

SAN DIEGO WEEKLY

Reader

Suspicion

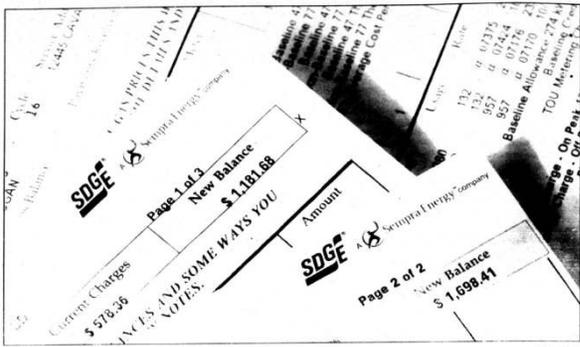
A diet doctor is gunned down in an alley outside his storefront clinic, and it looks like the kind of murder case San Diego homicide cops loathe: the professional hit, with a lengthy list of suspects. Dr. Kent DeLong, a 47-year-old, outwardly straitlaced Seventh Day Adventist from Redlands, proprietor of the *Library* continued on page 24

CLINIC

Bush Strokes Filner - See Page 4

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Religious exposure ... **TV news lite** ... **Green Trap** ... **Capital gang** ... **Border fence** ... **U.S.-Treaty border**



Green Trap

By Ernie Grunin

Following the deregulation of the power utilities in California, a host of alternative providers began an advertising blitz...

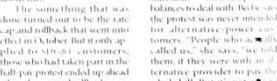
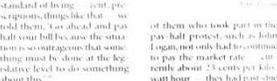
Logan adds, "That's a big thing for some people, it wasn't as big for me. I'd like to see it was five percent cheaper per kilowatt hour, and because I just don't like monopolies, so it was a monopoly."

Those who were switched back may be the lucky ones in October, a rate of 6.5 cents per kilowatt hour went into effect. The cap was retroactive back to June 1, 2000, and many SDGE customers received bill credits or were mailed checks.

One such customer is Robin Logan, who says she's not a fan of the rate cap and tollback that went into effect in October but that only applied to 50,000 customers.

Logan adds, "That's a big thing for some people, it wasn't as big for me. I'd like to see it was five percent cheaper per kilowatt hour, and because I just don't like monopolies, so it was a monopoly."

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If You Don't Run You Don't Get Hit

By Susan Luzzaro

Have you ever seen the men standing outside Home Depot looking for work?

The Spanish-speaking men in baseball hats who are brave enough, or desperate enough, to get into any car that pulls up? Men who are willing to do whatever work they are asked to do for a low rate? Men about whom people brag how little they paid them for so much work? My husband says whenever he sees an able-bodied man sitting by the side of the road with a sign asking for a handout, he compares that person with the men outside Home Depot. How can we not admit men who trekked through freezing mountains or crossed a desert to find a job in the day sun that pays low wages but just enough to be able to buy money orders to send home? The labor of undocumented workers is a structural part of our economy and a part of the low price tag we pay for many items. And that's why immigrant deaths as a result of Operation Gatekeeper are so hard to look at.

Operation Gatekeeper, the border-enforcement strategy implemented in 1994, is a failure. Here's what taxpayers have paid for: double the number of

young men in their 20s. According to Claudia Smith, a lawyer for the California Rural Legal Aid Foundation, and the Border Project director, the victims of Gatekeeper range from one year to 70 years of age; 50 victims are women. About these tragic victims Smith said, "Recently we had a Mass for the dead. While they were saying Mass I went back and read every name. I felt destroyed. I long to say the work I've done, the work of this organization, has resulted in one less death. I know you can't become paralyzed. Our work is all incremental. I would like to believe that the deaths become a trampoline, a catalyst for people; something has got to give. But some fights are worth fighting, even to lose, as an obligation to the dead."

Smith claims that Operation Gatekeeper is a plan to channel immigrant traffic eastward, pushing the border traffic out of

sight, but was never intended to stop the flow of immigrants. In a November 1999 *Forbes* article about a binational team of border agents who were training to rescue immigrants crossing the border, Gustavo de la Vina, chief of the Border Patrol, said, "Protecting our borders includes the obligation to protect lives." Claudia Smith's response is, "You put people's lives in mortal peril, and then you want credit for rescuing them?"

Smith started monitoring Operation Gatekeeper in October of 1994. "I realized that INS commissioner Meisner hadn't conceived a whole strategy for trying to stop migrant foot traffic. There were so many apprehensions that they didn't have the logistics in place for safe and decent transport or detention," Smith, who was born and raised in Guatemala and educated in the U.S., is fluent in Spanish and English. She began standing on the Mexican side of the border at the deportation interviews with the deported immigrants. She went to immigrant shelters in Tijuana to establish how deportees had been treated by the Border Patrol. "I spoke with people who had been detained, entire families, who had gone 24 hours without food or had been kept in rooms with no beds or bathroom facilities for over 24 hours. Many people had bruises from what they call lamparazo or the bag flashlights the Border Patrol agents carry." Their eyes were bulging, Smith said from being "bunked" on the head by these flashlights. "Lampazo" is a term coined by Border Patrol agents based on the sound flashlights make when they make contact with the head.

"I used the Freedom of Information Act in 1994 to find out if the Border Patrol had established any standards for detention. I found that there weren't any." The following year, Smith began negotiating with the western regional director to establish standards. "There are now established standards," she said, "but it's hot and messy whether they are followed or not."

I asked Smith to give me an example of established standards not being followed; she told me about the great water battle in the desert. "The bottle lasted for three months, and we had to go all the way to Washington about it. It began in Mexico at the deportation gate on the fourth of July, 1997. Everybody kept asking for water, all the deportees were so thirsty. I found out that the Border Patrol carried no water in their vehicles — who is crazy when you get in the desert. We were finally able to get some action on this when I got the Latino organizations to threaten to boycott a human rights meeting that Alan Bersin — who was at that time the Border czar — was going to attend. Finally, we got



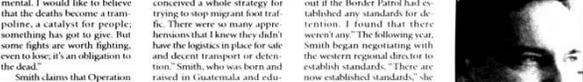
Immigrants stand by the border near Tijuana.



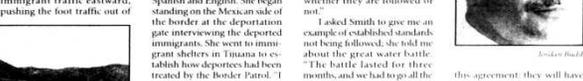
Claudia Smith



Border fence



U.S.-Treaty border



U.S.-Treaty border

Contributor: Matt Potter

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... this agreement they will have water at every point. So I go back about a week and a half ago, and I find out, yes, they have water, but not in all the vehicles. The Border Patrol told me, "Well, we have the water in the vans, we have the water in the buses, but we don't have water in the sport utility vehicles." They said they didn't have the room to carry a five-gallon container of water in the sport utility vehicles that first encounter the immigrants. That's the critical point. Some people enduring heat stress can become very serious very quickly.

continued on page 8

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Hey, Matt: Good news! I may have solved the energy crisis in California. The temperature inside the freezer at a local 7-Eleven was minus 23 degrees Fahrenheit according to the thermometer mounted on the side of the unit. That's 55 degrees below the freezing point of water. The clerk told me that they were required by law to keep it at at least 11 degrees below freezing. The temperature being reported exceeded the government standard by a factor of five. Different 7-Elevens, different freezers, same temperature. I think every 7-Eleven should change the settings on the freezer 25 or 30 degrees higher than the current settings. What do you think?

— Ken McLean, San Diego

Unless your store clerk is a moonlighting law student, don't take any more legal advice from a guy who sells malt liquor and lottery tickets. The state health and safety code doesn't specify freezer temperatures. All it says is that food must be held at a temperature sufficient to solidify the liquid. The freezer with bags of cubes can be kept at about 32°F. The meat- and cheese and TV dinners, 0° ice cream, 20°-10° I'm sure the freezer you saw held ice cream, yes? Frozen milk products require a much lower temp than other frozen stuff. It's as much a quality and shelf life thing as a food safety thing. If all ice cream freezers were raised 30 degrees, we'd have to carry our Dove Bars home in a bucket. Note how these three categories of goods are in separate freezers, so they don't waste energy holding it at 20°.

But Grandma Alice has a question. One of her pet peeves. Who do we walk up to a grocery store cooler with the big glass doors, then open the door and stare at the selections for five minutes? Why, we're making up our minds, all the cold air pours out, and the compressors switch on to bring the temp back down, which wastes energy. The doors are glass, folks. They're glass so you can see through them. Why do you have to open a glass door to see what's inside? To see it, when the door is finally closed, it's so covered with condensation that the next person has to wipe it to see anything. What's Grandma just go off on this topic.

Mayday? Mayday? Why the heck does this mean "help"?

—A. St. Clair

It's the English spelling of the pronunciation of the French "M'aidez!" "Help me!" Of course, if you're not being mugged in the Metro, the French will know from your accent that you're not French and will voice and shake their heads at your bad pronunciation and then may or may not come to your rescue.

Hey, Matt: Why do we celebrate St. Valentine's Day in Mexico on the Day of Friendship and Love. What did St. Valentine do? When did he live?

—Marian V. Garcia, the net

I'm tempted to say we're ashamed into buying Valentine's every year by the strong arm tactics of the and of greeting card, flower, teddy bear, and candy moguls. Mrs. See knows she's got by the maple solution. Valentine's story is a mix of fact and Church lore, a little hard to sort out. But most histories say Valentine's Day began as a mid-February pagan ritual. Lupercalia, the start of the official covering season in Rome. Girls' names were put in a hat, boys drew out a name, and that was your girlfriend for the coming year. Lupercalia was also a red hot street party with lots of drinking and debauchery. The Church was appalled, of course, and moved to encourage saints as love objects in the late Fifth Century. The Church banned Lupercalia, substituted saints' names for women's names in the lottery, and opened the lottery to men and women. The feast day for St. Valentine, the saint of lovers, was February 14, which became the unofficial patron of the holy fiesta.

He dated Emperor Claudius II's ban on marriage (in armed men make loopy soldiers, Claudius II, a Valentine, performed secret weddings, for when he eventually lost his head). The Church's Lupercalia substitute wasn't a bag hit, since no one wanted to date a saint, and the day retained an unofficial air of romance. Mid-February love notes to your secular sweetie were very popular. The first "Valentine" dates from the 1400s, by which time the saint lottery had passed into history. In the Church calendar, February 14 was Valentine's feast day until 1969, when he was removed by the Second Vatican Council in a general fast day housecleaning. (St. Cyril took his place.) Anyway, in this modern day Valentine had been pretty much just the patron saint of Frederick's of Hollywood and unpleasant behavior.

Barthian Follow-up
 Why, in cheesy films, do people always yell for lots of boiling water when somebody's about to give birth at home? I guessed it's because men write the scripts, and whaddya they know? Michael Leonard Creditor obviously sees more cheesy films than I do. He offers the following:
 I can't recall when or where I saw this. Maybe on Old West movies or TV shows. Anyway, when the contractors signaled that birth was imminent, the midwife told the father-to-be that she'd need "pints of hot water and towels." After he left the room, she turned to the woman and said, "There. That'll keep you out of the way."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 8580, San Diego, CA 92186-5803, or fax your questions to 619-251-0489, or e-mail to matt@worldcom.com via the Internet.

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Manoj V. Motwani, M.D. attended Rensselaer Polytechnic Institute, Albany Medical College, and New York Medical College for his studies and training. He has been credited throughout his career for his surgical expertise, his high ethical standards, and commitment to advancing the state of the art. He is a member of the American Academy of Ophthalmology, the International Society of Refractive Surgery and the American Medical Association. His commitment to LASIK includes being personally involved in all aspects of pre-operative and post-operative care, something that is almost completely lacking in most refractive surgery centers today.

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Convención Nacional Bautista de Mexico
Address: 807 Avenida G, Tijuana, 011-52-6-685-9123
Year founded: 1924
Senior pastor: Carlos Amaro Hernandez
Congregation: 400
Staff: 3
Sunday school enrollment: 150
Annual budget: \$60,000
Weekly giving: \$1200
Singles program: yes
Diversity: Hispanic
Dress: dressy casual to dressy
Services: Sunday worship, 11:00 a.m.

"My father brought me here when I was a baby," says Dr. David Gilarana, cradling an imaginary infant in his arms as a demonstration. "That was 48 years ago."

Dr. Gilarana belongs to one of five or so families who've belonged to the First Baptist Church of Tijuana since it was founded in 1924 by missionaries from San Diego. "There really wasn't much in Tijuana back then. There was just the small downtown area and Colonia Libertad. But by the time construction began on the church in 1926, it already had around 100 members."

"Please turn your cell phones off, reads a sign in the stained wood leading up to First Baptist's sanctuary. Located on Second Street, surrounded by dentists, clinics, hospitals, podiatrists, surgeons, and psychologists, the glass-and-stucco church occupies almost an entire block. Gray marble tile covers the sanctuary's floor. Enormous steel grinders support its vaulted pine ceiling. A wall of windows on the sanctuary's north offers a clear view all the way to the border.

C O N G R E G A T I O N
Nacional Bautista de Mexico, the denomination to which the church belongs, is related to America's Southern Baptist Convention. According to Dr. Gilarana, there are 50 churches in Baja California, of which 20 are in Tijuana. "The Southern Baptist Convention," he explained, "sends down missionaries to help with the administration of the Convención Nacional. And our senior pastor, Carlos Amaro, is the Convención Nacional's current president."

First Baptist Church is a place where Southern Baptist congregations and Latin congregations reunite each other. Last Sunday at First Baptist, the stand and say hello to your neighbor portion of the service—a 45-minute ritual in most churches—was about 15 minutes. As soon as it was over and everyone was seated, Pastor Carlos Amaro asked all newcomers to introduce themselves, and he then encouraged everyone to rise and shake the newcomers' hands. And there was yet more greetings. After all newcomers had been greeted, Pastor Amaro told everyone to pair up with a "prayer partner."

"I want you all to pray with someone you've never prayed with before," he said.

A young woman named Myrna appeared, at my side.

"I've just been elected president of the tenants' association where I live," she said. "Please pray for me. Pray that God will give me the wisdom to do a good job as president."

Accompanied only by piano, the folks at Tijuana First Baptist warbled through at least five hymns before I stopped counting. The hymns last Sunday morning were all about love because love and St. Valentine's day were the themes of Pastor Amaro's 45-minute sermon.

"Man has created all the florist shops and gift stores and chocolate shops people visit before St. Valentine's Day, but it was God that created friendship and love," he told us. "Modern society, however, has devalued the words 'love' and 'friendship.' We sometimes misapply them that they've lost their power and meaning. We call casual acquaintances our 'friends'—people we barely know at work or people we easily wave to and say hello to on the street. But the true meaning of friendship is something deeper and more serious."

The Bible tells us that Abraham was God's friend. What does that mean? God spoke to Abraham in very direct commands. You've heard Abraham. And Abraham went. He went not only because he loved God, but also because he trusted Him. Do any of us have a friend we trust so completely that if he commanded us to get up and go somewhere, somewhere far away, we'd go without a question?

"A great deal of what we call 'love' is really trust. Complete trust. Being God's friend means setting your pride aside and trusting Him with all your heart. It means acknowledging that He controls everything. It means accepting His will. Here in Mexico there is a saying that church is only for women, children, the elderly, and the sick. There is an attitude that people who are in control, who have power in the world, who are strong, don't need God. This is an attitude we have to work to change. When you love a man, when you trust Him, when you try to be according to His will, you are connected to the greatest power in the universe, to the greatest power of all. Being in His will is being in the safest place in the world."

At the end of the service, Pastor Carlos Amaro stood to one side, waiting with a proud look on his face.

"We were the first Protestant church in Tijuana. We now have second and third generation Baptists in this church," Dr. Gilarana told me. "When I was a little boy, there were only three or four other Protestant children at my school. The other kids teased us. They'd point at us and call us 'halidajajs'—that was their name for us. It was so long ago. Now Protestants have the fastest growing churches in Tijuana."

—Abe Oppenher

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Dear Aunt Trudy,

My husband's sister invites us over for dinner about once every three months. Though I'm a vegetarian, and have been as long as she's known me, "Glady" seems to get amnesia about that fact every time we go over there. Dinner is served, and it's corned beef, cabbage, and potatoes (all cooked together, so I can't even eat the vegetables) and chicken soup, or it's shrimp cocktail and pork chops and peas with bacon bits in them. One night even the chopped salad had salami in it so the only course I could eat was the bread. I'm tired of going over there and having to watch everyone else chow down while I sip water and my stomach grumbles, and Gladys says, "Oh, I'm sorry, I forgot," with her mouth full of chicken and dumplings. Of course, I don't expect her to change the entire menu to suit me, or to keep up and make me a peanut butter sandwich, or even to show me where the Cheerios are kept, but you'd think it wouldn't kill her to prepare one side dish that I could eat. I've tried washing out of these dinners, but my husband says, "Don't make me go over there alone!" This has been going on for years, and I despair of ever getting through to this woman.

Dear Undernourished,

Your sister-in-law wins a blue ribbon for inconsiderateness. If she is this bent on expressing her hostility by not hearing you, she probably won't reform till the proprietors of hell open a chain of ice cream parlors and start giving away free hot fudge sunaisas. Let's not wait that long to take action. Next time, bring your own dinner. If she's going to put you on bread and water without first reading you your rights and providing legal counsel, then you are justified in fighting back. Prepare or pick up from your favorite take-out spot at least two delicious vegetarian dishes, and bring enough for everyone. You're setting a good example here. You're willing to share. Look forward to it, in fact. If she expresses puzzlement or says, "Oh, you shouldn't have," smile sweetly and say, "It's so kind of you to invite us over for supper. I just had to bring a little something." Put these items on the table right next to the duck fritters and rabbit cutlets. You'll have something you like to eat, and some of the other family members might even appreciate the vegetarian fare enough to get hooked on it.

Dear Aunt Trudy,

What should I do about my wife? Her absent-mindedness, or whatever it is, has gotten out of hand. It is also endangering our little girl. My wife — I'll call her Betty — has always been the

kind of person who consistently loses things, forgets to lock doors, leaves one task unfinished and starts another, doesn't pick up after herself, etc. But since we adopted a month-old baby girl last year it seems to have gotten worse. She loses her keys or things she needs for the baby every day. She keeps forgetting to put the sides of the crib up, and even though I've really been on her about it, the baby has fallen out of the crib three different times due to her negligence. Last week we went shopping together. When we returned to the car, the door on her side was wide open. Not just unlocked, but completely ajar. I've tried to talk to her about being so waterbrained, but she just says I'm picking on her. A friend of ours, who is a psychologist, thinks Betty has a form of Attention Deficit Disorder. Is that possible? And if so, is it treatable? I'm afraid someday she's going to "lose" our daughter the same way she keeps misplacing her purse, the mail, etc.

*FRAZZLED DEL CERRO DAD

Dear Frazz,

Here's what one of the psychologists I pal around with had to say. Betty should immediately go to an educational psychologist or a clinical psychologist or one who specializes in the problems of children and adolescents and get evaluated. If they feel she does have ADD, it's treatable with cognitive retraining and stress-reduction techniques. (Stress tends to worsen the problem, and being the mother of a new baby is certainly stressful.) My friend says that ADD's onset is usually prepuberty. If Betty has had this problem since then, it's possible it's ADD. If the onset was more recent and rapid, it could be something else. Let a professional decide, so that you can get off her back, she can get treated, and you don't have to live in constant fear that poor Betty will leave your little girl behind at the playground one of these days.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at (619) 235-5000 ext. 415; fax her at (619) 881-2401; or e-mail to trudy@2reader.com

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In early 1999 he sold Vitamins.com to a Virginia company run by Robert Haft, former president of Crown Books.

Suspicion

Story continued from page one
Cover photo: "Murder site" at the Midway Inn
Photograph by Lee Klein



By Ken DeLong

DermaLaser Clinic on Midway Boulevard, had been catering to the vanity of his patients for more than ten years. Some of them said they were devoted to him, but had one of them killed him? Was it a partner in one of his many money-losing Internet schemes? A disgruntled customer or patient? Or was it more personal than that?

Bruce Morse, an inventor and ex-studio musician and jazz drummer, says he was a longtime friend of DeLong's. He can't fathom why anyone would want to shoot DeLong. "He was the nicest guy you could know. Very positive and upbeat. No pretensions at all. He dressed like a regular guy. Pair of slacks, a shirt, regular old shoes you buy at Price Club, a little white lab coat, and that was about it. The van he had was a Ford, an Acrostar. My brother has one just like it, as a matter of fact, and it's from the '80s," says Morse, who met DeLong three years ago at his clinic, in La Mesa. Morse, who had stopped by to visit with DeLong at his office on the afternoon of Thursday February 11, a few hours before DeLong was shot, was one of the last people to see the doctor alive. "He struck me as the most unobtrusive gentleman that I've ever met. He seemed very intelligent; he seemed to be very nonconfrontational." But not everyone felt

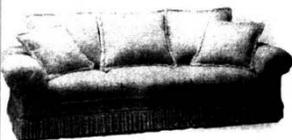
the same way about Dr. DeLong. Educated at Wayne State University in Michigan, he moved to San Bernardino County, becoming a resident in internal medicine at Loma Linda University, an Adventist school, in the mid-1980s. Records show he operated a commodities-investment business on the side. In the early '90s, DeLong emerged as one of the state's earliest and most prolific purveyors of Fen-Phen, the "miraculous" cocktail of diet drugs. When in 1993 the combination was found to be causing heart-valve defects in at least a third of the patients who took it, the formula was yanked off the market, and the doctors it prescribed it, including DeLong, were sued by ex-patients.

As an ex-physician, Fen-Phen never fit DeLong. DeLong had the license to prescribe the controlled substances, and his medical license was placed on a one-year probation by the state medical board. The doctor then went into the local weight-loss business, selling nonprescription products laced with ephedrine, the methamphetamine relative linked to heart attacks, strokes, and seizures. He turned to the Internet, where he bought and sold domain names and weight-loss websites through a network of brokers and dealers of questionable repute. His biggest success came in 1999, when he sold the domain name Vitamins.com for a reported seven-figure sum. Within the last year, he had branched into the latest storefront medical fad, performing laser skin treatments and tattoo removal. In between, DeLong, a military-history buff, managed to write two books on army heroes, run for a seat in Congress, and volunteer as an "attending physician" at reunions of aging Congressional Medal of Honor winners. A biography on one of DeLong's websites claims he was an "army officer, a private pilot, a former member of the Chicago Mercantile Exchange, and founder of a 46-location

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wife and stuff. I guess everything kind of changed, and I was kind of part of the old life, with the family and stuff. She was in weight-loss stuff. She was real hoty-hoty. She ran that, the Fen-Phen stuff.

"I don't know if she was involved in the vitamins or this stuff. I don't know if they're even still together. I just remember her son was, like, a basketball star [in high school]. It was a big deal, and

I just sat next to her at a game once, and the kid just made a mistake or something, and I just saw the look on her face. I guess that's what it takes to be a basketball star with a mother like that."

Tucky says the pair had met through common business interests.

"Kent had a number of businesses. He had a service for lawyers who needed testimony, and she was involved in some sort of business like

that. They met in some sort of business like that. He had tons of businesses, he always had tons of little things. He worked with lawyers, developing testimony, expert-witness kind of stuff, or he'd look at their cases, give them expert opinion on that. He reviewed cases that lawyers would send him and tell them what chance he thought they had. She had some sort of business like that too. Their paths crossed."

DeLong and the woman soon began selling Fen-Phen at swap meets together, and according to Tucky, "I remember there was a swap meet down in San Diego, and they had a little booth there with them and the Fen-Phen stuff. The patients would go behind a little curtain for exams. It just mushroomed after that. They'd work out of chiropractor offices at night and stuff. She helped him run the books.

"It got bigger and bigger. There was a lot of hiring of nurses and stuff. She was quite an integral part of the business. There's just a lot of people involved. It grew and grew into different areas, and he was only one doctor, so you want to try to get other people to do as much of this stuff as you can, up to the limits of what a nurse can do."

That fact of DeLong's business career collapsed in 1997, when state medical

officials, along with the U.S. Drug Enforcement Administration, closed in and charged that he had been illegally prescribing Fen-Phen over the Internet. After agreeing to a settlement in which he gave up certain of his prescribing rights, he became more deeply involved in the Internet.

