

SAN DIEGO WEEKLY

Reader

Sheep to Sweater in North County

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Justice

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ecutor's performance, had the jury been less proactive or less intelligent, there would not have been a conviction, and a dangerous

criminal would be back on the streets."

Justin Brooks directs the Innocence Project, a student-staffed workshop at California Western School of Law that reviews criminal convictions and works

on behalf of inmates convicted unjustly or under questionable circumstances. He says a letter such as Morse's is not that unusual. "I've seen quite a few jurors come forward," Brooks says, "and say the proceedings

were inappropriate. But you can't get a case reversed due to the fact that a juror had buyer's remorse. A juror coming forward and saying, 'I shouldn't have gone along with everybody else,' that's not really grounds for a re-

versal. For a lot of them, it's hard to live with the fact that they put someone in prison possibly for the rest of their life." Yet Brooks says Morse's letter has a twist to it that

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Justice

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may point to jury misconduct. "The word 'proactive' is very dangerous," he explains. "Being proactive is not the role of the juror. The role of the juror is to be reactive to the evidence. They're supposed to consider what is put in front of them and nothing else and make their decision based on that. What [Morse] is saying is the prosecutor didn't prove the case, but we went ahead and convicted anyway."

The district attorney's office turned the letter over to Judge Kevin Enright and to Wadler on May 17, 2000, filed a motion for a new trial with the judge. In his motion, he summarized the evidence that had been offered at trial. Wadler pointed out that one pivotal witness, Duane Loper, identified Gunn "in court at the preliminary hearing and at the trial" after having "excluded him in a photo lineup." And Loper's identification of Gunn in the

courtroom was, Wadler said, "despite providing descriptively different than the actual appearance of Mr. Gunn."

Wadler pointed out that one police officer, Detective Pete Griffin, denied knowing that Loper had been shown a photo lineup; then another officer stated that he had shown Loper the lineup and reported the results to Griffin.

The jury hung, 10-2 for guilt, on that count. Regarding the other two counts, Wadler, in the motion for a new trial, noted that one victim/witness—the clairvoyant—who identified Gunn during the trial, had excluded him in a photo lineup and at the preliminary hearing. He also indicated that another victim/witness had identified Gunn at the preliminary hearing and trial after having been unable to identify him in a photo lineup. He mentioned two other witnesses who could not identify Gunn in photo lineups, the preliminary hearing, or

the trial. And Wadler cited convenience-store surveillance-camera footage, which put Gunn in the store at the time of one of the crimes.

Wadler closed his written motion with a reference to Morse's letter. "The jury chose to ignore these realities and convict an innocent man as a favor to Paul Pflingst, who should be grateful for their 'proactive (prosecution/law enforcement) stance."

On May 26, 2000, Judge Enright denied Gunn's motion for a new trial and sentenced him to 17 years in prison. A brief was filed by Gunn's appellate attorney, Nancy King, in late April of this year. "The main issue," King says, "is that we just don't think the evidence was sufficient."

Arguing insufficient evidence is a task usually not taken by appellate attorneys because in appeals, King explains, "The presumption switches. In a trial, the presumption is that he's innocent and the prosecution has to prove him guilty. In an appeals court, there is a very

strong presumption of guilt because a jury found him guilty."

For that reason, appeals briefs usually try to point out some error in process during the trial that may have affected the outcome. "A common example," King says, "is judge's instructions: instructions that weren't properly given, instructions that should have been given but weren't, or instructions that should not have been given and were."

But in this case, King believes a strong insufficiency argument can be made. "First," she explains, "there is some circumstantial evidence which really influenced the jury. But I think it's pretty easily explained by the fact that he lives in the area where the last robbery occurred. The fact that he was in the area when it happened is not all that meaningful. And it's really striking how huge this man is. I mean, he is just a giant. And nobody, not a single witness described him that way. I don't think anybody who

looked at Kevin Gunn would say, 'He was tall.' But that's what witnesses described, a tall African-American. Several people described him as 'over six feet.' 6'4" was the highest. Mr. Gunn is 6'9". For an African-American, he's way on the light side of the complexion scale. Yet the suspect was described from very dark-skinned to medium complexion. Nobody described him as very light-skinned. And he's very distinctive looking; he's heavyset and has a distinctive face. Yet not a single person positively identified him from photographs."

The letter from Morse to Pflingst is being addressed in King's appeal as well. "It sounds to me," King says of the letter, "like the jury foreman was saying, 'Gee, the evidence in this case just stunk, and it's a good thing we were here to cover for you.'"

The three-judge panel at the Fourth District Court of Appeals could take one of three courses of action regarding the Gunn case: up-

hold the original verdict, grant a new trial because of errors or questions about evidence, or decide that evidence was not sufficient to convict. The final option, King explains, "acts like an acquittal, and there would be no retrial."

Though she says she is as optimistic about the Gunn case as she ever is about an appeal, King points out that the rate for cases being overturned is, by her own estimate, only 3 to 5 percent. And even if the case were overturned, it wouldn't be soon. "Once I've filed my brief, the attorney general's office—they take over for the district attorney at this level—will take two or three months to file a response. Then I get the last word; I get to file a reply brief within 20 days after they file. So we're talking about four months from now, realistically, before all the briefing is done. Then it's just in the hands of the Court of Appeals. That usually takes a few months. So it will be a year, maybe a little less, from today before Kevin knows."

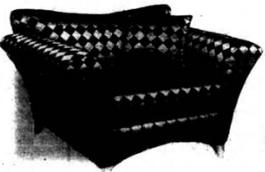
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doing some task. We are told he has the flu and has already been in the hospital once this week. Delao continues to explain what is happening. "We always try to rule out the most life-threatening types of problems, like heart attacks, strokes. We always hook them up to a monitor, take blood pressure, read oxygen saturation, pulse rate." There are several sensors taped to the patient's abdomen and chest. As Delao reads the printout, he says, "That's an EKG machine, and it's got all the little bumps in the right spots. That's a normal rhythm. We found out that his age is really about 38." His wife tells the paramedics what medications her husband has been taking. He has not responded well to the medications, and she was concerned that he was not talking so she called 911. The patient is given a glucose IV and loaded into the ambulance on a gurney. His wife rides with him in the back on a padded bench.

At 9:27 we leave for Paradise Valley Hospital without the lights and sirens—that's only for acute-status patients who will die without immediate hospital treatment. Terlow is in the back administering oxygen and monitoring the patient. According to Delao, this is a typical call. "The majority of the calls we get are chronic problems. They've had something and it's gotten worse, or they don't know what's wrong with them, but it's been an ongoing problem. [They] have a history. "Communication is really important. Our communication center is known for its triaging—the sorting of the calls as they come in. The answers to their questions determine how the patient is treated. This guy might have said chest pains or paralysis or hemorrhage. Those buzz words or complaints will trigger a Level I, II, or III call. A broken arm won't get an engine.

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ing, my partner and I could not take care of it alone. We'd need more hands, so that's why the engine was there too. And everybody in that man's room was doing something. We have a contract with the city that says that each call will get two paramedics. We at San Diego Fire and Life Safety put a paramedic on each engine, so they would get a 4-minute to 6-minute response time. Then they put a paramedic in the ambulance — it just so happens that there are two paramedics tonight — with an 8- to 10-minute response time. So you're guaranteed a paramedic and an advanced level of care within 4 to 6 minutes and another transport within 8 to 12 minutes."

Driving at Code 3 presents risks for the ambulance crew as well as other drivers. "It's a pretty dangerous thing. The general population doesn't know what to do. We're putting ourselves at risk by going through red lights, even though we stop at them to insure that everybody has stopped before we go through. We don't demand the right of way, but we request the right of way. A lot of people try to outrance us. They want to get where they're going, and they don't want to be bothered with pulling over and stopping."

We arrive at Paradise Valley Hospital at 9:34 and pull into a special ambulance entrance at the emergency room. Before Terlou and Delao unload the patient on the gurney, Delao punches in a numerical code at a sliding glass door, which opens automatically. When the patient is wheeled in, two doctors recognize him immediately. One of the doctors addresses him in Spanish, jokingly asking what he's doing back here already. Evidently, this man was discharged this afternoon. While Terlou briefs the physicians and fills out a pile of forms inside the hospital, Delao removes all materials that touched the patient — gurney covers, pillow covers — and disposes of them.

Delao confesses that he is starting to feel very tired. "We're one of the busiest stations. The other busy areas are Normal Heights, Sports Arena, and Station 26 at Krenning and 54th. Those are usually the hardest hit.

They can average 8 to 14 calls in a 24-hour period. And each call usually runs from an hour to an hour and a half. You get to the scene, take the patient to the hospital, restock the ambulance, do all the paperwork, and get back to the station." To emphasize his point, Delao goes back to the computer in the ambulance's cab and punches in a code to bring up a display of all relevant information on the call he just completed. "This call came in at 21:03, we responded at 21:06, we arrived on the scene at 21:11. We departed the scene at 21:27, so we were only there about 20 minutes. I took another 8 minutes to get here, as we arrived at 21:34. We'll spend another 10 to 15 minutes here, finishing paperwork, so that's about an hour. And this was a mundane, low-key, run-of-the-mill, everyday call. Things like New Year's Eve, holidays, Super Bowl days — things like that we always have a higher level of activity. Full moons affect it, and so do paydays."

"Triage — sorting patients according to need — is critical to the efficiency of the paramedics." They'll page us and say, "Twelve, you got a call." We'll get in the ambulance and head out. We don't know what the call is for yet, because they'll say [on the radio] it's still in triage. So they're continuing to define — to upgrade or downgrade the call as we are going to the scene. They

want to minimize the down time by getting an ambulance going to the call as soon as possible. They know that someone accessed 911 because he or she needed help, and that's what we're here for. When we get to the scene, dispatch has triaged it to whatever level call it is, and we're there to render assistance."

The ambulance computer provides a wealth of information for all the drivers in the system. Another entry provides a list of every ambulance unit in the city by numerical code, and next to each unit is a status designation. The designations read, "In Quarters," "At Hospital," "En Route," "Dispatched," "Departing Scene," "At Scene," "Available," or "Out of Service." Delao explains why one particular ambulance, Medic 3, is special. "That ambulance is designated for the airport. We have a contract with the port authority that even though it's listed as a medic unit, it doesn't leave the airport. After the airport closes, it's available for areas around the airport."

"Because our unit, 12, is one of the busiest, some paramedics don't like to work here — because it's so busy. Today we had a fairly easy day, eight calls. But a lot of times when you get back-to-back calls over and over again, you're up until 3:00 in the morning, you get an hour's sleep, you wake up, go home, and you have to go to

sleep again." Delao's pager begins to beep. "We've got another call." It's 9:56.

Terlou comes out of the hospital and jumps in the ambulance. After checking the computer screen, Delao says it's a Level 1 call. "A diabetic problem." This time, we will be going outside of Station 12's designated area, as no other ambulances are available. We drive east on Skyline Drive as more information comes in. A 62-year-old male is unconscious. Once again, the cars do not respond to our lights and sirens and block the road. The patient's house is on a small street in the Lomita area, overlooking Spring Valley. The street is lined with well-kept, modest-looking one-story houses. We arrive at 10:10. We are met by two paramedics from the San Miguel Fire Department.

As we enter the house, a late-middle-aged woman is standing over the head of a sofa where her older-looking husband lies, barely conscious. His eyes are open, and his arms have a slight shake. Their daughter, who appears to be in her early 20s, stands near the hall at the foot of the sofa. We find out the man is a woodworker; the house is overcrowded with his hand-crafted furnishings. Delao and Terlou ask questions, that the wife answers confidently. She affirms that he is diabetic but doesn't know when he last

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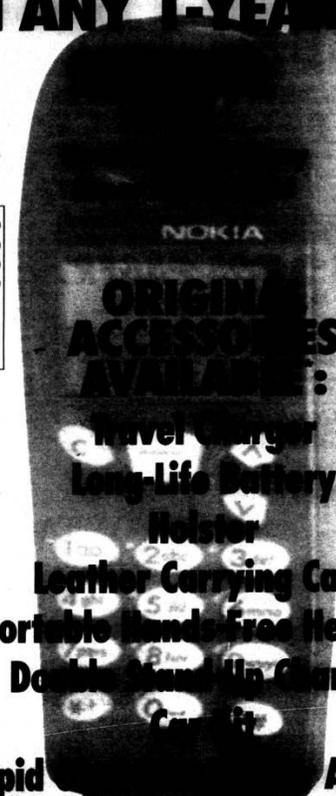
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We can't kidnap

checked his blood sugar or injected insulin.

The first sign of life comes when the man's finger is poked for a blood test — he groans. As they discuss his medications and medical history, a Chi-huahuu barks in the hallway. After determining that his blood sugar is dangerously low, they start him on an IV.

As Terlou starts the IV, the man slowly regains his consciousness while she tells him what she's doing. She asks him what month it is, and he is alert enough to answer correctly. After inserting the IV, Terlou pulls out a large plastic hypodermic; she injects dextrose directly into the IV line. When she injects him, the man begins to yell with pain. When Terlou explains that he's getting a sugar injection, he loudly objects. "I'm a diabetic, for

Christ's sake! What the hell are you doing, giving me sugar?"

As his consciousness comes back, they explain what happened to him, and his mood is much friendlier. Terlou offers her advice. "Here's the deal. Because we don't know why your blood sugar dropped, I would like to run you to the hospital to get you evaluated. There's also a chance that your sugar could drop after we leave. Can I run you to your

hospital?"

The man refuses. "Hell, no. I ain't goin' to no hospital." Later, Delao says this is common. "It's sometimes typical of diabetics, because they've been through it so many times. What happens is, their sugar will drop, and their level of consciousness will drop, we're called, we give him the sugar, their consciousness returns, and by law, we can't kidnap them if they're alert and oriented — they know their name, the

date, and where they are. So, sometimes people opt not to be evaluated because they know exactly what is wrong. This could last for another 20 minutes or half hour because it went directly into his veins, where if he were to eat something, his metabolism would take over, and it would be a longer-lasting Band-Aid. The real problem is that he didn't take his insulin. Again, this is one of those chronic problems." They disconnect his IV, and Delao takes the remaining fluid outside and empties it on the pavement. Terlou radios dispatch to document that the man refused to go to the hospital. When we arrived, his blood-sugar level was at 25 — a level Terlou insists was dangerously low. When we leave, his blood-sugar level is 184, but Terlou warns him that it will not last long as she puts a Band-Aid on his arm. She later says that his blood sugar was at rock-bottom. "We used to call it a diabetic coma, but today we call it hypoglycemia. This man was what I call a 'double-dipper'.

He's on an oral medication and insulin. We really prefer to get those types checked out, but once they're oriented and awake, it's their right to refuse. I tried to let him know what the risks and consequences are of his decision and assure him that he can call us back if he changes his mind."

So we ride back to the station. Terlou and Delao discuss patients who are uncooperative. It's especially common in third-party cases where a bystander places the call, and the victim doesn't want treatment. Terlou is especially wary of drug users. "You have to approach people carefully. If somebody's under the influence of a substance, they're not in their right mind, and they can be combative. Head injuries can be combative too. You always have to think of your own personal safety and the safety of your crew members. You have to make sure they don't hurt themselves or hurt you. It's not always their fault. They don't know what they're doing, and you just have to be careful."

"Cigars? Cigarettes? Social consciousness?"

You don't have to love Big Tobacco to be impressed with its marketing skills. Consider its current \$100,000,000 advertising campaign:

"Introducing the amazing, all-new tobacco industry! Now with community service in every pack!"

You can hardly turn on the tube without running into one of those precious little novellas about how the Smokefolk help bring food to the hungry, water to the thirsty, sanctuary to the abused and comfort to the afflicted.

It's fascinating in a spooky sort of way to watch them try to reinvent themselves as our friendly, concerned, deep-pocketed neighbors.

And all they ask in return is that we simply forget what they've done and ignore what they're doing.

"Everybody picks on us. We've paid billions to settle lawsuits. Now what do you want?"

They didn't say they were going to stop selling a highly toxic, highly addictive product that continues to kill 400,000 Americans every year.

They're still pushing smoking as an appropriate adult activity.

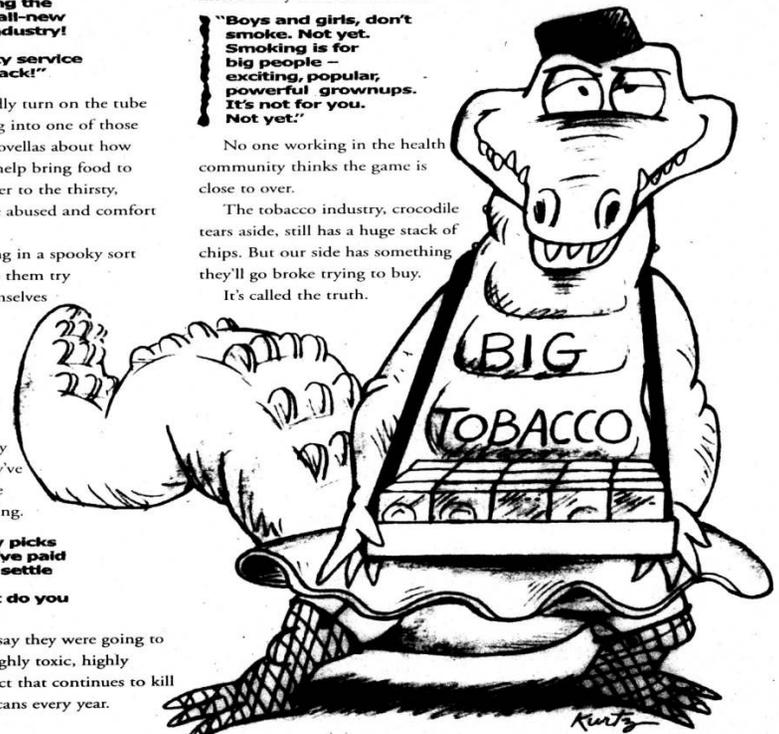
And, they haven't changed what is arguably the most powerful introductory offer ever created:

"Boys and girls, don't smoke. Not yet. Smoking is for big people — exciting, popular, powerful grownups. It's not for you. Not yet."

No one working in the health community thinks the game is close to over.

The tobacco industry, crocodile tears aside, still has a huge stack of chips. But our side has something they'll go broke trying to buy.

It's called the truth.



