available. Open daily. Upper moderate to expensive.

HUI'S SEAFOOD CUISINE Hazard Village, 9350 P.O. Claremont Mesa Boulevard, Kearny Mesa, 858-279-9799. Open daily. Low to upper expensive.

This restaurant is noted for its hot and spicy Szechuan dishes as well as for its Mandarin specialties. For Mongolian barbecue, you have a choice of beef, pork, lamb, or turkey with stir-fried vegetables (barbecue is not available Sunday morning). Extensive menu with many unusual dishes. Open daily, lunch and dinner. Low.

PHUONG TRANG 4170 Convey Street, Kearny Mesa, 858-565-6750. Don't miss this excellent Vietnamese combination pasta plate and fresh fish or chicken. Excellent fried squid and the best submarine (dinner) in the city. Sals may be more than usual. First-rate service. Open Monday through Saturday. Closed Sunday. Moderate to expensive.

HARBOR CHINESE SEAFOOD RESTAURANT 1709 Convey Street, 619-275-0888. San Diego's best Chinese restaurant for fresh seafood and fish. Live fish, prawns, and lobsters are kept in tanks and prepared minutes after they arrive. Superb dim sum, served daily, especially fine on Saturday and Sunday, when 100 items are available. Open daily. Upper moderate to expensive.

HUI'S SEAFOOD CUISINE Hazard Village, 9350 P.O. Claremont Mesa Boulevard, Kearny Mesa, 858-279-9799. Open daily. Low to upper expensive.

THE BEACHES

GUAVA BEACH BAR AND GRILL 1714 Mission Boulevard, Mission Beach, 858-488-6668. Old-fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (on children's menu) are prepared here, along with Mexican and seafood specialties. Open daily. Low to moderate.

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HUI'S SEAFOOD CUISINE Hazard Village, 9350 P.O. Claremont Mesa Boulevard, Kearny Mesa, 858-279-9799. Open daily. Low to upper expensive.

For the adventurous, we recommend the playful salad, a novel treat for Westerners. At San Tong Palace, curious appetites are rewarded with Low.

THE BEACHES

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HUI'S SEAFOOD CUISINE Hazard Village, 9350 P.O. Claremont Mesa Boulevard, Kearny Mesa, 858-279-9799. Open daily. Low to upper expensive.

seafood, burgers, and salads served in room on the dock. Great view and you may eat on the outside deck or inside. Very casual. Best bet fish and chips and fresh fish sandwiches. Open daily, breakfast, lunch, and dinner. Low.

HUMPHREY'S 241 Shelter Island Drive, 619-224-1927. California coastal cuisine in a newly renovated room with a beautiful bay view. Among the well-prepared dishes, black Angus "tomball cut" steak, grilled vegetable tower, seasoned crusted ribs, proven cocktail par-fait. Excellent service. Open daily for breakfast, lunch, and dinner. Sunday buffet brunch. Moderate to expensive.

JARVIS 180 East Harbor Island Drive, 619-291-1028. The house specialty is steak, offered in a room directly on the harbor. Presentation, in the manner of Morton's, is to show you the entrees raw. Price of entree includes nothing else: vegetables, potatoes à la carte. Excellent appetizers, especially fine omelette. First-rate bread and bread pudding. Closed Monday. Dinner only, Tuesday through Sunday. Expensive.

LAMONT STREET GRILL 4445 Lamont Street, Pacific Beach, 858-270-9060. Select the entrees that cost \$11.95 to \$16.95 and include salad or soup. Try fish, vegetables, and fresh trout dipped

in chocolate. This restaurant boasts a real fireplace in the heated outdoor patio. It's really romantic. Dinners only. Moderate to expensive.

PALENGUE 1639 Garnet Avenue, Pacific Beach, 858-272-7816. Located in a small house, this restaurant serves regional dishes from Puebla, Guerrero, Nuevo Leon, and Mexico City. The food is quite spicy, so if you prefer fewer chiles, say so before ordering. Low-cost items include tortilla soup, pozole (spicy broth with hominy topped with queso fresco), shredded pork with sausage and salsa, macho (an unusual grilled preparation of sun-dried beef and rigatoni), and chile refrito topped with fresh tomato sauce. For authentic regional cooking, it's not to be missed. Open daily, lunch Tuesday through Sunday, dinner nightly. Low to moderate.

PIZZERIA LINO 4465 Mission Boulevard, Pacific Beach, 858-483-4143. The menu has been expanded and you will now find lots of salads and low-calorie items as well as pizzas. The shift has been to healthier offerings which include pasta with light sauces. Try it. Open daily, continuous service, lunch and dinner. Low to moderate.