A December 1999 story in the *Los Angeles Times* identified DeLong as vice president of Internet Development Corp., which the paper called "a Reno-based domain name speculator." Nevada records show that the firm is registered in the name of one of DeLong's female associates. According to the story, Internet Development had listed 200 Web-domain names for sale, including Skateboards.com and CaliforniaWines.com. Other names currently registered to Internet Development, according to the online .dot.com registry maintained by Network Solutions, include WhiskeyStore.com, MoneyGambler.com, and NevadaWhorehouses.com.

"The Internet is the Wild West of business nowadays, and the quality of individuals you're dealing with is important because they are an awful lot of hucksters out there," DeLong was quoted as saying in the *Times* story. "If you can deal with a company that has a good reputation, it makes the business aspects of this Wild West a lot easier."

DeLong's biggest Internet score came in early 1999 when he sold Vitamins.com to a Virginia company run by Robert Haft, former president of Crown Books. Haft, noted for his "Books Cost Too Much!" television commercials of the 1980s, had been forced out of Crown by his father, Herbert Haft. In March 2000, a year after Robert Haft bought the Vitamins.com name from DeLong, Haft sold the site to an Emeryville, California, "health-care advice site" for \$10 million, according to an account that month in the *Washington Post*.

According to the *Post* report, "Haft bought the Web domain address Vitamins.com from a San Diego physician and nutritionist, Kent DeLong, for about \$3 million in cash and stock in the private Vitamins.com. DeLong maintains his prac-

tice but also became the medical director of the Siasa Medical Group with medical weight-loss offices in 46 locations, CEO positions with financial institutions (lead syndication of successful \$18 public funds and several Reg D private placements)."

When contacted about the listing, the proprietors of the two of the West's sites, Sugarpine Sierra West in Incline Village, Nevada, and Yahoo! Classic Investments, said that Slim.com was "no longer available for purchase." Each professed to know nothing of DeLong's demise and would not discuss how or why the listing had been placed with them. They referred a caller to other domain-name brokers in other parts of the country, who also said they knew nothing about Slim.com.

DeLong's wide-ranging business activities and unorthodox life style seem to perplex even his closest friends in the closely knit Seventh Day Adventist community centered in Loma Linda and Redlands. "I know

needed products that work, easy to live with, easy to follow, and inexpensive."

Last fall, an offer to sell Slim.com began to show up on various auction websites specializing in Internet "business opportunities." "Slim.com, premier internet domain name site for weight-loss information and products for those desiring to lose weight," says one such listing, dated September 2000. It claims that Slim.com is valued at \$2.7 million, with bids starting at \$150,000.

Though not identified by name, DeLong is described in the listing as an "MD physician Board Certified in Internal Medicine and Addiction Medicine with a full-time specialty in Bariatric (Weight Loss) Medicine, owner and Medical Director of seven medical weight loss clinics throughout California, principal and Medical Director of highly successful Vitamins.com website, CEO of Internet Development Corporation (developer of Vitamins.com) and Skateboards.com," extensively published author, former

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Another DeLong baby by that woman is due in April. "I think she's naming him Kent."

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needed products that work, easy to live with, easy to follow, and inexpensive."

Last fall, an offer to sell Slim.com began to show up on various auction websites specializing in Internet "business opportunities." "Slim.com, premier internet domain name site for weight-loss information and products for those desiring to lose weight," says one such listing, dated September 2000. It claims that Slim.com is valued at \$2.7 million, with bids starting at \$150,000.

Though not identified by name, DeLong is described in the listing as an "MD physician Board Certified in Internal Medicine and Addiction Medicine with a full-time specialty in Bariatric (Weight Loss) Medicine, owner and Medical Director of seven medical weight loss clinics throughout California, principal and Medical Director of highly successful Vitamins.com website, CEO of Internet Development Corporation (developer of Vitamins.com) and Skateboards.com," extensively published author, former

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are keeping mum on what they know about the case. No arrests have been made, and rumors and speculation continue to mount.

Bruce Morse, the ex-jazz drummer and DeLong's inventor friend from La Mesa,

says he's troubled by an unusual call he received on his cell phone the day after the murder, before he knew that DeLong was dead.

"When I heard about this I was coming back from Office Depot, and I had just

received a very unusual phone call, about 12 o'clock noon. I was on my way to a meeting and picked up my cell phone, and the gentleman asked me if Kent was there, and I said, 'Don't be ridiculous,' and I inquired about whether he was under a medical emergency, or did he need Kent's phone number. "It was Friday, and I said

I could probably get a message to [DeLong] if it was necessary, or did he need to seek out medical treatment and the gentleman just sort of babbled as to why Kent would have my phone number, and I said, 'Well, I'm a friend of his,' and he just went on and then he said, 'Well, thank you for calling.' "And so I immediately went to my Caller ID and found out the number and called it a couple of times, and it's a fax number. Then I came home and I tried to send a fax to the number.

and it didn't go through. Since then I've given the number to the police, so we'll see if they can trace it. It was a very, very unusual call.

"I picked up my cell phone and the gentleman asked me if Kent was there, and I said, 'Don't be ridiculous.'"

"It was later on that afternoon that my brother called me — my brother knew Kent just briefly, he went to his clinic one time, I think. And

he told me what had happened to Kent, and I just could not believe it. The only type of circumstance I could imagine would be a robbery,

but I know Kent was the kind of guy that, as far as I knew him, would say, 'Take it, and you wouldn't have to say you had a gun or whatever, he would just say, 'Take it, I'm insured.'"

— Matt Potter



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tip of my TONGUE

When my mother was pregnant with me, her eyes became light-sensitive. Cloudless August made her head throb. Sunlight off our bright white garage gave her vertigo. Eggs, she says, fried sunny-side up, barely firm, soothed her stomach. She pulled down all the shades, closed all the curtains. All summer long she sat in the dark kitchen, eating eggs, their yolks shimmering like little suns on her plate. While she was carrying me, she says, the kitchen smelled always of fried butter.

This past summer the European Centre for Taste Science in Dijon, France, published a study in which pregnant mothers who ate anise seed gave birth to babies who, in their first four days of life, turned toward anise odor. Babies whose mothers didn't eat anise turned away from the odor or ignored it. There are few foods I enjoy more than sunny-side up or soft-boiled eggs, their yolks hot, smooth, and runny.

My mother's job was to care for my brother, father, and me. My retrograde childhood was privileged. My mother made my bed, washed the sheets and pillowcases. She woke me in the morning. I put on clothes she had bought, washed, and ironed. I sat at the

breakfast table, and she placed before me a plate of eggs cooked just as I liked them. She made the lunch I took to school. She made my after-school snack. She never complained. Once when I was very young she was standing at the kitchen sink washing dishes. I said I wanted to go outside and play. She said, "I'm lonely. Please stay with me and talk." I didn't.

Some foods we take by force from the world, others, like eggs, seem freely given. Humans, forever hungry, always looking for a handout from brutal, stingy Nature, concentrate not upon the hen but the egg. The hen clucks and blinks and deposits yet another in her nest. Her selfishness is inexplicable, almost comical. The egg is revered as a symbol of eternal life. Its roundness, the endless regularity of its production, suggest the cycle of birth and death. Its brittle shell suggests life's fragility.

That eggs are a feminine food is made obvious in their preparation, which often requires maternal care. Milk is churned and scalded, but eggs, like children, are "coddled." When discussing souilles, cookbookers sound like Dr. Spock's baby book. Kitchen becomes nursery. Whites

and yolks must be carefully separated. Egg whites must be gently folded. Once the soufflé goes into the oven, no loud noises or heavy footsteps! *Shh. Be quiet. Baby's sleeping.* My mother never taught me to cook. She never let me, my brother, or father so much as wash dishes. (She feared we wouldn't do it "right," that we wouldn't rise them properly. There was also a generalized fear of "germs," and men, she felt, were careless about them.) Even today she regards my cooking as a reckless and potentially dangerous habit, something I'd be wise to leave in the hands of a wife, if only I were sensible enough to renounce. When she visits she dismutes my sink, scrubbing cutting boards with bactericidal soap. She eyes my refrigerator as if it were booby-trapped. "Have you checked any expiration dates lately?"



When she visits, she cooks for me. I get up in the morning. I smell coffee. I get out of the shower. I smell eggs. I sit at the table, she watches me eat. "You're slumping," she says. Or "Your nose and forehead look like your father's." "I know her, check. She smiles and sighs.

She tells me that she'll wash the dishes. Later in the day she goes out for a while. She returns laden with groceries. Organic fruit. Organic milk. Whole-wheat bread. Organic eggs from free-range hens. She says they have "more vitamins." I tell her I'm not malnourished. She shrugs. She puts the groceries away. She wipes each egg with a damp paper towel and places it in the refrigerator's special holder.

In fourth grade I had my first course in, as it was called back then, sex education. In the darkened classroom, the movie projector stuttered and chattered, dust motes shimmering in its unsteady beam. *The Miracle of Life* was revealed to us. Sperm, their tails whipping jerkily, mechanically looked like insects. When the most radiant sperm twitching its sperm-drilled its way into the passive egg, I felt numb. How could it be that these stupid, speechless, bug-like things, acting only on instinct, produced human beings? How could a miracle be so slight?

Every year on my birthday my mother calls early, early in the morning to say, "This is the exact time when you were born." Her tone is cheerful, but she sounds as if she can't fully believe it. That it happened. That so many years have passed so quickly. I ask if it was all worth it. The pain, the diapers, the breakfasts, the laundry. "I didn't do any of it because I enjoyed it," she says. "I did it out of love."

by MAX NASH

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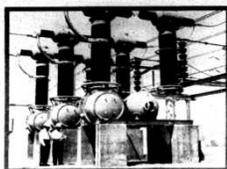
Amber Power

On a recent Saturday, I found myself sitting on my couch staring in a corner. It was one of those weekend days when my head raced with so many things I wanted to do that I couldn't bring myself to do any of them. I sat motionless in a sullen daze.

Then, acting on a sudden impulse, I got up, went outside, and walked around to the back of my house. I missed the trash cans out of the way and pushed aside the rotting piece of plywood and the old, dirty screens that blocked the entrance to the narrow alley there. I shuffled along sideways to the end of the passageway, where my electric meter sticks out from the wall. I crouched down and cocked my head just so, and for two or three minutes I stayed there, entranced, and watched the dial's cycle through precious kilowatt hours. Since all the lights and computer equipment were off, I wondered what was eating up electricity. That damned noisy refrigerator, for one. And the clock radio.

I thought about the intricacies of electricity, about how amazing it is that wires run from every house and apartment in my neighborhood to the same hidden source somewhere miles away. I wondered why electricity is silent and why I never see the man or woman who comes to read my meter. Are meter readers taking special precautions these days to avoid confrontations with irritable, cash-strapped customers? What in the world is electricity anyway?

According to a new virtual exhibition hosted by the Smithsonian Institution, "electricity is simply the movement of charges." The exhibition, titled *Powering a Generation of Change* (www.americanhistory.si.edu/electrifying/index.htm), explores the history of electricity and documents the deregulation of the power system in California and other states. While the exhibition does an admirable job of narrating the arcane and often absurdly dull history of deregulation (see for yourself, I won't force it on you), it fails to vitalize the innovations of the earliest electrical scientists or to ponder what electricity means to those societies that have grown addicted to it. Moreover, the exhibition focuses exclusively on what might be called the "implacability" of electricity — its inexorable advancements and contributions to progress. It ignores the fear and distrust with which people have reacted to electricity since the day it was harnessed.



From www.americanhistory.si.edu/electrifying/index.htm

As early as 600 BC, the Greeks knew something about the peculiar habits of electric currents. They discovered that amber, when rubbed, attracted bird feathers and small pieces of dry

straw. For centuries, this strange, inexplicable property was thought to be unique to amber. Two thousand years later, in the 16th Century, William Gilbert showed that many other substances are "electric" (from *elektron*, the Greek word for amber). In 1747, Benjamin Franklin and the Englishman William Watson independently reached the same conclusion, that all materials possess a single kind of electrical "fluid" that can penetrate matter freely but that can be neither created nor destroyed. Franklin defined the presence of fluid as positive and the lack of fluid as negative. He concluded, wrongly, that the direction of flow was from positive to negative. Then, as the story goes, Franklin flew a kite during a thunderstorm. The kite, which had a metal key, was connected to a wet, conducting hemp line. At the other end of the line, he attached a metal key. When he held his knuckles near the key, he drew sparks from it. The next two people who tried the same experiment were killed instantly.

But Franklin continued to study conductivity, and in a 1767 essay titled "Of Lightning, and the Method Now Used in America of Securing Buildings and Persons from its Mischievous Effects," he wrote down what every schoolchild in the world is still made to remember — that when electricity "has an opportunity of passing through two conductors, one good, and sufficient, as of metal, the other not so good, it passes in the best, and will follow it in any direction."

After Franklin, there were scores of colorful inventors and sublime discoveries. The French physicist Charles A. de Coulomb, whose name is used as the unit of electrical charge, promoted a "two-fluid" theory of electrical charges and rejected the idea that friction creates electricity. In 1791, the 18th-century Italian scientist Luigi Galvani proposed that animal tissues generate electricity. Galvani had noticed that a frog muscle would twitch when hung by a brass hook on an iron lattice. Another Italian, Alessandro Volta, a professor at the University of Pavia, affirmed that the brass and



From www.americanhistory.si.edu/electrifying/index.htm

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iron, separated by the moist tissue of the frog, were generating electricity, and that the frog's leg was simply a detector. Volta amplified the effect by stacking plates of copper, zinc, and moistened pasteboard, thus, in 1800, making the world's first battery.

On May 24, 1844, the United States Congress passed the Communications Act, which gave the federal government authority to regulate interstate communications. The act established the

Postal Service as the agency to regulate interstate communications. The steamship and the locomotive were real objects that produced odors, made noise, and, above all, moved at a speed that could be appreciably sensed, but "the telegraph moved information over great distances almost instantaneously, without any visible movement." The public revolted, and many came to see electricity as a portent of Apocalypse — or, at the very least, as black magic.

Others saw it as just another untamed force to be vanquished. "Electricity," the Reverend Ezra Gannett told his Boston congregation, was both the "swift messenger of destruction" and the "vital energy of mental creation. The invisible, impalpable substance, force, whatever it be... that is brought under our control, to do errands, may, like a very slave," Gannett's attitude prevailed until deregulation.

— Justin Wolf

RESEARCH STUDIES

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Eye Doc

Dr. John Bokosky loves his job, especially doing cornea transplants. "We have some great patients. They're blind when they go in, and after a cornea transplant, they can see and function. A number of patients have dramatic turnarounds. It's very gratifying. Sometimes they have associated eye conditions that limit their vision, but when you can't see anything, it's really hard to survive."

Dr. John Bokosky

Bokosky has been performing cornea transplants in San Diego for 15 years on patients of all ages, including newborns. "I'm a native of Chicago. I did my internship at Mercy, and after my cornea fellowship at University of Michigan, I came right back to San Diego." Bokosky performs about 120 transplants a year. "I've done probably 1100 or 1200."

Bokosky prides himself on treating patients with compassion and enthusiasm. "When you can't see, you can't see what you're eating, you can't dress yourself, it's hard to maneuver. When you have a patient that you can retrieve and give them vision, it's a whole new world for them.

Recently, I had a patient who was getting a seeing-eye dog; he was pretty much blind. We did a transplant, got him up, and he's real happy. Now he doesn't need his dog!"

"Some of the patients have tough diseases, so they require multiple transplants or they have associated problems that make keeping a transplant clear difficult. A good candidate is one that has a scar on the cornea that limits the vision. The rest of their eye is intact, and they don't have a lot of other problems. And they're able to put in their drops and tell us if they're having a problem. They've got to follow instructions and use their medicine and come in for follow-ups, because a lot of what we do to make corneal transplants work includes postoperative care. I'll see those patients once a month for six months, then every other month. A lot of what we do is manipulate sutures to improve their vision, eliminate astigmatism, or reduce it."

Transplant candidates, Bokosky explains, are not limited to people who lost their sight to corneal damage. "There's a lot of congenital corneal disorders that are amenable to therapy. [I have] a photo of a baby I'm holding who had transplants — the first eye at two weeks and the second eye at four weeks. I glance at the framed black-and-white photo of Bokosky in scrubs holding a baby."

"So at times we operate on infants if they're born with corneas that are opaque, and there's no chance for them to see without a transplant. That patient had Peters Anomaly [which leads to corneal prob-

lems], and now I have pictures of her at 15 years old. It's pretty gratifying." It's unlikely that patients like this one will need a later transplant to adjust for growth. "We create a type of matrix for the other cells to grow with. The rest of her eye will grow. We usually only transplant the central seven or eight millimeters of the cornea."

"Unlike many transplant fields, corneal transplants work well. It's highly successful. About a third of the patients go through some time of rejection episode, but most of those can be saved if diagnosed early. It's nice doing high-prognosis surgery, because people do pretty well. A lot of patients have a prognosis of 90 to 95 percent chance of having a clear transplant, and those are great odds. There's a lot of pressure to try to keep

"A good candidate for transplantation is one that has a scar on the cornea that limits the vision."

them seeing." Positive returns may be what keeps Bokosky close to his patients. "I just talked to this young guy, his name is Roger, who's 26 or 27 years old. He's had multiple cornea transplants for Stevens-Johnson syndrome [a disease that affects the body's mucus

membranes], and I've been treating him for about 12 years. He moved here from Austria and was traveling through San Diego on a trip when I first treated him. He's going through college, and he's calling me now because his vision has just dropped off only eight months after a cornea transplant. He wants to get going again, and it takes a lot of hand-holding to get patients through that time. I gave him my pager number, and he beeped me twice in the afternoon yesterday wondering if we got him a good cornea yet!" Bokosky laughs.

"I have to get a special cornea for him that has a very good surface because he has a surface problem. I just talked with him this morning and he said, 'Now I can't even move around anymore.' They can struggle by for a while with 'finger-count-

ing' vision, but his has gotten cloudy to the point where he needs something done. Overall, he's been living a pretty normal life. He rides his bike around, he's gotten married. I've even gone skiing with him! I enjoy taking care of patients where this makes a difference."

"A lot of my patients have one good eye and one bad eye. Fix the bad eye. It's not as dramatic as when they have one eye or two bad eyes. Another patient was pretty much blind, and I did transplants for his hereditary dystrophy [a loss of normal clarity in the cornea due to a buildup of cloudy material], and now he sees 20/20 without glasses."

"People value their sight a lot, of course. Especially when you have a patient who only has one eye or has a bilateral problem. The nice thing about ophthal-



Kevin Collins

mology is that even if a patient has multiple diseases — let's say macular degeneration — if you can give them some sight, they are able to adapt to it and are able to function. They may not be able to drive a car, but they can feed themselves, get dressed, maneu-

ver, walk around the house without running into things. Often there are multiple diseases going on."

Surprisingly, cornea transplants are not new to medicine. "It's actually been done for a long time. It was first successfully done in the '40s and was attempted

before then. It's a very sophisticated field — and a highly successful one. In fact, cornea transplants are the most successfully transplanted organ. Not much has changed in the last 15 years. The basic techniques are very similar to what I trained with 15 years ago. It's an outpatient procedure. We have an ambulatory surgery center here that we do them in. I was just there to do a couple this morning."

The cornea is the eye's outermost layer. Its clear, dome-shaped surface covers the front of the eye, and though it may seem to lack substance, it is actually a highly organized group of cells and proteins. Unlike most tissues in the body, the cornea contains no blood vessels to nourish or protect it against infection. Instead, the cornea receives its nourishment from the tears and

aqueous humor that fill the chamber behind it.

Cornea transplants are more common and frequent than other tissue transplants, largely because of the ready availability of donated tissue. "Although transplanted tissue in general is in short supply, in this town our cornea supply is very good. We can use a wide range of age, so we can use anything older than six months of age up to about 75 or 80, depending on how urgent the need is for tissue. We also don't have to retrieve the tissue. We can get a cornea up to 18 hours after a person's death depending on whether the eye has been refrigerated or ice-packed. We have media which allows survival of the tissue up to about 14 days. In actuality, we'll use it within 5 to 7 days in the United States. If we have

RESEARCH STUDIES

Couples Dealing with HERPES

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tissue that we cannot place, we send it overseas to countries that are less fortunate or have taboos against eye-banking or don't have an eye bank themselves. There are also research projects that need corneas too, so we use all the tissue that we get."

Where do all these corneas come from? The sole source of corneas are from people whose families generously offered the tissue to help other people," Bokosky explains. "It's a way that the family of someone who has passed away can get the gratification of knowing that they loved one was able to provide sight for someone else. We always get family permission, even if there is a donor consent on the driver's license. We work with families very closely to avoid any kind of problem."

"We have a great eye bank here in San Diego. We also have cooperative settings where we can look at other sites around the country for transplant tissue if we don't have what we need. Like my friend, Roger, who I was telling you about. He needs something special with a special surface. We don't have anything available right now. Just talked to the eye bank and they're going to look around the country. We'll try to meet our needs. What's nice about being a corneal surgeon is the way

we can schedule our transplants. We can predict when we're going to get three or four in a day, so we can schedule something for three weeks from now, and if we don't have anything local, we can look around the country. We also share tissue around the country this way."

Bokosky can't imagine practicing any other specialty than ophthalmology. "I wanted to make a difference in people's lives. A lot of medicine comes down to 'lose weight, stop smoking, and exercise.' In ophthalmology, people are very motivated to take care of their eyes. They'll do whatever you tell them, so there's a high compliance rate. And nobody dies. I like having a high prognosis for recovery when I operate. I like not having to do a lot of tests and depend on radiology a lot for findings. I can find them through the microscope or with a lamp in front of the eyes to tell what's going on. The operations are relatively quick—about 45 minutes—and not in the middle of the night. It's a great field."

Kevin Collin is noticeably nervous. At 7:00 tomorrow morning, he'll undergo a sixth cornea transplant in his left eye. "To think that I can get my vision back is almost threatening to me, because I'm afraid I might lose it again. That's frightening."

With a face fixed in a permanent smile, Collin, 50, punctuates almost every sentence with laughter. The sadder his story gets, the more he laughs. "These congenital glaucomas, partly because I was born very premature, I'm totally blind in my right eye, and I have some usable vision in my left eye. When I was younger I had more 'mobility vision' in my left eye. What you could see at 200 feet, I could see at 22 feet. I was on the borderline but, basically, legally blind."

"I've lived here since 1980. I grew up in Manhattan, on the Lower East Side. I traveled across country when I was younger with a friend. We bought a car together and he drove—it was my job to be the observer, so I kept a diary. I could do some jobs, so we worked our way through the country. For about 12 years we traveled across country, and I lived in Phoenix for quite a long time. My vision started declining in about 1979, and they had just a county hospital—nothing like Medical, and they told me I was going to go totally blind. I just could not accept that. I always knew that somewhere in my life I would go totally blind with congenital glaucoma, since it's a progressive, degenerative disease—but I had to try at least one thing. So I moved to San Diego. A friend of mine lived here

and said that they had good medical insurance and good doctors."

"I came to see Dr. Binder in 1980—he's in La Jolla. He said he could help me, and I underwent four cornea transplants with him, but they didn't take, because I also have what they call dry-eye syndrome. Every time they grafted, no matter what medicine they'd give me, it would just dry and the stuff would shrivel up."

"The cornea is kind of like Saran Wrap. If it gets wrinkled, it's really hard to un-wrinkle it, no matter what you do. So once they graft a cornea, which is the window of the eye, you have to keep it from wrinkling or getting a scar across it. If you get one scratch on your cornea, it doesn't make that much difference. But when you start getting multiple scratches, that's going to obscure your vision. So between my glaucoma and my grafts drying and getting scratches, my vision just gets blurrier and blurrier and blurrier."

"Blinder retired about two years ago, and I was referred to Dr. Bokosky. I had my first graft with him six months ago. Now Bokosky has something called Cyclosporine. It's been used for tissue rejection for heart and kidney transplants, and now it's in eyedrop form. So for me, I'm hoping this is the magical medicine that will keep my eye from rejecting or

getting really dry."

Dr. Bokosky's confidence is reassuring to Collin. "He's young and ambitious. At first I was a little skeptical, but I think he's a dedicated doctor. Just from word of mouth, I think he's a very good doctor. He's very patient and very congenial. I've been around doctors all of my life. I usually read a doctor by personality—if they're willing to help or at least willing to try something—and if they're honest with you. He was all of those. A lot of doctors will say, 'Just deal with it. I'm not your friend, or whatever.'"