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45-49	50.44	47.45	47.13
50-54	50.76	47.77	47.45
55-59	51.08	48.09	47.77
60-64	51.40	48.41	48.09
65-69	51.72	48.73	48.41
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Illustration by Bob Carey

Hey Matt: With dozens of flights continually taking off and landing and airlines bragging that they're adding more flights, it amazes me that they don't run into one another more often... or that we don't look up and see a mass of airplanes. On an average day, how many airplanes are in the sky across the United States? What's the peak time and quantity?

—*Jeanne, the net*

You and Chicken Little can stop worrying about the sky falling. The air above is divided into patterns a mile like freeway lanes, and at any given moment, when a commercial plane is at cruising altitude, it has plenty of wing space all around. The real problem is that planes have to take off and land from a limited number of precise locations. Like trying to empty Hoover Dam through a few dozen funnels. So it's no surprise that the place you're most likely to be hit by another plane is on the ground. That's where most planes are at any particular time. Airlines can schedule all the flights they like. They can advertise the new five-Martini Special to Vegas leaving Lindbergh at 6 p.m. every Friday night. They'll have the plane ready, you'll get on at 6—so far so good—but if you actually get into the air by 7:30, consider yourself lucky.

For the sake of air safety, there are just so many planes that can take off and land in any given amount of time. Planes in the landing pattern, for instance, have to maintain a certain distance from the plane ahead because of air turbulence and the time it takes to get that plane off the runway after it lands. For the brief time you're actually in the air, life is relatively peaceful. The FAA claims it's impossible to give any kind of realistic estimate of the number of planes in the sky at one time. They do say there are 23,000 scheduled takeoffs and landings in the U.S. daily (610 of those are at Lindbergh, even more at Palomar and Montgomery). That's not 23,000 individual planes, of course; in a day the number is probably closer to a quarter of that. A single plane can take off and land many times in the course of 24 hours. So at 12:08 p.m. on a Tuesday, who knows how much metal is in the sky? Anyway, a real total of airborne things would have to include business jets, recreational (general aviation) flights, helicopters, blimps, and military operations. Too many imponderables for the FAA to deal with. They're still trying to figure out how to get us off the ground on time. And when's the peak time for us to be left sitting on the runway? Thursday and Friday evenings between 6 and 9.

Hey Matt: I put Icy Hot on my hand the other day because my thumb was hurting. Unfortunately I was nearly struck mute with astonishment when I found that I could feel the "icy yet hot" sensation on the top of my hand but not on the palm side at the base of my thumb. Why is this? I thought that the palms and fingertips are MORE sensitive.

—*Jeremy Barwick, Spring Valley*

Well, I guess you thought wrong, bubba. But hey, the situation's epidemic. "Common knowledge" is one of those phrases you don't hear much about but it's known to be the cause of most human suffering. True, true, our fingertips are loaded with nerve endings that enable us to make fine discriminations and manipulations. But your palm is designed for heavy-duty tasks—whipping vending machines to get your change back, stuff like that. If fingertips are among the most sensitive body parts, palms are among the least sensitive (along with our backs). Fewer sensory nerve endings in your palm and at the base of your thumb. Icy Hot and other hot/cold balms work by stimulating our head and cold receptors, creating a counterirritant that takes our minds off the pain of the injury. So I guess putting the stuff on the base of your thumb wasn't such a hot/cold idea.

Dear Matthew Alice: My young English wife asked me why we call one American dollar a buck. I dunno! I countered by asking her why the English call one British pound a quid. She dunno! Can you help?

—*Steve Terry, La Mesa*

Let's make it unanimous. We dunno either! You'd think that with all the time word-origin wonks spend making up outrageous stories of how our language came to be, they could have devoted a little time to "buck" and "quid." But so far they haven't come up with a thing. "Buck" dates to the mid-1800s. We know that for sure. About that time there was a form of poker that involved passing around some arbitrary object called a "buck" during the bidding (ergo, "pass the buck"). One sniveling wordologist speculates there's some connection, but no one seems to agree with him. As for "quid," apparently the word is so ridiculous no one's even bothered to propose the British equivalent of the lame poker story. The word's been around since the mid-1400s—mysteriously parentless. A word orphan. Anyway, once the Euro takes over, no one will care about the quid anymore. So we leave the Terry looking suspiciously at each other's money and await further enlightenment from you Alpherians. I now there's a wait or two burning out there.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85068, San Diego, CA 92186-3063, or fax your questions to 619-231-0489, or e-mail to hey@netcs.com via the Internet.

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SportingBox By Patrick Daugherty

Teen Traitors

The notice said "Ruth Chapman Performing Arts Center," which sounds pretty fancy, although, come to think of it, I'd never heard of it before. Turned out to be the Eastlake High School auditorium. The school is located on the back end of Chula Vista, close by the ARCO Olympic Training Center.

Eastlake is built to American high school specs, which means it resembles a minimum-security prison on permanent lockdown. Tall iron bars link campus buildings, enclose quads and open spaces. I look for, but do not find, guard towers.

I'm here for the Miss County of San Diego U.S.A. and Miss County of San Diego Teen U.S.A. beauty pageant. The theory is, "Hey, it's competition, therefore it's sports."

Admission is \$15. Seems a bit high, but what the hell. The pageant's program cost \$5, sold at a long table by two very beautiful young women dressed in black evening dresses. Programs seem a bit pricey, women seem a bit overdressed, but again, what the hell.

I've never been to one of these events, but through the magic of TV and the star power of Bert Parks, over the years, I've watched drabs and drabs of Miss America or Miss Universe. As I recall, dimly, women parade around in bathing suits, then come back in evening dresses, somewhere in between they respond to a question asked by a judge, a winner is crowned, and everybody cries. Oh, and somebody sings a song and somebody dances.

You can see it's been a while.

Still, I was surprised to note that the same formula is used here. No Bert Parks, but plenty of parading contestants, former/current beauty queens, and beauty pageant functionaries delivering beauty-pageant homilies.

"I'm going to tell you a little bit about my experience as Miss California... I've made a lot of great friends. In fact, Miss Illinois is getting married, and she asked me to be one of her bridesmaids. So, it's not just something that everybody says about everybody being so nice and making great friends."

Miss Teen Somebody remarks, "It is who you are inside. You make friends for a long time. In fact, Miss Delaware, U.S.A., just flew out to California. I picked her up, and we spent a week together. And that just shows you it's not all about prizes, and it's not about the jewels. It's truly about the friendship and the experiences that I would never have had..."

Our Mistress of Ceremonies, the 1996 Miss California Teen U.S.A., tells us "The Truthful Young will perform their original song 'Beautiful and Everything' as our background. Our lovely contestants will be modeling gowns that they themselves have chosen for our County of San Diego U.S.A. pageant evening gown-competition."

Young women are introduced and promenade around the stage while the Truthful Young serenade. I study gowns and hear the roar of money. Everything is depressingly wholesome. Expensive but wholesome. Look not for décolleté. Seek not the female hip nor rounded buttocks. Rather, gaze upon monochromatic gowns that say to the world, "Have a nice day."

As names are called, the audience applauds and screams. A mom's voice cries out, "At-a-girl! A dad's deep voice follows, "Yeah-Up! Yeah-Up!" Crew, "6.5-million the finalist of Ed McMahon's internet Next Big Star contest," is intro-

duced. (I thought Ed McMahon died ten years ago, but instead of being dead it appears the man is running a talent contest on the Web. Contestants dance and sing, a winner is chosen by category, and prizes are awarded. I must say I found no prizes listed on Ed's website, and while looking around for evidence of a living Ed, all I got was a screen saying, "Where's Ed? It seems to you like he's everywhere at once, that's because his schedule is packed with hundreds of appearances all across the country. As soon as we know where he'll be and when he'll be there, we'll put the information up right here.")

I'm here for the Miss County of San Diego U.S.A. and Miss County of San Diego Teen U.S.A. beauty pageant. The theory is, "Hey, it's competition, therefore it's sports."

The Vegas Line

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Jeff Burton	12 to 1
Bobby Labonte	15 to 1
Steve Park	18 to 1
Johnny Benson	20 to 1
Mark Martin	25 to 1
Bobby Hamilton	30 to 1
Jeremy Mayfield	40 to 1
Dale Earnhardt Jr.	50 to 1
Kevin Harvick	50 to 1
Ward Burton	50 to 1
Matt Kenseth	60 to 1
Jeffrey Haudou	75 to 1
Bill Elliott	100 to 1
Rest of Field	25 to 1

this evening. I could do better in a lawyer's office. Crew finishes and receives a standing ovation. Contestants — actually, I think they were finalists by now — are trotted out one at a time, and required to answer a judge's question.

All I hear is, "Oh, no, we shouldn't smoke dope. We shouldn't drink. We should get good grades and respect our parents. Premarital sex? Push-lease. Absolutely not." And, "You bet, we ought to imprison teen lawbreakers in adult prisons. Electrocute the little bastards if they get out of line."

I hate to be the only one throwing reality around, but teenagers are supposed to think their parents are idiots. A great many of them will smoke dope, have sex, and get drunk. All of them will want to do at one time or another. Doesn't mean that's a good idea, but that's the way it is, good idea or not.

Instead of dealing with that we have a stage filled with bloodthirsty teen traitors, repeating like drones, back sloping their parents want to hear. The evening is so life-hating I become nauseous.

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SIGHTSEER

Ball Prose

I'm writing this on opening day. The Yankees have already won. Roger Clemens struck out five Royals to pass Walter Johnson on the American League's all-time strikeout list. The Padres trail the Giants 1-0 in the fifth in San Francisco. Baltimore and Boston are in extra innings at Camden Yards. (Make that a Boston loss on a run-scoring bloop single by Brady Anderson.)

The beginning of a baseball season always makes me a little gloomy. I'm a Red Sox fan, so that explains part of it, though there's more. For one, spring training wears a fan down. It begins with so much promise — healthy, new players; blockbuster trades and contracts; managerial upgrades — but when the initial rush fades, right around opening day, I'm usually struck by a bad hangover. It's a long season ahead, and I have to learn, again, to pace my enthusiasms.

Like nearly every other fan, baseball also makes me nostalgic for my boyhood. It reminds me of the slow, lazy days of summer, when, if I chose, I could waste away an afternoon watching a whole game. The leisurely, fantastic rhythm of the game finds a perfect accomplice in the boy. The season also refreshes memories of my Little League career, when I played shortstop for the Warren Padres, an above-average team in a small league in rural Vermont. Our first baseman Babe (no kidding) and I imagined ourselves playing in the Majors one day. Babe went so far as to start chewing tobacco in the



From www.efqreview.com.

third grade.

Others have pointed out that baseball functions in the realm of possibility, in what might have been and what might be. Unless you root for the Yankees, to be a fan is to live in a diaspora. The Royals or the Detroit Tigers, but we call neither city home. Unable to watch our home teams, we struggle with garbled Internet broadcasts and the whimsical managers of rank sports bars, who choose which games to tune in on their expensive satellite dishes. For relief, the sad, isolated fan turns to online versions of print publications for kinship. It's never enough.

Recently I stumbled across *Elysian Fields Quarterly*, a print publication with an online version at www.efqreview.com. *EFQ*, as it calls itself, manages to hold on to a boyish devotion to the game. It still identifies something Elysian — that is, something beatific, glorious, transcendent — in baseball. The title refers to the Elysian Fields in Hoboken, New Jersey, where on June 19, 1846, the first officially recorded and organized baseball game was played under Alexander Joy Cartwright's rules. The New York Base Ball Club defeated the Knickerbockers 23-1. (Even the National Baseball Hall of Fame in Cooperstown, New York, expresses doubts that Abner Doubleday invented the game in 1839.) The quarterly claims to be the "best-kept secret in baseball"; its editors describe it as a "literary baseball journal that is short on hype and long on content. Intelligent, quirky, iconoclastic, funny, and opinionated.... If you love baseball and its timeless beauty, you'll love *EFQ*.... Best of all, our print doesn't come off in your hands! When you're done with an issue, it goes on your bookshelf, not in the

trash." *EFQ* premiered in the winter of 1992 and ever since has published baseball essays, fiction, and poetry. Recent issues have featured stories on the 1924 Senators' remarkable seventh-game World Series victory; a short story titled "Batting Cleanup," wherein a frustrated writer in Chicago cannot convince his eccentric girlfriend, an artist, to share his love for baseball; and an essay titled "Baseball on Onsetop Island," a poignant look at the role of baseball in war-torn Nicaragua.

But in the current issue of this typically ebullient journal, *EFQ* publisher Tom Goldstein covers from the biggest threat to baseball — the lack of a salary cap. "If you believe Major League Baseball to be healthy, that the game (as Bud Selig is so fond of saying) has been enjoying a renaissance" since 1998," he writes, "then immediately take your life savings and plow them into every Internet stock you can find. Because realistically speaking, our national pastime has become nothing more than a house of cards, and when it finally collapses, the shakeout won't be pretty." You'll love *EFQ*.... Best of all, our print doesn't come off in your hands! When you're done with an issue, it goes on your bookshelf, not in the

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Red Sox." Goldstein adds, "Having listened to Bud Selig blather, I can only imagine what it must have felt like for farmers caught in the Dust Bowl of the 1930s to hear Herbert Hoover speak during the worst of the Depression. Selig's not trying to fix anything, he's merely conniving with the owners to see how long baseball can further its current stadium-blackmail scam before it has to find some other source of revenue. What's next? Out-right government subsidies? Would a billion dollars a year be enough?"

The current bargaining agreement between the players and owners expires after the 2001 season, and Goldstein predicts that the face-off between owners like Rupert Murdoch, Tom Hicks, and George Steinbrenner and player representative Donald Fehr will result in baseball's "crash." "Let's just hope that readers of this journal appreciate the delights of the minor-league game," he concludes, "because that's where our national pastime now resides."

On this front, check out Adam S. Ferber's essay on the Cape Cod League in the current issue. "The soul of baseball," he points out, "is often found in its smallest moments." True, but maybe baseball has never pretended to be more. After all, even the best batters in the game get a hit less than most of the time. ■ — Justin Wolff

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Pedro Luna produced a small bottle of Juarez whiskey into his Coke and offered it to me.

Big Scary Zero

Our bouncer-private eye has added another job description: undercover agent. York's become José Gato, a would-be Mexican farmer heading north from the interior of Mexico. Is he trying to figure out Rachel Cole's smuggling business or how Walters brought long-lost love Juana across? Juana, who won't believe what York told her about Walters, Juana, who seems nonchalant now about her brother Herman, Juana, who wants nothing to do with York, now that he's complicating her life. It was time to find out just what happened to Juana and Herman when they crossed from the other side.

CHAPTER FIFTEEN

The act of getting up and slowly filing out of the bus between a drunk parrot salesman and a woman with twin little girls sent lanes of pain through my knee. I coughed carbon monoxide and gritted my teeth as a familiar headache aggravated by the bus's exhaust and the glasses I

was wearing tightened its grip around my temples. There were maybe two dozen people waiting along a bench that ran the length of an outdoor wall full of advertisements. I searched up and down for anyone who might be soliciting travelers for a trip north.

I don't know what I was looking for—maybe a guy in the shadows with a wide-brimmed fedora and a trench coat hissing, "Psst, chocolates, nylons, American cigarettes, *feetly peccates*, a ride to Pasadena cen the trunk of my Chebby?" — but I wasn't looking for a little Chiclets salesman with a fondness for *churros*.

He moved up and down the lines of people disembarking from the bus that farted huge clouds of oily smoke into the twilight sky. "Chiclets," he said. "Norte? Chiclets? Norte? L.A.? San Diego? Chiclets?"

A boy of about 18 who had been in the seat behind me stopped, bought some Chiclets, and talked to the kid. The older boy stood in



front of the little entrepreneur, so I couldn't see his face, but I didn't really need to. I remembered the voice well enough... *the big one, he runs away and gets his foot cut off. I saw that part before on a color television.*

It was the round-faced man's "little brat," all right. The kid who rattled on me to Conan for the price of an orange Crush. The kid was

what they called a *talón*, somebody who solicits customers for the border racket. I had no idea whether or not he would recognize me with my new look, but it was too late to get out of his way. He gestured for the older kid to wait on a bench inside the bus terminal. I could see five others sitting there with paper bundles, bowling bags, or just the clothes on their backs. They were

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all male, the oldest maybe 30.

He stood in front of me, offering me a packet of fruit-flavored gum. "Chiclets? Norte?"

I took the gum and gave him ten pesos, about 20 cents. "Si, norte," I said, and then, "Morelos. I must see a Señor Morelos."

He didn't recognize me. "Yes, yes. No problem, I am from Morelos." He grinned at this happy coincidence. "If you have 4000 pesos, I will take you to him. No problem. You wait over there." He must have noticed the sweat standing out on my face in spite of the cool evening. "Don't worry. Everything is very easy. No difficulty. Just wait."

He continued making his rounds of the passengers, and I found a seat next to the others inside the terminal.

The suddenness of finding what, or rather who, I



was looking for put me more on edge than I had been in the first place. I had expected to do some comparative shopping among what I assumed would be a highly competitive group of street hustlers, *talons, subidores, polleros, coyotes,*

or whatever you wanted to call them, all vying for illicit northbound traffic. I thought I would be wading past one after another saying, "No, I must find Morelos." The fact that I ran right into the kid as I stepped off the bus put me

in a paranoid frame of mind. I couldn't get rid of the feeling that somehow they knew what I was up to and were waiting for me. That was impossible, but the idea of just walking into the bulls-eye out of dumb luck scared me.

I pretended to scratch inside my boot just to make sure the gun was still there.

The 18-year-old kid who had signed on with the Morelos express ahead of me had a pleasant, open face, wide eyes, and a scar over one of them as if he had done some boxing recently. "Ese, que paso? My name is Luna, Pedro Luna. It will be Peter Moon when I make it up north. I'm a singer. I sing like Elvis. You are going to L.A.?" He didn't wait for an answer, which was just as well. I hadn't really given any thought to where I was supposed to be going. "Me, too, then to Reno, Nevada. I can get a job there as a busboy easy. I have two cousins who make \$250 every week there. They have good cars, man, blonde girlfriends. They eat steaks all the time. Every day. Big steaks...and they drink Chivas."

My smile must have

looked pained. My knee was killing me; I wanted to take off the damned glasses so I could see straight, and I was giving some serious thought to just getting up, walking out of the bus station, hailing a cab to the border, and catching happy hour at Fat City on the Coast Highway.