THREE BUNGALOW 4996 West Point Loma Boulevard, Ocean Beach.

HALF-PRICE SUSHI ROLLS \$1.50 JAPANESE DRAFT BEER

Monday only 5:30-7:30 pm
16-oz. Kirin • La Jolla, Daily 5:30-7:30 pm

Tuesday Night Special
House Sake & Draft Beer
1/2 Price All Night
5:30 pm-close

Dinner
Sun.-Thurs.
5:30-10:30 pm
Fri. & Sat.
5:30-11:00 pm
Reservations Accepted

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619-224-2464 www.thehungrypaw.com. Expensive, but with affordable early-bird weeknight dinners. Slightly drier, reservations strongly advised. The very soul of Ocean Beach resides in Ed Moore's charming, comfortable historic "cottage," where the menu covers classic French bistro fare from pure to soufflé, including comfort food entrees like grandmother used to make. And like mother, the cooking is a little inconsistent. Skip the over-stuffed duck and head for the seasonal specials, the rich stew, and—of course—the pain and soufflé. When the pepper corn soup is on the menu, keep it. A huge wine list at very low mark-ups is a special blessing.

MIDWAY, OLD TOWN & MISSION VALLEY

EL AGAVE 2304 San Diego Avenue, Old Town, 619-220-0692. Has stars and ramp on Old Town Avenue. Without doubt one of the best if not the best Mexican gourmet restaurant in the city. No chicharrones and salsa, but exquisite preparations, all made to individual order. The appetizers, Carra salad, fish, seafood, duck are outstanding. Beautiful dining room plus terrace dining. Open daily, lunch and dinner. Low to moderate to expensive.

GEORGIA'S GREEK CUISINE 3550 Rossmore Street, Grossmont Square Center, 619-521-1007. This small, on-mountain Greek restaurant serves food that will please anyone on a budget. Lunch is especially good. The appetizers, as well as sandwiches and appetizers, are prepared for delivery. Open daily for lunch and dinner. Low to low-moderate.

OLD TOWN MEXICAN CAFE 2499 San Diego Avenue, Old Town, 619-297-4310. This bistro-style eatery is noted for excellent breakfasts, served from opening to closing. Try also the roasted chicken, the carnitas, or the fajitas. Open daily. Low to moderate.

EAST COUNTY & STATE COLLEGE

BARNES BAR-B-QUE 9725 Camino Road, Spring Valley, 619-697-9033. Barbecue Memphis style, with an emphasis on pork sandwiches with tangy sauce and coleslaw that resembles sauerkraut. Mouthwatering ribs, but links, chicken, beef brisket, sweet potato pie, and fruit cobbler. On Fridays, catfish dinner for \$7.70. Small premises, but all food available for take-out. Same menu opening to closing. Open daily, call for hours. Don't miss this one. Low.

LADDER'S ITALIAN CALIFORNIAN RESTAURANT 3654 Lake Murray Boulevard, 619-463-9919. This charming dining room offers unusual, innovative dishes with hearty recipes from southern Italy and elegant ones from the north. Special emphasis on fresh fish and seafood, including crab cakes. Call for exact hours. Low to expensive.

THE LIVING ROOM COFFEEHOUSE 5900 El Cajon Boulevard, 619-286-8434. Inexpensive, open daily. With deep draft couches, Persian carpets, pictures on the wall, chunky wooden tables, and a nice atmosphere, this Swiss-owned cafe is a student hang-out with a lovely noise board, a rental computer, and good cheap breakfast food in huge quantities. Try "The Works" omelet, with bacon, ham, onions, tomatoes, pepper, cheese on top, potatoes, fruit, and bread. Later in the day, try their turkey leg with fruit and bread.

LY'S GARDEN 4011 El Cajon Boulevard, 619-265-1885. Although the extensive menu offers Chinese as well as Cambodian specialties, it's best to order the Cambodian food. Be sure to ask for suggestions. Live crab and lobster as well as fresh oysters and shrimp available. Open daily. Low to moderate.

MARIO'S DE LA MESA 8425 La Mesa Boulevard, La Mesa, 619-461-9990. Best Camaleto served anywhere, excellent carne asada, delicious enchiladas. Arrive early. Always crowded. Open daily. Low.

SALA THAI 6161 El Cajon Boulevard, Campton Place, 619-228-9000. You will find this Thai restaurant as charming as

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MARRAESH
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Please call for reservations. Order one dinner and receive \$10 off the second dinner. One coupon per couple, maximum three coupons per party. Dine in only. No sharing. Not valid with any other offer or on holidays. Expires 12-21-00. With this ad.

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"Rated in the top 5 nationally in Indian Cuisine"

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
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