"I've got myself used to being a blind person. Right now, you're just a blur to me. If you mugged me, I couldn't describe you to the cops. I've got a guide dog. I learned Braille as a boy in school. I have a lot of adaptive skills. I'm very independent. Most people have had vision all of their lives, and they'll start getting cataracts or some kind of corneal failure, and a doctor cures that, and they're very grateful. In my life, I've been independent with some usable vision, then lost a lot of it. Over the years, I've been gaining it and losing it, and it's very, very trying."

"I was born with eye problems. My parents noticed that I wasn't watching TV, and when I finally got some vision, my medical help—someone besides an internist—isn't—"

found that I had a severe problem. They took me to a specialist and he operated. They [removed] my right eye, and now I have a prosthesis there—they had to save my left eye, which was better. I had congenital bilateral glaucoma. I know people with the same disease that didn't get the same medical care I did, and they are totally blind. So I'm very fortunate to have some vision at all."

"When my friend and I traveled across country, I could see trees and things like that, but everything was always blurry. I had to get very close to things. For example, I worked at a gas station, and the pumps weren't automatic like they are now. As the attendant, you had to take the hose out and click up the thing and watch it spin around, and by the time I ran back, I always owed people a nickel or two, because I had trouble with the hose and stopping the pump from going. I had to get real close to the pump to read it."

Not everyone always believes Collin is blind. "I've had to convince people. I mean, you can tell by looking at me that I have a visual impairment—or else I'm stoned! I've been stopped by policemen for looking stoned. I had long hair at the time, and I looked kind of out of it. I had to tell them I'm legally blind. Then they'd shine a light in my face, and I have photopho-

bia from my disease, which is a sensitivity to light, and I'd pull up my arm like a vampire to protect my eyes. An extreme amount of light hurts a lot. Those days were my best vision, seeing the big 'E' on the chart. That was 30 years ago, and it has declined immensely."

Collin hopes his transplant will give him back the vision he's lost. "Dr. Bokosky says that in time, with this Cyclosporine, I'll probably see the big 'E' again. If not, at least to count fingers at three or four feet." His grin intensifies. "For me, that would be outrageous. That would mean that I could go out, recognize a tree, the difference in what kind of tree it was—like from a pine to a cypress—so to see a car across the street, recognize what color it is, to recognize individuals by hair or other distinguishable features, which right now I couldn't. I could read. This machine behind me is a reading machine. It's called a Visual Tech. It enlarges print ten times. I could use this rather than read Braille or my voice-synthesized computer. I have large-print programs that I can't use right now."

A student at SDSU, Collin is two semesters away from his master's degree in rehabilitation counseling. His bachelor's is in social work. He believes that most people still don't know how to help the disabled. "In our country, especially with blindness, they've not changed rehabilitation in

the last 60 years. That makes me angry. You can go to any Center for the Blind and ask to be rehabilitated, and what they'll do is, they'll teach you cane skills, how to dress yourself, how to read Braille, how to use the computer—things that are necessary. But how to grieve? When you lose a finger, a toe, anything—as minuscule as you might think it is, you need to grieve it, because it is a loss of your body. That's a process you have to go through, to actually admit that this is something that you needed that you've lost and come to grips with that. If you had a child that had died, you would mourn that. But something about our bodies, we just do not mourn that. We have to. That's a part of us that's gone."

"We also need to learn that it's not the end. All of my life I've looked for a goal. I needed something to look forward to. For me, I've been blind all my life, and I know what it is—to take that and help other people who are maybe losing their vision for the first time, to help them understand that it's not the end. There is life after blindness. It takes re-educating yourself. You can still enjoy things. If you want to grieve, you should get mad for a while, but we can only be mad for X amount of time, then we have to learn to get over that grief and get into something productive."

Collin explains the various transitions necessary to make sense of life with

blindness. "Daily living skills are important, but there has to be something beyond that. Take the average male: you have children, you have a wife. You want to know how you're going to regain your independence and regain the position that you see as important. A lot of times your psyche changes. 'Okay, now I'm not a male any longer. I'm not a husband. I'm not a father. I'm just blind!' Of course, there's a lot of anger and frustration, but you need to know that someday you can regain your position as a husband and a father. At the time of your trauma, or maybe even a year after your trauma, you're still not convinced of that, but somewhere you have to be given the hope that it can be regained. It takes re-adaptations, like maybe putting bells on your child's feet so you would know where they were. To learn how to change a comfort. After you get comfortable taking care of your children, it's not a scary thing anymore—it's 'Hey, I can do this. No problem.'"

Although he has no children of his own, Collin has been married to his second wife, Debbie, for eight years. "She's from New York, too, and we met here in San Diego. We met at the Center for the Blind Recreation Center on UPas. We knew each other about two and a half years before we got married. And in public housing, where we live, you can't shack up. I would have just had her shack up with

me"—he grins again—"but we couldn't legally do it!" Collin also has two older sisters, but he's not close to either of them. "My parents were divorced, and me being a sick child, they think that I separated the family. I'm convinced now that I wasn't the primary problem, but I didn't help!"

"It's amazing that I've even survived. I really got screwed up. I went to college when I was 18, during the heyday of rehabilitation. I could go to college and get a running account at the bookstore. I could get free room and board—they even gave me money, and in those days, I didn't need that money to get drunk or use drugs! It was my downfall. That was at Dominican College in Blouvelt, New York. In those days, if you were blind, you were told

as a profession. There were limited occupations that they wanted the blind to do. You could work as a vendor at a blind concession stand, teach the blind, be a medical transcriptionist, or work in data entry. There were certain prescribed blind occupations that you had to do, and I never really wanted to do any of those. I always liked people and wanted to help people. I wanted to become a counselor years ago, and they said, 'no.' If you came up with another idea, they'd say, 'Oh, that's ridiculous. Blind people don't do that.' They wanted me to be a teacher. I was literally asked to leave college. That's when my friend and I bought a car."

"Since about 1985 it's started to change. Blind peo-

ple can be more successful now. Computers have made a lot of the headway. We can communicate better, especially with the Internet. It's still not perfect."

Collin comments on both the sighted and the blind person's preconceived notions. "I think a lot of blind people feel they have to validate their lives or prove to others that they are somebody—that you can financially take care of yourself, not be on Social Security Insurance [SSI], that you can dress yourself. People make comments, they're surprised that my clothes match. They're not interested in my intelligence or my independence or experience as a counselor, but that I'm dressed. Or my guide dog—everybody's interested in my guide dog. My guide dog is a tool, not

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a pet. Yet people will recognize my dog before they recognize me; they'll remember my dog's name, but not my name."

Collin sees his contribution to rehabilitation as bringing a sense of reality to clients. "I always tell this story when I lecture. If I'm on a street corner with my dog, and it's raining hard, and my hair's wet, and my dog's wet. I'm on Genesee and Linda Vista, and it's a deserted zone. My hair's in my face and my clothes are soaked, and you're driving by in your car. I hear the music, I smell the cigarette smoke, and I'm waiting for the bus while you're wait-

ing for the light. I have the right to give you the finger! I have the right to feel sorry for myself! I'm freakin' cold! Every time my dog shakes, he shakes more water on me! Somebody drives by and splashes me! You don't think I have the right to feel sorry for myself? I called Debbie up one time and said, 'Collin breaks into a crying voice.' 'I'm coming home! I can't stand this shit no more!'" He laughs. "I just came home. I was supposed to go somewhere for a class. Instead, I came back, soiled, stained, my hair in my face, my dog looked like a wet rag that stinks. I wanna walk in and feel like a pro-

fessional person? I just said, 'Screw it. I'm goin' home!' But the point is, once I took a shower and talked to Debbie about it, watched a little TV, I felt okay. But for

"They may not be able to drive a car, but they can feed themselves, get dressed, maneuver, walk around the house without running into things."

that moment, I was depressed as hell. I didn't like being blind. It sucked!" He laughs again. "How come I can't just run from here to

the driveway, get in my car, and take off to do my thing and come back? When I train a client, I try to let them know that [those kinds of thoughts are] okay.

whatever it is they want to be. You can still do something with your life. Whatever you did before, you can continue it. You might not be able to do it the same, but you can still enjoy it, regardless of your disability."

Five months after his transplant, Collin is seeing again. "I can identify large objects, like buildings and furniture, and I can see the contrast between the sidewalk and grass. I can go to the store and see the name 'Cherries' on the box. I feel it's been successful, except that I have what's called Stevens-Johnson syndrome, which is like a jelly that grows over the cornea, and it keeps

getting abrasions. Right now, they have a plastic lens in my eye, and we're going to go with that until May, then they'll — I'm not 100 percent sure about this — put what's called an 'amniotic membrane' over my eye."

Enjoying a new level of independence, Collin and his wife recently went to the San Diego Zoo for the first time. "I couldn't see the animals, per se, but it was a kick to see the greenery and to be there. I know that someday I'm going to be totally blind, but I accept that. What else can you do? You have to play the cards you've been dealt." ■

— Robert Kampel



If Emily Post seems outdated, try The Engaged Woman's Survival Guide by therapist Arlene Modica Matthews.

that, upon finding my prince, I would become engaged, get married, and so on. The details of how all this was going to happen weren't as clear. Nevertheless, I grew up believing that betrothal was an essential part of the princess-frog equation. Subtle cues surrounding me both reinforced and perpetuated this notion. (And I'm not just talking about my ringless mother, here — although she helped.)

I took some of these cues from TV shows such as *Love American Style* and *I Dream of Jeannie*. The latter show in particular appealed to me. My favorite episodes are the ones in which Major Nelson proposes to Jeannie followed by their wedding and honeymoon in her bottle. It's the pinnacle of Jeannie's life, this marriage. She is salivated and an appar in public, she becomes a real woman. I never stopped to consider that Jeannie was already all

powerful and could have blinked into existence anything she wanted — including Major Nelson — because wasn't it the ultimate dream come true to say, "Yes, oh yes" with the velvet box opened to reveal a sparkling solitaire and the man down on one knee?

There was a catch to this dream, though. By the time I graduated high school, it wasn't cool or appropriate to want these things (or admit to wanting them). My post-feminist generation rejected — on the surface, at least — what they saw as the crass materialism of the ring, the meaningless rituals of engagement and marriage. Casual sex, not surprisingly, never fell out of fashion. My peers and I came of age before AIDS hit hard and before the song back to "Family Values." The game came out of the bottle for us and never felt like going back in. What this all meant, for

me, anyway, was a confusing mix of signals. I was supposed to give my body freely (I was independent, after all), but I wasn't supposed to expect support or guidance from anyone I gave it to. In addition, I considered myself truly liberated. I wouldn't want any of those things.

But I did. So, too, did many of my peers. Outwardly we scoffed at the conventions but inwardly we wanted them. My old friend Scott is a perfect example. In the months before it happened, Scott speeded virrol at the hoopla surrounding the marriage of Prince Charles and Lady Diana. He couldn't stop talking about how much time and money had been wasted, how this indicated that nobody knew what was important anymore. When the time for the wedding arrived, he stayed up all night to watch it on TV. He composed an epic poem about the event, a masterpiece of but

ANSWER: Rules of Engagement

QUESTION: What do De Beers, Emily Post, and the U.S. military all have in common?

My mother never liked the term "getting engaged." She said it reminded her too much of signs she's seen on airplane lavatories that read "engaged" when locked and occupied. However, my mother (who never had an engagement ring) had nothing against the concept of betrothal. In fact, she anticipated

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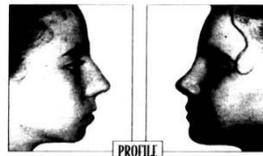
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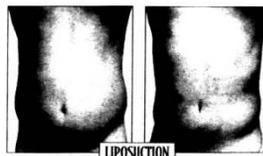
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tenness and indignation at the ultimate moral travesty. About six years later, long before he turned 30, Scott had a giant wedding of his own that was traditional, cheesy, and full of pomp and regalia. He even had an engagement period before-hand with a ring, invitations, the whole thing. He had found his princess.

Almost every one of my college friends ended up engaged and married in traditional ways, although many of them waited until their 30s to do it. This was further proof of what I'd always suspected: the game always stays the same, it's just the rules that change. (And, yes, there are rules; just ask the wealthy women who wrote *The Rules*, which revealed how to get a man and keep him.)

Let's break these rules down. Unwritten (and written) rules apply to every part

of the mating and marrying process, including rules of engagement. "Rules of engagement" is an intriguing phrase: I don't find it a stretch to compare the Department of Defense's military rules of engagement with those of modern-day betrothal. The definition from the *Dictionary of Military Terms* reads,

"Rules of Engagement: Directives, issued by competent military authority which delineate the circumstances and limitations under which United States forces will initiate and/or continue combat engagement with other forces encountered."

Really, all you have to do is remove a couple of words — "military" and "United States forces" — and substitute "man," "woman," and "fiancée," and you've got the introduction to Emily Post's wedding planner.

Engagement, it turns

out, has many rules, and breaking them can result in serious consequences. Why else would Emily Post offer advice "to help you survive from the moment you make the big decision? If Emily Post seems outdated, try *The Engaged Woman's Survival*

Matthews tells us that the engagement puts our mental health at risk, what with all the stresses and conflicts over what we want.

Guide by therapist Arlene Modica Matthews, published seven years ago and still in print, which sums up a strange sentiment in the title. We now have to survive the engagement. Why?

It's those pesky rules. As in the military, rules for getting or becoming engaged

are not clearly defined; they are contextual and vary from situation to situation. For example, military rules of engagement are meant to dictate when and how soldiers enter into armed combat with other soldiers, but the rules are vague enough

to vary often that military personnel often have to make decisions on how to act in a narrow window of time. It is much the same with the rules of matrimonial engagement changing constantly over time. Even if one is not a believer in frogs and princes, this can create confusion. And I don't mean confusion as to whether or not to register china patterns or have a bridal shower. Not very romantic, if you think about it. Despite the loveless origins of the ring, it has come to symbolize devotion, the eternal flame of love, and so on. Look at the website of De Leers, those kings of the diamond world. The literature reads as if it were its own religion. Only a diamond can signify a commitment of forever. She'll really know you love her if you buy her a very expensive ring, and honestly, six months' salary (or more, if you can) so much to ask for something that lasts forever? The bigger the diamond, presumably, the bigger the love — or perhaps, the bigger the worth of the groom and the more he's willing to spend on his bride.

Let's consider the ring. In olden days, the engagement ring was a receipt of sale signifying transfer of

ownership of a daughter from her father to her husband. Not very romantic, if you think about it. Despite the loveless origins of the ring, it has come to symbolize devotion, the eternal flame of love, and so on. Look at the website of De Leers, those kings of the diamond world. The literature reads as if it were its own religion. Only a diamond can signify a commitment of forever. She'll really know you love her if you buy her a very expensive ring, and honestly, six months' salary (or more, if you can) so much to ask for something that lasts forever? The bigger the diamond, presumably, the bigger the love — or perhaps, the bigger the worth of the groom and the more he's willing to spend on his bride.

Perhaps the ring's enduring popularity as a symbol is that it's an easy item to

attach significance to. We live in an age where expectations of a potential mate are varied and undefinable, traditional gender roles are a thing of the past, and nobody's sure what they want or what they're supposed to want. In her survival guide, Matthews tells us engagement puts our mental health at risk, what with all the stresses and conflicts over what we want. "Anxiety," she says, "is clearly an appropriate response to such a

major life change and such an awesome responsibility."

In all this, the ring remains an uncomplicated jewel of clarity. We know we must have that. But when the ring becomes a substitute for what it is supposed to represent, there's trouble ahead.

I was 26 and an unmarried mother of an 18-month-old son when I met Dominic over a cherry cheesecake. It was the first of many incon-

gruities in our relationship. Dominic was the founder and co-owner of a two-man operation called Cake and More, a business devoted to providing sweet treats of all kinds. He sold his wares at Hoover's, the diner where I worked as a waitress. Dominic's cakes were beautiful. He wasn't so bad either, although not at all what you'd expect from a guy who made his living with flour and pastry cream. He was dark, mustached, and very muscular

(the result, I later learned, of hours spent with free weights and a Universal gym). He had a penchant for tight white T-shirts and jeans and sported a haircut held over from big bad '80s hair. His look was one you might expect from, say, a construction worker. The fact that I'd been walking around holding pink cake boxes containing confections he'd created with his own hands made an interesting contrast — one that was very appealing (well, it worked

for me). When I first met Dominic, he and his partner, Ian, were just starting their business, working night and day to bake, decorate, and get on the road to sell their product and establish permanent clients. Hoover's was one of their newest accounts.

That's what Dominic came to be leaning over the counter at Hoover's flirting with me, the cherry cheesecake between us. Over the course of his next few visits,

I learned that Dominic was from the East Coast and was the youngest and only son in a family of five children.

I also found out that all his sisters lived close by; he was co-owner of the house in which he lived (Dominic co-owned quite a few things), and he was intent on making his business successful.

The personal information I shared with Dominic was that I had a small ex-boyfriend, lived with my sis-

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ter, and that I wanted to someday be able to write for a living, I didn't tell him that he was the first man I'd looked at romantically since my son's father had exited my life two years before. I'd only just realized I was never going to end up with the father of my child, a conclusion that struck me as odd mostly because I'd taken so long coming to it. My son's father had done his best to remain as far away as possible since my first trimester. Still, for months

I'd held on to a hope that we'd somehow make a go of it. When I examined the reality of the situation (which I was often forced to do), the one reason I could think of for this hope was the biological pull toward the other genetic half of a child I adored beyond reason. Yet, by the time my son was inching his way to his second birthday, the hope had become a dry rind in my heart, and I began to look around.

All this combined with

the obvious attraction between Dominic and me, was enough to produce a first date. That date was so successful it led to a second and then a third. The third date was when I got the rest of the information. If I'd had my wits about me, I would have cut my losses and moved on.

But no. The point is, I didn't have my wits about me. Since my last relationship, I'd entered into a different subset of the "single" category, that of "single mother." I felt my options for romantic involvements were now limited. I also felt the need to be responsible about relationships. I didn't want to play

the field; I didn't even particularly like dating. I wanted to be home with my child, and I needed to be with someone who could not only accept this but who might enjoy it as well. But I was also in my mid-20s. I was enjoying the sensation of falling, if not in love then in something resembling it. So there were no wits involved at all. But let's go back to that third date.

Dom and I were parked on a cliff top overlooking the city's lights on one side, a black expanse of ocean on the other. He'd taken me to this lover's lane not to make out but to divulge something that had been weighing on his

mind.

"There's this girl," he started and laughed nervously.

"What? You are kidding, aren't you?" I was incredulous but was also feeling something icy creep across my heart.

"It's not as bad as it sounds," he sighed. "But still..." It turned out that Dom had pledged himself, verbally at least, to the daughter of his sister's new husband. This was more complicated than it sounded. Dom's brother-in-law was wealthy and over 50. That a girl from Dom's family had landed such a catch was considered a small miracle. The rich brother-

in-law had "done a lot" for Dom's family, including housing Dom's mother and a couple of sisters in his mansion. I got the feeling that the match between Dom and the "girl" had more to do with blending the two families than with love of any kind. But I didn't say anything as I listened to Dom speak. I was too busy deciding how I would react. Dom went on, describing how the girl was far away, studying at an Ivy League school, and he wasn't sure if he was going to continue on with her anyway, but he felt a certain responsibility because his marriage had broken up over infidelity and...

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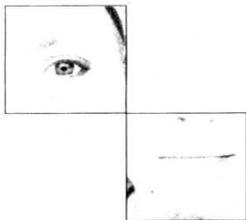
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asked. "What marriage?"

Yes, Dom had had an ex-wife who'd been his childhood sweetheart and with whom he'd been crazy in love. They had a huge wedding, very expensive, and a honeymoon, and a few months later she had an affair with a guy ("Some fuckin' poet of all things") and that was the end. He offered to take her back, but she didn't want to come back. She divorced Dom and married the poet. She had a kid now, he told me. A little girl.

"But I really like you," Dom said after a pause. "I think there might be something between the two of us. I just thought you should know about this."

"Yes," I said, with a hint of bitterness in my voice, "it's a good thing you told me. At least you mentioned it before we got, you know, intimate."

"Intimate..." Dom exhaled as he leaned over and kissed me — intimately.

I liked him, too, so I ignored my reservations and went out with him again and again after that. He ended his agreement with the girl and introduced me to his family, brother-in-law included. Our relationship got more serious. He spent a lot of time at my apartment, but we sometimes had difficulty coordinating our schedules since he awoke pre-dawn to bake, and I'd left Hoover's for an upscale restaurant where I worked nights. He liked my son and was comfortable around kids from spending so much time with his sister's offspring. Having all those sisters, too, gave him a sensitivity toward women, if not a complete understanding of them. Dominic worked hard, and I had no doubt he would end up successful. He could be very sweet, and he welcomed the omnipresence of my family.

And, of course, there were the sweets. The man had a gift with pastry.

Dom and I had been seeing each other for six months when he made an unusual midday visit to my apartment. He seemed out of breath.

"What's up?" I asked him, concerned.

"Can't stay," he panted. "Have to leave soon. Couldn't wait. Have to talk to you." He seemed distracted as he grabbed my arm and maneuvered me into my bedroom.

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away from the bewildered eyes of my sister. Once there, he closed the door and got down on his knees and pulled me down with him. I was convinced that something in our world was facing destruction so I was astonished when he asked me to marry him. It was a real proposal, complete with the words "Will you be my wife?"

"Sure, I will," I said. "You scared me. I thought something was wrong."

And that was when things did start to go wrong. My family, who had tolerated Dominic prior to our engagement, began expressing their dislike of him after I accepted his proposal. My

mother referred to him as "the Swarthy Cake Baker," and my sister found him pompous. My father didn't think Dominic was intelligent enough for me and resented what he felt was Dominic's proprietary attitude toward me and my son. They all warned me that Dom was too concerned with money, status, and material gain. And they didn't feel he was loving enough. When it started to look as if the wedding was imminent, my mother begged me not to marry him.

But I was caught up in the idea of getting married, and I chose to gloss over my family's concerns as well as

some vaguely conscious concerns of my own. I began planning, just as I had seen other women do (women who were not at all like me: the kind who had engagement parties, white picket

Dominic began wanting to take charge of several aspects of my life, most notably my son.

fences, and kissed the ring fring). I looked into venues for the big event and bought a wedding planner. Dominic, who'd been through this already, was happy to let me handle the details. I priced

flowers and chose colors. I went to lunch with Dom's sisters to discuss the wedding. They all looked alike, all female versions of Dom with the same olive skin and big '80s hair. They all had

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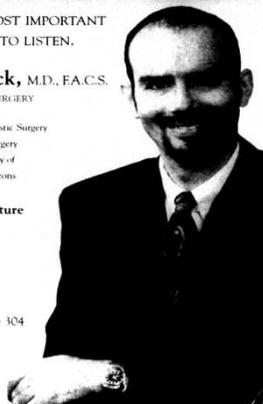
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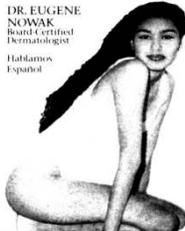
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basic human need. Of course, none of this had much to do with who Dominic was as a person or whether or not it was he that I wanted.

For Dominic, the ring seemed to represent something different. Shortly after he gave it to me, Dominic began taking charge of several aspects of my life, most notably my son. Dom's attitude toward my son quickly changed from warm and casual to strict and paternal. Suddenly he was an expert on bottle feeding, potty training, and sleeping habits, and he told me how I should manage all these with respect to my child. If that weren't enough, there was his attitude about my working. Once we were married, he maintained, I would have to give up waitressing. He didn't think it was right that I should work around all those leering guys. Better I should stay at home and work on other projects, perhaps keeping his books. It would be nice if I spent more time with his sisters, especially the one married to the rich man; did I know they could really help us out a lot?

I wasn't blameless. I should never have let things get so far. Not so deep inside I knew that Dominic and I were wrong for each other. As pleasant as he could be, he was pretentious, in his notions of gender roles and, despite my persistent belief in romantic fantasy, I could never become a housewife with an allowance, making trips to the mall with my sisters-in-law and our kids. Besides all of this, I ignored the voice in my head that kept insisting Dominic wasn't over his first wife or the hurt she'd caused him. I was certain I was to be an updated version of this woman. But let Dominic believe I was who he thought I was: a single mother who needed to be rescued by a big, strong man such as himself. I let him believe it because I wanted to believe it myself. I wanted the ring. I wanted the dream.