"Don't be upset, man. It's easy, everybody does it. I did it before. I worked in Santa Barbara for six months in a restaurant. *La Migra* busted me. So what? I sent \$500 to my mother. I went back to Mexico. That's where I am from, Mexico." He meant Mexico City. "A real *chilango* is a streetwise guy from the big city." My uncle works on the ferryboat to La Paz, so I came up that way. Man, there is nothing in Baja. It's really the sticks. Where are you from?"

"Managua," I said. "Where is that?"

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"In Nicaragua."
"Oh, yes. There." He looked around the room. I might as well have told him I was from Antarctica. On the other hand, maybe he knew something about the place and was afraid I'd start bumming him out by telling him my problems. It killed the conversation, anyway, and I didn't mind.

Another couple joined us, a man of about 40 and a girl of maybe 15 who was probably his daughter. They had high Indian cheekbones and stony expressions. The Bat came waddling in after them and announced that we were to follow him.

Eight of us filed outside onto the dimly lit Avenida Segundo. We marched in silence uphill toward the lights of El Centro and Mariachi Square. He led us a block west to First Avenue and then down into Coahuila. What was left of the sun was spread low

across the sky like a fading bloodstain.

A group of boys lounging in a doorway called to us like a group of merry farmers summoning their chickens in for feeding. "Pollos, pollos, pollos. ¡Aqui, pollos!"

It occurred to me that only 24 hours earlier I had been standing on Market Street in San Diego at a pay phone talking to Juana about her swimming pool and her new Pinto. It seemed like a lifetime ago and continents away, but it was only yesterday and 15 miles from where I stood now waiting for a light to change with seven other people like myself with very little to lose.

A young man wearing a Jack Daniel's cap came running out from the Copacabana and waved our group inside. He didn't look familiar, and I was vaguely relieved. We all took seats

at the tables I had watched two months ago. He collected 4000 pesos from each of us, gave the bar one of the 1000-peso notes, and told us to wait. There was no band onstage tonight and very few people at the other tables. From the jukebox a singer shouted over manic accordion music. A waiter brought us Cokes. There was no charge.

"This is a dump. I've been here before." Pedro Luna produced a small bottle of Juarez whiskey into his Coke and offered it to me. I put my hand over the glass and shook my head. "See the girls there?" He gestured at the bar. "Putas." He grinned. "Rot your dick off."

I grinned back and drank my Coke. I was thirsty. Reina, the hooker I'd once shared my Marlboros with, wasn't at the bar. Even if she had been, she wouldn't have taken any notice of the

ragged crew I was part of. No money in it.

"Callado, you should relax." He tried me with the whiskey again. It seemed like an exceedingly fine notion, but I shook my head once more. "What's your name?"

"José," I said, and finished his Coke.

"José Callado," he repeated. The quiet one.

"You're a farmer, I bet."

"Si, como!" I shrugged. "Farmer, mechanic, it makes no difference."

"Why do you look so worried?" Pedro chugged his drink.

"I'm not worried. I'm just surprised, that's all. I thought I would take longer to find the man, Morelos. A friend gave me his name, and I thought there were so many coyotes, yet the little boy says he works for Morelos. Everything is moving so fast. I'm a little nervous, I guess."

Pedro Luna leaned forward. "Let me tell you something, José. Morelos, sometimes he is called Kaliman here, or Nabor. He is the man. He is the biggest pollero of all of them. A pollero, not a coyote. A pollero takes care of the chickens, eh? And what does a coyote do to chickens? You are a farmer. You know." I didn't mention that there weren't any coyotes in Nicaragua, at least I didn't think so. "You see, there is a difference. There is no one else anymore. The frontier business is all his now. He is like —" He made motions as if he were firing

a machine gun. "Al Capone, right? Any other coyote or two-bit hustler who tries to muscle in...rat-tat-tat-tat!" He said "two-bit hustler" and "muscle in" in English.

I smiled but looked blank. Pedro set down his drink and tried once more to share his savvy with the bumpkin from the South.

"If you want to cross the Tijuana-San Diego border, you can run across the fence past La Migra and maybe you'll make it, maybe you won't. You can always try the next day if Kaliman's boys don't beat you up. If you want to get there for sure, in one piece, you go with Kaliman's people. You pay the talon, like we did. You pay the comprador the most, unless you have people in San Diego or L.A. that will pay, then there is a little something for the *subidor*, who will take us right to the fence, not much, and boom, you are there. You have people in the United States that will pay the money to the comprador?"

"No. I don't know. Maybe."

"Then it will cost you 60,000 pesos. You have that much?"

I nodded.

"No problem." He spread his hands. "When he saw that he hadn't put me entirely at rest, he said, 'What's the matter?'"

"It is difficult for me to understand. The comprador? That is More-

los...Kaliman?"

"Yes. Of course, Kaliman himself does not take you across. You don't see him. He is the big man. But there are many other polleros. They all work for Kaliman. Comprador is just a word from the days — not long ago, last year even — when there was someone on the other side waiting with cars to deliver the wirecutters. They would buy the people from the talon in Tijuana. This was bad because sometimes the talon would turn coyote, deliver the people to the comprador, find out when he would be taking them past the checkpoint in San Clemente, and then call La Migra and tell them. Everyone would be arrested and taken back to Tijuana. The talon would then collect more money from the same people and more money again from the same comprador. After all, he would say, it is not my fault that La Migra caught you. I did what I said I would, no? There is always a risk. Now this cannot happen. Everyone works for Kaliman. On both sides of the border. There is a very big organization. If somebody turned Kaliman's *alambristas* in to La Migra, he would be killed. Everyone knows this." He leaned closer and lowered his voice. "I think the Sicilians in the U.S. are the big money behind Kaliman. That's what I think."

"Sicilians?" I echoed.

"Italianos. Like Al Capone. Don Corleone, you

know?" He started humming the theme song of *The Godfather*.

I smiled weakly and said, "I don't understand very much, I'm afraid. Italianos? What would they want with us?"

He sat back and looked at me sternly. "I can see that you don't know anything about the world. I'd better take care of you myself." He poured the last of his whiskey into his glass.

Another half-dozen or so people joined us at the group of tables. They arrived one at a time except for a father-and-son team. Either the guy in the Jack Daniel's cap brought them in or the kid. After he had been sitting there for an hour, Pedro regaling me with tales of money and opportunity in North America, our numbers had swelled to an unlucky 13. The guy in the cap introduced himself with the manly, reassuring smile of an airline pilot telling his passengers about arrival time and weather conditions. His name was Jesús. Jesús wore a Rolex watch, a pair of new Penny's jeans, new cowboy boots, and a

blue jacket with the name of a Little League baseball team from Chula Vista across the back.

"First we will wait here," he told us. "Then we will be taken to a hotel nearby, put in a bus, and driven to Colonia Libertad on the east side of the city. From there you will enter the United States, guided by professionals to a place where you may make further arrangements to travel either to Los Angeles or anywhere you wish in San Diego. The price will vary. For those of you with phone numbers in the U.S. of friends or relatives willing to pay upon your delivery, those arrangements will be made at the hotel, and you will not be troubled for any further expenses. If you wish only to enter the U.S. safely, be brought to a place in San Diego, those arrangements you can also make at the hotel. There is only a small fee for this. All of you will be asked for 2000 pesos to pay the *subidor* who drives the bus. I see we have no small children in our group. That is good."

Abruptly, he turned

and left, leaving us with the image of his competent, manly smile. He didn't explain why it was so wonderful there weren't any children. I suspected it had to do with the logistics of lying dead quiet in a canyon while Border Patrol jeeps cruised past.

Someone played a Spanish version of "For the Good Times" on the jukebox. One of the men, filthy

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ing to envision what was in store for them.

The young turks joked with each other with abbreviated laughter, their eyes scanning the shadows to either side of them.

Pedro Luna motioned for me to lean closer to him. He put a finger to his lips and bent toward the floor.

Lifting his pant leg, he showed me a seven- or eight-inch switchblade taped

above his sock. He winked at me and smiled craftily.

I wouldn't have to worry about my nerves giving me away. I fit right in.

Jesús came back and told us to pick up our things and follow him outside. We shuffled after him and stood on the street corner. He waved the first four boys into a Chevy Lum, counted the next six, including the

dentist work he needed, but it would probably have been my last act on earth. I would have to wait and hope there would be another time.

Following Jesús, Pedro and I got into the backseat of an old Dodge Colt with the grinning, foul-smelling singer. In the front seat, in the middle, was our talon, the Bat. Next to him, Jesús sat in the driver's seat. On the kid's right was his father, the round-faced man with the sunken eyes. He turned to face us in the backseat. I looked down, letting the brim of my hat cover my face, and heard him say, "Good evening, my friends. We are throwing a little going-away party for you. I hope you like it." He chuckled. It sounded like he was gargling broken glass.

Jesús stuck his head out the window and called to the killer across the street in the Datsun, "La Avenida!"

We rode in silence up to First Avenue, turned south, and drove 10 or 12 blocks. We turned right again and headed back down into Zona Norte. This was all residential, if you could

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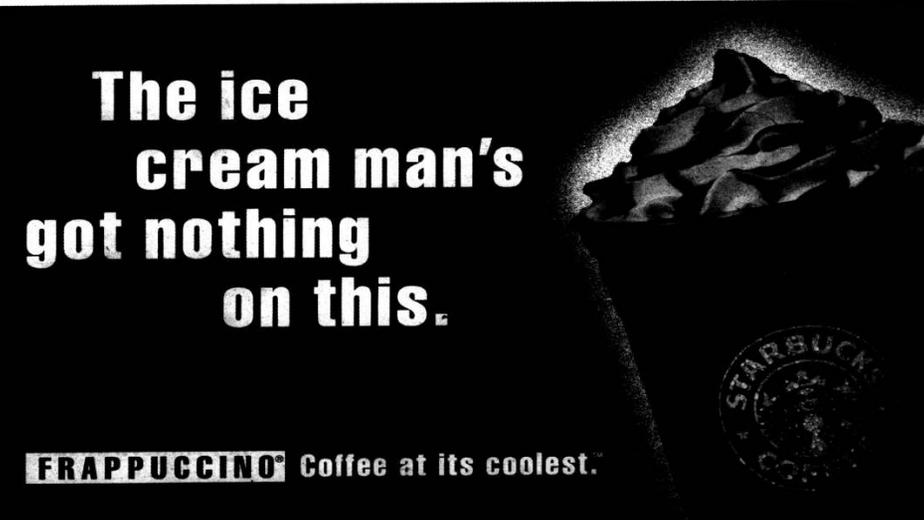
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call it that. Here were slums that made Harlem look earthy, funky, or just lived-in. This was world-class poverty here. Shacks made of corrugated tin, packing crates, and cardboard leaned against banana trees or grew out of the sides of junk cars. Children darted in and out of the tortured cobblestone streets, pitted and washing away in huge chunks by sewage and rain. The smell of burning garbage, stagnant water, and shit hung over the streets and choked me. I noticed Pedro wrinkle his nose, but no one else seemed to mind. The driver took the sharp hills, pot-holes, ditches, and all at about 30 miles per hour, sending us bouncing against the roof and each other.

At the end of the street, on the corner facing the old road that climbed toward Rosarito and Ensenada, the same road I had traveled twice that day, was the Hotel Londres.

Cars were parked at every possible angle up and down the side streets and the main road. Hundreds of people milled around, shouting, laughing, or dancing to the music from a live band that poured into the night from somewhere inside the three-story, rose-colored building. Every light in the place was burning, and brightly colored lanterns were strung outside, illuminating taco stands offering chicken, carnitas, papas, and goat's head. Jesús pulled the car behind a delivery

truck that had been burned and abandoned years ago. "Follow me," he said, and got out.

We followed him into the hotel, weaving and

Every light in the place was burning and brightly colored lanterns were strung outside, illuminating taco stands offering chicken, carnitas, papas, and goat's head.

threading our way through the revelers. A desk clerk was swinging a broom at a boy who was dancing on the desk in the front office. On our way up the stairs, we passed someone asleep

in a pool of vomit. Jesús took us to the third floor and let us into a small room where there were maybe 30 other *pollos*, all standing upright because there was

no place to sit. Babies were crying, women jabbered and leaned against the walls. We were told to wait here until someone came for us. An old woman came in

behind Jesús carrying a cardboard box full of warm soda and Tecate beer and packages of Del Prado cigarettes, which she handed out, compliments of Señor Morelos. "Kaliman," she smiled.

Pedro and I found ourselves a patch of wall to squat against. Pedro took a beer and a pack of cigarettes. I joined him in a smoke and drank a pineapple soda. "Now they will come for us, the ones who have just arrived, one by one. We will each make our arrangements. You stick with me. I will go with you so you are not cheated."

I gestured at the hallway outside and shook my head. "Is today a feast day of some kind?" "No," Pedro scowled

knowingly. He got to his feet. "I'll show you, c'mon."

We edged past bodies until we came to the windows overlooking the main road. He pointed across the street at a tall fence, cut and trampled in several places that I could see. Beyond it was the Tijuana River levee, bone dry. Beyond that, on a ridge, sat four Border Patrol Ram Chargers. Though I couldn't see it, behind them, at the bottom of the ridge, was Monument Road, a winding dirt track with farmhouses. In the distance beyond, I could make out the lights of Imperial Beach.

"That is North America," he said. "That's where we are going. But we will probably not cross here.

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The party, I think, is to fool *La Migra*. You see them?" He pointed at the pale green vans in the distance. I nodded. "Look." He pointed at the bottom of the levee. A group of boys ran across the concrete being chased by Border Patrol cops with flashlights. A helicopter roared into view and raked a searchlight over the fence below us. Pinned against the beam were the figures of 20 or more boys, perched

on the fence and shouting. Some of them jumped and ran a few yards into U.S. territory, ran back, or broke for the drainage pipes that extended for a hundred yards, coming out just above Monument Road. The border agents were running all over the place. It was a scene from the Keystone Kops. Below, on the street, the crowd was cheering the helicopter, the boys, *La Migra*, or all of them. It was

a good show. "You see," Pedro explained further, "Kaliman keeps *La Migra* busy here, busy there, while he moves his people across somewhere else where there is no *La Migra*. The runners down there are paid by him. They get caught, they come back, get their money. It is a game for boys. Only a boy would think it is fun to be a professional *alambrista*, eh?"

But I was no longer listening to Pedro. I was watching a group of men gathered around a new Lincoln Continental and a police car with the seal of the *judiciales* on the door. There was the guy in the white cowboy hat talking to Jesús and two other men. Inside the Lincoln, in the back seat, was a man, his acre-ravaged face illuminated by the garish lantern light. He was leaning out the win-

dow and handing something to another man in a pale green guayabera shirt. An envelope. They laughed together for a moment, and then Morelos leaned back and slowly moved away from the hotel. Detective Bevilacqua waved the envelope at the retreating car and then turned to climb into the police car. He disappeared up the street, driving in reverse.

CHAPTER SIXTEEN
We were kept in the room for only half an hour or so, though in the heat and closeness it seemed like half the night. Lowering myself against the wall, I rested on my haunches with my arms hanging loose and straight down between my thighs. It was a restless posture I had learned from the Vietnamese, though it had taken 14 months to get the hang of it. I leaned my head against the wall and closed my eyes. Taking off my glasses was out of the question, but my eyes needed a break or I would be paralyzed with a migraine and blind before the night was out. Pedro hunkered down next to me and jabbared merrily away over the sounds of crying women and children, the reverberating Farfisa organ of the live band, and the occasional shouts from the street below.

When Jesús arrived back upstairs, he motioned for all of us who had come with his party to form a line in the hallway, just outside a door to the right. The old Indian and his daughter were first, then Pedro and

cuñis, emerging from camel-hair beige jacket sleeves, were held together by black cuff links in the shape of wolves' heads. Pedro did the talking as I'd hoped he would. I tried not to think about how close I was to an abrupt death if the mongoose recognized me. I sweated, shifted my weight and lowered my gaze farther to the floor.

The mongoose had out the terms. It came down to how we wanted to be transported. By car or van, straight across the border checkpoint was the most expensive and the least hassle, though the risk was still high. That was first-class. Second-class involved treading on foot through the drainpipes on the other side of the Tijuana River levee — the area directly outside the hotel window; a shorter distance, but it involved lying low and maybe sweating it out in several inches of sewage for as long as 24 hours until the area was

I knew what was there — Brown's Field airport, the city dump at Otay, a string of automobile junkyards, a few truck stops, and mini-shopping malls.

myself. It took them only two or three minutes inside and then it was Pedro's turn. He said we were together, so we were waved in by a man with red-rimmed eyes who smelled of rank mescal. Tucked into his belt was a .45. Another man lay sprawled on a broken couch covered with nameless stains. He looked both of us up and down and fingered a sawed-off shotgun in his lap. At the far end of the room was a desk with a ledger, a cash box full of money, and sheets held to a clipboard. The man behind the desk was the mongoose-like man who had been with Conan that night at the Copacabana and then again at the Hillcrest the next afternoon.

I didn't look into his face — the last time I had done that was with a hand — but studied his hands on the ledger. He wore three rings, diamond, turquoise, and gold. His nails were trimmed and clean. His

clear of border police. Third-class was running the canyons of Otay Mesa from Colonia Libertad to San Ysidro, Chula Vista, or the vacant mileage around Brown's Field in San Diego. A run of about three miles, though on *pollos*, of course, but even harder on *La Migra*. If we decided to go that route, he said, we could arrange for temporary housing and transportation from certain farmhouses, garages, barns — either to downtown San Diego or on to San Clemente and Los Angeles. Herman Villeg had \$300, the price of a third-class ticket, so that was we were interested in. "I go to L.A. and my friend wants only to go to San Diego," Pedro said. "Do you have someone who will pay?" the mongoose asked Pedro. "I can pay," Pedro brought out his money. "It is 80,000 pesos to Los Angeles, only 20,000 more than San Diego. Is

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your friend sure he does not want to go with you? It is a bargain." The mongoose's voice was thin and whining. "Perhaps you have a friend or a relative some where who will pay the extra money?" He was talking to me.

I shook my head and produced 60,000 pesos from the denim pants pocket beneath my outer pants. The money was folded and filthy, and I handled it lovingly as if it were more than I had ever seen, much less possessed.

"Is he a mute?" the mongoose whined. "No," Pedro laughed and clapped me on the back. "Say something, José. Callado, that's what I call him."

I cleared my throat and put a nervous tremor in my voice that wasn't all that hard to come up with. "I wish only to go to San Diego. I don't have enough money to go farther, and I am told I can work in the strawberry fields there."

"You're too late for the strawberries. Don't you know that?" the mongoose asked me.

I shook my head, still looking at the floor.

Pedro again came to my rescue. "That's no sweat, he is a first-class mechanic."

"Your friend," he wheezed, "he is very timid for such a large man. He is no Mexican, I think."

"He's from what you call it, Nicaragua."

"Your friend can answer for himself."

"Yes, I'm from Managua," I said.

"What does the flag of Nicaragua look like?" he asked me.

I had to meet his eyes now. Putting on a puzzled expression, I said, "It is blue and white. Two blue stripes and one white stripe in the middle. In the white stripe there is a triangle. Why?"

I was picturing a photograph and map I had seen in *Time* magazine six months ago, and I hoped I wasn't confusing Nicaragua with El Salvador, but I assumed the mongoose didn't know the difference between either of those flags and that of Luxembourg. It was an assumption that was probably naive and might kill me. The thing is, he just

didn't look that goddamned smart, and it was the only answer I had.

I ignored my question and said, "You know, sometimes *La Migra* sends agents to pretend they are Mexican or maybe even from Nicaragua or some place. We always find them out, and we leave them on the mesa. We don't kill them, but sometimes we pull all their teeth."

The silence that followed grew for several moments. "Hey, Pedro said, laughing, 'this guy's a fucking banana farmer or something. He doesn't know anything. How could he be *La Migra*?'"

The mongoose studied my face. After a while he said, "How could he be? He can't even speak Spanish well. *La Migra* wouldn't send someone who talks like a monkey." He grinned at me and I grinned back.

"You look like a North American," he said, and his grin disappeared. "Are you kidding?" Pedro looked more up and down. I straightened and shrugged, smiling stupidly. "Well, that's good."

The mongoose held out his hand for my money, and I gave it to him. He wrote in his ledger and then poised his pen over the clipboard. He asked my last name and Pedro's, entered them on the paper, and said, "You are lucky to come tonight for our party. Do you know what we are celebrating?"

I shook my head. Pedro didn't say anything. "The mongoose grinned once again and winked. 'No moon,' he said, and waved us out of the room. The smelly old man from the *Copa* entered as we left."

Jesús directed us to a bus on the street. We paid the driver his 2000 pesos and found seats. While we waited for the bus to fill up, I tried what little yoga breathing I remembered and attempted to relax the knots that had formed in every muscle I was aware of. I wanted a drink badly, but this wasn't the time.

"Are you okay?" Pedro asked me. "Did that fucker scare you, José? I told you, relax. You're with the *chilango* here, man. The original *Chilango* Chingón."

He was trying to make me laugh and it worked. He was telling me literally that he was the street-savvy dude that fucked all the other street-savvy dudes' wives, sisters, and mothers and got away with it. Maybe I shouldn't have laughed because someone from Nicaragua probably wouldn't have gotten it. Laughing helped, though.

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measure of their good fortune to be with him. "I am so lucky, it's incredible," he said, and seemed to genuinely comfort the old man, his daughter, and those who were eavesdropping while pretending not to. In that moment as the bus bucked and swayed toward Colonia Libertad and North America, Pedro had become our good-luck charm, a cocky talisman against the thousand things that could go wrong. As for myself, I almost felt the same way — Pedro's charm and optimism were that infectious — but I was also experiencing a sense of déjà vu that had to do with a lot of "immortal" and lucky grunts in Nam that never made it home. I knew what it felt like to be invulnerable and lucky, and when I caught a large piece of shrapnel one afternoon just above my stomach that chewed away a piece of my lung, I never quite understood what had gone wrong. Ever.

The bus moved through downtown T.J., like some belching, lurching old hippo with emphysema. Soon we were climbing the steep cobblestone side streets of the city's east side. It was a very picturesque area of town during the daytime; one- and two-story adobe houses sagging and leaning toward each other over narrow streets where women still

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only sleeping so that his body would be brought back to Mexico for burial. Pedro wasn't interested in huddling around with the frightened group we had come with. The old chain-smoking man who smelled like cabbage and piss had attached himself to us, and he bothered Pedro as much as he bothered me.

"Stay here, old man," he said. "I'm going to check things out, make sure these *cabreros* know what they're doing."

The man nodded and grinned, turned to the others, and announced, "Pedro will make sure it is safe."

"C moon, José." We walked across the field and looked out over the dry river

valley and the absolute blackness that lay beyond. I knew what was there — Brown's Field airport, the city dump at Otay, a string of automobile junkyards, a few truck stops and mini-shopping malls — but none of them were visible from where we stood. It was as black as a murderer's heart out there; worse, it looked for all the world like some hostile, uninhabited planet. The ground dropped away into shadow like a colossal wound in the night, beyond that were the canyons running through Otay Mesa for a mile or two before the sparse, feeble lighting along Route 75. The sky was pocked with cold starlight and the occasional wind-

ing of a small aircraft from Brown's Field. The Promised Land, the United States, Sweet Land of Liberty. It looked as inviting as an open grave.

"Reno is out there somewhere, man," Pedro said.

"Steaks and Chivas," I mumbled.

"That's right," He paused. "It is I know."

In the starlight his face looked awed and afraid, the face of a boy.

When we got back to the bus, the old man seemed relieved. "The *pollero* is here. We were waiting for you," he said to Pedro.

Our *pollero* was a large man, as tall as I am. He wore a navy blue stocking cap

from which a ponytail appeared and then disappeared into a dark sweatshirt. He held an old World War II infrared scope in one hand and two stones in the other. I couldn't see his face entirely, but I saw enough of it to know that I had never seen him before. He tucked the scope into the belt at his waist and held the two stones over his head.

"Silence," he said in a hoarse voice as if he was used to shouting or unused to speaking. "Everyone must remain silent. Silent as death. Silent as these stones." He paused for effect and held the stones so we could all see them. I noticed other groups moving off in the background, beginning their

ing of a small aircraft from Brown's Field. The Promised Land, the United States, Sweet Land of Liberty. It looked as inviting as an open grave.

"Reno is out there somewhere, man," Pedro said.

"Steaks and Chivas," I mumbled.

"That's right," He paused. "It is I know."

In the starlight his face looked awed and afraid, the face of a boy.

When we got back to the bus, the old man seemed relieved. "The *pollero* is here. We were waiting for you," he said to Pedro.

Our *pollero* was a large man, as tall as I am. He wore a navy blue stocking cap

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trek north by descending the well-worn cliff face. "There will be no talk," He waited for the words to sink in. "No sound. No sneezes, no curses, no crying." He directed this last to the daughter of the old Indian, who had begun sniffing again. "The only sound will be this." He clicked the stones together three times. "You hear?" He clicked them again. "This sound will guide you. It is the only thing you will hear out there. Stay together!" — he paused again — "and listen." He snapped his fingers twice. "Stop," he said. He clicked the stones yet again. "And follow." With that he turned and motioned us forward. We traversed the length of the field and then started down the steep path into darkness. Pedro first, then myself. The old man was

behind me and tried to fumble a cigarette out of his coat and into his hands, the pollero reached past Pedro and me and slapped it away from him. "No," he said, as if to a child. And then hoarsely, "You stink, old man." Behind me was a couple, a man and a woman I hadn't noticed before. Behind them were some dim figures I vaguely recognized from the bus and the hotel. Silhouetted against a trash fire were the old Indian and his daughter, who brought up the rear. All in all there were 15 of us. Sixteen, counting the man who followed the Indian. I don't know where he came from. He hadn't been with us on the bus.

It took several minutes, 15 or 20, to get to the bottom of the incline. A sewer pipe lay across our path and

beyond that a trampled cyclone fence. It was the border.

Our nameless pollero stepped over the mashed chain-link wire and clicked his stones. We followed him into perfect darkness. Into the United States.

No one stumbled or cried out; the way was as smooth as a child's cheek. The clacking of the stones came at intervals of two every minute or so. After some time they echoed to either side of me, and I knew that we were in a canyon. Once the clacking of the stones gave way to a muted finger-snapping sound, and our parade was brought to a halt. Several of us piled into each other without a sound. The man behind me stepped on my foot and apologized with a hand patting my shoulder.

I could hear soft footfalls and the sound of sifting dirt. Our guide was climbing the wall of the canyon. I saw him standing out against the faint starlight above me and to my left. He held the nightoscope to his eye and scanned the mesa ahead of us. Satisfied, he lowered himself down again with a whispering of falling dust. In a moment we were moving again.

My hand was on Pedro's shoulder in front of me. The man behind me held on to my waist. Someone to our rear stumbled on a root or cactus and hissed in pain. We climbed, descended, climbed, paused, drank from a carton of orange juice someone passed, continued. A rattlesnake wound its way above our heads through a chiascuro of broken rock. Each of us pressed the one behind us away from the wall where the snake, just as eager to avoid us, slithered upward. I remember feeling a warmth toward all the faceless strangers behind me, a sense of protectiveness toward them, a feeling of dissolution into

a greater whole, a sense of us, though I didn't know any of their names, where they came from, or what their dreams were. I no longer felt like an actor, a poser, a fraud. They were me and I was them. Our reasons for being there in that canyon in the dark were irrelevant, homogenized. We all had the same set of ears and eyes, adjusting now to the pitch blackness. We all strained for the guide's stones or the snapping of his fingers. We were a single entity bound one to our rear stumbled on a root or cactus and hissed in pain. It was very much like being on a night patrol in some burn-fuck boondock north of An Hoa with men you hardly knew but loved somehow nonetheless.

Maybe if I hadn't started thinking about that, I wouldn't have spaced out, gone blank, drawn a big scary zero the way I had in that gun shop on El Cajon Boulevard. I'll never know, but the fact is that I did. Somewhere in those canyons that night, before the shooting started, it occurred to me

that I didn't know what was going on. I didn't know where I was or why I might have been there. Nathaniel York, José Gato, Herbert Hoover, Peter Pan, Ishmael, Ringo Starr, Napoleon — whoever, I didn't know who I was or might have been, much less who I was pretending to be. It was all a mystery, a dream or nightmare, maybe, except that a certain calm crept over me. It was all vaguely interesting. Who am I and what am I doing here in the dark with all these quiet people walking very quickly? Why all these paranoid vibes? Shouldn't it be blue? Why is the sky blue anyway — when it is blue, that is?

Why is a duck? And then there were gunshots.

— John Brizzolara

Next week: Los Pollos meet La Migra.

John Brizzolara's novels include *Wirecutter* and *Empire's Horizon*. In 1997 he received the National Conference Media Award for Journalism.

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Sheep to Sweater in North County

Cover photograph by Sandy Huffaker, Jr.

1. The Shepherdess | Rancho Borrego Negro is home to white sheep, black sheep, black fish, a black-and-white sheepdog, and a couple of near-black llamas, but for Kathy Gluesenkamp, the hardest thing to produce on the Ranch of the Black Sheep was a brown sheep.

"For years I tried to get a brown," Kathy told me on my first visit to her farm in Fallbrook, "and I did foolish things. I paid sight unseen for two sheep to be flown out from Indiana because the guy said they were real browns, and they weren't. They got here and they were just dirty,"

The couple of dozen brown and not-brown sheep in the corral were dirty, as sheep tend to be, and I tried to picture the Indiana tricksters on the plane. Probably they passed the time snacking, as they were doing now. A few llamas stood regally in their midst and studied us through porn-star eyelashes. It was a sunny morning in June, and the air was so clear that the hills were cobalt, which meant that soon it was going to be searingly hot.

After the Indiana brown-sheep fiasco, Kathy tried a wild species called Barbados. "They're really just kind of hobby sheep," she said. "They're not good for meat and they're not good for wool, but they are brown. So I bought some of those."

That didn't work either. She still couldn't breed any real browns. So last year at the Los Angeles County Fair, "a woman I know was showing these, and she had managed to develop a really nice brown strain, so I thought, *Screw it, I'll just buy some.*"

Kathy Gluesenkamp does and doesn't look like a person who spends most of her leisure time in pursuit of naturally tinted wool. Her hair is long and naturally silver, and she wears half-glasses and natural cotton blouses and natural shoes. As for natural wool clothing, she doesn't wear much of it because this is, after all, Fallbrook. When I first met her nine years ago, Kathy owned the only bookstore in town, an occupation that proved even more romantic than raising sheep. The bookstore closed in 1999, so now she has just two full-time jobs: teaching high school and middle-school resource classes and fiber ranching.

Like most romantics, Kathy has a hard time throwing anything away. The first time I visited Rancho Borrego Negro, a blob the size of a Labrador sat heaped on the patio of her red-and-white farmhouse. The blob moved in the breeze like a big dust bunny. It was, to put it mildly, filthy. It turned out to be the wool that came off one of her ex-husband's sheep, and although

blob would present itself, as it might for her daughter Ivy's ponytail.

Ivy, who is 24, had just departed for a seven-month stay in Guatemala, in preparation for which she had dispensed with most of her hair. Kathy showed me the snipped-off ponytail, a slim blond hank like what you sometimes see on humorous ball caps, and she joked, at first, that she might try to spin it, then said they could donate it to one of those places that turns hair into wigs for pediatric cancer patients. Anyway, she said, human hair makes really nasty yarn.

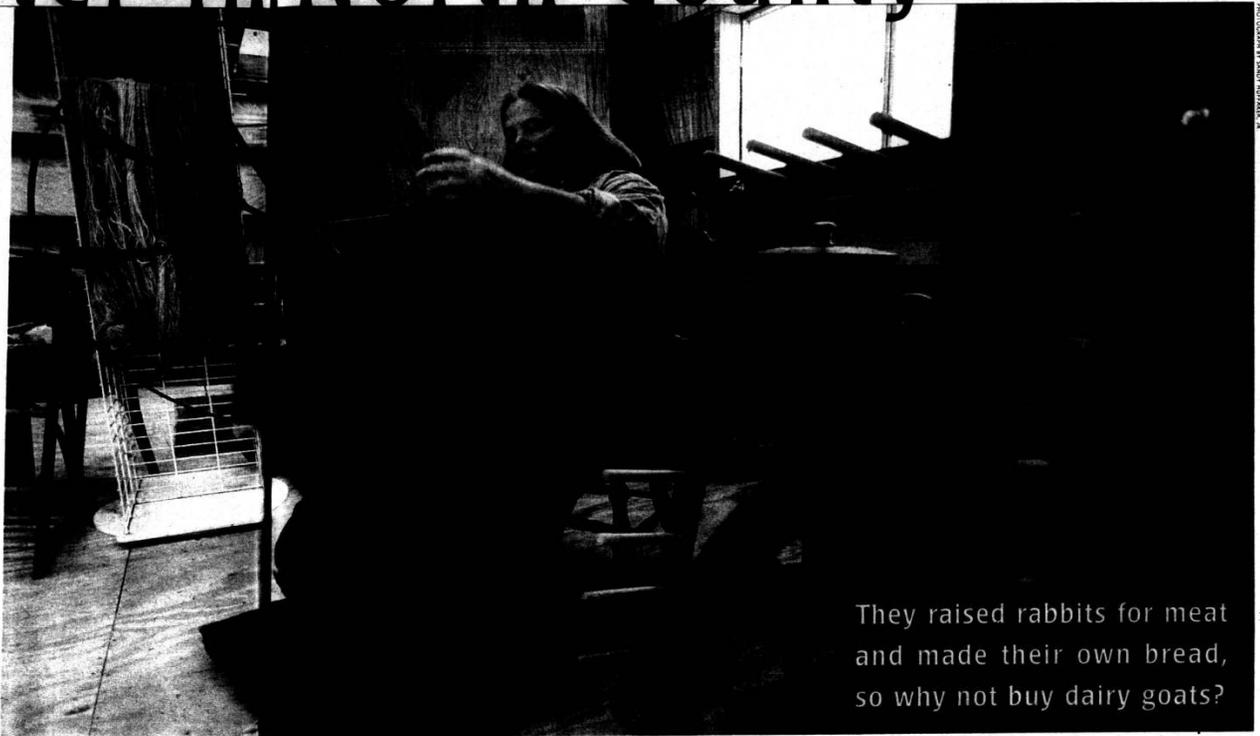
Kathy knows this sort of thing — what's spinnable, what's not — because 25 years ago, one of her three children couldn't drink cow's milk. For most people, this means either a life without ice cream, cheese, or cold milk or a constant supply of Lactaid tablets. For Kathy, it meant farming. The Gluesenkamps were already into what Kathy calls that '70s thing, by which she means they raised rabbits for meat and made their own bread, so why not buy dairy goats? They fed them. They milked them. They enjoyed that. So when a college-bound 4-H kid wanted to sell his sheep, Kathy bought them.

Then it came time for the sheep to be sheared, and Kathy had a bunch of wool on her hands. It wasn't good wool because they were Suffolk, the big, meaty sheep that you see on the auction block at the Del Mar Fair, but it looked too good to throw out. Kathy painstakingly, laboriously cleaned the Suffolk wool with carding paddles (imagine leaving your hair uncombed for a year and you get some idea how long this would take), and then she learned to spin on what's called a Navajo spindle — a stick you roll along your thigh until you've pretty much worn through your pants — and then, when she finally had enough yarn, she knitted a sweater for her father.

"He felt so bad for me," she said, "because he saw how I did it, that he made me a spinning wheel the following year."

That wheel was persnickety — too hard

it was too dirty to spin, she couldn't quite bring herself to toss it out. Kathy has spun everything over the years, including fox fur, llama wool, goat hair, raw cotton, and dog hair, so maybe a use for the



Kathy Gluesenkamp

for a beginner, Kathy said — so she bought another one, and then another, and now she has nine. She kept the animals even after her children, for whom they were ostensibly bought, had grown up and earned Ph.D.s and began traveling to places like Ecuador and Guatemala.

Since one Ph.D. is a herpetologist and the other is a biologist, I just assumed Kathy had passed her enthusiasm for beasts to her children, but I was wrong.

"They don't like this life at all," said Kathy. "They think it's wasting my time and energy and that it's killing me, which it might be." After thinking it over, she joked that they furthermore "see any hope of an inheritance being

quickly processed into big piles of poop."