Things came to a head about four months after Dominic first proposed. We'd been arguing about everything. Dominic was spending more time going out drinking with "the boys" (something else he'd shown little interest in before), and I was working more nights at the restaurant. Then, during a routine examination,

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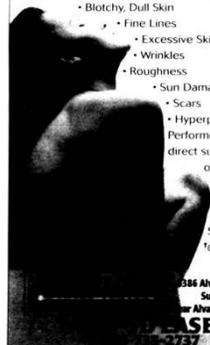
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my doctor found a tumor on one of my ovaries. "It's probably not cancer," the doctor told me, "but you're going to need surgery as soon as possible to remove it."

Nobody in my family took this news well, especially my mother, who once again begged me. "Please don't die." Dominic, who I'd thought would rally and provide me with a shoulder to lean on, became more distant after I told him. Two weeks before I was scheduled to have the surgery, Dominic and my father got into an argument over what kind of food my son should be eating.

"I'm going to be the dad's father," Dominic shouted, "I should be given a parent's rights."

"Sure, what do I know," my father said facetiously, "I only raised five kids."

"You don't know,"

Dominic yelled back.

"I don't know!" my father steamed. "You confused, Dominic. It's you. You know NOTHING!"

I started to cry, which sent my father to my rescue and Dominic out the door. I didn't hear from Dominic for a week until he called and told me, "It's over. We're never going to work this out. Better we end it now before it gets really bad."

"Please," I begged him, "can't you wait until after I have this operation? I'm scared and I could really use your support and strength right now."

"I can't give it to you," he told me. "It's not there to give. I'm coming to pick up my things. I'll be there in half an hour."

"Please, Dom..."

"And I want my ring back."

"Fuck you," I said. It

wasn't eloquent, but it got the point across.

"I'm coming to get it," he answered. "I want my ring back."

I wasn't about to let Dominic into my house after that conversation. He had sounded mean, cold, and

Once we were married, I would have to give up waitressing. He didn't think it was right that I should work around all those leering guys.

nasty, and I was angry. I gathered his things — a few T-shirts and assorted computer discs — and waited outside for him in the concrete parking lot in front of my apartment building.

"I can't give it to you,"

"And I want my ring back."

"Fuck you," I said. It

Dominic seemed surprised to see me standing there when he pulled up. He

was somewhat mollified since our phone conversation.

"Listen, I'm really sorry about this," he said. "I'll come visit you in the hospital. It's just that we can't be together. We both know it."

"Here are your things," I said and handed him the

clothes and discs. "Okay," he said and put them in his car. "And the ring, please." He was looking at my hand. I was wearing the ring. I never took it off.

"I'm not giving you the ring," I said.

"Yes you are," he con-

tinued. "I bought it, it's my ring. We are not getting married, and now I want it back."

"It is not your ring," I said calmly. "You gave it to me as a promise to marry me. You broke your promise. You couldn't even wait for me to get through major surgery to break up with me! It's my ring."

Dominic stared at me as if I was mad. He seemed unsure of how to proceed, but if there was one thing I shared with him it was a sense of determination. He had set his mind to something, and he wasn't going to give it up. I watched as thunderclouds gathered in his face.

"Give me that fucking RING!" he screamed and grabbed me by the arm. Before I had a chance to react, he was on top of me, wrestling me to the ground, pulling at my fingers in an effort to tear the ring. That symbol of

his love for me — right off my finger. It seemed he wouldn't mind if he took the finger off with it, he tore and scraped at my hand so hard. Pinned under him, I couldn't fight back but managed to curl my hand in such a way that he was unable to free much of anything from it, save a little skin. For a second, I worried that he might start beating me (he didn't seem much in control), but before he had the chance to consider the option, I wriggled out from under him, ran like hell back to my apartment, and locked the door behind me. Dominic did not follow me.

My hand was red and swollen. I watched the flesh pull up around my finger and felt such conflicting emotions that I started laughing. But I was shaking with adrenaline as well. The tears didn't come until much later.

A few days later, Dominic called with a renewed plea for the return of the ring. He apologized for hurling me to the ground and explained that he was frustrated. He appealed to my sensible side. Couldn't I see his point? He'd spent so much on the ring and was entitled to recoup it. Why would I want to wear it now anyway? "Consider it an expensive mistake," I told him. "I know I will."

"I will get that ring back," he said.

I mentioned something about restraining orders and the law and hung up. Three days later, I had surgery to

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remove an ovary. My roommate in the hospital was a young woman who'd just had similar surgery. Her boyfriend was in the room with us almost constantly, hovering over her. When he finally left for the night, my roommate leaned over to me and held up her hand, on which she sported a tiny diamond solitaire. "We just got engaged!" she squealed. "Isn't it beautiful?"

I turned my head away and threw up in my bed. It was a reaction to the morphine, I'm sure.

I never spoke to Dominic again.

I wore the ring for a long time, although I moved it to my right hand. Eventually, I took it off permanently when I could no longer bear to be reminded of what it represented and what it didn't; of what it cost to get it and what it meant when I did.

Some dreams die hard. Over the years, I've been much thought to why I kept the ring in the first place. I had Dominic continue to insist, forcefully or not, I would have given it back. I can't imagine I would have put myself at risk over a bit of gold and diamond. As our relationship advanced toward its end, I'd anticipated I'd have to return the ring. It wasn't like I'd been wearing it for long, after all. In her rules of engagement (which I had studied) Emily Post stated that, should the engagement be broken, "The bride must immediately return her engagement ring." I didn't feel I had much of a right to that ring, anyway. I had spent much of my engagement feeling as if I was borrowing another woman's life, and the ring was part of that. In the end, however, it was Dominic's lack of empathy, his refusal to even pretend to support me through a frightening experience that really got me. In a few weeks he'd gone from spending the rest of his life with me and raising my child to refusing me human comfort — that was the ultimate disappointment. I'd done everything right, I thought, I'd followed all the rules. I got the ring, all right, but not the love it was supposed to represent, and now I was supposed to give that back too? Not likely.

Despite my convictions, I felt guilty about breaking the ring rule for a while. I noticed

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that the statute of limitations on this offense has run out. Judge Judy Sheindlin, arbiter of many modern moral conflicts, had a similar case before her recently. The case was simple, a "promise" ring was given and then the promise was broken. The man was suing to get the money back from the woman to whom he'd made this expensive promise. Stopping short of calling him a complete schmuck, Judge Judy told the man that he'd given a gift

and it belonged to the woman, end of story. Next time, Judge Judy counseled, buy something cheaper. Perhaps the rules have changed again. The game, however, is much the same. These days, the happily-ever-after of the prince, the proposal, and the ring lives on strong as ever. We are obsessed with celebrity pairings and often focus on the size and type of ring involved. A recent issue of a popular newsstand magazine featured

"87 Pages of Celebrity Weddings!" in which copies of various rings chosen by the likes of Rosie Perez, Helen Hunt, and Raquel Welch were displayed. Raquel Welch was featured again a few pages later with photos from her fourth wedding. Without a hint of irony, Welch related how this time she wanted to do it the old-fashioned way, with a long white dress, etc., etc. She wore a crocheted mini dress to one of her weddings, it was revealed, because

that was back in the '60s when people were flouting tradition. This time, she wanted to show love for her newest husband with the trappings of a storybook wedding. These days we can do it up right without the guilt my peers and I felt about wanting rings and veils. As Matthews states in her engagement survival guide, "We have gone from the 'me' decade to the 'we' decade. For reasons both romantic and idealistic, as well as prac-

tical and realistic, everybody wants to be part of a couple — a married couple." Consider how many people tuned in to the show *Who Wants to Marry a Multi-Millionaire?* This media event generated water-cooler controversy and inspired news articles over the social ramifications of an arranged TV marriage with pundits most often weighing in on the side of moral outrage. But millions of people watched the show when it aired and continued, month after, to discuss it. Perhaps the idea of a fairy-tale union strikes a deep, unswerving chord for many people. It always did for me. Incidentally, Darva Conger, the infamous bride of the show, asked for her diamond ring, although she kicked the husband to the curb within hours of the wedding. The ring she picked out was part of the show. Besides, she had a choice, at least with the simulcast and publicity and so on.

I'm not sure we wear any rings save for the diamond on my left hand. I keep my old engagement ring in a box with a diamond ring from my grandmother, a small

sapphire ring given to me for my 30th birthday, and a gold wedding band. A long story attaches to each one of these rings, and when I hold them in my hand, I can remember the details of each. The engagement ring, however, is the only one that inspires wistfulness. After our spectacular breakup, I can't remember ever missing Dominic. I knew we were both better off apart. Over the ensuing years, though, I have missed the dream that Dominic and his ring represented. This is what I remember when I see the ring, and it makes me a little sad. I've tried putting the ring on since then, to see how it looks on my finger, but the funny thing is, it no longer fits. ■

—Debra Ginsberg

Debra Ginsberg is the author of *Writing: The First Confessions of a Writer's*, published by HarperCollins last year. She contributes regularly to the *San Diego Union-Tribune* book section as well as the online magazines *Salon.com* and *OutRight.com*. Her next book is scheduled for publication in 2002.

LETTERS

continued from page 3
had to cringe. You see, Eddie Hand passed away in December 1992 from complications resulting from liver failure. He was 42 years old! Sure makes you wonder about Dave Good's complete knowledge on this and other musical subjects. I guess Dave will have to walk farther than 30 miles to see Eddie play. But another brilliant guitarist named Jimi Hendrix has also passed away. "Free your mind and your ass will follow!"

Kenzo
Point Loma

Drummed For Boilermaker

As a former member of the Wrenched Records "family," I found your article interesting ("Blurt," February 15). I drummed for Boilermaker and signed with Wrenched when they offered the distribution deal with Cargo. As a band we never involved ourselves with Cargo's business practices, but we were friends with all of the partners in Wrenched, so we treated their deal. We should have known better.

Timothy Semple

Thwarted Women

Regarding Candye Kane's complaints (Letters, Febru-

ary 1). We are concerned that the article implies one of our board members made a sexually oriented comment about a local artist. In fact, the comment came strictly from the author of the article. No SDSG board member spoke with the article's author prior to printing, nor were we offered the opportunity to add any input to the article whatsoever.

SDSG is dedicated to fostering opportunities for all San Diego songwriters and artists and to doing so in a professional manner. While we appreciate the Reader bring-

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Apology To Missi

I would like to add my two cents in on a *Reader* article I did an interview for ("Blurt," February 8). I have spoken with BC and Woody from Rock 105.3 in regards to the letter — I still don't know how the hell they got my phone number. I was intrigued by their story of how Missi became an on-air personality. Me being a person who believes in listening to both sides, I researched Missi. She has been in radio for a very long time, and she knows what analog tape is, not only that, she also knows how to edit it! But I don't know who Starr or Len are except that they're assistants so I can't offer anything for them. The world of commercial radio has its jerks and nitwits, but yet in the mix there are also some people who work their butts off. And those are the ones who should be given attention. Missi proved her dedication from the research that I have done and was rewarded. I would like to apologize to Missi. Remember, the radio business is like a bouquet of roses, you gotta watch out for the prickles. And believe me, there are many.

Zeb Navarro
Oceanside

We Are Disappointed

The San Diego Songwriters Guild (SDSG) was mentioned in the *Reader's* recent article in the "Blurt" section (February 1). We are concerned that the article implies one of our board members made a sexually oriented comment about a local artist. In fact, the comment came strictly from the author of the article. No SDSG board member spoke with the article's author prior to printing, nor were we offered the opportunity to add any input to the article whatsoever.

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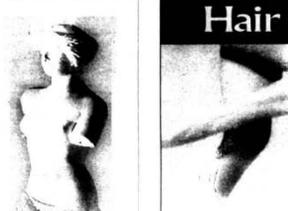
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Calendar
CLASSICAL MUSIC

Downers and Uppers

Even a listener familiar with the Eighth Symphony could begin to doubt whether it was top-flight Beethoven.

At the end of their concert in the La Jolla Chamber Music Society's "celebrity series," the Dresden Staatskapelle and their music director, Giuseppe Sinopoli, offered Werner's Overture as an encore. In many ways, the encore displayed the excellencies of orchestra and conductor better than anything else on the program. What dazzled and inspired them? In a way, the conductor's perfect performance of instrumental technique? What drove and swept what architectural intelligence, what beautiful shaping of phrase and line, what deep understanding of the music's meanings, what energy, what a high?

It was just what one could have expected from this venerable orchestra (one of the greatest in the world) and from this extraordinarily talented conductor. I had never heard Sinopoli in person before, but I knew him well from his CDs. The most consistently impressive of these is his opera recordings: Wagner's *Vaisak*, Puccini's *Stranieri*, even *Caravaggio* and *Il Trovatore*—in all cases, Sinopoli not only has the measure of the work's musical shape and dramatic structure, but also puts the stamp of his own personality on the performance, with unexpected insights that make a supposedly routine passage come fully alive, and with adjustments of tempo and articulation that

REVIEW
JONATHAN SAVILLE

the Symphony No. 8 that opened the program. Here is music bursting with humor and exuberance, as witty and propulsive as Haydn, yet thoroughly large-scale and unmistakably Beethoven. During the subsequent intermission, a friend remarked that he had once seen Leonard Bernstein conduct this work, and that Bernstein had appeared to be on speed. Giuseppe Sinopoli, in contrast, appeared to be on Valium. The very first statement of the first movement's initial theme was fiscal, instead of propelling the music into existence with the rest that should characterize the entire symphony. The tempo in each of the four movements was sluggish, what was absent was not so much raw speed as the brisk inner pulse the writing calls for. Nowhere was there a feeling of fun. The periodic second movement didn't bounce; the jockey of the finale came across as nervous or absent-minded. The third movement, although also too slow and too four-square, was more successful in itself. Because of Sinopoli's great gift for lyrics, but Beethoven's intended contrast with the other three movements was scarcely perceptible. By the end, even a listener utterly familiar with the Eighth Symphony could begin to doubt whether it was—or ever had been—top-flight Beethoven. Reminders from Bernstein, or Gardiner, or Harmon, or Toscanini, or Soli, or Zimman, or Karajan—or virtually anybody else—would surely correct this impression on one's own home, but at Symphony Hall the experience was a manifest failure.

After the intermission, there came gradual improvement. The Seventh began much



Giuseppe Sinopoli

Dresden Staatskapelle; Giuseppe Sinopoli, conductor
Copley Symphony Hall (La Jolla Chamber Music Society)
Beethoven, Symphony No. 7 in A, Opus 92, and Symphony No. 8 in F, Opus 93

in the same vein, without sufficient snap, with every effect slightly veiled. The second movement, once again, was played too slowly. Of course, we all understand the temptation to milk this profoundly emotional music, but Beethoven called it "Allegretto," and the composer really ought to be taken at his word (Sinopoli is by no means the only conductor to have "corrected" Beethoven here, although practically no one does so nowadays). It needs to be added that the overly slow conducting was nevertheless wonderfully flexible and nuanced, and that Sinopoli took care to underline the dramatic moments of the movement in ways that the Dresden Symphony's Jung-Ho Pak ignored at his performance of the Seventh in the same hall, some months ago. But Sinopoli could have taken a hint from Pak about pacing, energy, and the fundamental spirit of Beethoven's incredibly original *Alllegretto*.

Then, between the second and third movements, the Valium somehow wore off. The scherzo banded forward with the kind of kinetic vibrancy that one listened for in vain throughout the Eighth Symphony, and by the finale, the terrific Sinopoli of his operatic performances and Mahler symphonies had triumphantly re-emerged (which also gave the Dresden Staatskapelle the opportunity to demonstrate its brilliance to the fullest).

And then, as though to prove that whatever had been asked earlier in the program had finally been stung, there was that superb Overture. Here in the first half of the concert had been a downer, the audience left the second half invigorated and joyful.

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The Piano Series hosted by the La Jolla Chamber Music Society continues with a concert by Angela Hewitt tonight, Thursday, February 22, in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla. Hewitt will play Bach's "L'Après-midi à F. Hat Mame" on the Department of His Most Beloved Brother" and "Toccata in G Minor"; Beethoven's "Variations and Fugue in F Flat Major (Eros); Variations"; "Mozart" by Bartok; and Liszt's "Après une lecture de Dante: Emma's great Sonata." Tickets range from \$5 to \$20. For reservations, call 619-439-6728, or 619-439-6728.

An Aging Philosopher makes a debut with *Metaphysics* in Leonard's most popular opera, *Fanci*, the concert production for the San Diego Opera. It's a challenge for his soul (and receives youth and worldly pleasure, after studying the immortal Marcellus). Fanci abandoned the stage and becomes an outcast. "Opera" compositions come, along with singing by Italian bass Luciano Pavarotti, soprano Barbara Cook, and tenor Robert Merrill. Tickets range from \$15 to \$25. For reservations, call 619-439-6728, or 619-439-6728.

Canadian Harpist Ichi Ichi will perform "Large music pieces" by Bach, a cadenza, *Metaphysics*, and *Fanci* during a concert hosted by the American Harp Society on Sunday, February 25, 7 p.m., at the "Ninth-century" (1994-1995) John La Haye House. Admission is free. Tickets are \$10. For reservations, call 619-439-6728, or 619-439-6728.

Monthly Concert, the fourth annual *Metaphysics* by Robert Merrill, Michael Feinstein, and the San Diego Opera. Tickets range from \$15 to \$25. For reservations, call 619-439-6728, or 619-439-6728.

Saturday Night Chamber Music, the series continues when pianist Hiroko Kuroki presents Schubert's "Four Impromptus" and works by Grieg and Chopin at 8 p.m. on Saturday, February 24, at the United Methodist Library. The suggested donation is \$10 general. For information, call 619-439-6728, or 619-439-6728.

Romantic and Baroque Works for two classical guitars may be enjoyed when Fred Benedetti and Robert Wetzell perform for the Spring Concert Series hosted by the First Unitarian Universalist Church on Saturday, February 24, at 7:30 p.m. Expect to hear works by Albéniz, Carulli, Torrelli, Lout, Schubert, and Rimsky-Korsakov. The concert is themed "Forgotten Romantics" after the duo's second CD.

An Indian Classical Music Concert is planned by District Prasad Reddy Prasad (senior disciple of flute master Ramkrishna Chaturvedi) and Suresh Kumar on Friday at 7 p.m. on Saturday, February 24, at Mira Mesa High School, 10010 Reagan Road. Tickets are \$20 and \$25. Benefiting India earthquake relief funds. For more information, call 619-439-6728, or 619-439-6728.

Resonance and Medieval Music will be enjoyed when the San Diego Early Music Ensemble presents a concert at 8 p.m. on Sunday, February 25, at the Church of the Good Shepherd, 1900 Broadway. An all-strings will be featured, and a late 16th-century lute will be featured. For more information, call 619-439-6728, or 619-439-6728.

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**Calendar
ART**

This Madly Bittersweet Painter

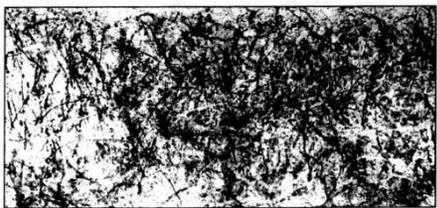
The voices in Pollock's head had their mouths stitched shut.

There's a moment in Ed Harris's thoughtful movie about Jackson Pollock when he's dropping paint over the unstretched canvases that would become *Number 1A*. He puts aside his stick and presses a hand on the canvases, then crosses the other hand and imprints it, too. Pollock was familiar with faltering, cave art and knew about the handprints that appear next to images of bison and deer. Harris plays the scene as an artist testing a new tool for finding a pictorial structure, a way of walking on his hands toward some anticipated discovery. The best scenes in the movie are like this one, where we see Pollock at work, his concentration complete and believable, without the histrionics that make most movies about artists silly. The only good one I know is *Tomb Raider*, occasionally the Atom Caplainish score toots a barm dave motif to signal not the difficulty of painting but its gaudy, and to remind us that this is a story about America, an authority. For Pollock, authenticity — his point in postwar — was everything.

He always liked Harris, especially in *China Moon, The Night Shift, and The Truman Show*. I suspect when he had he based the film on Stephen Nash and Gregory White Smith's postlude biography. The books by Elizabeth Frank and

Ellen G. Landau are critically sharper and less patient. The movie is more tempered than its source. Harris is at his best when impersonating Pollock as a narrowly gifted, extraordinarily ambitious artist who can barely speak. His stony diffidence was part of a pathology driven by his alcoholism. Drunk, he was bountiful, cruel, and self-deprecating. Sober, he was quiet, spoken and reserved. Pollock wasn't just somber. Most of us normally hear voices in our heads, a muttering that goes on even while we sleep. The voices in Pollock's head had their mouths stitched shut, and when he drank, the compression exploded into violence directed as much against his own heart and head as against other people. Harris's stare has the greenness of irresponsibility, and he doesn't indulge in the usual creepiness glamorizing of self-annihilation. When Pollock is working and stable, he will control, swinging grace. He did his best work during the few years he was more or less sober, living with Lee Krasner in a farmhouse they bought on Long Island.

Pollock came to New York in 1930 to study with Thomas Hart Benton at the Art Students League. He always wanted to be an artist and throughout his career was frustrated by his mediocre drawing skills. He had no interest in



Black and White Painting, 1951

Benton's regionism, but he did learn large-scale composition and the tips centrifugal action that makes Benton's figures look as if they're tumbling off the picture plane. In the movie he tells Lee Krasner played by Maria Gato Harden more for charming Brooklyn chatter than for Krasner's lamely obviousness (business). Carl Jung and lobot Graham helped him to get over Benton. To control his alcoholism and give shape to the chaos inside him, Pollock spent several years in Jungian analysis, which generated some of the totemic images of mid-1940s pictures, temple tabernacles like *The She Wolf, Equilibrium of the Series*, and *Made and Female*. John Graham — Russian emigre painter famous for his pictures of cross-eyed women — critic, impressionist, and practicing theosophist — knew what was going on in Jung and kept the downtown world informed of late-life Analytic, Cubism, Surrealism, and Dalí.

In those days the most famous painter in New York was Picasso. Graham constantly trailed for news of his latest direction, which had immediate effect on younger New York painters who were still dealing with the consequences of Cubism. The claims of critics notwithstanding — in Pollock Clement Greenberg intones: "Surface is surface. Paint is paint!" — the question of spatial depth still nagged. Some artists were seeking a nondimensional depth specific to abstraction. In his black and white *Evolution of 1949, de Kooning*, seems to be trying to dig the surface of the picture plane to a depth he cannot find because it doesn't exist. The sleek, columnar, members, pillars, arches, and other dominant forms in Pollock's early 1940s work are folded flat. The great drip pictures he began to produce in 1947 are extraordinary in part because each creates a sense of depth, a one-time only dimensioning spe-



Black and White Painting, 1951

cific to each painting. The poles, axes, and trusses in those pictures provide an exoskeleton from which veins and tissues of paint fall and whorl toward dozens of epicenters. The 1940s iconography is rather still, even when Pollock brings over Rembrandt-like dynamics to those totemic animal presences, angular stiletto-like male and female figures, and mythic motifs (like "Paspiphae"). Applied with brush, palette knife, fingers, and paint tube used like a writing tool, the pigment is grisly, corrugated. Pollock couldn't bring over in a satisfying way the boggie scorchings of his sensibility. He lived right on the membrane between normalized existence and chaos, inarticulateness, and was intent on drawing from the contents of his unconscious. But the early Jungian imagery wasn't so much the actual product of the unconscious as it was Pollock's idea of what such contents might look like, mediated heavily by

conscious to achieve his desired aliveness, his curling and unspooling mark-making became more controlled, delicate, and austere. Pollock's work, like music, has duration. Like *Korschak, drag, pool* — such marks adventure through their passage in pictorial space the way a melody or counterpoint motif plays out in time. We all have internalized meters or rhythms that determine our sense of us, what we like. When look at the great Pollocks — *One, Laredo*, *Mr. X*, *Aurum Rhythm*, all done in 1950 — I know my internal meter is responding to a musicality that can be listened to many times and heard differently each time. It's dicy to speculate on Pollock's work and his alcoholism. After the great run from 1947 to 1952, the year of *Blue Poles*, when his production had already begun to thin out, he was drinking steadily again. The work showed signs of trying too hard to break beyond the drip style. He swerved an certainly from abstraction to figurative. The frustration made him drink harder, which stifled the work even more. Even if he had killed himself and Edith Merger (griffoned Pollock's flame, Ruth Kligman) in the 1956 car wreck, or had



Ed Harris on Pollock

sobered up, his best stuff was probably behind him. I think he was the kind of artist with only a few great works in him, achieved largely because of a strict, idiosyncratic technique. Having an original style isn't always a good thing. That said, I have to confess that among my favorite Pollocks are the bulky black and white figural pictures of the 1940s work more become shrouded, rounded, thick-limbed forms stalking the picture plane, and the intense, burning heads are unlike anything he'd done. I love the dipstick *Number 7, 1951* in which a double faced, heavy-limbed striding figure seems to have just emerged from a spiky milkweed patch, a fused original couple fleeing the Garden.