It's true that the life of the shepherdess is not Bo-Peepian. In the spare time left over after teaching, Kathy must herd the Jacob ewes in with the Lincoln ram for a breeding session, tie canvas coats on the new merinos so their wool won't get matted with hay, shear 350-pound llamas who don't want to be sheared (and who express this by slamming her against the pen), and feed, feed, feed them all. She must find shears for the sheep, butchers or buyers for the lambs, freezer space for the meat. She must bury the sheep when they die of natural causes, and if she wants to avoid throwing the skins away after the butcher comes (which, of course, she

does), she must dry the bloody, salted skins on a table and ship them to a tannery. Then she must find a customer for the fleeces, because otherwise how will she pay for all that hay, and the shearing, and the tanning, and the little canvas coats? And besides the everyday jobs, there are the bizarre ones, as when two of her llamas recently conceived twins and miscarried.

Llamas, Kathy told me, don't normally twin. So when hers did, she went online and wrote, "Is this weird, or what?" to the people in her wool chat group, and someone at the University of Washington wrote back to say she was studying this very thing and would Kathy please send it, meaning the aborted fetuses and related tis-

They raised rabbits for meat and made their own bread, so why not buy dairy goats?

sue. So Kathy, unrepulsed, called the herpetologist son for instructions, and he told her to get a beer cooler and pack the fetuses in dry ice and label the package "live specimens." Then she sent them by overnight mail at her own expense. "I was hoping that if I contributed to the research," she said, "I would hear something informative," and by sending it away, of course, she was not throwing it away.

At the end of each sheep year and the start of the long hot summer, Kathy throws a shearing party. She invites other spinners and those who long for a more elemental life to come watch wool flow off the razor into a luscious brown heap. For Kathy, the party means catch-

Hand spinners wouldn't take it, even for free, because the wool was chock-full of hay and gunk to begin with, and when Erica shaved it off the ewes, it curled down into a small wooden platform, where it got still dirtier. Once the ewe was naked, Erica tossed the fleece on a pile in the dirt, where it mixed with more dust and hay.

This wasn't bad for everyone. The little terrier, seeing his chance, nipped a hunk of sheep manure and carried it stealthily away to chew on. Terry Pelke, meanwhile, held up a hunk of wool for me and pulled it apart, saying the kinky

look of it meant the ewe had lice. Lice gave me pause. Lice, along with the gunk, persuaded me that I was not too romantic to leave this wool in trash bags on the curb.

Meanwhile, the Dorset kicked wildly. With help from her mother and the chatty rancher, Erica flipped the ewe back down on its back, yanked on the cord to fire up the electric shears, and started shaving. The sheep kicked and wriggled out of position again.

"This wool does not cut worth a damn," Erica said, and yanked on the cord.

If you saw Erica at the

Olympics, you'd peg her as a swimmer, or maybe a speed skater. She's freckled and cheerful and strong and American, the type of teenager you see in the barns at the fair and then feel hopeful about Today's Youth. Her hair is short and wavy, cut to about chin length, and curling out in a clean, attractive way from her ball cap, which darkens with sweat as the shearing wears on. Bits of wool stick to her dark blue T-shirt, and sheep oil and grime stiffen her Wrangler jeans, which will not come clean, her mother informed me, without a whole bottle of Simple Green detergent.

The peculiar thing about Erica's shearing outfit is her foot wear. From a distance she seems to be wearing elf shoes: little moccasins that curl up at the tips. How charming! I thought. How organic! I assumed that the sheep, feeling Erica's feet through shearing moccasins, would be soothed by a sheep-to-sheep sensation, even when she had to step on their heads a little bit.

"Generally you don't have to step on their heads," Erica said, and although the sheep do respond to the fact that she smells more and more like a fellow sheep as the shearing wears on, they

don't find the shoes—which are felt, not lambskin—especially soothing.

"My grandma made 'em," Erica said. "They were kinda just like a prototype. They're really, really big so I had to duct-tape 'em."

If it hadn't been for her grandmother's gumption, Erica would have had to buy shearing moccasins from an Australian company for \$40.

"When you're shearing, you're on the outside of your foot, you're on the toes, you're kind of, like, all over the place, and when you're in sneakers, it can really get painful, because they have a sole in there." Career shear-

ers can buy shearing jeans (tight and smooth like riding breeches) and shearing belts and whistles, but Erica is already \$2500 into shearing equipment and this is just a summer job.

People ask her all the time why she does it, and sometimes, she told me, she doesn't know. Initially, she thought it would be fun. She's gotten to the point now where she can pick and choose her clients, and it's a nice, flexible job that earns her a couple thousand dollars per summer. She gets to travel—up to Northern California, and as far as New Mexico, once, but mostly to rural places in the county,

such as Julian. "What's cool about it," she said, rolling the cap of her water bottle back and forth between her fingers, "is it's something to fall back on if you're in between jobs or something. But I'm looking into going to college and doing something else." Then she got up and went to wrestle another sheep.

3. The Butcher, the Baker, the Candlestick Maker

As grimy and exhausting as shearing is, it looks fun beside slaughtering them. You would not, under any circumstances, hold a slaughtering party. Still, if you own as many sheep as Kathy does and you're not a vegetarian, it's going to occur to you to use them for more than a yarn source. There's mousaka and paté and stew meat out there, so why buy the same thing at the grocery store? One hundred seventy-six lambs were auctioned off at the Del Mar Fair last summer, and every one of them was sold for its meat. Most of them were then killed and cleaned by Paul Schaner or Jason Stone.

Paul Schaner lives with his wife and seven children on a farm in Placenta. When he drives around Orange and San Diego Counties to kill and clean the cows, sheep, and hogs raised by farmers, 4-H kids, and Future Farmers of America, he and his two oldest sons sit in the cab of a truck

ber in Oregon have been sanded off the side. Paul says that people tell him he ought to get his own name and number painted on there to attract more business, but he doesn't want an animal-rights activist to follow him home. He says butcher shops have been burned down. Anyway, he

"My dad has an auto-repair shop," he said, "and I just got tired of working on cars. They weren't fun to work on anymore—computerized stuff." He might go back to cars in the future, though, because he's putting a lot of miles on the truck driving to Poway, Valley Center, Fallbrook, and other towns where kids raise animals for the fair. The driving means he's gone from home a lot, which he doesn't like.

"And then I have trouble with my elbow. I remember one of the old-timers said that this will make an old man out of you. But these boys are such good help now, if I hang on and do it till they're 16 or 17, it'd be a pretty good Saturday job for them."

For Paul Schaner, butchering is part of a disappearing world, one in which it's not crazy to have seven children or eat meat you raise yourself. He moves and talks with the confidence that comes from knowing how to do things with your hands that other people are afraid to do. On the day that I watched him

clean three sheep at the far end of a Valley Center orange grove, he was unfazed by the searing noonday heat or the way it intensified the smell of wet dung, wet wool, offal, and digested alfalfa. Hosing down his hands, he said that when he was growing up, his parents warned him what was going to happen to their animals, but it didn't sink in until he saw what I was seeing.

"I was pretty mad at the butcher when he came

and butchered our first one when I was five," he said. "That's when we learned." I had meant to arrive before Paul killed the sheep, to see it all unfolding from start to finish, but I got there too late, and all three sheep lay dead on the ground.

"We used a stunner," Paul said when I asked. "Right into the brain and it kills them. They're brain-dead. Then you slit the throat."

RESEARCH STUDIES

Do you work

- Night shifts?
- Rotating shifts?

Do you have difficulty staying awake when working night shifts? Are you practically falling asleep on the drive home? Are you having difficulty sleeping during the day?

Pacific Sleep Medicine Services is currently in need of participants for a clinical research study involving an investigational medication for adults who experience excessive sleepiness associated with night shift work.

Qualified participants will receive:

- Study-related medical care at no cost
- Study-related medication
- Financial compensation for time and travel

To learn more about this research study, please call:

Pacific Sleep Medicine Services
La Jolla • 877/SLEEP-ALL • 658/638-9364

THINKING ABOUT PARTICIPATING IN A DEPRESSION OR ANXIETY RESEARCH STUDY?

The medical community is always searching for safer and more effective medications. Clinical drug trials are an important part of this process. These clinical drug trials are research studies designed to find out how well investigational medicines work and how safe they are.

If you have been thinking of participating in one of these studies, you may already know that there are a large number of choices available in San Diego.

For an experienced research institute committed to providing a high standard of study-related care, choose the Feighner Research Institute.

Since 1973, Feighner Research has been conducting quality research studies in San Diego. Our staff members have an average of 12 years' experience in this field.

At the Feighner Research Institute, study volunteers see one of our board-certified psychiatrists at each study visit. Following the study, study volunteers may continue to see the study doctor for a limited number of additional visits.



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 - Physical examinations
 - Travel reimbursement
- All of these study-related services are provided at no cost to study participants.

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Call for information: 858-554-0100 or 877-FOR-INFO
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Do You Or A Loved One Have Endometriosis?

Women's Health Care is conducting a research study using a new investigational drug for the treatment of endometriosis. Qualified patients will receive study-related examinations and laboratory testing at no cost, and will be compensated for their time and travel.

If you have endometriosis and are:

- Between the ages of 18 and 40
- Have had a laparoscopy or laparotomy within the past 5 years confirming endometriosis
- Have regular menstrual cycles

and are interested in participating, please contact:
Peter Dietze, M.D.



8010 Frost Street, Suite 301, San Diego, CA 92123
Phone: 858-505-8672 • Fax: 858-505-8684

Sad? Depressed?



Volunteers suffering from depression are needed for depression research studies sponsored by reputable pharmaceutical companies.

There is no cost to you. If you qualify, compensation for your time and travel is provided in advance.

Please call us for more information. There is no obligation to participate. Notify your employer for your insurance company will be contacted.

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ATTENTION!!

Are you currently diagnosed with one of the following psychiatric disorders?

- Schizophrenia • Schizoaffective Disorder
- Major Depression • Bipolar Disorder

You may qualify to try an investigational medication while participating in a research study and be reimbursed up to \$2700.00.

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'Average age of onset is 35, it's estimated 1 out of 6 Americans has high blood pressure. Most people won't experience any symptoms... treatment is available.'

Use National Committee on Detection, Evaluation & Treatment of High Blood Pressure: National Institutes of Health

Research studies are now being conducted on an investigational medication for hypertension.

All qualified participants will receive **AT NO COST:**

- Study-related medical evaluations (with a board-certified physician)
- Study medication
- Financial compensation up to \$240

All study visits must be completed in the morning by 10 AM.

CLINICAL RESEARCH CENTER OF CALIFORNIA

858-483-3737

(off Interstate 5 at the Balboa exit)
Participants will be seen by Janette Gray, M.D., Internal Medicine.

RESEARCH STUDIES

Insomnia?

Volunteers between the ages of 21 and 64 are currently being screened for participation in a nationwide research study. This study will evaluate the safety and effectiveness of an investigational medication for the treatment of primary insomnia. If you have symptoms such as difficulty falling or staying asleep that result in significant distress or impairment in social, work, or other important areas of daily functioning, you may be interested in finding out more about this research study. All qualified participants will receive study medication, study-related health assessments, and a stipend.

For more information and an initial prescreening, call:

INNOVATIONS IN BEHAVIORAL HEALTH
- 619-209-4340 -

A 2 year pharmaceutical research study is underway to evaluate an investigational contraceptive, Depo-Provera.

TO QUALIFY:

- Females, 18-35 years old.
- Sexually active, at risk for pregnancy (no tubal ligation, hysterectomy, or sterile partner).
- Off birth control pills for 2 months.
- No previous Depo-Provera use.
- Having regular periods for the past 3 months.

QUALIFIED PARTICIPANTS WILL RECEIVE:

- Study related consultation and examination with a board-certified OB/GYN.
- Pap smear, thorough laboratory evaluation, mammography, and bone scans.
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- Compensation.

For more information, contact:

The Medical Center for Clinical Research
619-299-3861



This more or less eliminated the need for me to be mad at the butcher. There's a big difference. I would learn later, between watching someone clean a sheep and watching someone kill it.

But now it was time to skin the first one. Paul hung the carcass by both legs on a winch, stringing it there between tendon and bone like a heavy pendant. Then he did what butchers call "fisting": instead of cutting the fleecce off with a knife, he pushed his hand between the flesh and the skin.

"There's no market for them now," Paul said, meaning the fleecce he was going to such pains to remove in one piece. "We're getting a lot of stuff from New Zealand. It's cheaper to have it tanned and shipped over. And now, see, the U.S. has such strict rules on tanning solutions—like, I ship them to San Francisco to have them tanned, but if you get one out of Brazil, the hide guy says that they're so much better. It's cheaper and they're better-quality leather because

they can use all those toxic chemicals."

As he worked, Paul used water constantly, spraying his hands and the carcass every few minutes. In all that water, the suspended carcass looked like something you'd have on your kitchen counter. The skin was pearly and pink-white. It glistened in the sun. The smell was stronger than the smell of chicken flesh in a package but otherwise not that bad, at least not until he gutted it.

The boys stepped in to help when Paul directed them to do something, as he did now that it was time to do the gutting. Like their dad, Justin and Josh wore rubber aprons, boots, and knife belts. They've had their own knives, Paul said, since they were about six. Despite the heat, the mud, the splattering water, and the blood, despite the fact that they had been working all morning and would work all afternoon, they neither sulked nor complained. One matter-of-factly slit the enormous four-chambered

stomach to pour the soft, slippery alfalfa into the bushes. Then he dropped the stomach into the renderer's barrel. Gray intestines, like ropes of wet dough, followed the stomach. In Scotland, the stomach, liver, heart, and lungs would have been splayed material, but ours is not a haggis-eating culture.

I asked if Paul had personally been pursued by animal-rights activists. "Not really," he said, though once when he was slaughtering animals at a school, someone called him a mass murderer.

Paul stopped to dunk his hands and shoot water on the sheep's now-empty interior. Over the hiss of the hose, he said, "This is a lady that did this thing about the fifth quarter—that's everything I throw in the barrel—she'd go around to these schools and drive through the parking lot and see a bumper sticker that says 'Meat is Murder,' and she'd go to the people and tell them that what holds that bumper sticker to the

bumper is beef blood to make that glue."

Paul has heard people say they don't need farmers because they can just buy the food at the store. People say, "Oh, you let your kids see that?"

"Yeah," he tells them. "It's an art." He sprayed his hands again and slid the sheep, which had weighed 120 pounds on the hoof and now hung at half that, into the truck, where

he. He drives an old, faded, unmarked truck to jobs in Banning, Cabazon, Perris, Winchester, Temecula, Fallbrook, Vista, and as far south as Rancho Santa Fe. He's been in the meat business for eight years—five of them at a butcher shop in Perris.

When I drove up to Rancho Borrego Negro one morning a month or so after I watched Paul Schaner clean sheep, a brown ram lay dead

Jason matter-of-factly thrust a knife into her throat and cut across it.

No stunner, no instant brain death. This wasn't quite what I expected, and everything that happened for the next few minutes was disturbingly loud. At first there was so much blood that it actually went *glug-glug-glug*. I'm an enthusiastic carnivore, I wear leather, I wear suede, and I pad around the house in shearing slippers, so I felt a responsibility to watch, but the blood flowed out quickly and copiously from the neck of a very alert lamb for what felt like a very long time.

Meanwhile, it was Brandon's job to hold the sheep. He pressed gently down on her side with his knee, and Jason went about his business, which was to get the

hose and the winch ready. Neither of them spoke. They were waiting for this part to be over, and it wasn't over. The blood kept pulsing out onto the dirt, and the ewe kept stretching her jaw out as if for air, and Brandon kept holding her legs, gently, apologetically, with what looked like unwilling resignation.

Jason pushed a switch on the back of his truck and the winch—loudly, gratefully—descended. The sheep heard it, and I heard it. Jason dragged the water

hose over and tested the sprayer. He looked at the sheep. She wasn't dead yet.

Finally, though, she stopped pushing her head forward and exposing her white teeth. Her legs stopped moving. Brandon checked her eye and visibly relaxed. He stood up. It was clear that we could talk now. I introduced myself, and he said he was Brandon, not Jason. He said he didn't like doing that. Killing them, he said, is the worst part.

They dragged the dead ram, the one that was dead when I arrived, closer to the truck, and Jason started skinning it on the ground instead of in the air. I flipped on my tape recorder and tried not to sound like a PETA activist when I asked why he doesn't use a gun.

Too dangerous, he said. Once while he was watching the butcher who trained him, the butcher shot a lamb in the head, "and the bullet went in and came out the side and went into another lamb that he didn't want to slaughter that day."

The forehead of a sheep is very thick, Jason said, because they butt against

fences and "it gains cartilage and then the cartilage turns into bone, but the sides, they remain fairly thin." A .22 magnum, which is what Jason's trainer used, will kill pretty much anything, he said.

"Now if this were out in the middle of nowhere," he said, "and I couldn't catch it, then I would shoot it, but because I can catch it, it's so much easier just to cut 'em and not have to deal with a bullet coming out."

Before he started driving around as a custom butcher, Jason cut and wrapped meat in a Perris shop. Now that he has his own truck, he kills more pigs than any other animal. He also does a lot of beef. The only thing he's ever been squeamish about, he said, was the part I just watched him do: killing lambs. When I asked how he got over it, he said, "You look at it as dollar signs. Money. A job. And, you know, 'If I didn't do it, somebody else would.'"

Jason worked, like Paul had, as we talked. You could tell they learned their trade from different men: Jason

cuts off the skin instead of fisting it, so he has to sharpen his knife constantly. The sound of Paul butchering is the sound of water, the sound of Jason butchering is the sound of a knife swishing back and forth on a file. Overhead, the crows called to each other monotonously. Kathy's dogs barked. *Caw, caw, caw. Swish, swish, swish.*

Jason sends the hooves, heads, and hides to the same Los Angeles rendering plant that Paul uses, and the same company, Styles Animal Removal, comes to pick up the parts every Wednesday and Friday. For this reason, Jason said, he no longer butchers on Mondays. Too long a wait till Wednesday.

I mentioned that I tried to talk to Steve Styles of Styles Animal Removal. "We don't want to talk about our industry, quite frankly," Steve had said and referred me to the NRA. I thought this was a strange suggestion until he told me I stood for the National Renderer's Association (who also ignored my phone calls). All Steve would tell me is that wool is useless now and that he had to dump the

hides of sheep—had to pay to get rid of them.

For a while, Jason had his own disposal problem after he argued with Steve and told Steve, in a fit of pique, to go shove it. Steve, in turn, told Jason to find someone else to pick up his

inedibles, knowing, perhaps, how impossible that would be.

"There is nobody," Jason said, "from L.A. to San Diego County. There's nobody. So I had to take it to the dump for a long time. And then finally he started picking

up again." When Jason had finished removing the fleecce, he tossed it aside and struck the carcass on his winch. Brandon had the same job as Paul Schaner's boys—stomach disposal—but he carried it the way you might

RESEARCH STUDIES

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Severe Pre-Menstrual Symptoms?

Psychiatric Centers at San Diego is pleased to have been chosen to conduct a research study of an investigational medication for women with severe pre-menstrual symptoms which include irritability, depression, tension and increased sensitivity.

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Research Division

RESEARCH STUDIES

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study is underway
to evaluate the

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- >Healthy, regularly menstruating women up to 32 years of age >Willing to be off birth control pills for 4 months.
- >At least a 4 month history of moderate to severe menstrual cramps. >No history of fibroids or endometriosis.

ENROLLMENT WILL RECEIVE AT NO COST:

- >Exam and consultation by board-certified OB/GYN.
- >Laboratory assessments, cultures, Pap smears.
- >All study medication. >Compensation for time and travel.

Please call: Karen Wilborn 619-299-3704

THE MEDICAL CENTER FOR CLINICAL RESEARCH

Jason Stone, the guy Kathy Gluesenkamp calls up—and coming, and also, jokingly, "the killer," lives in Hemet. Jason is 27 and wears a gaa-

Do You Have Eye Allergies?

Scripps Clinic is conducting a research study for a new eyedrop for allergies.

Participants must:

- Be 12 years of age or older
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For more information, Please Contact the Study Coordinator at: (858) 554-9604

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FOR MORE INFORMATION, CALL: JANE STEINBERG, RN, COORDINATOR, INVESTIGATIONAL DRUG, 10100 UNIVERSITY BLVD., SAN DIEGO, CA 92161. (619) 594-2222. FAX: (619) 594-2222.

Do you have Acne?

If you have Acne, call us to find out if you qualify to be part of a research study of an investigational drug at our site. The study includes study-related evaluation, laboratory tests, and study medication at no charge. Participants will receive up to \$160 for completion.



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Do you have TYPE 2 DIABETES?

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Endometriosis Painful Periods Pelvic Pain Painful Intercourse

An 18 month investigational research study to compare 6 months of treatment with an investigational formulation of Depo-Provera or Lupron for the possible reduction of pain, is underway. Symptomatic women previously diagnosed with endometriosis in the past 3.5 years or undiagnosed women who undergo laparoscopy, may be eligible to receive either of the two 6 month treatment drugs and 12 months of follow-up.

WHO IS ELIGIBLE:
1) Healthy, menstruating females, 18-49 years of age, either newly diagnosed surgically or previously diagnosed with recurrence of symptoms for at least 3 months. 2) Must have symptoms of endometriosis including: painful menstrual cramps, painful intercourse, and generalized pelvic pain. 3) Willing to undergo outpatient laparoscopy if not previously diagnosed.

PARTICIPANTS WILL RECEIVE AT NO COST:
1) Examination and consultation with a board-certified OB/GYN and pelvic pain expert. 2) Pap smear, laboratory and hormonal analysis, pelvic ultrasound, 5 bone mineral density scans, and mammography. 3) All study medication. 4) Compensation for your time and trouble.

For more information call: Karen Wilborn 619-299-3704
THE MEDICAL CENTER FOR CLINICAL RESEARCH

carry, well, a sheep's stomach, and when some of the goo splattered his shoes, he looked down in obvious disgust and tried to wipe it off in the dirt, thinking, probably, about the joys of construction work.

Kathy uses more of her

sheep than most people. She likes to make paté, so she keeps the liver. She sells or gives away the fleeces, so Jason would salt them before he left, and she would stretch them out to dry under screen doors and chairs (to prevent coyotes from dragging

them away). Once, Kathy told me, one of her friends even came over to fetch the innards for a batch of homemade haggis, so Jason (who said, "You're going to make what?") obligingly saved the windpipe (which is draped over the pot as a

chimney for impurities), stomach, liver, heart, lungs, and kidneys.

Remembering Terry Pelke's comment about how much Simple Green detergent it takes to remove lanolin from denim, I asked Jason if he had a hard time cleaning his clothes.

"The only thing that I wash is my shirts," he said. "I send my pants to a uniform company. But my hands smell—I'll wash my hands 15, 20 times and they still smell." He's tried lemon juice, lemon soap, and Lava soap. "I even sprayed, like, perfume on them, cologne, and still you could smell it through the cologne." The worst offender is pig. Pig really reeks.

Like most Americans, Jason doesn't eat much lamb. He doesn't eat much pork or beef either. "I eat a lot of chicken," he said.

I left before Jason hung all five sheep. I left, to be more specific, before he bled the last three. I said it was because I had to nurse my baby, but I knew it was mostly because I didn't want to stand there in my leather shoes and watch again. As I drove away, I thought about what Jason had said when I asked, "Do you think you'll do it your whole life?"

"No-o-o-o," he said. "What are you hoping to do after this?"

"Right now," he said, "I don't know. I'd like to do what my dad does. He's in

real estate. There's not the money anymore in this"—custom butchering—"that there was ten years ago."

"Why do you think that is?" I asked.

"All the new tract houses," he said. "All the city folk coming in."

I drove, as Jason and Brandon Stone would do an hour or so later, past the pristine new tract houses on Green Canyon Road. Most were still unfinished and pure-looking, but come fall, new families would move in. Footsteps would echo across clean linoleum floors, and someone with a hand that smelled of cologne, not pigs, would select a nice pink package of meat. No blood, no winch,

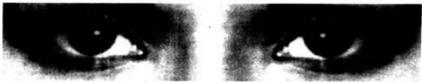
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just the rip of plastic, and overhead, if the windows were open, the caw of crows.

4. Der Rockenstube

On a cloudy morning in mid-July, I took my baby and a bag of dirty wool to a meeting of the Palomar Handweavers' Guild. The wool, like that blob on Kathy's patio, had come from Kathy's ex-husband's flock. A friend had washed it five times in her washing machine, but it was still sepi and gamey-smelling, perfect raw material for *der Rockenstube*.

The *Rockenstube* was to 15th- and 16th-century German villagers what massage parlors are to us. According to a historian named Linda Stone-Ferrier, the city fathers intended the spinning room to be a nice, warm place where women could spin and wind yarn beside the same fire, thus saving a few Deutschemarks. But men began to collect there after hours, and every one had a little too much fun spinning and winding. The *Rockenstube* became a house of ill-repute. The mere notion of a German spinning room was so erotic, in fact, that Dutch artists—who had no spinning rooms of their own to visit—made racy woodcuts of bonneted women covorting with men among the distaffs.

No one was covorting at the Vista Antique Gas and Steam Engine Museum when I arrived for a guild meeting, but there was a nice pink box of donuts on the table. A half-dozen women—gray-haired, white-haired, and unbonneted—had brought their knitting needles or their wheels. A rogue male sat among them, but he clearly wasn't there to meet chicks.

His name was Bill Rafnel, and he was there to work. Bill Rafnel is a former Navy chaplain who became a professional weaver when he retired 15 years ago. He once built his own loom and sold it for a month's rent, and to the handweavers' meeting he'd brought a basket of yarn balls and fluffy lengths of ready-to-spin wool called roving. He set up what looked like an antique Saxony spinning wheel, and then, upon hearing that I was tiffy about my carding technique, he pulled out a pair of hand cards and

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started whipping the wool back and forth.

A hand card resembles a Ping-Pong paddle but with tines. The tines are curved and pushpin sharp so that you can, in raking them together, comb knotted-up blobs of wool into locks.

Had Sleeping Beauty been warned about the danger of pricking her finger on hand cards, she would have kept her distance. Bill, however, paid no attention to the blood that soon bled from his finger. He just kept whipping that wool into fluff.

In what felt like seconds, he'd whipped out a puni — a six-inch, cigar-shaped roll that's ready to

be stretched and spun into yarn. (As a point of comparison, in the time it takes me to scrape out a puni and disinfect a lacerated knuckle, you could go to the kitchen, make yourself a sandwich, and eat most of it.)

Then Bill began to spin with a Turkish drop spindle. Essentially a wooden ball with dowels poked through it, a Turkish spindle looks, when it isn't moving, like a nice artifact for museum types. In Bill's hands, though, it seemed like the next big thing from Mattel. The spindle flew below him like a yo-yo while he stretched and stretched the yarn, and if Bill had been an itinerant merchant stop-

ping by my yurt, he could have sold me a spindle in less time than it took him to roll a puni.

While he spun, Bill dispensed historical data. Turkey, he told me, was the cradle of civilization, and the drop spindle was used there in the early Bronze Age, meaning it dates back 5000 years. The great, or walking, wheel, the next big step in spinning technology, wasn't invented until the Middle Ages, and the smaller Saxony spinning wheel, which has a foot pedal, was invented 300 or 400 years ago.

Bill finished his demonstration and went to help some women thread a loom, so I had no choice but to work my wool. In my flimsy plastic bag, I carried probably a fifth of the wool from a single sheep. It was not quite "in the grease," as unwashed fleece is called, but it was still, as I men-

tioned, an unpromising mass of hay strigs and lanolin. I had to card it, spin it, and ply it before I could knit something, and since I've neither spun nor knit anything in my life, I felt like the miller's daughter when the king tells her to

that spinning became women's work because you could do it while you tended the kids. But, like some Bronze Age baby on a dirt floor, Hank calmly accepted his place in textile production. He watched a woman named Cheryl stretch angora

gamy wool into the requisite "cloud." I tried to make it cumulonimbus, but it looked more like a bad cirrus. Dung and litter and dust fell out of it and collected at my feet, more or less missing Hank's head. I attached bits of the cloud to the tines of my borrowed carder and tried to mesh the tines.

"Just make them kiss," Kathy had told me. "I used to tell my students to think of it like combing somebody's hair."

I combed and I combed and the wool stretched out into reasonably fluffy locks. More hay and gummed-up dirt and crumbling dung fell onto the floor. I had a whole bag to go and Rumpelstiltskin was nowhere in sight. All around me, the spinners talked about toothaches, babies, cooking, and husbands. Good wool, bad wool, good sheep, bad sheep. I rocked the slipper-bed with my foot, and my baby, lulled by the wheel and the wool, fell asleep. — Laura McNeal

Paul doesn't want an animal-rights activist to follow him home.

spin a roomful of straw into gold before sunrise. I set baby Hank down in his slipper-shaped car seat and rocked it with my foot. I did not, I can tell you, expect him to lie there placidly, even though the textile historian Elizabeth Wayland Barber theorizes

and silk together into long, thin, glossy thread. He watched Kathy Gloucekamp, who sat on a chair padded with one of her own brown fleeces, spin wool sheared from the backs of her own Moorit sheep. The looms along the wall went *clickety-clack, clickety-clack* in the cool dark air. Still rocking Hank's slipper-bed with my foot, I stretched a blob of greasy,

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LETTERS

continued from page 3

matter, which is the correct spelling of the name of the wrestler who is related to neither the former but is rather the member of an entirely different wrestling family.

OK, let's try generosity again and forgive minor research aspects such as correct spelling. Rey Mysterio Jr. never wrestled Ric Flair in WWE... this would be especially difficult since they were both employed by WWF chief competitor, WCW. It's a shame that Mr. Daugherty again never decided to do more than scratch the surface of the story. I'm sure that he did more than he would have found that Rey Jr. is a resident of San Diego who could have given another voice and new facet to the story. If he had bothered to ask the name of the gentleman with whom he "exchanged insincerities" at the door when attending the show at Zaragoza, he may have discovered that he was speaking to the uncle of Rey Jr. and the same former Mexican wrestling star, Rey Mysterio, that was later mentioned by Tony Gomez as a current trainer.

As a Southern-born American, I grew up on wrestling. The Saturday afternoons of my youth were spent cross-legged on my grandmother's kitchen floor squinting through haze and static to watch the likes of a young Ric Flair, Wahoo McDaniel, and the like on a UHF channel airing on NWA's Mid-Atlantic Championship Wrestling. Adulthood found me quickly bored by the sport. The introduction of lucha-style wrestling into WCW via Sissocis, Rey Mysterio Jr., Konnan, and the like fed my interest again. They brought a more athletic style and sense of pageantry through their look that had long been missing. It was the invitation of a friend to a match on a Friday night at Auditorio de Tijuana that brought me love affairs with the style. It didn't take long for me to realize that lucha is much more than simply a sport. It is closer to a culture. There is humor and tragedy, athleticism, brutality, and, at times, sheer beauty and a sense of tradition and honor that inspire multiple generations of families such as the Mysterios. Psicosis and his brother Fobia, and many others to become part of it.

This is the lucha world that I know. The lucha world that I expected to read more about in the May 10 issue of the Reader. Unfortunately, this fascinating subject was given nothing more than the most shallow of mentions, and even those mentions were rife with inaccuracies. More disheartening was Mr. Daugherty's glaring disinterest in his own subject, as more detail

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was given to the state of his car's engine and the reading habits of his waitress during his restaurant interview with Elkin.

Imagine my disappointment.

T. Allan
Downtown

Your Photo Mixes
Your item in the May 3 "City Lights" column, titled "Conventional Decline," misled your readers. On the WebMethods, Inc., website, a press release of February 27 clearly states the location of its San Diego conference in the first paragraph as the Hyatt Regency Hotel. Yet the photo accom-

panying your column depicts the San Diego Convention Center. Since no location is ever stated in the text, the reader is clearly led to believe the convention center was the site of the meeting and is suffering the loss of business. Making such a conscious decision to publish a photograph depicting the con-

vention center with this item, particularly since the location is never otherwise identified, is disingenuous to say the least. To the contrary, we have now booked 205 events in the newly expanded convention center, representing an economic impact of \$3.1 billion, direct delegate spending of \$1.8 billion, and \$61

million in transient occupancy taxes for San Diego. In fact, the San Diego Convention Center is fully booked on May 14 and 15, the dates of the WebMethods conference. The Oncology Nursing Society will move in May 14 for a week-long conference, renting all our exhibit halls for an expected 8000 dele-

gates. In our ballroom, 1500 people have reserved seats for "Challenge to Success with Jim Kohm," a motivational seminar. Meanwhile, 500 members of the California Society of Certified Public Accountants will hold "Accounting Day" at the convention center, including a luncheon. All this activity

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FINANCING

follows the American Association for Thoracic Surgery (4000 attendees) and the National University commencement (11,000 attendees) during the prior week.

We respectfully request the Reader publish a clarification of this item in "City Lights," clearly stating the location for the WebMethods,

Inc., meeting, along with an apology for publishing the convention center photograph in a misleading way as soon as possible.

Gayle Lynn Falkenthal
Vice President
Marketing and Communications
San Diego Convention Center Corp.

Matt Potter responds: Falkenthal fails to note that the convention center is heavily subsidized by hotel taxes paid by all hotels and motels in the city of San Diego. If those revenues were to drop as a result of meeting cancellations such as the one we reported, other city general-fund money would have to be used to pay for the

subsidy, resulting in cutbacks in libraries, pothole repairs, and other "nonessential" city services.

Rip-Off Scenario
After reading "One Team, Countless Corporations" ("City Lights," May 3), I see many things that were never

explained to voters before Prop C was passed. Prop C would have failed big-time if, for example, voters had known how Moores would form 20 LLC (limited liability) corporations and make an easy \$4 million profit by purchasing the \$6 million Frost Lumber yard parcel for only \$2 million. This rip-off scenario

never was fully disclosed by Casey Gwinn in explaining the MOU.

And the establishment of 20 LLC Delaware corporations by Moores seems to go against the intent of the MOU, which touted that Moores was taking responsibility. LLC corporations are set up to eliminate any personal lia-

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bility risk. I associate LLC with every unethical law firm that also is an LLC corporation and scared of personal liability for legal malpractice.

I have seen only one good thing happening out of all this. A few men have shown that they are not afraid and have shown they have personal character. I am talking about Mel Shapiro, Bruce Henderson, Matt Potter — three citizens unabashed by all the evil, wicked, illogical legal reasoning that often surrounds them. They don't get brainwashed into accepting the corrupt "law" handed down and continue onward despite the legal cards being stacked against them by questionable judges who hold office only because we don't have a democracy anymore and we must vote only for "experienced attorneys" approved by the bar for judges.

Maybe these three can never win anything in this local San Diego Superior or equally

rotten Fourth Appellate, but nevertheless, they have demonstrated that a few are not afraid of the rotten "majority." Citizens are probably now more aware that Casey Gwinn's horrible draft of the ambiguous MDL that faggot Moores was a big mistake and it should be dismantled, deconsolidated, dissolved, not enforced, because of their "publicizing" work.

Ken Bourke
University City

Organized Crime!

I'm a native with a vagabond side recently transplanted back to San Diego. I've not enjoyed the growth. This information that you reveal about the San Diego Padres owner is astounding. The monopoly that was allowed is the oldest real estate game in the business. Go for the state that the corporation is taxed the least and buy up all the adjacent property to the subject property, like a church

does. Organized crime? Nah, not our team.

Jo Boeche
Clairemont Mesa

Real Shame

I am writing this letter in response to your "professional" food critic's review of my restaurant, "Where the Buoy's Are," in the most recent issue of the San Diego Reader (April 12). As I sit here with my mouth wide open, I'm questioning what the motive would be and how such a review could be permitted to print. I have been in the restaurant industry for over 15 years. I have owned a restaurant for over 7 years, and I am in the process of opening my third establishment in Maui, Hawaii. I had acquired the Boathouse in September 2000.

All restaurant and bar owners realize that reviews are part of the job. We all expect and respond to outside criticism and hope to constantly improve our business accordingly. Never have I come across or heard of a write-up that is supposed to reflect the reviewer's reaction to "food, ambiance, and ser-

vice with price taken into consideration" be so full of inconsistencies and totally false accusations about the food and preparation of the entrees.