Harris is a singer for Pollock and respectful toward his subject, his method training prepared him to deal intelligently with a painfully interiorized character. The movie isn't so successful when it takes its eyes off him. No human being should be made to outlive the words Expressionism, Cubism, and Surrealism into the same sentence, as poor Maria Gato Harden does. The movie's worst misconception is the Clement Greenberg character. Greenberg was a

downtown-style, tough, leather-critic, peremptory and managerial in his judgments, but the movie turns him into a stuffy, professional high priest, ignoring Greenberg the wild man, who in arguments was quick to throw a punch and at parties loved doing the rug.

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GALLERIES

Furniture Sale on the Thread: Odd and even furniture and modern pieces by Norman Black, artist and designer. Located on Broadway and 10th. Openings: 10 a.m. to 6 p.m. on Friday, Feb. 27, and 10 a.m. to 6 p.m. on Saturday, Feb. 28. www.thread.com

Managers of Light and Color: Using Langhans and onlooker. Exhibitions: 10 a.m. to 6 p.m. on Friday, Feb. 27, and 10 a.m. to 6 p.m. on Saturday, Feb. 28. www.managersoflight.com

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Art Museums

California Center for the Arts: Museum, 2010 Main St., Santa Ana. Exhibitions: 10 a.m. to 6 p.m. on Friday, Feb. 27, and 10 a.m. to 6 p.m. on Saturday, Feb. 28. www.ccaarts.org

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Calendar ART

Mingqi International Museum of Folk Art, objects of daily use, ritual, and ceremony from the many cultures of modern life in Europe and the United States created by American artists who embraced French Impressionism, featuring 99 canvases by 24 artists, including Mary Cassatt, John Singer Sargent, and Childre Hasaan.

Albert Belleuche (1884-1944) was at the forefront of the renaissance of lithography when artists began to stretch the medium beyond the limits of creators and technical production as defined by commerce. Working in Paris, Belleuche was

Museum of Contemporary Art, La Jolla, the growing practice among artists to investigate the built environment and create artwork that does not fit into the clearly defined categories of art and design demonstrated in "Against Design," a traveling exhibition on view through Sunday, May 20. The "against" in the exhibit's title means "alandscape," not in opposition to it, but that it is a direct reflection of his design. Most of the included pieces involve severe abstraction and draw on significant developments in modern and contemporary art, notably minimalism and formalism.

"Contemporary Collectors XVI" is an exhibition showing the selection of works that may be chosen for the group's 30th acquisition. The contemporary Collectors have purchased nearly 40 works for the museum since 1963 — which means they will make the cut this year! The year's highlights include pieces by Sherman Hauer, Martin Kerscher, and Cindy Sherman. Check the possibilities through Sunday, May 20.

Find the museum at 700 Prospect Street, San Diego, CA 92104.

Museum of Photographic Arts, shot in a surrealist, gritty style, "Hado Monstera: Stray Dog" is a personal vision of the artist, who likens himself to the stray dogs populating many of his photographs. Each of the 150 photographs included in this exhibition captures the reality of changing cultural climate of post World War II Japan, a juxtaposition of aged traditions and contemporary practice.

Also on exhibit: "Revenge Healed Ten Years," which interweaves photographs and drawings of individual stories as they are used by the artist to construct spaces that seem visible from many perspectives but are "ultimately captured on film from the singular viewpoint of the camera's eye." Help us use her knowledge of music, an acute sense of light, and other elements to stretch her work beyond the two-dimensional format of a photograph.

Both shows open here on Sunday, April 8. Find the museum in the Casa de Balboa building, at 1849 P. Prado.

For information, call 619-238-7559. (MUSBO PHOTO)

Occasional Museum of Art, the work of 16 contemporary artists living and working in San Diego County is highlighted in the just-announced "OMA Regional '2' exhibition, jurors Dawn Bacigalupo, Erica Torres, and John Haynes selected "50 provocative works of art" for inclusion in the show, which may be seen through Sunday, April 8, at 704 Pier View Way. For additional details, dial 760-721-2787. (OCCASIONAL)

San Diego Museum of Art, an overview of the development of American Impressionism from the late 1880s to the early 20th Century is offered in "American Impressionism: Abroad and at Home: Paintings from the Collection of the Metropolitan Museum of Art." The exhibition, on view through Sunday, April 22, highlights the vibrant interpretations of modern life in Europe and the United States created by American artists who embraced French Impressionism, featuring 99 canvases by 24 artists, including Mary Cassatt, John Singer Sargent, and Childre Hasaan.

Timken Museum of Art, the museum's permanent collection includes European masters, 19th Century American paintings, and Russian icons. For information, dial 619-238-5346. (MUSBO PHOTO)

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Calendar THEATER

Memories Need Maintenance

"This may be New York, but it's still the basement."

For reasons yet to make sense, the Old Globe Theatre recently changed its name to "the Globe Theatre." One of the glories of marketing and PR, you'd think, is to have an internationally recognized name. There's an old saying about something being not broken? Next thing you know the La Jolla Playhouse will rename itself the Theatre on North Torrey Pines Road.

On his voyage home from Troy, Odysseus had to pass between Scylla and Charybdis, two clashing rocks, equally perilous. No one had ever made it past both, and the rocks symbolize the dilemma of destructive alternatives: pass one and you'll fall victim to the other. In a way, the role models in young African-American Ernestine Crump's life — her father, Godfrey, and her aunt, Lily Ann Green — resemble Scylla and Charybdis, and each combines both in their lives.

In a flash, her father went from libertine to anchorite. He was the Fiascallo drunk. Then his wife died and he discovered Father Divine — a charismatic, with one hand on the Good Book, the other on the collection plate. Godfrey cleaned up his act so much he moved to Brooklyn (almost all white in 1954, when the play is set) and abandoned from life.

Enter Aunt Lily, whose free-spirit has taken a pounding in the South and North. "This may be New York," she tells the Crumps, "but it's still the basement." So she dresses sharp (to anger white women) and teaches Ernestine and her younger sister, Ermine, to embezzle. In the midst of Army-McCarthy Hearings and national paranoia over "unseen enemies," Lily openly espouses the Marxist dream of a worker's paradise. Needless to say, Godfrey and Lily clash and banter Ernestine with competing ideologies.

REVIEW

JEFF SMITH

Thus far, the playwright's created an obvious dialectic — the kind only a Hegel could love — that Ernestine must negotiate as she comes of age (it's easy to forget that this is the world as seen by a teenage girl); thus the exhibition of seemingly segregated options. The play complicates cozy symmetry, though, when sister Ermine discovers her sexuality, encouraging Ernestine to do the same, and, although Lily had eyes for him, Godfrey marries a white woman.

Ernestine has so much coming at her she's like the hub of a wheel. So is Gertrude, Godfrey's German wife. Gertrude gets shunned in replicate. On the street, her accent links her with Hitler's Aryan thugs; and her marriage to an African-American outcasts her. In their home, reverse racism prevails: she's the minority and waits on everyone else — goes shopping, prepares meals, houseplants — in the hope of earning their friendship.

Godfrey's so strict he won't let Ernestine go anywhere but to the movies. And sometimes her memories become cinematic, lightbulb flicker, and suddenly Ernestine's hugging and forgiving. Sunshine beams. Opposites reconcile. Have the Crumps abandoned their ingrained isolation? No. It's just a backlog of Ernestine's memories of what might have been, casting the pressure in a home wrapped in light.

As it aware of *Crumb's* penchant for symmetry, David Ledberger's set, the family's modest living room, combines caw chair railing with a Mondrian-like floor design the amputations of random rectangles a reminder that what we see is how Ernestine saw things, not necessarily what happened. We are in memory space and, as Lily points out, "memories need maintenance."

Like Chekhovian drama, *Crumb's* brings to the foreground a basic dilemma, Ernestine's coming of age in a repressive environment, and relegates other dramas to the background. Both Godfrey and Lily, for example, also negotiate Scylla and Charybdis. Father Divine plucked Godfrey from Pensacola, dredged him out, and gave him a code for living. Now in Brooklyn, how-

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Ermine (Ermine), Brian Hicks, in *Crumb's From the Table of Joy*.

Crumb's From the Table of Joy, by Lynn Nottage
Cassius Carter Centre Stage, *Simon Dubov's casts for the Performing Arts Building*

Directed by **Serot Scott**: cast: Michael Bell, Andrea Vito, Erik Brannan, Hank, JoAnna Rinehart, Eric Brannan, Gene, Deigo, David Ledberger, Ermine, Lily, Margalo, lighting: Brian Norton, sound: Paul Peterson

Playing through **March 18**; *crumb's* through Sunday at 8:00 p.m. on Saturdays at 7:00 p.m. For information, call 619-238-5346.

Twelfth Night, or, What You Will, by William Shakespeare
Mandell Weiss Theatre, *by the*

Directed by **Jonathan Silverstein**: cast: Erik Johnson, Maria Pictus, Damon Ridd, & Jane Johnson, Michael Kravon, Yusef Miller, Alison Walker, Tracy Eiland, David McMillon, Kyle Lomax, Gene, Deigo, Robi Harris, costumes: Christa Weatherly, lighting: Andrea Hirsch, composer: Benjamin Siskin

Playing through **February 24**; *Twelfth Night* through Saturday at 8:00 p.m. on Sundays at 7:00 p.m. For information, call 858-534-4374.

Through this weekend, UCSD's got bright, funny, and, beneath its engaging theatricality, thoughtful production of Shakespeare's festive *Twelfth Night*. Director Jonathan Silverstein has a wonderful knack for encouraging clarity from his actors, plus the lightness of tone the Bard's comedies require but rarely get. The stage business, including some eye-opening gender confusions, influenced by Marjorie Carver's excellent *Vested Interests* (*Cross-Dressing and Cultural Anxiety*) is not a piece

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MUSIC SCENE
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at the back door. Sometimes they would drive around and around, trying to get a look. One time Mark opened the door and went out and signed autographs and took pictures."

Lathgow says blink-182 used DMI in the mid-'90s.



BLINK WORKS HARD. REALLY of the recording of their album at Signature Sound in Kearny Mesa.

before selling millions of records. "Now they could afford to buy the whole block," he says. "They had really good luck writing their songs here. They wrote *Drama of the State* here. I guess they feel comfortable working here. Mark is married and the other two

have girlfriends. They were here too. When they are here, they work. They don't mess around."

The tracks recorded at DMI were recorded as first takes. These versions won't appear on the album, which is set for a June 12 release. But Lathgow got to hear what the album will sound like.

"They haven't ventured too far off from their style on *Enema of the State*. There are some really catchy tunes about life experiences and the choices they have had to make."

To the surprise of some, blink-182 chose to do much

of the A-list producers for his work with Green Day, the Offspring, Weezer, Rancid, and the last two blink-182 records. "I heard he got 25 cents a record for what he did with *Enema of the State*. At 8 million copies, that is \$2 million. He deserves every penny of it."

Signature Sound manager Luis Arteaga says he did not want to comment about blink-182's stay at his studio.

"We've had a lot of big names, but they are mostly from Latin America," says Arteaga. "Luis Miguel's producer comes here regularly and brings in new acts."

Arteaga would not comment on specific questions regarding blink-182. Last Wednesday, a signature employee named Steve said the band was finished recording at his studio and had left the building for good.

On the same day, MCA records spokesman Eric Stein said blink-182 was still at Signature Sound and would "probably be there for another month. They are nowhere near being finished."

"There have been problems with reggae promoters... some who have come and gone, and some who have come and

stayed." René Romano is connected with the local reggae community. As co-owner of Trade Roots, she has supported reggae concerts by selling tickets. But she notes that the unsavory reputations of some promoters have prompted some artists to avoid San Diego when they go on national tours.

The Twinkle Brothers and the Gladiators wouldn't work with just any promoters in this town, she says.

In fact, the Gladiators are coming to San Diego. The Jamaican band will play at the grand opening of the Scene, a young-adult night club in Kearny Mesa. At Romano's request, the agents for the Gladiators have agreed to work with upstart reggae promoter Brian Lockhart.

"It's their first show in San Diego in over 15 years," says Lockhart.

"As some insiders see it, the live-reggae scene in San Diego County is going through a slow, new promoters are popping up, challenging the control that a few operators have held."

"I've heard about it quite often," says Ray Charles.

owner of Earth Culture in Oceanside. "Sometimes artists don't want to come here unless they are paid in full, in advance."

On March 17, Charles will stage his first reggae show at the 1000-seat Star Theater in Oceanside, featuring Alton



RAY CHARLES WON'T MENTION NAMES

Ellis and Phyllis Dillon. Charles cofounded a group called ROMES, to help bring reggae artists to town. "We found that reggae shows were not being promoted right... There were problems with artists not being paid because the show did not get the full capacity. Sometimes it leaves a bad taste in their mouth..."

"Barrington Levy played a show at Nerman's in Caribbad," Charles says. "The

show was very, very good, but there were some behind-the-scene things that could have been dealt with in a more professional manner."

Neither Charles, Romano, nor Lockhart wants to mention names.

"There is one promoter who is calling around saying he has a reggae festival," continues Charles. "But he doesn't have a venue and he doesn't have signed contracts with the artists. He did the same thing last year... There is a lot of hypocrisy with some promoters. They talk about spiritual enlightenment, but their concept is to acquire money and fame."

Lockhart admits established reggae promoters attempt to stifle the activities of outsiders. "It's a circle they all draw from," he says about the close-knit group of agents and promoters. "It's hard to break into that circle. I ask Lockhart if others have attempted to keep him from hiring artists. "Yes," he says. "The old timers don't want the young people to start up."

The Gladiators, Bunny Mystec, and the Jah Soldiers appear March 10 at the Scene in Kearny Mesa. Alton Ellis and Phyllis Dillon appear March 17 at the Star Theater in Oceanside. Both are all-genes shows.

— K.L.

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"Is this the number where ahh kin reach Mr. Jay Allen Sanford?" said the twangy voice after my "Re-Visionary Press, may I help you?" phone greeting. Assuming the caller on the 800 line was ordering back issues of Rock N Roll Comics, I had pen in hand and a customer sheet ready when the caller announced, "Well, hi, ahh'm Bob Dylan, an' I was hopin' I'd be able to talk to you." I wrote "Bob Dylan, ha ha" atop the order form.

"Hey yourself, Mr. Dylan. To what do I owe this pleasure?"

"You kin call me Bobby," he replied. "Yeah, right. I wondered, of all possible pranks to play, why this one? Ahh just finished reading the comic books you did about me. Ahh hardly ever read stuff like that all the way through, ahh just skim over 'em, but ahh gotta tell ya, ya got a lot of yer facts right on, lot more than I woulda thought. Y'know, ahh've always liked comic books an' all, so what a great idea. Art wasn't so great, though. Dylan I look much like me. Still positive I was being cloaked and waiting for the punch line. I mentioned that he and I have — rather, had — a mutual friend. Rick Danko, former bassist and violin player for the Band, had been married to the sister of my editor at Soundwaves magazine, an East Coast entertainment rag I write for. Having met at a Soundwaves anniversary

party, Danko and I occasionally got together and corresponded, plus he'd sometimes request feedback regarding audio tapes he'd send with songs from projects which rarely seemed to go anywhere.

"Oh yeah, shame the way Ricky were hisself out like that. His old lady [Danko's wife] must feel purty shot down having to deal with all that." I think that's what he said, or maybe "partly shut on" or "partly shut down" or something else concerning Danko's 1999 death from a heart attack — his sudden weight gain attributed to the cessation of a drug habit. My attention was focused on the other part of "Bobby's" sentence, where he'd mentioned Danko's wife by name. Pretty obscure trivia for even a dedicated Dylanologist to cough up without knowing of my connection to Danko.

"Ya'd think he woulda learned, after what happened to Richie," he added, referring to the 1986 suicide of the Band's keyboardist and singer Richard Manuel. "But [long pause] that's how it goes when the party never ends." (He may have said something about a "ghost" and "parting ever friends" or "partner at the end," but the guy was hard to understand. Like Dylan in the recorded interviews I've seen.)

"We talked briefly about Danko." "Last time I saw him was in Berlin, few years back, when he an' I were both doin' some shows. . . he was kinda messed up and really heavy, y'know, bigger than I'd ever seen", and I was just fixing up the tape recorder I use for phone interviews when he asked, "Are you tamin' this call or anything?" "I'd like to start one up if I have your permission," I said, now entertaining the notion that perhaps I was



talking to Bobby Dylan. "Nah, yer a reporter, kinda, anyways. Yer the media so, nah, don't do that. I don't care if ya use something I say, but really I'm not sayin' much." Which was true and I could tell he was ready to wrap up our conversation. I mentioned that one of my favorite Dylan albums was the live Budokan set, rather than a typical fan pick like *Blood on the Tracks* or *Nashville Skyline*. It almost sounded like he chuckled before replying, "Yeah, not many folks ever say that, man, but I always liked that one too. Hey, one last thing — you guys make a lot of bread out these comics?"

"None of us are rich," I said. "But if y' pay the rent and sometimes we can afford a pizza at the end of the month." "How'd mine sell compared to the ones you did on the Beatles?" "Yours did about the same number as the Beatles," I lied, caught by surprise and reluctant to lay a bumner on a guy whose referral to Dylan's Fab Four admiration had just who convinced me that he was who he said he was.

Good luck, man," and the line was dead before I could ask for a contact number or e-mail address in order to send information and up s about the comic line and, of course, to assist in confirming my caller's



CD reviewer **Blue Rockit**, Takin' Liberty with the blues. Things have evolved so far — or not evolved — that blue bands are now covering material by Stevie Ray Vaughan. I may be a

he wurn't no prima facie case for the undying germplasm of bluesplaying. Yes, the 'plasm persists, hell yeah, but Stevie ain't a major component in its persistence.

CD title notwithstanding, what's interesting about Blue Rockit is they DON'T take egregious liberties with the blues. . . they're fairly straight. Respectful. They go that extra inch to be ostensibly accurate. With Stevie Ray's "Cold Shot," "scuse me, "Cold Shot," on the other hand, they don't waste their breath honoring his

progeny. Nor do they even give showcase primacy to his original solo SLICIT, filling that space with a keyboard solo, then a harp solo, and then guitar. . . nice. . . with a lot fewer notes. — R.M.

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Calendar
MUSIC SCENE

Humored by Sweetcakes

"They got kids and now I'm serving their babies."

While hibernating fleets of ice cream trucks await spring in Hackensack, New Jersey, San Diego ice cream truck drivers hark Son Knies year-round. The grating din of "The Entertainer," became synonymous with the enduring approach of an ice cream truck. Though musical trucks aren't as prevalent in communities where parents can afford to bribe their progeny with a freezer full of Ben and Jerry's, in Normal Heights, a drug-related triple homicide barely put a dent in the singing, hourly sweeps of the ice cream vendors last fall.

SCENE
PAT SHERMAN

Between gas gentrification that drives rental prices up—and a recalcitrant drug-dealing culture that requires night helicopter flyovers—Normal Heights suffers from an identity crisis that the ice cream vendors are oblivious to, judging by their relentless daily drive by.

Though several ice cream vendors travel down my street on any given day, I buy me 15 Skunks Pops from the lady kids know as "Sweetcakes."

For 64-year-old Henrietta Stroman, the ice cream truck angle has been the soundtrack of a generation of youth she's watched grow up. After a short go of salsa and French bread deliveries business, Stroman found her niche in the ice cream business 12 years ago.

Sitting in the front of the Sweetcakes ice cream truck—an old '60s van with the back seats gutted out—Stroman and I watch the sun fade over the rooftops across the street from her house, the van belching to her garage by an orange electrical cord that keeps her freezer wires from melting overnight. She uses dry ice during the day.

Stroman shows me her standard stock of ice cream bars and Popsicles, as well as candy, squirt guns, and other various 99-cent toys. Pushing her to play some music for me, she shows me the small control box affixed to the inside of her truck foot—two round dials and a toggle switch.

"It has over 30 different tunes," says Stroman, adjusting the right hand dial to a ditty that sounds like the theme to an early '80s video game. When I ask what it is, she says, "I don't know, [but] I play this one all the time." Pushed for another sampling, Stroman turns the volume up a couple of settings for "Blaze, Hot Dancer," causing neighbors across the street to turn and glare at a mechanical Latinx chimes in "Hello, Hello."

"It's a safety device," she explains. "Sometimes I'll go down the street, and kids won't be paying attention to the music, so I'll switch it on."

As the street lamps flicker on, Stroman flips off the music, squinting through a stack of city permits and paperwork in a folder. "Somebody called in and said I was selling stale candy and stuff," she says, "so the health department called me up and said that they wanted to inspect my truck. But the big wheel... came out and checked it out and gave me a hundred percent...."

"You know, I've been doing the same route since 1988, and I'm serving the same kids that I served when they were ten," she said. "They got kids and now I'm serving their babies," she laughs. "I'm saying, 'What is going on? Don't you guys want to do anything better with your life than walk around carrying a baby?' Sometimes kids will come to the truck with no money, and I always give them something. I give away three dollars every day—a polka. I started years ago with a friend of mine. Like, if four kids come to the truck and three get money and the other one don't, I make sure that fourth kid walks away with something too"—not said. There's a lot of kids out here that are hungry because their mothers are so busy buying hair and jewelry and nails," she says in an irritated tone. "Their babies come up to me, 'Sweetcakes, you got anything free? They got it so bad, they want to know, 'When is your day?' like, it's their birthday or they get As and Bs on their report card. I give them a surprise. There was a girl in the fifth grade who couldn't count at all."

Stroman said she was able to teach one girl multiplication tables by holding on to her money for two weeks until she learned to count it back. "She said, 'You didn't give me all my change,' and I said, 'But sweetheart, you only get fifty cents. It's five dimes, let's count it out.' She was like, 'Ahsheh,' and Stroman of the tune revelation that different combinations of coins can be of equivalent value. "I'm saying to myself, 'What are the parents doing? Why can't they see that their kids are not up on their math?'" Stroman pauses. "Now she's attending City College."

Asked if the kids request specific music, she says, "Six, uh, ah. They just tell me, turn it up louder! But see, the police decide how loud your music is. I have to go down to the police de-

partment and get this registered every year."
"Have they ever stopped you because your music was too loud?"
"No, but they stopped me [last week] and said they were checking on the ice cream trucks because they were getting a lot of [noise] complaints."



Henrietta Stroman

Hiking Cowles Mountain recently, I gain insight into why the seemingly innocuous siren of the ice cream truck must be regulated. Though as little as a quarter of a way up the mountain, the whop of passing automobiles has fallen beyond caribou, once at the top, I am amazed to hear the plinking serenade of an ice cream truck making its rounds through the neighborhood below. Steve with the SDPT's communications department confirms that drivers are required to bring their trucks to the SDPT's Central City Communications Facility at 20th and B Street to have their sound boxes calibrated each year.

"We take sound level readings of their equipment and adjust it to the correct level," said Steve. "Whatever kind of speakers they have... [the sound] can only be 70 decibels at 15 feet.... We make red marks on their equipment as to where they're supposed to have their controls set at. We don't make it so they can't turn it any higher. If they go over that by changing their settings and they're caught, they can get a ticket or get their permit revoked."

I notice iron bars over the side window of Stroman's van where she collects the money. She says she had them installed for her safety.

"These kids, nowadays, they'll just come on in your truck. This one [ice cream vendor], he had his door open, and I said, 'You need to do something about that. It's very dangerous. He said, 'Oh, I'll be all right.' Then, I see him six months later and he said, 'I'm going to get those bars—a couple a kids came in on me.' I said, 'I told you.'"

"I had a kid—I he just picked up one of these," continued Stroman, lifting a plastic pail of mesh marble bags to demonstrate. "It was full of candy, and he just picked it up." I said, "Enjoy, but I know you're going to be in jail before you're 19." He's in jail right now, 'cause he robbed a mail truck."

Stopping by Tropic Ice Cream one morning, I don't make it so they can't turn it any higher. If they go over that by changing their settings and they're caught, they can get a ticket or get their permit revoked.

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Calendar MUSIC SCENE

Ed Beverly, a retired man of 72 with an ice cream route in Alpine, plays his music box for me. It looks the same as Stroman's, but with the company name visible by daylight: Nichols Electronics, Minneapolis, Minnesota. After bits and pieces of "Pop Goes the Weasel," "Dixie," and something that sounds like a turn signal in F sharp, I escape my private concert. Though I know differently, a man with a Linda Vista route swears that it is the fire station, not the police station, where one must get the suspicion that some of the vendors occasionally live in their vehicles.

A few blocks away, at National Ice Cream on 2682 Imperial Avenue, I'm shown a small, sattered fleet of old trucks that rent for \$125 a week. Under the influence of a black bar (a neon green Jim Carrey head on a stick) and the warbled music, I have a hard time calculating how many ice cream sandwiches one would have to sell to pay the monthly truck rental alone.

The drivers charge anywhere from \$1 to \$1.25 for ice cream sandwiches. Brockman said that of the money driver takes in, usually a third goes for the truck rental, and third goes to purchase the ice cream, and a third is profit.

Back at Tropic, a group of drivers is lined up outside the building. Order slips in hand, cardboard boxes of ice cream bars come whizzing through a chute in the side of the old dairy building. Inside, Brockman is busy counting out rolls of coinage.

Speaking with him by phone later, Brockman tells me he's worked at this same location for 46 years, when he started as a Good Humor driver in 1954. He recalls the sound systems in those days, when drivers drove actual pickup trucks.

"It was more primitive equipment, but it put out roughly the same sound," he said. "The motor-driven music boxes of yore. 'It had little horns inside hitting bars — not like the music boxes nowadays with the drum and the spool — this looked more like a music xylophone inside. There was a speaker hooked up to it with a tube for amplification. The sound it was a little harsher than now."

According to an archive account in the *Union Tribune*, in North County in the early '60s, a group of Vista neighbors banded together to force the city to put a lid on the cacophony of local ice cream truck music. A woman had also claimed that a young boy had purchased a condom off one and that others had received worm-infested candy. The residents caused a crackdown that

resulted in citations, fines, and decreased volume limits.

Asked about the frequency of complaints, Brockman says, "People complain about anything. There used to be a professor at San Diego State — way back in the '50s — and he would climb on top of his house. If he could hear a music box off in the distance, he'd crawl back down and call the police. ... When it was [the Good Humor] company, you could get on the drivers — and you could control them pretty good. If you'd get any complaints, you could take care of it. Now, I really can't [do anything] but talk to them — say, 'Hey, somebody's complaining about what you're doing.'"

I mention a few incidents that have occurred in San Diego over the past ten years, including a driver that was attacked by a gang of teens and hit in the head by a rock for candy, Eskimo Fies, and ten dollars.

"Robberies? That's kind of about," said Brockman. "Once in a while the driver makes a mistake and lays the merchandise down on the counter of the truck before he collects the money, and the kid'll grab it and run. ... There were robberies back in the '50s," recalled Brockman. "Now, the vendors are inside a van and a lot of them put bars on the windows, so it's not as risky."

"There's more people living behind bars out of jail than there are in jail in California," he says, savoring the irony. "Look at all the bars on the homes. I don't understand it. We have more money floating around the country than in the history of the world."

While Stroman has seen ice cream truck theft lead to bigger offenses, she fearlessly remains firm with her customers. "It all depends on how you respond to what they say," she explains. "One time these kids came to the truck [saying], 'Hey, I said, 'Don't 'be' me!' My name is Mrs. Stroman.' If they're up to something, then they're going to think about it. If they want to buy something, I take their money first. ... Cause sometime, they'll say, 'Oh, this is ten bucks.' I'll say, 'Hey, there's ten trucks coming. Catch 'em.' I really prefer to just wait on the elementary school kids and the adults, because a lot of teens, especially, are on drugs — they smoke that mess. Also, if they come to the truck and they start using profanity, I say, 'Oh, no, we can't have that here. They'll call [this] one a 'bitch' and [that] one a 'ho.' I say, 'Oh, no — or you're not the wrong truck, you need to move on.' But, I want to buy." I say, "No, no, I am selling you nothing. They say, 'Well, she ain't got what I wanted anyway.' I say, 'You got that right.' My son says to me, 'Mother, are you going to sell ice cream all the time?'"

Stroman's son is 30. "I said, 'Asking as I'm feeling good, I guess I'll be tootin' the bell until then.'"

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Calendar
MUSIC SCENE

Rhythm and Jews

Mothers warned their daughters to keep away from the klezmer.

Klezmer music, the generally festive, secular Jewish folk art area stretching from the Baltic to the Black Sea, a musical culture some 400 years old, has been enjoying a revival these past 25 years, specifically in the lower Manhattan experimental music scene. The music's exponents are no longer exclusively Jewish, and the venues not only weddings, bar mitzvahs, or brasses.



The Klezmatics

Klezmer, whether in traditional ensembles (kapelye) or in its more contemporary manifestations, shed metal, wood, brass, and so forth — is "in."

The sound is "eastern," by which I mean it will sound Middle Eastern or Byzantine to the new listener. The phos of the Ukraine, Lithuania, Belarus, and Poland were a long way from Jerusalem and Damascus. Still, are, in fact, even with no loss left. So it's interesting where that sound comes from. Primarily, I think, from the Jewish liturgy, singing in the canton, in Hebrew, in synagogue. It's a soft, kind of sound, full of bends and notes, and the augmented seconds we identify with music from the Arab world, Turkey, and Greece. The music has historically taken on the characteristics of the local music, wherever the Klezmer settled in, and in this they are like the Gypsies, as well as in other ways. By spending 800 years or so in Eastern Europe, the local intonations, rhythms, song, and dance forms all came to be blended into the region's Klezmer sound.

REVIEW
AUGUST KLEINZAHLER

The core repertoire of Klezmer falls into two main categories: the *freylekhs* ("happy" dances, in a moderate or slow tempo, and ritual tunes, not for dancing, customarily played on Jewish holidays or at the more elaborate, Old World sorts of weddings. Just as electronic mu-

sic, jazz, and modern beat have found their way into Klezmer music today, it is easy to imagine how the polka, the mazurka, the waltz, and quadrille influenced Klezmer in the Old Country. The instrument we most identify with Klezmer is the clarinet, but, in fact, the clarinet didn't enter into the *kapelye* (ensemble) until the early to mid-19th Century. Like the violin (in Yiddish, the *fulf*), the clarinet is able to cover some of the expressive range of the human voice, especially the sob, moans, and bended notes discussed earlier. Because its dynamic range is broader than that of the violin, it overpowered the stringed instrument and took command of the *kapelye*, and so forth — is "in."

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Alicia Svigal

as good a place as any to start. They were a virtuoso, but, featuring David Krakauer on clarinet and Alicia Svigal on violin, accompanied by drums, trumpet, bass, accordion, and keyboard. The four other members doubling up on instruments and contributing vocals. But as good as that live is, better still is Alicia Svigal's own "Jaff" Ms. Svigal's playing is as good as klezmer violin gets, which means she pulls an enormous range of expression from that *fulf* of hers. There is some

minimal accompaniment, but Svigal rules. This is what it must be sounded like at a big occasion in the Old World shetl if you had enough money to hire the top *kapelye* in the region.

John Zorn's *Masada* group runs Klezmer through a solution of Ornette Coleman and comes out with a tart, brooding series of discs, this particular one highly recommended.

But Klezmer really is adaptable. The *Klezmatics* collection one can hear time and time again the Celts, in influence interpolated here and there, and I needn't tell you that County Clare is a long way from Galicia. Klezmer had to be adaptable, traveling as it did among regional cultures — originating in Western Europe and using the instrumentation and arrangements and a good share of electronic, in put, all of which makes for an intriguing, outside take on the music.

As always, the *Rough Guide* provides the best general introduction to Klezmer music, as it does to other world music, in its series. Its 18 cuts include Natulie Branden's very own antique version of "Fun Tashlikh," as well as samplings of Alicia Svigal's, the Klezmatics, and an arresting performance by the Krakow trio Krakow — a piece called "The Secret of the Life Tree."

I cannot wait for the next performers, except to say that if there must, as good as their names, check 'em out. Yid Yidkos, the Marvel Jones, Fox and vodka, Klezmerig (a non Jewish group from Bremen, Germany), Hod Patrom, and former San Diegoan Yale Strom. *Grosvart empotr* ■

The Rough Guide to Klezmer (World Music Network, Brightlight Music, BNCE 1146) \$14.95
Alicia Svigal, *Jaff* (Traditional, Intonations CD 4286)
The Klezmatics, *Sholem* (Jazz, Flying Low, 7094)
Uri Caine, *Zohar* (Jazz, Knitting Factory Records, KFR 286)
John Zorn, *Masada* (Mer 311W-888)

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FREE LINE
619-233-9797

David J., The Incredible Moses Levy (102) and Adam the Gladiol: The Cobalt, Torrey, Thursday, February 27, 8:30 p.m., 2501 Kerner Boulevard, midtown. 619-232-4555 or 619-270-8497

Jazz Piano IV (with the Bobo Stenson Trio) (Museum Rock and Arts, Los Angeles, Torrey, Thursday, February 27, 8:30 p.m., 1000 Wilshire, La Brea. 558-64-5672

Third Day (241), Lincoln Brewster, and Randall Payne: Brown Chapel, Torrey, Thursday, February 27, 8 p.m. First Come, First Served. (Members without codes currently do not have soundings.)

February 27, 8:45 p.m. Music Boulevard, Aliso Viejo. 558-771-4000

Gregory Porter (186) (Live Live's), Coliseum, Friday, February 28, 1956 Ocean Street, Ocean Beach. 619-232-5356

Jazz Piano IV (with the Bobo Stenson Trio) (Museum Rock and Arts, Los Angeles, Torrey, Thursday, February 27, 8:30 p.m., 1000 Wilshire, La Brea. 558-64-5672

Third Day (241), Lincoln Brewster, and Randall Payne: Brown Chapel, Torrey, Thursday, February 27, 8 p.m. First Come, First Served. (Members without codes currently do not have soundings.)

Russell Heyden, C.J. Hendrix, Paul Abbott (812), and Derek Blackie: Live Live's, Coliseum, Saturday, February 24, 1956 Ocean Street, Ocean Beach. 619-232-5356

Kelly Martin (778) (Pony Center for the Performing Arts, Saturday, February 24, 7:30 p.m., 800 S. Coast, San Diego. 439-2245

January 5 (176) and the Yellowjackets: 4th & B, Sunday, February 25, 3:30 p.m., 800 S. Coast, San Diego. 439-2245

Rubberband, the Art of Flying, Dughead, and Whitey Ford: The Cobalt, Sunday, February 25, 8:30 p.m., 2501 Kerner Boulevard, midtown. 619-232-4555

The Adolescents: Green Bar and Grill, Sunday, February 25, 3:00 p.m., 340 North Escondido Boulevard, Escondido. 800-988-4253 or 619-232-8497

Randy Phillip (896) with Peter Springs (842), Fred Samendick, Ramsey Clark, Kevin Hennessey, and Marcia Martini: Live Live's, Coliseum, Saturday, February 24, 8 p.m., 301 Square Street, San Diego. 619-232-4555

Singer's Showcase with Jess Shanta, Buckley Her (886),

"Budd's Benefit Concert" with 100% Hurricane Relief and Blackie Pion B. Sandoz: February 25, 8 p.m., 1945 Laurel Avenue, Pacific Beach. 854-495-1087

MONDAY

***Lead and Clean Dance Party USA* with Robert R (414), Southbeach (182), and the Superettes (452):** Palace Cinema (Theaters), Monday, February 24, 6 p.m., 5311 Mission Avenue, San Diego. 619-232-8497

R.D. Lee (517) and Leathe: The Cobalt, Monday, February 26, 8:30 p.m., 2501 Kerner Boulevard, midtown. 619-232-4555

TUESDAY

George Winton (774): Coliseum (Center for the Arts), Sunday, February 27, 7:30 p.m., 340 North Escondido Boulevard, Escondido. 800-988-4253 or 619-232-8497

WEDNESDAY

Colt Against Boys (777), Antlers, and Drop Science: The Cobalt, Wednesday, February 26, 8:30 p.m., 2501 Kerner Boulevard, midtown. 619-232-4555 or 619-232-8497

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1. Press the 4-digit extension above the category that interests you (for example, 400) to access 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.)



Common Sense (738) (Crescent Bay, Friday, March 7, 4:00pm-8:00pm, 143 South Coast Avenue, Solano Beach. \$58-81/140) or 619-220-8497

The Young Daltons (438) (Bella Jo Tavern, Friday, March 7 and Saturday, March 8, 9:30pm, 143 South Coast Avenue, Solano Beach. \$58-81/140) or 619-220-8497

Duke Decker and His Eco-Funkies, The Trailer Park Conservators, and The Tides (The Cobalt, Saturday, March 8, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Peter Maloney and Jennifer Knudsen (New Joe's, Saturday, March 8, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

"Save the Saturday Day" with Back-O-Bass (772), the Classified, F.O.M., Spine Clogs, and more (The Sports, Sunday, March 8, 8:30pm, 3400 Main Mesa Boulevard, Mesa Mesa. 958-271-4000)

The Resounders (610) (and Judge Tatum: Back by Back, Monday, March 5, 11:30pm, 3000 Avenue, San Diego. 619-270-8497 or 619-275-5483)

Face to Face (787) and H2O (788) (only one of two) (Sagebrush, Saturday, 8:30pm, 3105 Ocean Front Walk, Mission Beach. \$58-80/170)

Alan Cross Synthesizer (789) and the Madlaxers: The Cobalt, Tuesday, March

6, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355

Lyrikh Bode (761) (4th & B, Wednesday, March 7, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4343)

Keeneyville (726) (The Cobalt, Wednesday, March 7, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

The Pat McGee Band (811) (and 34 Babes (437) (Bella Jo Tavern, Wednesday, March 7, 8:30pm, 143 South Coast Avenue, Solano Beach. \$58-80/140) or 619-220-8497

Some Warner (and his) (Café/Bar, Thursday, March 8, 19:56 Beach Street, Ocean Beach. 619-232-5256)

Zuke (234), Hobbs, and the Black Males (The Cobalt, Thursday, March 8, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-8497)

Agent Orange (247) (Crescent Bay and G&L, Thursday, March 8, 3:00pm, 3105 Ocean Front Walk, Mission Beach. \$58-80/170)

DKO, Lynch Mob (433), and Amoral Society (418) (Friday, March 7, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4343)

New Found Glory (304) (and Less Than Zero (322) (The Sports, Friday, March 8, 8:30pm, 3400 Main Mesa Boulevard, Mesa Mesa. 958-271-4000)

Eric Johnson with Rick Huler, Chris Cannon, and Tim McInnis (Dixie's, Friday, March 7, 8:30pm, 344 South Coast Avenue, downtown. 958-270-1463)

Keeneyville (442) (East County Performing Arts Center, Saturday, March 10, 8:30pm, 1101 East Main Street, El Cajon. 619-440-2777 or 619-220-8497)

Geek (216) (The Sports, Saturday, March 10, 8:30pm, 3400 Main Mesa Boulevard, Mesa Mesa. 958-271-4000)

Dave Ray (676) (Vegas Downtown/Star Show Room, Saturday, March 11, 8pm, 5000 Wilcox Road, Alpine. 619-445-5400 or 619-220-8497)

"A Whore's Cakeshop" featuring the Laurel Canyon Bandmates (775), the Dillards, Byron Barker,



Erly Mather, February 24, Flacey Center for the Performing Arts

Bluesgrass 101, Lightstrings, Highway 22, Down the Road, the Virtual Strangers, Cliff Hillier, West Richards, Tim Cunningham, and more (East County Performing Arts Center, Sunday, March 11, 7:30pm, 1101 East Main Street, El Cajon. 619-440-2777 or 619-220-8497)

Cathartes 09, Ted Cohen, and Drunk Horse (The Cobalt, Sunday, March 11, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Fuck, the Streets, and Shredder (The Cobalt, Sunday, March 11, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Howie & the Howlitts (4th & B, Sunday, March 11, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4343)

The Twofly Brothers (East County Performing Arts Center, Sunday, March 14, 7:30pm, 1101 East Main Street, El Cajon. 619-440-2777 or 619-220-8497)

"The Mother Flys CD Release" (119) (The Cobalt, Thursday, March 15, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Brewster (The Cobalt, Friday, March 14, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

The Backstreet Boys (San Diego Arena, Saturday, March 17, 7:00pm, San Diego. 619-220-8497)

Mark Haggard (4th & B, Sunday, March 18, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4343)

Wesley (784), No Get Up (302), and Omen (544) (Avenue, Sunday, March 18, 7:30pm, USC campus, El Cajon. 619-220-8497)

The Union Underground (450) (Dixie for Life, Shave on Dope, and Salsa 1000: Lines for and G&L, Sunday, March 18, 3:00pm, Ocean Front Walk, Mission Beach. \$58-80/170) or 619-220-8497

Rodney from the Crypt (237) and Holly Golightly (The Cobalt, Monday, March 19, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

George Thorogood (4th & B, Tuesday, March 20, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4343)

The Flips (242) (The Cobalt, Tuesday, March 20, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Seventeen (435 Back by Back, Tuesday, March 21, 9pm, 1130 Avenue, San Diego. 619-270-8497 or 619-275-5483)

Angie Stone (The Cobalt, Wednesday, March 21, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Arle and Patrick (The Cobalt, Tuesday, March 21, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

TOPAZ (Square Street Tavern, Thursday, March 22, 8:30pm, 301 Square Street, San Diego. 619-294-0301)

746-NERO and the Sikes (The Cobalt, Thursday, March 22, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Delant, Leland, and Leland (Open in Hearts, Friday, March 23, 9:00pm, Colby Ave. 619-220-8497)

Low Road (East County Performing Arts Center, Friday, March 23, 7:30pm, 1101 East Main Street, El Cajon. 619-440-2777 or 619-220-8497)

The Road Side, the Program (115), and B-Band Side (The Cobalt, Friday,

March 23, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Ready Guy (234) (East County Performing Arts Center, Saturday, March 24, 7:30pm, 1101 East Main Street, El Cajon. 619-440-2777 or 619-220-8497)

Micha Monaghan (Square Street Tavern, Saturday, March 24, 8pm, 301 Square Street, San Diego. 619-294-0301)

El Desastre (Bike Riders of the Violent Femmes) (The Cobalt, Saturday, March 25, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Kuba Wilson (1968) (Bella Jo Tavern, Thursday, March 25, 9pm, 143 South Coast Avenue, Solano Beach. \$58-81/140) or 619-220-8497)

Dave Wadhwa (Bella Jo Tavern, Friday, March 26, 143 South Coast Avenue, Solano Beach. \$58-81/140) or 619-220-8497)

The Devils, the Lions (987), and the Engstroms (The Cobalt, Friday, March 26, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

APRIL

The Drapkin Murders (487) (Beach the Sky (477), the Tankage/Utters (291), and Lars Fredrickson & the Redheads: Come On and Get, Wednesday, April 4, 3:00pm, Ocean Front Walk, Mission Beach. \$58-80/170)

"Backlist Superstar CD Release" (The Cobalt, Thursday, April 5, 8:30pm, 2501 Kettner Boulevard, midtown. 619-232-4355)

Rolo Rock and the Flecktones (465) (Sanctus, Theatre, Friday, April 13, 121 Broadway, downtown. 619-259-9500) or 619-220-8497)

U2 (468) (and P.J. Harvey (474)) (San Diego Sports Arena, Saturday, April 13, 7:00pm, Sports Arena Boulevard, San Diego. 619-220-8497)

MAY

David Gray (448) (Dixie for Life, Saturday, May 19, 8pm, 344 South Coast Avenue, downtown. 958-271-4000)



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The International Silver String Submarine Band: The Golden Beach Brewery.

Live! 'Ole Live! Memphis's Michael Lusk: Patrick's II.

The Bill Hogue Blues Band: Patrick's II.

The Mama's Boys: Blvd. Haze.

Marlin's Kitchen: Tin House Humphrey's.

The Neds Blues: Boba Belle Cafe.

Tim Quinn & Veeva Electric: Brown Canyon, Patrick's II.

The Mike Kelly Band: Coast's Top Not Bar and Grill.

Rock House: Tin House's.

The Rockin' Blues Band: Coast's Top Not Bar and Grill.

Blue Rockin' Blues Pub Blues Breakers: The Broken Blues Struck. Patrick's II.

The Ringer Blue: Tin House's Beach II Brewery.

Life Blues and the La Jolla Allstars: Kerry's II.



The South, February 24, Blvd. by Blvd.

Sonny & the Rumble Tones: La Costa Coffee Roasting Co.

The Leaf Perceivers: Dick's Last Place.

Sweet Blue Onions: Island Square & Sports.

There's a the Zydeco Patrol: Dick's Last Place, Billy Jo Tavern.

Earl Thomas: Newington.

The Vibe Riders: Rock, Boston Gardens.

Zydeco Blues Patrol: Buffalo 2's.

Michael Elwood: The Jaded Cafe.

Vicki Erhart: House of Music.

40 Blues: North County Sports Dome.

Karen George: The Westgate House.

Hobbes: Humphrey's.

Patrick Hill: Blvd. Haze Restaurant.

Paul Hobbes: House of Music.

Play Me: U.S. Court Hotel.

David Jackson: House of Music.

Jacobs: Brown Back and Blue.

Gordon Kalk: House of Music.

Fran LaCasse: The Westgate House.

Tony Lencioni: La Costa del Sol.

Nicholas Flaminio: Dora's.

James Parrish: House of Music.

Phil To Agency: Rock and Roll.

Parasport: North County Sports Dome.

Chico: Humphrey's.

Carl Robinson: La Costa Coffee Roasting Co., La Barona.

Teresa Cecere: Over the Border.

The Red Tones Band: Sonny's Restaurant and Lounge.

Jon Trivedi: Hotel del Coronado.

Joey West: Hotel del Coronado.

EXTENSION 4010

AMG: North County Sports Dome.

Muz: Blvd. Haze.

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Calendar
MUSIC SCENE

Reggie's Night Club, 1260 West Valley Parkway, Encinitas: 760-480-0813. Thursday, Friday, and Saturday. Street show.

Heath's Irish Pub, 1314 Broadway Road, Poway: 438-486-0764. Friday, 8:30 pm. Brian Hayes, Irish folk.

Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad: 760-729-8911. Friday, the Chris Torres band rock. Saturday, *Proletaria* live! Show alternate.

The Kraken, 2331 Old Highway 101, Carlsbad: 760-436-6483. Thursday and Friday, Jeff Moore and the Wisconsiners, rock blues. Saturday, Blue Heat. Sunday, 7 pm to 10 pm, professional blues jam with the Blues Riders. Tuesday and Wednesday, call club for information.

La Costa Tournament of Champions League, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad: 760-434-9111. Friday, the Legends, pop. Saturday, News, Latin, pop.

Mardi Gras, 495 South Coast Highway at 131 Street, Encinitas: 760-941-9111. Tuesday, 8 pm, the Grand Patron's Quartet, jazz. Wednesday, the Chaudais, alternate.

McCauley's Beach Club, 145 South Torrey Pines, Encinitas: 760-439-8848. Call club for information.

Mindful Cafe, 1903 San Eliot Avenue, Carlsbad: 760-943-7824. Friday, 7:30 pm to 10:30 pm, Steve White.

acoustic blues. Saturday, 7:30 pm to 10 pm, Cover Bros. folk. Sunday, 10 am to 1 pm, Noel Landa, jazz.

Nemasa Bar and Grill, 300 Carlsbad Village Drive, Carlsbad: 760-729-4131. Thursday, 8:30 pm, in the courtyard, the Coast Cities, big band swing. Friday, Shaker of Ability and Divaler, reggae. Saturday, call club for information. Sunday, *El Indio*, Wednesday, call club for information.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos: 760-744-4126. Friday, Peter Corney, *Enigma*, and guests. Saturday, 7:30 pm, *La Mesa*, alt. rock. Sunday, 11:30 am, *Alto*, alt. rock. Monday, 3:30 pm, *Capone E. and Friends*.