Ms. Naomi Wise made comments and criticisms of the staff and the customers that have absolutely no bearing on the quality of the service or food of my restaurant. It is one thing to be critical of the food and service during a review, but to completely offend and discriminate against four "types" of customers at a restaurant is ludicrous and incredibly inappropriate. Comments like "the bar appeared to be hosting Parents' Day at a Deadhead summer camp, with many long-haired and/or bearded males sharing tables with older, short-haired people in plaid or pastel pants" and "squealing nurgits to the right, booming businessmen behind, and loud lawyers catty-corner... the penetrating cackle of a California blonde, easily carrying 50 feet," what is that? What does this have to do with a review? The diversity and broad spectrum of my clientele is one of the main

reasons I own the restaurants that I do. And quite honestly, move out of California if diversity is offensive to you. I believe Ms. Wise's review will not have a long-lasting effect on my business, and I luckily have other endeavors that will support a possible drop in sales. But the same may not go for the busers, servers, and bartenders that work at the restaurant. That kind of result is the real shame something an overzealous and small-time food critic trying to make a mark would never consider in her process of reviewing and critiquing a new restaurant's food and service. What a way to make a buck!

John Ealy

Prefers Kleinzahler To Zimmerman

It is incredible how unperceptive interviewer Elaine Zimmerman apparently is, judging from her article on female trombonist April West (Pop Music, April 26); she obviously compensates for that lack of sensitivity by an outrageous chutzpah. There was hardly a word on the (then upcoming) concert of

the Sue Palmer Quintet at Jake Joint Café or on the type of jazz they play. Even previous work was not acknowledged except by mentioning that a band named Tobacco Road existed for 12 years. (I do not know the band myself, but surely there must be a substantial repertoire of songs and records worth a retrospective.)

In addition to not having done her homework, E.Z. happily ignores West's irritation as to whether she is used as the hook because of her gender or desired owing to her talent. The entire article circles around superficialities like West's mini dresses or the weight of her instruments, sleepily wading through the clichés about the role of females without any critical thought or even common sense. One would wish August Kleinzahler (whose contributions I admire) could pass on some of his knowledge about jazz as well as some of his journalistic skills.

A. Jim Kopf

I.B.'s Real Bully
Re "I.B. Stands Up to Rehab Bully" ("City Lights," April 19).

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This headline is unfair to Delaney Street and misleading to the public. One did not have to delve very deeply into the article to glean who is the real bully. The real bully is that certain small group of self-interested locals who would rather retain 1.B.'s reputation as a "refuge for misfits and nonconformists" than

allow the city to metamorphose, as have other enlightened cities, to an exalted model for citizenship and responsibility by becoming home to "one of the nation's most successful substance-abuse treatment and rehabilitation providers." The Reader has a responsibility to correct any public misperception

created as a result of its unfortunate decision to characterize in bold print this particular "rehab" as a bully. Sherry Alder Mission Valley

Wingless Wise
I beg to differ with Naomi Wise's review of Tupelo (Restaurant Review, April 19). It

sounds to me as if she would rather drink her way through dinner than have a fabulous meal. First of all, anybody can pour wine or make martinis—it takes a great chef to make a great meal, and this chef does just that. My husband and I were recently in San Diego for vacation and decided to eat at Tupelo—

the food was amazing and the unique twists on the dishes were awesome. Everything was fresh and the presentation impeccable. I am originally from New York and have eaten at the Waldorf and Tavern on the Green, and their food pales in comparison to this chef's creativity and unique flair. The

wine list definitely complemented the food—but was Miss Wise expecting buffalo wings and Corn Nuts to complement her alcohol? Maybe she just isn't ready for this kind of menu.

Kathy Walen
Las Vegas

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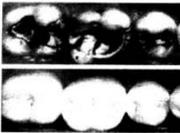
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Calendar

Table Shape Is Important

Great Books Reading and Discussion

A year ago, the San Diego Great Books Reading and Discussion Program was featured in this space. The group meets Saturdays once or twice a month at the library downtown. Afterward, they adjourn to the nearby Gyroscope Greek Cafe for socializing and more informal talk. Their schedule mimics an academic one, running from September to May, with a modified summer session. Last week, three group members reflected on the previous months' "reads," as one member affectionately called them.

Frank Spalding said two choices proved topical. Marcus Aurelius's *Meditations*, scheduled months before release of the movie *Gladiator*, briefly swelled their numbers. The group can

count on a dozen regulars. That Saturday, 20 people showed up. 8 of them newcomers. Machiavelli's *The Prince* was another inadvertently relevant choice, coinciding with the aftermath of the U.S. presidential election.

Machiavelli's opinion of common man wasn't high, said Spalding. "He thought only leaders had essential worth and that they should do whatever it takes to lead, including being deceptive. Now some people would say many contemporary politicians have a similar philosophy. And we said, 'Oh, my God! How did we luck out on this! It's just so perfect.'" Before the discussion, the group restated its rules: "Discuss the text" and "Listen to other people." "We knew it could become volatile. Well, it didn't take ten minutes before someone said, 'I don't care about the rules. I'm talking real life.'" Temporarily the rules were suspended.

On Veteran's Day, the choice was Thomas Huxley's *On the Relation of Man to the Lower Animals*. "Huxley promoted Darwin's theories, because Darwin didn't have a fearful personality and hated to promote himself," Spalding said. "Huxley became known as Darwin's bulldog. You can imagine the controversy as he told people the line dividing man and other animals was not as sharp as they'd always believed." The group anticipated a lively debate; then a problem arose. The library was closed for the holiday. So they met instead at the restaurant to which they usually adjourn. For that occasion a new rule was instituted: "No beers shall be uncorked for the first two hours."

Things went only okay. "The



Marcus Aurelius



Niccolò Machiavelli



Thomas Huxley



Lao Tzu



Neils Bohr



Leo Tolstoy



William Shakespeare



Bertrand Russell

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Gyroscope put four tables together, but it wasn't the same. The library table is oval. This was a rectangle, and people had trouble seeing faces." Though it may not qualify as one of the loftier human truths, they learned a lesson that day: "Table shape is important."

Ann Keenan led the discussion for Lao Tzu's *Tao Te Ching* and Rish's *Upanishads*. This book group is affiliated with the Chicago-based Great Books Foundation whose traditional focus is Western ideas. But, according to Spalding, "Ann said, 'You know, there's another half of the world, and we should discuss it, too.'"

Keenan is a physicist and computer scientist, as well as a long-time practitioner of yoga, meditation, and Tai Chi. Another group member, a UCSB mathematician, is a Zen Buddhist. "So the group has two Western-trained scientists steeped in Eastern philosophies who see the convergence of the two," Keenan said.

Those selections resulted in the year's largest turnouts—"way over 20, standing room only, for Lao Tzu," said Keenan, "and almost that many for the *Upanishads*." More Eastern readings are planned in the future.

Keenan also guided the Neils Bohr

afternoon. "The title was daunting: *Conversation with Einstein on Atomic Epistemological Problems in Atomic Physics*. But it complemented so well a previous selection, Bertrand Russell's *The Problems of Philosophy*. Those reads tied together so beautifully. They were both asking 'What is reality?' Is there such a thing? And 'How far can humans go in comprehending it?'"

Other patterns emerged in this year's reads, Keenan noted, but only regular attendees would appreciate them. She regretted that many people came for one topic only. "For Tolstoy, we had a woman whose degree is in literature, but she wasn't there for Bohr. Two physicists came for him, and participated and enjoyed it. But I wonder if they'll ever come again."

Particularly for something like this weekend's discussion of *Hamlet* she said she feared they wouldn't show up. Ralph Purves will monitor the conversation about Shakespeare's troubled prince on Saturday. "We have two Shakespeareans in the group," Purves said, "and they'll naturally want to discuss the great performances they've seen. And it's true that the play is meant to be seen, not read. But what we all have in common is the text, and

that's what our focus will be." Purves led the Russell discussion earlier in the season. He was happy to report its success, especially since he considers philosophy to be "our biggest wild card." "We never know whether a selection is going to work out or not."

Although many in the group are scientists, he added, "we have a philosophical bent." Purves himself is an engineer turned executive for San Diego Gas & Electric. "Russell makes the point that when things are well enough understood, they're science. But when they're not well understood, that's philosophy. The implication is that there is a boundary line and as scientist is the 'easy' part, if you will, while philosophy is more speculative, maybe totally speculative. That's one insight that really stuck with us."

—Janne Schinto

San Diego Great Books Reading and Discussion Program
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Calendar
LOCAL EVENTS

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BAJA
A Book Show — with books, movies, and more — is planned on Avenida Revolution between 7th and 8th Streets from Friday, May 18,

through Saturday, May 26. For details, dial 011-52-66-85-6382. (TIJUANA)

Paintings, Sculpture, and other works of art by Vladimir Corra go on exhibit at the Tijuana Cultural Center during a reception on Friday, May 18, at 7 p.m. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. See the art through Saturday, June 30. (TIJUANA)

"UFPA" provide the topic when Jaime Mazaun presents lectures at 7 and 8:30 p.m. on Friday, May 18, at the Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). For reservations and information, call 011-52-66-87-9600. (TIJUANA)

See the Orione Queen of Her House presented by Carlos Niebla on Friday, May 18, at 8 p.m., at the Teatro Universitario Britin House. Admission is \$5 U.S. Call 011-52-61-76-3000 for more details. (ENSENADA)

La Naupeiros, an international competition for professional speedboat pilots is planned on Saturday and Sunday, May 19 and 20. The 20 participating speedboats may reach speeds up to 110 miles per hour. Racing takes place in the Emesada Har-

bor in front of Jardín Ventana al Mar. For more information, call 800-310-9067. (MISION GUAYMAS)

Run and Bike for Fun, the San Felipe Biathlon is slated for Sunday, May 20, starting at 8 a.m. and finishing at Malcoán. Organizers plan a 10K run and 30K bike ride. For registration and other information, call 011-52-65-16-1939. (SAN FELIPE)

Swim, Bike, Run, it's time for the Laguna Triathlon — with swimming (300m), biking (5K), and running (2K) — on Sunday, May 20, beginning at 8 a.m. at the Hotel Corra y Marina (at kilometer 107 on the Tijuana-Ensenada Highway). Questions? Call 011-52-61-74-8812 for answers. (ENSENADA)

Classical Music may be heard when the Baja California Ensemble performs on bag and guitar at noon on Sunday, May 20, at the Tijuana Cultural Center. Admission is free. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TIJUANA)

"Delphinia" is screened Tuesdays through Fridays at 2, 4, and 8 p.m., with additional screenings at noon on Saturday and Sunday, at the Olimax Theater in the Tijuana Cultural Center. Inm in the 3rd & 11 a.m.

and 1 p.m. on weekends. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TIJUANA)

Wild Life (continual) is currently booming mostly at elevations higher than 4000 feet in San Diego County. Blossom colors range from pure white to various shades of blue or lavender. Some fine examples may be seen throughout the Laguna Mountain Recreation Area atop Mount Laguna.

Rabbit and Rodent population is coastal San Diego County. In many neighborhoods, car headlights illuminate the rear ends of scampering cottontail rabbits making roads on succulent garden vegetation. On the fringes of suburbs, sleek coverts are sometimes spotted slinking about in pursuit of rodents and rabbits, or coverts to catch late — house cats.

Monart Serenade, tune in to the sounds of evening when naturalist Larry Allen Tovar leads an easy two-mile hike in the moonlight in Daley Ranch on Friday, May 18. Bring a flashlight. The outing starts at 7:30 p.m. in the main parking lot at

La Honda Drive, with water and hiking boots. For details, dial 760-399-4068. Free. No pets. (ESCONDIDO)

Venue lies above the bin, smiling, wearing crescent moon at dawn on the morning of Saturday, May 19. This is a treat for those who rise at 5 a.m. or a little earlier — assuming there is a little nocturnal ovation, or else you're far enough inland to be beyond the reach of the low coastal clouds.

Visit a Prized Riparian Area boasting wild animals in the Audubon Society during an outing to Sweetwater River Gorge from 8 a.m. to noon on Saturday, May 19. Some species to look for include least Bell's vireo, Bullock's oriole, and rough-winged and tree swallows, along with lazuli bunting, yellow-breasted chat, and many others.

Star Party, San Diego Astronomy Association member George Varga will set up a telescope for stargazing in Mission Trails Regional Park on Saturday, May 19, from 8 to 10 p.m. Find the park at One Father Junipero Serra Trail, call 619-668-3275 for more information. Free. Dress warmly. (MISSION GORGE)

by the Friends of Famoso Slough on Saturday, May 19. The easy walk promises a good view of a variety of birds, migrating ducks, and the salt marsh habitat. Meet at 1 p.m. at the intersection of Famoso Boulevard and West Point Loma Boulevard. Bring binoculars if you have them. Free. 619-224-4591. (POINT LOMA)

Let's Migrators and Summer Residents may be seen at the restoration site in Mission Trails Regional Park during a bird walk planned by Bryan Sharp and David Kimer on Saturday, May 19, from 8 to 10 a.m. Meet at the Main Boulevard entrance to the park. For information, call 619-668-3275. Free. (MISSION GORGE)

Local Wildlife Needs You, Wildlife Assist, an organization dedicated to rescuing wild animals in trouble, plans an orientation at 2 p.m. on Saturday, May 19, at the Mission Trails Regional Park visitor center. (Father Junipero Serra Trail). Participants are trained and equipped in all aspects of the work. 619-621-0644. (MISSION GORGE)

Sing Around the Campfire during the family campfire program planned at Blue Sky Ecological Reserve on Saturday, May 19, at 6 p.m. Organizers promise songs, a wildlife program, stories, hot chocolate, and marshmallows to boot.

Keep an Eye on the Colony, the California least tern and western snowy plover nesting colonies in the Tijuana Slough National Wildlife Refuge are watched over by "tern watcher volunteers." These volunteers keep an eye for human and animal disturbances and report them to refuge staff. Interested? There's a volunteer orientation planned on Saturday, May 19, at 11 a.m. at the Tijuana River visitors' center (301 Caspan Way). 619-575-3613. Free. (MISSION GORGE)

Learn to Track Rabbit and Coyote, and discover their natural environments when a naturalist and tracker from Friends Tracking Team leads a tracking walk on Saturday, May 19, in Los Penasquitos Canyon Preserve. The walk starts at 8 a.m. at the Ranch House in the preserve. To reach the spot, take Carrowside Park Drive off Black Mountain Road and follow the signs to the ranch house. 619-484-3213. Free. (MISSION PENASQUITOS)

Learn About Riparian Habitats, wetlands, and the history of the San Diego River, flowing from the Laguna Mountains to Mission Bay, when Ranger Sue Pelly leads a walk on Sunday, May 19, at 10 a.m. in Mission Trails Regional Park. Meet in the Old Mission Dam parking lot, 1.2 mile north of the park. (Father Junipero Serra Trail). 619-668-3275. Free. (MISSION GORGE)

Time Two, Offshoot offers its monthly hour-long guided tour highlighting various Ballboa Park trees on Saturday, May 19, at 10 a.m. starting from the park's visitors' center. Free. Dial 619-235-1121 for additional details. (BALLBOA PARK)

A Watershake is simply put, a non-competitive walk or run pre-arranged

at Lake Miramar during events hosted by the San Diego County Rockhopper on Saturday and Sunday, May 19 and 20. The 10km walk starts anytime between 8 a.m. and noon at Lakeview Park (at the corner of Mira Lago Terrace and Mira Lago Way, east of the lake).

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Best of Both Worlds, naturalist Mike Klein plans a walk through an oak grove in search of these winged friends of Gordon Ranch/Spencer Canyon Open Space on Sunday, May 20, beginning at 12:30 a.m. Participants will observe several species during the two-hour stroll. Wear sturdy shoes and bring water. Free, but call 858-468-3676 to reserve a spot. (POWAY)

Go Birding, a dozen-led bird walk is offered at the Tijuana River National Estuarine Reserve on Sunday, May 20, at 10 a.m. at the visitors' center (301 Caspan Way). For reservations, call 619-575-3613. Free. Bring binoculars and field guides if you have them. (MISSION GORGE)

Take a Lovely Tideland Stroll in Coronado with Half-Speed Gordon and the Walkabout gang on Wednesday, May 23, at 10:00 p.m. and on Thursday, May 24, at 10:00 p.m. The least tides of the month, both measuring 1.2 feet, occur on Thursday, May 23, at 5:11 a.m. and on Friday, May 24, at 5:59 a.m. For early morning exploration of normally inaccessible coastal areas (like the La Jolla Caves), you

might try the latter low tide, which happens near the time of sunrise.

"Dance Stories" are being told by Malabok Dance on Friday and Saturday, May 18 and 19, at 7:30 p.m. at the San Diego Museum of Art. Malabok teams up with jazz guitarists Art Johnson and Joey Canino to present nearly a dozen new dances set to the ballads of George and Ira Gershwin, Django Reinhardt, and other jazz greats. Tickets are \$25 for nonmembers. For more information, call 619-496-1966. (BALBOA PARK)

"Kaleidoscope Dance", all genres of dance styles will be showcased when the City College Performing Arts department presents dance concerts on May 18 and 19. The program features

work by professional choreographers. Performances begin at 8 p.m. on both Friday and Saturday, with a 2 p.m. matinee on Sunday. General admission is \$10. The performances at the Saville Theatre on the East Village Campus of San Diego City College (at 15th and C Streets). For reservations, call 619-386-3676. (DOWNTOWN)

Stretch Your Imagination when the California Ballet Company presents "Ballero for Spring" on May 19 and 20 at the Lawrence Family Jewish Community Center (4126 Executive Drive). The program features *Elgoy*, *The Little Prince*, *Swan Lake*, *Symphonic Dances*, *William Tell Overture*, *Pas de Deux*, *Boch Diet*, and *Reflection on the Water*. Tickets are \$25 and \$35. Performances begin at 8 p.m. on Saturday and at 1 and 5:30 p.m. on Sunday. (LA JOLLA)

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Julian's Butterfield B&B Unique 2 Nite Packages!
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with the 2 of you in Rosarito's beautiful oceans. Romantic stretches beach. Awaken to the beauty of the sea. Rates include welcome margarita & nightly dinner & great room! Packages starting at \$29.50 per person, including breakfast. Based on double occupancy, Sun-Thurs. Holidays slightly higher. Rosarito Beach Hotel, 619-488-8888, www.rosaritobeachhotel.com. Reservations apply.