The Redwax, 555 Rancho Drive, Carlsbad: 760-931-1122. Friday, 8 pm to 10 pm, David Miller, contemporary. Saturday, 9:30 pm to 8:30 pm, Carl Roberts, rock.

Rhythm Cafe, 4313C Overlande Boulevard, Oceanside: 760-631-6446. Thursday, call club for information. Friday, Brent Ellis, acoustic. Saturday, Tim Maddox, alternate.

Tenika Bar & Grill, 87 Encinitas Boulevard, Encinitas: 760-633-7587. Friday, 7:30 pm to 9:30 pm, Andy Villanueva, Brazilian jazz. Wednesday, 6:30 pm to 8:30 pm, Karen Monreal, classic/funk/jazz.

Twinis, 3457 South Coast Highway 101, Encinitas: 760-813-1962. Saturday, 7 pm to 10 pm, Art Johnson, jazz.

Valentia's, 1828 Rancho Bernardo Road, San Marcos: 951-651-3300. Friday, 6:30 pm and Saturday, 6 pm, Emma Fennell and company. Live, jazz.

NOTE

BY RICHARD MELTZER

Laurel Winter of La Mesa writes: "Well, Meltzer, I think I've finally figured out your game plan, if not your complete game. You're the so-called critic, the expert, the 'insider'—have nothing more to say 'bout music than any of us — a fact you no longer even conceal — or more to the point, nothing you wish to say. Because yours is an entirely moral sensibility, rather than inflict the despoliation of your words on the reader, you've chosen instead to liberate the music review from the tyranny of AU(H)ORSHIP (of course nothing writes itself, and you've got to at least walk things along, get them rolling... but then it's ANYONE'S game. If only we take the ball and run with it, we readers will 'own' the outcome as much as you do."

"In your Neil Sedaka review, by brillian-

ty casting that mega-hiss in a nonessant Harry Potter fan, you offered the option of a wonderfully preposterous H.P. Universe, one more interesting (and substantial) in its nonexistence than the hypothetical career of a Neil Sedaka who, in 2001, might literally 'in fact' exist. Stoked and depuzzled, I've taken the liberty of compiling that at-worst-a-semblance biography *Harry Potter Screws Us Back*. *Harry Potter* and the *Fury-Buff* *White*, *Harry Potter's* *Blasphemous* *Sleep*, *Harry Potter Meets the Bookworms of Lancelotti*, *Harry Potter: Three Paces a Day*, *Harry Potter's Gene Pool*, *Harry*, and *Harry Potter's* *Shit Smells Too* (starring William Bantini and Rosemary DeCamp, with music by the *Bobo Stenson Trio*).

Well, thanks, Laurel — kind of — but two things: these of *Notes* are pro-views, not reviews (via a difference!), and *Harry Potter* and the *HV Dance Party* is real... actual... Neil



BOBO STENSON TRIO

Sedaka does indeed play Dr. Butterflier... and you don't! You or anyone mock the Bobo Stenson Trio, the B.S. Trio is the cat's P.J's.

BOBO STENSON TRIO, February 22, 7:30 pm. 858-454-9272, 817.

Woody's Sports Bar & Grill, 2329 South Center City Parkway, Encinitas: 760-735-8599. Friday and Saturday, the Siskins, rock.

Canes Bar and Grill, 1305 Ocean Front Walk, Mission Beach: 858-488-1780. Music is rock/alternative. Thursday, CMC, Funk, Eastbay, and Stone. Friday, Slightly Stoopid, SX10, the Phish Jamers, and Mower. Saturday, call club for information. Sunday, the Akaboshi, reg and Afro. *Ta Agony*, Wednesday, *Deal* at 27. *Eggs*, *Blue Champagne*, and *McAlister*.

Canthal Bar, at the Lattinaton Hotel, 1999 Mission Boulevard, Mission Beach: 858-488-1081. Thursday, 7:30 pm, alt. blues/jazz. Mike Kernally and Benji for *Explosion*. Friday, 11 pm, *Wald*, folk-rock. Saturday, Super *Humped*, pop.

Chadron, Hank Fashion and Keni Santos, Wednesday, *Proletaria*, reggae.

Clubs, 206 Tangueño Street, Pacific Beach: 858-488-4744. Thursday, *Tommy Corntown* and the *Blues Brothers*, blues.

Dream Street, 278 Bacon Street, Ocean Beach: 619-223-7141. All shows start at 8 pm. Thursday, *Mei Lee*, *Chin*, *Spitz*, *Fawn*, and *SMJ's*. Friday, *Blue*, *Chin*, *Spitz*, *Fawn*, and *SMJ's*. Saturday, *Free State*, *Impersonator*, *La F.I.*, and *Three Four Alternative*. Sunday, *Bad News*, *Friday*, *Deal*, *Dr. Buddha*, and *Franser*. Monday, call club for information. Tuesday, David Wednesday, call club for information.

Galaxy, 562 La Jolla Boulevard, La Jolla: 858-531-8610. Thursday, *Walter*, *Friday*, *Forward*, *Frank*. Saturday, *True Root*, *Reggie*, *Sunder*, *Charlie*, *Cherry*, *Wednesday*, *Calvin*, *Explosion*.

Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach: 858-483-8814. Saturday, 8 pm, *Mr. Muddlight*, the *O'Brien Brothers*, Irish folk.

The Vanities, 1112 Prospect Street, La Jolla: 858-497711. Thursday, and Sunday through Wednesday, 8 pm to 10 pm, *Berry*, live piano variety. Friday and Saturday, 7:30 pm, *Ensemble*.

Mountain, 833 Garnet Avenue, Pacific Beach: 858-488-6500. Friday, *Earl Thomas*, blues.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach: 858-272-2278. Club Tenors, call club for information.

Plan B, 945 Garnet Avenue, Pacific Beach: 619-483-9920. Sunday, *Rakha*, *Herman*, *Immy*, and *Tim*. *Proletaria*, rock.

R71 Laughingbird, 1466 Garnet Avenue, Pacific Beach: 858-270-4030. Saturday, the *Jay*, *Brown*, *Band*, rock and soul.

The Sea Lodge Hotel, 810 Camino del Oro, La Jolla: 858-456-0600. The *Shores*, *Friday* and *Saturday*, 7 pm, live piano/vocals.

The Stone, 908 West Mission Bar Drive, Mission Bay: 858-539-7778. Departs 6:30 pm, Friday, *6*, *Natural*, *Satisfaction*, *The Nuts*, *Blues*.

The Blue Angels, 6660 Mission Gorge Road, San Diego: 619-523-3184. Call club for information.

Waltz by Rock, 110 Barnes Avenue, Bay Park: 619-275-1156. Music is alternative/rock unless otherwise noted. Thursday, *JD*, *Franseria*, *Alison*, *Proletaria*, and *Immy*. Friday, *Whiskey*, *Star*, *Levin*, *Cry*, the *Secret*, and *Powerful*. Saturday, *The Grounds* and *Major*, *Messiah*, call club for information.

The Wine Monkey Orchestra and Jota, Sunday, 5 pm to 8 pm, the *Shelton*, *Hanna*, *Blues*, and the *Wine*. *Chromatic*, Monday, the *Baron*, *Blues*, rock. Tuesday, the *Dance*, *Dirty*, *Agony*, *Wednesday*, *Earth*, *alternate*.

San Diego Anthony's Star of the Sea, 1160 North Harbor Drive, San Diego: 619-232-7408. Thursday and Friday, 9:30 pm, the *Jame*, *Yale*, *Bob*. *Magnuson*, *Two*, *Braxton*, *Latin*, *jazz*.

Shoreline Grill, 500 Fourth Ave., Carlsbad: 619-232-8100. Friday and Saturday, *Chant*, *Storm*, *Latin* and *blues*. Monday through Sunday, 7 pm, live piano/vocals.

The Bubble Belle Cruise, the *Rakha*, *Hand*, *908* West Mission Bar Drive, Mission Bay: 858-539-7778. Departs 6:30 pm, Friday, *6*, *Natural*, *Satisfaction*, *The Nuts*, *Blues*.

The Blue Angels, 6660 Mission Gorge Road, San Diego: 619-523-3184. Call club for information.

Waltz by Rock, 110 Barnes Avenue, Bay Park: 619-275-1156. Music is alternative/rock unless otherwise noted. Thursday, *JD*, *Franseria*, *Alison*, *Proletaria*, and *Immy*. Friday, *Whiskey*, *Star*, *Levin*, *Cry*, the *Secret*, and *Powerful*. Saturday, *The Grounds* and *Major*, *Messiah*, call club for information.

information, Tuesday, *Scott*, *Tactic*, *Chemical*, *Insulation*, *Sabine*, and *Richard*. Wednesday, *Street*.

Chloe de Lane, 2903 University Avenue, North Park: 619-448-9465. Friday, 8 pm, the *Chris*, *Kitch*, *Jazz*, *Queen*.

Epicentre, 6450 Mira Mesa Boulevard, Mira Mesa: 858-271-4000. Music is alternative/rock. Thursday, *Levin*, *Zoli*, *Band*, and *Three*. *Simp*, *Wood*, *Friday*, the *Acacia*, *Neil*, *Herman*, and *No*, *Men*.

Eric's Place, 6174 University Avenue at Lodge and University: 619-582-6748. Thursday, *Alvin*, *Ben*, *Friday*, 9 pm, *Bill*, *Band* (at the *Forbidden*), *Rock*, *rock*, *blues*, *Saturday*, 9 pm, *Byron*, *Blue*, *Blues*, *Sunday*, 8 pm to 8 pm, the *Rev*, *Blues*.

Henry's Pub, 618 10th Avenue, Encinitas: 619-238-2388. Thursday, *Blue*, *Rock*, *Blues*, rock.

Humphrey's, 1411 Mission Inn, 2241 Shelter Island Drive, Shelter Island: 619-224-9377. The *Backstage*, *League*, Thursday, 9:30 pm, *Rock*, *blues*, *class*, *Friday*, 9:30 to 10:30 pm, *Rock*, *blues*, *class*, *Saturday*, 9:30 pm, *Rock*, *blues*, *class*, *Sunday*, 9:30 pm, *Rock*, *blues*, *class*, *Monday*, *9:30 pm*, *Rock*, *blues*, *class*, *Tuesday*, 9:30 pm, *Rock*, *blues*, *class*, *Wednesday*, 9:30 pm, *Rock*, *blues*, *class*, *Thursday*, 9:30 pm, *Rock*, *blues*, *class*, *Friday*, 9:30 pm, *Rock*, *blues*, *class*, *Saturday*, 9:30 pm, *Rock*, *blues*, *class*, *Sunday*, 9:30 pm, *Rock*, *blues*, *class*, *Monday*, 9:30 pm, *Rock*, *blues*, *class*, *Tuesday*, 9:30 pm, *Rock*, *blues*, *class*, *Wednesday*, 9:30 pm, *Rock*, *blues*, *class*, *Thursday*, 9:30 pm, *Rock*, *blues*, *class*, *Friday*, 9:30 pm, *Rock*, *blues*, *class*, *Saturday*, 9:30 pm, *Rock*, *blues*, *class*, *Sunday*, 9:30 pm, *Rock*, *blues*, *class*, *Monday*, 9:30 pm, *Rock*, *blues*, *class*, *Tuesday*, 9:30 pm, *Rock*, *blues*, *class*, *Wednesday*, 9:30 pm, *Rock*, *blues*, 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W&G Grant

Friday & Saturday,
Feb. 23 & 24
9 pm 1 am • No Cover

JAIME VALLE & BOUTONIA

4th & B
1000 Mission St. • Hot Lanes • High 222 7 pm • Fr. & Sa. • Pkg. 10
232-3121 120 Harborway • Downtown San Diego

Online Club Coupons!

The following night clubs have valuable coupons in the Music Section of the Reader's Web site.
• Indicates North County.

- | | |
|---------------------|----------------------------------|
| Asylum Nightclub | No cover Thursday |
| Blind Melons | 2 for 1 cover |
| Blue Agave | \$2 cocktail |
| Brick By Brick | 2 for 1 admission |
| California Express | Buy 1 card, second free VIP Card |
| Canes | \$1 discount Saturday |
| Cannibal Bar | \$2 off admission |
| Croce's | Free cover with dinner |
| Dream Street | \$1 off cover |
| 4th & B | 2 free comedy tickets |
| John's Joe's | 1 hour free pool |
| Juke Joint Cafe | Free admission Thursday |
| La Costa | 2 for 1 admission |
| Champions Lounge | |
| Martini Ranch | 1/2 off martini |
| McCabe's Beach Club | \$2 off admission |
| Moon Doggies | \$1 off cover |
| Neimans | \$2 off Tuesday admission |
| P.B. Bar & Grill | 2 for 1 entrée |
| Patricks II | 2 for 1 cover |
| Second Wind Navajo | No cover |
| Sevilla | \$2 off cover |
| Sham Rocks Shack | 1/2 off cheeseburger combo |
| Tio Leo's Lounge | \$1 off club admission |
| Tsunami Beach Club | \$2 off VIP admission |
| Winstons | 2 for 1 cover |

SanDiegoReader.com
For information on advertising your club online, call the Reader's Display Advertising Department at 619-235-3000.

SANDIEGOREADER.COM

Calendar
MUSIC SCENE

Tuesday, the *Son Brothers*, rock. Wednesday, *Private Domain*, downtown, 8:30-12:30. Thursday, 8:30 pm and 10 pm. *Solo For Fire*, 1000 La Jolla Village Square, La Jolla, 10:30 pm. *For Bernini*, 10:30 pm. *4th & B*, 12:30 pm. *For Bernini*, 10:30 pm. *4th & B*, 12:30 pm. *For Bernini*, 10:30 pm.

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JURASSIC-5
with special guests **THE VISIONAIRES**
Meet the band before the show for autographs at *Off The Record*, 3849 5th Ave., Hillcrest, 5 pm.

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HENRY ROLLINS - SPOKEN WORD
Special guests LYNCH MOB and ARIEL SAINT

ON SALE TOMORROW - FRIDAY, FEBRUARY 23 - 10 AM!

HOOTIE & THE BLOWFISH
Mark Bryk, Dean Felber, Jim "Son" Sosenfeld & Garus Rucker

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MERLE HAGGARD
"Bad to the Bone"
GEORGE THORGOOD & THE DESTROYERS

NOW BACK ON SALE!

Junior Brown
with special guests **HANK WILLIAMS III**
Plus special guests to be announced

TICKET INFORMATION (619) 231-4343
Check out our Web site and win free tickets online at: www.4thands.com

Calendar
MUSIC SCENE

Tuesday, 6 pm to 10 pm. *AGgression*, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st. *Wetland*, 7:30 pm, *Flower Ground*, 10:30 pm.

THE BLOWHOUSE
FOR SALE BY OWNER
619-287-8222

FRIDAY, FEB. 23
Jokers Wild
Havaproject
gray eighteen
VIII Fraud

SATURDAY, FEB. 24
Weightless
3 Bags Full
Proof of Burden
18 Bones

619-284-8802
4746 El Cajon Blvd., San Diego
Bookings: 619-287-8222
Mon.-Fri. 10 am-10 pm

THE MEXICAN
BRAD PITT JULIA ROBERTS
Jude with the subway art

THURSDAY 6:30 credit union
JAZZ

FRIDAY live ragga
CD RELEASE PARTY
SHOCKS OF MIGHTY W/ DEALER

SATURDAY club **CAROUSEL**
no cover before 10 pm
4J JAILL 4J II SMOOTH

SUNDAY **EL JARDIN**
Salsa Rock on Espanol

WEDNESDAYS
JCF
rm 1 hip hop rm 2 house

SANDIEGOREADER.COM

Calendar
MOVIES



Not Hungry
Jodie Foster earns the higher marks for turning the part down.

REVIEW
DUNCAN SHEPHERD

WIN A MOVIE PASS FOR TWO!

DREAMWORKS PICTURES presents
THE MEXICAN

To enter, visit the Reader website and click on "contests." SanDiegoReader.com

Deadline to enter is Friday, February 23, at 1:00 pm
Limit one entry per person. No purchase necessary.
Opens in theatres March 2.

W&G Grant

Friday & Saturday,
Feb. 23 & 24
9pm 1 am • No Cover

JAIME VALLE & EQUINOX

Bookings: No. Hill, 12th, 14th, 16th, 18th, 20th, 22nd, 24th, 26th, 28th, 30th, 32nd, 34th, 36th, 38th, 40th, 42nd, 44th, 46th, 48th, 50th, 52nd, 54th, 56th, 58th, 60th, 62nd, 64th, 66th, 68th, 70th, 72nd, 74th, 76th, 78th, 80th, 82nd, 84th, 86th, 88th, 90th, 92nd, 94th, 96th, 98th, 100th.

232-3121 12th Street • Downtown San Diego

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- Croc's: Free cover with dinner
- Dream Street: \$1 off cover
- 4th & B: 2 free comedy tickets
- Jolt 'n Joe's: 1 hour free pool
- Juke Joint Cafe: Free admission Thursdays
- La Costa: 2 for 1 admission
- Champions Lounge: 1/2 off martini
- Martini Ranch: \$2 off admission
- McCabe's Beach Club: \$1 off cover
- Moondogs: \$2 off Tuesday admission
- Neimans: 2 for 1 cover
- PB Bar & Grill: 2 for 1 cover
- Patricks II: No cover
- Second Wind Navajo: \$2 off cover
- Sevilla: 1/2 off cheeseburger combo
- Sham Rocks Shack: \$1 off club admission
- Trio Leo's Lounge: \$2 off VIP admission
- Tsunami Beach Club: 2 for 1 cover
- Winstons: No cover

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Calendar MUSIC SCENE

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Wednesday, Private Damien
Thursday, 14th Beach House
Friday and Saturday, 7:30 pm to 11:30 pm, Jerry McKee's jazz and contemporary parties
Saturday, 14th Street, Downtown, 8:30-11:30 pm, Friday, 8 pm, Bay Area, (Punk) Nation, and J.J. Scurry
folk rock, and Jay Edin Harrison, jazz vocals
The Pit, 544 Fifth Avenue, downtown, 619-231-9840, Sunday, 1 pm to 4 pm, Callisto and the Heavy Band, Irish music
Flo & Casio Italiano, 801 E 10th Avenue, downtown, 619-234-1467, Friday and Saturday, 7:30 pm to 11:30 pm, Jerry McKee's jazz and contemporary parties
4th & B, 741 B Street, downtown, 619-231-4243, Friday, 8 pm, Bay Area, (Punk) Nation, and J.J. Scurry
Saturday, club, call for information, Sunday, Jerome's and the Visionaires, otherwise, Wednesday, Henry Ballou
Hard Rock Cafe, 801 Fourth Avenue, downtown, 619-231-8033, Thursday, Friday, reggae, Friday, the Jay Rivers Band, Irish music
Henry Love's, 673 1/2 10th Avenue, corner of 10th and G, downtown, 619-260-0223, Thursday, 8-11 pm, Friday, NYC, Saturday, Rise and the Working Cow, Sunday, 6 pm to 10 pm, Backstage Working Time Machine, Monday, 6 pm to 8 pm, Reggae South and Period for Time

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Calendar MOVIES

Not Hungry
Jodie Foster earns the higher marks for turning the part down.

Please excuse the delay. But when I was supposed to be at a press screening of *Hannibal*, I was instead playing hocky in Los Angeles, looking at four gems from Valerio Zurlini, an old favorite of mine, in the UCLA Film Archive program: mint prints direct from the vaults of Cinecittà. Three of the four were ten, fifteen, and twenty-five minutes longer than their American import versions. I now find out that the girl in *The Girl with a Suitcase* has a bambino! The fourth, *Violator Summer*, I had never been able to see in any form, never mind the post-film bonus of a censored nude scene, the dialogue of which had been re-shot in another setting for inclusion in the authorized release. My idea of a high old time. But yes, *Ahem, Hannibal*. Even without my input, you will by now have heard from a myriad of sources, or supplementarily seen for yourself, that the sequel to *The Silence of the Lambs* is long, slow, and eventually revolting, that it is less a fright film than an anguish film, that it is neither over-inflated, operatic, that it stresses the "grand" in Grand Gorgool.

Calendar MOVIES



down only on "trade" people. A public service, practically. Julianne Moore, retaining the Southern accent of her forerunner, is solid in the bodie Foster part. But given the nondevelopment of any private life in the past ten years, and given the untouchability of the antagonist, Foster earns the higher marks for turning the part down. This is the most running-in-place sequel since *The Empire Strikes Back*, all the way to the severed hand climax. If that's what that was. How ever unmemorable out two familiar characters may be, the movie says badly during the lengthy stretches when we're away from them and in the company of two new ones, a

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Calendar
MOVIES

snoggy haze. Or to say it another way, instead of giving his movie a sanitizing "season," he gives it a variety of different "looks" — just what you might want for a cutting-edge postmodern gloss fashion magazine or hip, hot, new gossip show on the E! channel, but not for a hard hitting, no holds barred exposé on the drug racket. There is, throughout the movie, a delicate interest in laying out *How Things Work* and *How Things Are*. And it can be best recommended as a sort of freshman survey course — *War on Drugs 101* — if still on the level of a TV movie. **Catherine Zeta-Jones**, **Dennis Quaid**, **Miguel Ferrer**, **Amy Irving**, 2000.

◆ **GAME!** MICHIGAN, CINEMA STATE 13, CINERAMA 6, FASHION VALLEY 18, FLOWER HILL CHOKES, GROSSMORNI CENTER, HAZARD CENTER 7, LA COOLIE 14, KOLA 12, MISSISSIPPI VALLEY 20, OCEANVIEW 16, PALM PROMENADE 24, PARKWAY PLAZA 18, POKAY 10, RANCHO DEL REY 16, TOWN SQUARE 14, LA VENTURA PLAZA 14.

Vertical Limit — Rescue operation on the upper slopes of Mt. Everest. The cast consists of an assorted line-up of actors, including a pulmonologist who is — and a *Wage of Fear* equivalent is added to the rest, as a key to a key to the form of three, a series of minor one take stop and go. **THE MIMIC** — Some one of a few stop points of the film, of making one have to save three, and he is not thought to be a real value before he could have said "I did you so." The movie at least gives the funny fact something that can be thought through without making you and/or the audience, and the is. **THE** — The only one of the films are well acted, and the writing and editing is superb. **THE** — Martin Campbell has a higher than average level of



The Wedding Planner

compositional solidity, the better to record an angle of ascent or depth or climb. Somehow, through mountains, climbing, exploits seem less impressive in the *Lodge* (see also *Différance*) than in the premiere period of say, *The Edge*, *Snow* when you could still believe that Clint Eastwood, some stuntman, was actually on the precipice he appeared to be on. The same sense of *Island*, computer-generated images such as a sea and a cliff edge on legitimate stuntwork, can never be as convincing as a real one. **THE** — This is a collection of events, a kind of combination of the action, a distortion of

physical possibilities to a degree that simply stirs up further doubt. Why the hard sell? Why the hype? What is there to be had? It is food for thought, then, that the movie's single-most exciting sequence is the one in which the studio lobby is most visually evident: the debarcation of the rescue team from an ornate helicopter landing up to a mountain tag. **Chris O'Donnell**, **Robin Williams**, **Sam Elliott**, **Bill Paxton**, **Tommy Lister Jr.**, **Matt Damon**, 2000.

◆ **THE WEDDING PLANNER** — Romantic, comes, piffle in which the control freak wife character breaks the cardinal rule of her profession and tumbles her, a world by grace. In these circumstances, female hope is able to work from all her charms and wit, without worrying whether she is valuing her character as a woman over her job, or men, or subverting an otherwise cohesive artistic conception. With

Eventually he makes the leap to the insight that women are people, too. **Long, draggy, serious-minded, mildly embarrassing comedy.** With **Helen Hunt**, **Marisa Tomei**, **Ashley Johnson**, **Lauren Holly**, and **Alan Alda**, directed by **Nancy Meyers**, 2000.

◆ **You Can Count on Me** — A rare find chamber piece for a small town single mom, her nervous little boy, her romantic, non-assertive brother, their 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 self-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 unwell-known grilling from the local dregman — that however unimportant his life may be in the overall scheme of things, it is important 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 makes the directing debut of playwright **Kenneth Lonergan** (and, in a lighter mood, screenwriter on *Analogy This and The Adversaries of Rock and Roll*), 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 selections. **Back**, **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), a number of other of the same name's entries as a kind of the same **Tommy O'Keefe**, **quasi** on the trigger and a deal shot, **challenging** **Meredi Streep**'s record for comming the most acting into the smallest space. **Mark Ruffalo**, while well served in the ways of the shaker, "like totally man," is less persuasive as the hard-headed brother, held back by his third generation **Brandenburg** or second generation **Frank Estradomo**, and though not faithful of his own, by his complete physical disorientation to entry, **darkly**, **Mediterranean** to her **Nordic**, **Irish**. With **Matthew Broderick**, **dependable**, **del** as the present-day bank manager, **del** as the **People Skills**, **Rory Culkin**, **Jon Tenney**, 2000.

◆ **What Women Want** — The battle of the sexes, waged for the digital age. A male character and actress **Mel Gibson**, cranked up a few months before a sale of electronics and music alone, the consequent power to her woman's thoughts. **After** a bump, **tripe** is able to work from all her charms and wit, without worrying whether she is valuing her character as a woman over her job, or men, or subverting an otherwise cohesive artistic conception. With

◆ **The Wedding Planner** — Romantic, comes, piffle in which the control freak wife character breaks the cardinal rule of her profession and tumbles her, a world by grace. In these circumstances, female hope is able to work from all her charms and wit, without worrying whether she is valuing her character as a woman over her job, or men, or subverting an otherwise cohesive artistic conception. With

Calendar
RESTAURANTS

A Gaslamp Mardi Gras



By David Karp

Next Tuesday is backhatch-time the world around: There's Carnival in Rio, Fasching in Munich, Carnival in Port of Spain, Mardi Gras in New Orleans — and Mardi Gras in the Gaslamp, too, because San Diego is another town that loves a good party. In fact, I often slip by calling the Gaslamp "The Quarter." On any Saturday night, Fifth Avenue looks something like Bourbon Street (if not quite as raunchy); better yet, one by one, Creole kitchens have been dipping in amidst the phalanxes of pubs and trattorias. There are now no fewer than six restaurants in the neighborhood where you can have yourself a bowl of gumbo. We are slowly creating a pocket of New Orleans by the bay.

It's fitting to talk about restaurants when we think of Mardi Gras, because the holiday is as much a rite of eating as it is one of masquerading, parading, dancing, and drinking. Mardi Gras, "Fat Tuesday," is the blowout just before Ash Wednesday. For centuries, the 40-day Lenten period leading to Easter was a time to abstain from eating meat. But the custom is older than Christianity: The word "carnal" comes straight from the ancient Latin *carne* suit — "farrow to meat." It's the final pig-out before the rites of spring sobriety.

Consider how handy the holiday is for one rural community from a steamy segment of the temperate zone — the Cajun Prairie, west of New Orleans. Squamish vegetarians had better skip ahead, or mentally translate "beestix" into "potatoes." In late October or November, whenever the weather turns chilly enough that raw meat will keep for a few hours, but before it's too cold and rainy for outdoor work, Cajuns get together for a community potluck bar-becue-workfest called a *bouzerie* (butchery), to slaughter their surplus livestock. Friends and kinfolk work together to cut up the meat and start preserving the bulk of it by canning, pickling, brining, and smoking (e.g., as ham, sausage, and tasso), a peppery Cajun version of Canadian bacon). Three or four months later, Fat Tuesday is the signal (and the excuse) to raid the barn and cook up the more fragile meats before the weather soars up and spoils them. Now, Cajuns mainly raise pigs (which give birth whenever they please), but in Greece and Italy, where the carnival concept was probably conceived, lambs and kids are born en masse at just about this time of year. The "fat day" that follows Fat Tuesday allows the newborn surplus males to grow to a tender eating size by Bachanalia, Passover, Easter, or

whatever late-spring festival you prefer. Like a Cajun-country *boiteu*, the best Louisiana-style meal you could eat in the Gaslamp would be a species of potluck, moving from restaurant to restaurant to get the best dish served at each one. That's what we'll be doing here in print — hitting the highlights of each restaurant and noting what else they've got. You had it slogged here to saunter along the sidewalks, carrying your beverage in a plastic "gig" cup, as they do in New Orleans. The City That Care Forgot.

GUMBO: JUNE JOINT CAFE
If you want to eat in the real Crescent City (another of the many names for New Orleans), Luke Lomax is the place. I'm not talking about the touristy Quarter, but some good funky upstart club. It's in an unremodeled historic building, with a handstand at the front, a bar in back, a semi-open kitchen along one side. (Weekends, the action moves to a swankier supper club in another part of the building.) The crowd is a salt-and-pepper hippie drawn by the nightly live

music — off-duty sadmen, time-traveling beatniks, Boomer hipsters, Gen Y beboppers. For Mardi Gras, there'll be a Louisiana band, the Bayou Brothers. The menu is soul food, rather than specifically Cajun or Creole, so there are a lot of fried goodies in cornmeal batter — chicken, catfish, prawns, seafood "popcorn" (both shrimp, catfish, and gator), and a charming down-home plate of fried pickles and chicken gizzards.

Dinner includes corn muffins with a genuine cornbread flavor, as accompanied by sweetened butter dusted with cinnamon. Luke Lomax's jambalaya is one of the better local versions, and there are huge rib-eye steaks, Creole-style pasta, grilled eggplant, and even a fusion-y fish dish called "Billy Holliday." If you're the real thing, up there with *SO*'s best, thick and rich enough to draw tears of joy, with just a plopp of cream to mix in as you scarf it. It's a file gumbo, thickened with annatto, ground seawater file (as well as roux, and along with the accompanying soulful corn muffins, a big bowl of it is all you need for a dinner or a thrill. The fancy spots smoked sausage

in its tastes as if it came straight from Kermit LeClerc's smokehouse in Finks, Louisiana. The broth includes chicken bits, rice, and soft green pepper squares, and like so much cooked you hardly know it's there. When you stir in the chopped raw salmon fillets as garnish, they give it up to the liquid, too. The thick texture and dark red brown tint tells you exactly how Luke Lomax cooks his roux.

Roux is a slowly sautéed mixture of flour and fat, used as both a thickener and a flavor. Unlike the pale-colored roux we've all made as a basis for white sauce, Louisiana roux is cooked for 30 minutes to an hour, until fully brown. Some cooks make it the shade of peanut butter, others prefer a dark mahogany-colored "red roux." But the cooking goes on just seconds too long, or if the cook stops stirring for even a minute, the result is an overdark roux with black specks of bitter, burned flour that will poison the flavor of the whole dish.

A friend of mine who ran't from Louisiana but loves the food there once entered a gumbo-cooking contest. Mike took pride in the darkness of his roux. For seven straight Fridays before the contest, he made that roux, and on seven straight Saturday nights, he cooked file gumbo for a dozen friends, "perfecting" a recipe that he'd gotten from the great Cajun musician Dewey Balfa. Mike was sure he'd won, since Balfa himself was going to be one of the judges. Of course, all Mike's guests said they loved his gumbo. (Who's going to complain about a free meal?) But on contest day, Mike's entry scored right in the middle of the pack. Later that night he took Balfa aside and asked what he'd done wrong. "Your roux is too dark," the Cajun advised. "It makes the gumbo taste heavy and bitter. Next time, get it off the fire the minute it turns dark red, and keep stirring until it stops cooking."

Still somewhat miffed, Mike then sought counsel from a professional cook, a veteran of Commander's Palace who was working at a restaurant in Oakland. "When's the roux done? That's easy," Stanley instructed him. "I cook mine until it's just the color of my arm." Unfortunately, Stanley's arm was medium brown. Mike was pallid, so every time Mike made roux, he'd have to ask himself, "Is the color of Stanley's arm wet?" Eventually, Stanley went back to New Orleans and Mike took to buying Tony Chachere's from Old Man at the supermarket. (Some other restaurants in town don't know

Continued on page 110

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Calendar RESTAURANTS

(continued from page 109)

any better than to make a "Mikey" gumbo, but chef Jimmy Pomeroy at Luke knows what makes a perfect "red roux."

Juke Joint Cafe, 527 Fourth Avenue (across from Coast Plaza), 619-232-7085. Full bar. No cover charge with dinner. Entrees \$9 to \$19. Reservations strongly advised. ★★ 1/2

RED BEANS AND RICE: BAYOU BAR AND GRILL

Red beans and rice is a dish usually associated with Monday nights, because Monday is wash day, and the beans can simmer undisturbed while Mama's at the washateria. It's also the main dish at many an informal Mardi Gras party. While tourists crowd together in the French Quarter, New Orleans residents hoof it all over the city, putting in a little time on the parade routes when they cross them, but mainly strolling from one "open house" to the next. At each party, there's a big pot of highly seasoned red beans (cooked with some kind of smoked pigment — ham hocks and saffron, chicken or even plain old hot bird), a big pot of rice, and a welcome-to-everybody-by-helping-them-to-some-of-th-

and mix them to their own taste. Bayou Bar and Grill is the red-beans-and-rice champ of the Gaslamp. The restaurant has been open 11 years, but 8 years ago the original owner sold it, along with all his recipes, to current owners Philip Mosby and Sean Burke. It has the most extensive — and expensive — Louisiana menu in the neighborhood and still gets its seafood and its terribe sausages flown fresh from Louisiana. The outstanding dish, though, is the humble "Monday night dinner." The owner must have stolen my friend Carol's mother's recipe — the beans are rich, thick, laden with savory andouille, and perfectly seasoned, with a deep burnt heat, a heavy smoothness from melted andouille pigfat, and complex undertones from a judicious helping of herbs. This is the only place in the Gaslamp where the rice isn't already mixed evenly into the beans, but just scooped on top the way it's supposed to be. (Actually, it's more usual to ladle the beans on top of the rice, but either works.) To wash it down, Bayou makes a fine, strong Hurricane, NOLA vodka-man multi-fruit punch (wash out, it's too easy to swallow), or you can do Woodford or get Dina fried.

Lake like their may smoked pork chop, stuffed with cornbread, hot peppers, and egg. Another choice dish is "agassagnette," a medley of succu-



Bayou Bar and Grill

lent fried eggplant slices topped with a crown of well-seasoned chopped eggplant mixed with rice, served with a tomato "gravy" full of crawfish tails, shrimp, and crabmeat. And the frankly renaissance deserts are better than the real thing. The bread pudding is as light as a soufflé, and the Karo-free pecan pie has an ultra-thin crust that's thinly coated with an ethereal cream cheese spread and topped with pecan halves on light-brown, made-sugar syrup, like some all-American spin on Louisiana.

Uncomfortable. Bayou's orange inal chef didn't come with his recipes when the restaurant changed hands, so execution can vary with changes in kitchen staff. And I'm not too sure like all the recipes, either the barbecue shrimp (a misnomer, it's actually shrimp quickly baked in a highly seasoned butter mixture) has too much cayenne and not near enough garlic, diverging too far from the original concept at Mosca's, the restaurant that invented this dish. The lamb chops, a little dry from reheating, also has a spice imbalance. The "caveman" roll, not to say, smacking your palate, rather

than tasting integral to the overall flavor. And the less said about the skimpy "Freschaleta" (muffaletta sandwich) and tasteless, mushy oysters in the po-boy, the better. Both are pretty po'. Another problem (one that Bayou shares with its rival Redfish) is the enduring influence of Paul Prudhomme, particularly in regard to the odd practice of "blackening," innocent, helpless proteins (not to mention dumping a whole spice shell and a dash of salt into every dish). Prudhomme's cooking is not Cajun, not Creole, not Paul Prud-

homed, and it's not Louisiana. It's a dead ringer for bearded spaghetti sauce — a jambalaya style of no region I ever visited. But at least everything in it — shrimp, crawfish, andouille, chicken — was cooked tender, not dried out. It's still so for Redfish. They do smoked right.

Redfish, 711 Fifth Avenue (at G), 619-234-7226. Evening cover charge \$5. Entrees \$6 to \$18. Full bar. Reservations usually optional but advisable for Mardi Gras. ★★

(Third Avenue), 619-696-8747. Full bar. Entrees \$9 to \$17. Reservations required. Closing early on Fri. Tuesdays at 8:00 p.m. ★★

CRABFISH ETOUFFEE

Redfish is one of five restaurant-nightclubs in a nationwide chain. (The others are in Cleveland, Cincinnati, Chicago, and Denver.) Its motto is "Let the good times roll!" and its menu is all Louisiana, or at least it tries to be. The Gaslamp branch is a sprawling saloon one flight up, reachable by stairs or a swift elevator, and a handstand at one end and a bar in the middle. When there's no show onstage, whoever's in charge of the loud piped-in sound has got my number: It is some fine, tarty stuff, munging blues, soul, singer-songwriters, and a little world music.

So what's not to like? Well, I'll tell you. Aside from having to pay a cover charge (even if you order a big dinner and choose to sit out of eye- and carboid from the stage), there's a lot of Prudhomme influence at Redfish and a tendency to cook spicy for spiciness's sake, as though catering a fraternity hazing. (It's a good thing Redfish makes its Hurricanes a little weak; this level of heat may inspire frat-like hiccupping.) The barbecued shrimp here is overpowering the underlying butter and lemon flavors. (The kitchen made a good start at guessing Mosca's recipe but got lost in the cayenne can.) The accompanying "dirty rice" isn't just dirty, it's filthy — a nasty red "caveman fried rice," dotted with overripe hunks of chicken liver, with no ground-up giblets or hearts in sight. And even at its best, dirty rice was never designed to accompany another

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Juke Joint Cafe, Gilbert Castellanos Quarter

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Calendar RESTAURANTS

(continued from page 111)

main New Orleans, you've probably dreamed a few times of the oyster po' boy "fully dressed" at Ugliech's, a funky cafe famed for its ultimate version of this sandwich. In the kitchen at the Bistro is a Wisconsin named Jack, a NOLA food enthusiast who's evidently had that same yearning and learned how to fulfill it for all of us who share it. In the bright, pleasant setting of the Bistro, he serves his po' boy (\$7) on a Kaiser roll with a relatively sweet version of remoulade (this resembles shrimp Louis dressing) and with the classic heap of shredded lettuce and tomato. The oysters are huge and juicy, and from their size and rich flavor, they could really be

Apalachicola from the Gulf. The light batter tastes exactly as I remember it. Sandwiches are served with french fries or "sweet chile slaw." The fries are dull, the slaw is vivid.

Or if it's a miffadetta you're craving, this is the place. The famous sandwich from the Central Grocery on Decatur Street (in the Quarter) has cold cuts, provolone cheese, and olive salad heaped high into a thick, round Italian bread cut horizontally in half. My sweetie and I once drove from NOLA all the way to El Paso flaked by one of those. The Bistro's is built on a Kaiser roll instead, but it tastes genuine and is fully packed enough that it might get you as far as San Antonio.

Several Louisiana-style entrées are offered here too. I thought the most successful was the jambalaya, served country-style. Instead of cooking them together, Jack cooks the rice and

the sauce separately, then serves the rice topped with a generous splash of sauce to mix in to the desired degree. (This method fits a farmhouse where people wash the rice and help themselves as they finish their chores.) The sauce has chunky tomatoes, bell peppers, celery, and regular and pearl onions and is seasoned nicely—it's spicy but not ridiculous. The protein components are chicken thigh chunks and sliced "smoked sausage," which I'd guess is Hillshire Farms Kielbasa. This utterly bland sausage is vegetable in the Bistro's gumbo and in the red beans and rice, where sausage is an important flavor contributor, but in the jambalaya it's not that serious an issue. Desserts include a traditional puff pudding.

Sixth Avenue Bistro, 1165 Sixth Avenue (at B Street), 619-239-4194. Beer & wine cocktails.

Entrées \$6 to \$10. Reservations not accepted. Closes 8:00 p.m., even on Fri/Tuesday. 4%

JAMBALAYA: UNCLE'S CREOLE SOUL CAFE

A little outside the borders of the Gadamap, "Uncle" Mario Lewis presides over a tiny and almost constantly busy cafe where he cooks a lighter, healthier version of Creole cuisine. He started with traditional recipes from his grandmother in San Angelo, Texas, who cooked to please his grandfather, a Creole from Shreveport. But after catering for several celebrities who were watching their diets, Lewis discovered that he could dispense with the traditional smoked-pork elements of these recipes. "All the recipes are based on my grandmother's recipes, but then I put a twist in them," he says. "I started cooking in a healthy manner. The trick is all

in the seasoning." He replaced pork sausages with lean smoked beef sausage. "Once I tried it, I noticed the taste was better," he says.

In his jambalaya, the taste is sublime. The mixture of rice, chicken, and beef sausage is on the tomato-siepe side, moist but tightly knit, with vibrant seasoning. There's also his most popular dish, the interesting "Big Poppy's Gumbo," a gentle file gumbo that's much lighter and thinner than other versions. It's based on a light roux, with the fresh flavor of chicken broth and bathing pieces of sausage, chicken, shrimp, and several large sweet crab claws. There's the faintest hint of safflower flour, since instead of stirring in the file just before serving (as is customary), Lewis introduces the file at the beginning of cooking and adds a walk more mid-simmer. "I found out that

a lot of people in California didn't like gumbo thick," he comments. His menu is brief, but it includes all the traditional side dishes, plus entrées of Southern-fried chicken wings, spicy Creole spaghetti, and a smoked barbecue beef brisket sandwich. Most entrées come with a sweet corn muffin.

For dessert, there's an irresistible, nutmeg-laced warm peach cobbler served à la mode. On Mardi Gras, "Uncle" will stay open an extra two hours and offer special all-day, including a sweet potato pie, velvet cake, and other desserts and sweets. *

Uncle's Creole Soul Cafe, 815 C Street (at Eighth), 619-238-7000. No reservations. (Call ahead for take-out.) Entrées \$3.65 to \$12.50. Regular weekday hours, 11:00 a.m. to 1:00 p.m., open until 9:00 p.m. Fri/Tuesday. *

Cow-Lip Tacos

"Well, some gringos have problems, you know?"

"My lips are sealed," Hank says. Well, heck, I just want him to identify what I'm about to eat. "Try it," he says. "Trust me. I like Hank. Trust him! Yeah, I played tennis with him once. He's the kind of guy who winds himself up to send the ball to the moon, then drops it an inch over the dangled net."

I hold the taco at a safe distance. "Oh, for crying out loud—I eat it all the time. I've survived."

He's been buggering me for three weeks now to come taste the specials at this taco joint he's discovered. "It's just up the road, Market and 25th. Place is different. These guys are from down south. Puebla state, man! Home of mole poblano!"

He says it like that closes the deal. He's a mole man. That I know. His first question when we're hit places in TI is always "Got mole?" Mole ("mole") has been a blank on my screen. Which is funny because it's ar, it's like, turkey or chicken in a spicy sauce that includes chocolate. That tells you it's gotta be from down south where the chocolate trees grow.

So on this Friday morning we hike up Market, till we get to 25th, where two taco places sit glaring at each other across the crossroads, Adalberto's and El Poblano. El Imperio del Supertaco. Love that name! "Empire of the su-

per taco." That's the bit every southern Mexican reads," says Hank. "y El Poblano." He knows right off that means food from Puebla state. And good southern home cooking. Especially mole."

El Poblano's all white outside and blue inside, with blue chairs and white tile on the walls, plus a yellow and red stripe. Place is pretty packed. Guys from the neighborhood line up for 10-go's. Couple of families with young kids eat at the two or three tables. The Koww "AM" jukebox plays a quick-beat corrido. Place has

the atmosphere, all right. "Let me order," says Hank. "I swear, you're going to like this." I dunno. But...I go find a corner table. See Hank practically whispering to the guys. Guess I must be looking anxious. "Don't worry," says Rafael, a dad at the next table. "Food's great here." He and his son Rafael Jr. are munching tacos. "It's new, five months. We're here every day."

So Hank comes back with this plate full of tacos. "Ta-daa!" He lays it down. Five double tacos stuffed with little chunks of meat and cilantro and onions and radish slices. "But what?" "Hey! Don't give me any lip, okay? My lips are sealed. Just eat, brother. You'll thank me." I could plop him one. Instead, I spritz a bit of the green salsa on and bite in. And suddenly,



Calendar RESTAURANTS

I get the joke. What I'm eating is...lips. Cow's lips. I mean, it's no biggy. I've eaten *tacos de cabeza* before, but it's always been cheek, other bits of the head. This is bouncy, a bit like tongue. The corn tortilla helps. The salsa helps. The many 99-cent horchata drink helps too. By taco #2 I'm wondering what the fuss was about. "Well, some gringos have problems," Hank says. "You know, kissing a cow."

Ricardo, who runs the place, turns up with Hank's Mole Poblano. "It takes us two days to prepare mole," he says. "The sauce has four different chiles and raisins, peanuts, chocolate, and plantain banana in it. Mexicans often eat it to celebrate something."

It's a brownish sauce, with two pieces of chicken, a leg and a piece of breast, and rice and beans and lettuce and tomatoes. I take a sample. Hmm. Savory, but, oh man, with that rich, warm, sweetish feeling about it. I could get addicted to this.

And addicted to the place too. Partly because right now the jukebox is blasting out a corrido I love. Los Tucanes de Tijuana singing "Mis Tres Animales." "My Three Animals." ("These are my three animals. El gallo, el chivo, and el periquito.") Course it's understood the rooster is a joint. The goat is heroin, and the parakeet is cocaine. There are lots of corridos,

story songs, like this. It doesn't mean people who like the song support drugs or bad guys. It's more like "I shot the Sheriff" or "Bonnie and Clyde." In revolutionary times, before modern communications, corridos were like newscasts. Troubadours would travel village-to-village singing the latest news, in story form. Today they still sing about cops and robbers and people caught on between "sure adds to the flavor here."

"You should come back and try our *birria*," says Ricardo, "and our *adobado* in red sauce. The *adobado* pork's marinated in orange juice and lemon and pineapple juices."

So—heck, it's my day off—we head for the nearest public tennis court for a couple of hours. I massacre Hank. Except the score says otherwise. Which means I'm paying when we come back and order the *birria* (\$3.75) and *adobado* (\$3.50). Plus a two-liter bottle of strawberry *jarritos* soda from Puebla (\$1.50).

The *adobado* is five tacos of rich, orangey chunks of pork that's the best thing I've had since I discovered marlin tacos in TI. But—ah, heh—heh—turns out Hank hasn't had the *burrito*. ("I ain't into game stuff," he says. "This goat ain't gonna taste. High, is it?") "You're on your own, kid," I say. "My lips are sealed." *

The Place: El Poblano, El Imperio del Supertaco, Market and 25th (619-238-7000).
Type of Food: Southern Mexican.
Prices: Mole poblano combination with beans, rice, chicken, \$5.50; two double tacos with beef, \$3.75; birria plate of beef birria (goat) sauce, \$3.75; adobado sauce with real sauce, \$3.50; birria plate with beans, \$3.75; 12 tacos with three beans and two rice drink, \$8.99; 12 pulled tacos with shredded beef, guacamole, two rice drink, \$3.99; burrito, \$3.99; churros, \$1.50; breakfast, \$3.50.
Hours: 10:00 a.m. to 10:00 p.m. Mondays to Thursdays; 11:00 p.m. Fridays, Saturdays, Sundays.
Buses: A, 5, 16.
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by David Levinson Wilk

1	2	3	4	5	6	7	8	9	10	11	12	13	
14				15							16		
17				18							19		
20			21				22		23				
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OPT **COPE** **GATED**
RAHS **HOLT** **AGAME**
BREAK **ITV** **QUB** **YUIT**

SNAP **LABALLE**
HADY **SPREW** **NOIR**
ALUM **IT** **SARIS**

ILRA **INVOKE**
IN **TOW** **IN**

BIRD **ROU** **NOIR**
AGEE **PADS** **TESTY**
ENACTED **SEAT**
LOVE **IT** **FAV** **IT**
REIN **RO** **ERIE**
CENTS **NOSH** **SIX**

Solution to and winners of the Reader Puzzle for 2/13/01.

6/18-7/20 entries, 7/20 were correct

The winners are:

1. Lisa Jalkuta, Vista
2. Maria Miller, San Marcos
3. Anne Rittcher, Poway
4. Terry Ross, San Diego
5. Maurice Gammien, San Diego

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