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Calendar LOCAL EVENTS

master dancer Abouliney Camara from Guinea, West Africa, on May 19 and 20. On Saturday, the class convenes from 7:30 p.m. at Coast Athletics (613 Westlake). Camara will head to South Performance and Visual Art (130 11th Avenue) for lessons at 1 p.m. on Sunday. Classes are for all levels of dancers and include live drumming. The fee for each workshop is \$15. Call 858-793-0178 for information. (CNC/MSA)

2 p.m. on Sunday. Tickets are \$24, \$29, and \$50. For information and reservations, call 858-272-8663. (CNC/MSA)

Basic Beginners' Square Dancing classes are being offered by the Sun-Dance Squares Dance Club on Sunday, May 20, at 5 p.m. at the La Mesa Community Center (8450 La Mesa Boulevard). Caller is Will Eales. The fee is \$4. For information, call 858-467-9099 or 760-941-1099. This is the final night of open enrollment. (LA MESA)

FILM

The Czech Film All My Loved Ones, inspired by the real life events of an English stockbroker who saved 600 children from the Holocaust, arrives at the Museum of Photographic Arts on May 19 and 20. Admission is \$10 for adults and \$5 for children. Screening begins at 8:30 p.m. on Saturday and at 1:30, 4, and 7 p.m. on Sunday. For reservations, call 858-362-1348. (MALDEN PARK)

Discos the Facts and Myths in the Hollywood Hunt for the Ebola virus offered in Outback. The film, starring Dustin Hoffman and Rene Russo, will be screened on Saturday, May 19, at 6 p.m., at the San Diego Natural History Museum. The discussion will be led by Michael S. Ascher, M.D., from the California Department of Health Services.

Face to Face with Racism, Cynthia Gates Fujikawa sets out to get to know her stoic father, Hollywood character actor Jerry Fujikawa, years after his death. She chronicles her re-

search in *Old Man River*, which will screen for the Film Forum at 6 p.m. on Monday, May 21, at the San Diego Public Library (820 F Street).

The "Not So Silent Film Festival" hosted by the Teeny-Tiny Pit Orchestra for Silent Films concludes for the season on Saturday, May 19, at 11 a.m. in the Seuss Room at Geisel Library at UCSD.

The small novelty orchestra of toy instruments and orchestral noise-makers will provide live music and sound effects as classic silent film rolls. Guests are encouraged to join the musicians in the pit for some sound effects solos. Play a real theremin — if you dare! In addition to the novelty instruments, members of all music families will be on hand for the audience to play with after the hour-long show.

Admission and parking are free. Dial 858-534-8074 for further information. (LA JOLLA)

The Academy Award-Nominated Documentary *Restless Conscience* is screening for the Independent Film Society on Sunday, May 20, at 3 p.m. in the David Thompson Performing Arts Center at the Costa Canyon High School (1451 Camino de los Coches). The film examines the activities of the small group of anti-Nazi resistance members within Germany from 1933 to 1944. Professor John Stoenasser will speak after the screening of *Hava Kohav Heller's* film. Tickets are \$12 for nonmembers. Call 760-942-5988 for information. (LA COSTA)

Reuben H. Fleet Science Center, did you know there are 50,000 known caves on the U.S. and every state has at least one? *Journey into Amazing Caves* explores into some of the earth's alders, hidden realms, guided by two cavers seeking those often unexplored frontiers. The latest MacGillivray Freeman Films offering follows "extreme scientists" Hazel Burton and Nancy Aulenhack as they seek organisms that might hold new medical applications.

He doesn't know how to swim or skate, but Michael Jordan has often been called the greatest athlete of the 20th Century. The "real life story" of Michael Jordan is presented

in *Michael Jordan to the Max*. Expect a "larger-than-life tribute to a larger-than-life figure." See the film through summer.

Journey to exotic places in *Wild California*, illustrating how the beauty and the majesty of the state's wild places help inspire our culture and adventure spirit. Shooting locations include San Diego, Big Sur, Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe, and in the drink at Mavericks.

For ticket prices and showtimes, call 619-238-1233. (MALDEN PARK)

Mentally Awake and Morally Straight! The documentary *P.O.V.: Son's Honor* tells the story of Steven Corza, a Boy Scout who (at the age of 12) launched Scouting for All to overturn the Boy Scouts' anti-gay policy. Take in a preview screening of the film on Wednesday, May 23, at 5:30 p.m., at the KPBS Coople Telecommunications Center at San Diego State University. A discussion follows the film. Free, but call 619-594-8782 for reservations. (SDSU)

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For ticket prices and showtimes, call 619-238-1233. (MALDEN PARK)

1997 and 2000. The five exhibit a unique suite of pathologies, including above-average stature. Archaeologist Alana Coody-Collins will discuss "Ancient Peru: Moche Burials" for the Archaeological Institute of America on Friday, May 18. The talk starts at 7:15 p.m. at the Palisades Presbyterian Church (6301 Birchwood Street). Free. For information, call 619-465-3841. (DL, CEBR80)

Go Wild! Camille Armstrong presents a slide-illustrated lecture entitled "Wild and Scenic Rivers in San Diego County — Wild Heritage Campaign" for the Sierra Club on Friday, May 18. The program begins at 7:30 p.m. in the auditorium of the San Diego Zoo's Otto Center (left of the zoo's main entrance). Free. 619-299-1744 x1040. (MALDEN PARK)

Lenora Leonard and the concept and development of the Multiple Science Conservation Program provide the topics when Allison Roff from the San Diego Audubon Society presents another view of the program on Friday, May 18, at noon, at the Tierras Estuary visitors' center (801 Caspian Way). Free. Bring a sack lunch. For information, call 619-575-3613. (IMPERIA BEACH)

"Goddess Worshipers of Crete — A Message from the Past About Why We Should Empower Women Worldwide, and What's In It for Men!" is the subject when Rancho Bernal novelist Judith Hand speaks at 7 p.m. on Friday, May 18, at the Raven's Loft (252 East Grand Avenue). Hand will also sign her book *Voice of the Goddess* — described as an "epic novel" set in 1660 B.C., in the Minoan culture of ancient Crete. For information, call 760-746-5636. (ESCONDIDO)

Small but Not Forgotten, a seminar on the smaller species of parrots — including budgies, cockatiels, and lovebirds — hosted by the Parnassus Education and Adoption Center is slated for Saturday, May 19, at 12:30 p.m., at the Golden Hill Recreation Center (2600 Golf Course Drive). Admission is \$10. For details, call 619-287-8208. (GOLDEN HILL)

Wheddy Know About Suzhi? There's a sushi class planned by Shigeko Hensch on Saturday, May 19, at 6 p.m., at the Japanese Friendship Gardens. The fee is \$15 (includes a \$5 donation to the center). For information, (MALDEN PARK)

"Book Review & Lecture Forum," the series hosted by the Malcolm X Library continues with the Parnassus presentation of "Stories from the Globalized World" on Saturday, May 19, at 4 p.m. Use Dee Helleck and Paula Chakravartty from UCSD's department of communication will lead the program. Find the library at 5148 Market Street (at Euclid). 619-527-3465. Free. (CNC/MSA)

"Selections: Ten Years" at the East and Bible Taylor Library features 25 works created over the past decade by Frank Jones. Meet the artist during an art talk planned on Saturday, May 19, at 1 p.m. Find the library at 4275 Cass Street. 858-581-9934. Free. (PACIFIC BEACH)

We Are Not Alone? Learn "The Truth About Mars" when the Uranian Academy of Science presents a lecture at 2 p.m. on Saturday, May 19. Do the "strange tubular structures" revealed in recent NASA photographs suggest "an environmentally protected underground transportation system?" Admission: 800-475-7062. (EL CAJON)

"Architectural Alchemy" is the topic when architect Eric Naslund

speaks for the Friends of San Diego Architecture at 9:30 a.m. on Saturday, May 19, at the Neuwirth of Architecture (1249 F Street). For information, call 619-287-0050 or 619-235-4100. A \$3 donation is requested. (CNC/MSA)

Wheddy Know About Birds of Prey? Learn more when the Chula Vista Nature Center's curator of birds, Charles Galland, speaks on Saturday, May 19, at 1 p.m., at the Images of Nature Gallery (7916 Gibraltar Avenue). Galland will bring some of the center's nonreleasable hawks to the gallery. Free. 858-551-9553. (LA JOLLA)

Quilting, Stability Tests, Corking — all these subjects and more will be covered when the "Home Wine Maker's Pico Bottling Seminar" is offered at 9 a.m. on Saturday, May 19, at Belle Marie Winery (26312 Mesa

Rock Road). The fee: \$25 per person. To register, call 760-796-7557. (ESCONDIDO)

Life's Little Surprises — such as leaking shampoo bottles and wrinkled clothes — can ruin even the best travel plans. Learn how to "Be an Organized Traveler" when the Container Store offers workshops at 1 and 3 p.m. on Saturday and Sunday, May 19 and 20. Find the store at 7097 Friars Road, in the Fashion Valley shopping center. Free. 619-220-0999. The class repeats on June 9 and 10. (MISSION VALLEY)

Art Talk, photography and American car culture is the topic when Natasha Martinez speaks on Sunday, May 20, at 1 p.m., in conjunction with "Customized Art Inspired by

Hot Rods, Lowriders, and American Car Culture," at the California Center for the Arts, Escondido (340 North Escondido Boulevard). 760-839-4126. The talk is included in regular museum admission. (ESCONDIDO)

"The Turban in India" is the intriguing topic when milliner Sharon King — whose professional background includes opera, stage, and film credits — speaks for the Ethnic Appletan Post and Other Stories. She may be heard when Morton Vogelson speaks for the Jewish Historical Society of San Diego on Sunday, May 20, 1 p.m., in the youth lounge at Congregational Beth Israel (2512

Third Avenue, at Laurel Street). Free. 619-232-5888. (CNC/MSA)

"Conquering the Himalayas Through Nepal, Bhutan, and Tibet" is the subject when Carol M. Lacey speaks for People to People International on Sunday, May 20, at 3 p.m., in Green Hall on the USU campus (10455 Pomeroy Road). Free. For further information, call 619-484-0009 or 760-746-1676. (CNC/MSA)

"Ego Boos Without Ego," it's the subject when Jarukua Soboya leads a workshop on Sunday, May 20, at 8:15 p.m., at the La Jolla Cove Bridge Club (1160 Coast Boulevard). All levels are welcome. The fee is \$30 at

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Calendar
LOCAL EVENTS

the door. To reserve a spot, call 858-456-9964. (LA JOLLA)

The Professional Freedoms and Restraints faced by doctors in responding to end-of-life care requests, and refusals will be examined when the Hemlock Society convenes for a medical ethics panel discussion on Sunday, May 20. Panelists include Linda Daniels, M.D., Adrian M. Jaffer, M.D., and Michael Sully Evans. The meeting starts at 1:00 p.m. at the Joyce Beers Community Center (1230 Vermont Street). \$19.267. \$80. Free. (MILCREST)

"Legislative Policies in Six Latin American Democracies" will be examined when University of Arizona political scientist Brian Crisp speaks on Monday, May 21, at 3 p.m. in the seminar room of the Latin American Studies Building on the Institute of America's complex at UCSD. Free. 858-534-6050. (LA JOLLA)

Survey Recent Debates in Environmental Ethics when UCSD assistant professor of philosophy Craig Callender speaks at 7 p.m. on Tuesday, May 22, at Esmeralda Books and Coffee (1555 Camino del Mar). Callender will focus on biodiversity, animal rights, pollution, and conservation. Free. 858-752-2707. (DE MARY)

"Wit and Wisdom of South Asian Art" is the topic when Asian art curator Caron Smith tours of the new gallery of South Asian art from the collection of Edwin Binney III on Tuesday, May 22, at 5:30 p.m. at the San Diego Museum of Art. The fee: \$13 for nonmembers. 619-696-1966. (DOWNTOWN)

Beyond Chertol, learn about the "legal evolution" that is changing the

status of animals in the law when Justice M.O. Sappal of the California Court of Appeals for the First District speaks for the Animal Law Committee of the San Diego County Bar Association on Tuesday, May 22. The talk begins at noon in the Bar Center ballroom (1333 Seventh Avenue). Admission is \$10 general. 619-231-0781. (DOWNTOWN)

"Mermaids and Narcahes," this writing workshop featuring seaworthy topics (in honor of National Maritime Day) is slated for Tuesday, May 22, by performance writer and improv comedian Jill Rudinsky. The \$18 fee includes snacks. Class commences at 7 p.m. at Bridge Way Books (162 South Rancho Santa Road). For information, call 858-720-0050. (ENCINITAS)

Science Matters, when the series continues on Wednesday, May 23, David Woodruff from the UCSD division of biology will focus on "Genetic Tools in Conservation." Take in the lecture at noon in 2130 Bonner Hall. Admission is free. 858-534-6164. (LA JOLLA)

Ikanoob School Arrangements will be demonstrated by Senes Sadako Ogler when Barbara International meets on Wednesday, May 23, at 10 a.m. in room 101 of Casa del Prado. 619-223-8879. Free. (MILCREST)

"Waves of North America" are the topic when Patrick Valentino, director of the California Wolf Center, speaks for the Buena Vista Audubon Society on Wednesday, May 23. The program begins at 7:30 p.m. at the Buena Vista Nature Center, 2202 South Coast Highway. For information, call 760-439-2473. Free. (OCEANSIDE)

"Butterfly Farming in Madagascar" provides the subject when Bill Toome, conservation program specialist for the Zoological Society on

Wednesday, May 23. Toome will share tales about living with and teaching the local people to use this sustainable natural resource. The fee is \$12 per talk. For the reservations, call 619-557-3969. The talk begins at 7 p.m. in the 200's Otto Center Auditorium. (MILCROST)

Lunchbox Society, I Love a Clean San Diego offers a meeting on "The art of indigenous landscaping and water conservation in your garden" next Thursday, May 24, at noon, at the Environmental Services Department (9601 Ridgehaven Court). Admission to "Landscape" is free. For information, call 858-467-0903. (MISSION VILLAGE)

Moments of Grace, an evening of poetry by Lizzie Warr and special musical guests is promised on Friday, May 18, at 8 p.m. at the First Unitarian Universalist Church (4190 Front Street). \$6. (LEGASIT)

"Marble of the Mind", the title for this season's concert by the Commercial Arts Ensemble, slated for Friday and Saturday, May 18 and 19, at 7:30 p.m. in the MiraCosta College Theater (One Barnard Drive). The ensemble comprises vocal and instrumental students of improvisation at the college, working in a variety of styles. General admission is \$7. Call 760-795-6815 for details. (ENCINITAS)

Self-Described "Music Author/Publisher" Greg Godok plans a "monologue/seminar" focusing on "Who Wants to Be a Bestseller?" on Friday, May 18, at 7 p.m. at the La Jolla Recreation Center (615 Prospect Street). Godok, author of 100 Ways to Be Romantic, will divulge secrets of industry, myths of publishing, ways to write your book, and more. The 45-minute monologue is followed by a question-and-answer period, and you're invited to bring your manuscripts. Free. 858-456-7177. (LA JOLLA)

"A Grand Night for Singing"—this revue of 30 Rodgers and Ham-

merstein tunes exploring the spectrum of romantic relationships through song is being presented May 18 and 20. Cast and orchestra members include students and graduates of the Centers of Learning by the Sea.

Performances begin at 8 p.m. on Friday and at 7 p.m. on Sunday at the Church of His Kingdom, 950 Garland Drive. Tickets are \$5 general, \$3 for children under 12. For reservations, call 619-575-1688. (SOUTH SAN DIEGO)

Singer-Songwriter Danielle Lopresti and her band will perform with guests from Eveoke Dance Theatre on Friday, May 18, at 8:45 p.m. at Dizzy's Place (344 Seventh Avenue). Admission: \$8. For information, call 619-238-1153. (DOWNTOWN)

Where the Sidewalk Meets, a theater collaboration project between San Diego State University and Hoover High School Students, culminates with performances of the original *Proscenium* on May 18. The play boasts original score and choreography, dramatizing the world of high school students in a center-city neighborhood.

See the performance (for mature audiences only) at 7 p.m. in the Don Powell Theatre at San Diego State University. Tickets are \$4 for adults, \$2 for students. For information, call 619-471-2534 or 619-783-7589. (SDSU)

"Healing Music of the Spheres" may be heard when Elvira Medley presents a "singing crystal bowls concert" on Friday, May 16, at 7 p.m. at the Philosophical Library (121 East Grand Avenue). Participants will "learn the history of these amazing bowls" and "how they can help heal you" (\$10). For details, call 760-745-2724. (ESCONDIDO)

Rites of Spring 2001, "Catch a Rising Star" at the Poway Center for Performing Arts when Tony Award-

winning vocal and instrumental students of improvisation at the college, working in a variety of styles. General admission is \$7. Call 760-795-6815 for details. (ENCINITAS)

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IN PERSON

Don't Be Surprised If You're Surprised when No Borders convenes at the Other Side tonight, Thursday, May 17, at 7 p.m. Featured readers include Gabriel (Jaques) and Gabriela (Anaya Valdapena), said to be gifted with "prophetic and distinctive poetic voices." An open reading follows.

Find the Other Side at 4096 10th Street (at Park). No cover (donations appreciated). For information, dial 619-521-0533 or 619-640-1963. (DOWNTOWN)

Strike Up the Band, the Palomar College Concert Band concert is slated for tonight, Thursday, May 17, at 8 p.m., in the Howard Bruback Theatre. Attendees will be treated to

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Calendar LOCAL EVENTS

winning vocalist and actress Kristin Chenoweth performs in concert on Saturday, May 19, at 8 p.m. Tickets are \$45. Find the center at 1498 E. Spok Road (at Titan Way). For reservations, dial 858-748-0905. (POWER)

An "Inching Reporter" of Indian folk and classical music and popular music and dance are promised when "Mela 2001" takes place on Saturday, May 19, at 6 p.m., in the auditorium at Challenger Middle School (10010 Parkdale Avenue). Tickets are \$10 and \$15 proceeds benefit Aaha for Education. For information, call 760-613-3101. (SMA MESA)

Command Performance, head to the California Center for the Arts, Escondido on Saturday, May 19, at 8 p.m., when the bill includes Mickey Rooney and his wife, singer Jan Chandler, the Drifters, comedian Pete Barbatti, and the Dick Parent Big Band presenting a tribute to Gene Krupa. Tickets are \$18 to \$36. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4233 for reservations. (ESCONDIDO)

"The Cat in the Hat and Thing 1 and Thing 2" are the theme when the Gett Library Tour Piano Duo performs songs from the Cat in the Hat Songbook and other works such as "A Day in the Life of Bingo the Dog" scored for toy piano and low wind instruments. Free. Paulson and Linda Kernohan will perform this recital at 4 p.m. on Saturday, May 19, at 2 p.m. Find the shop at 1160 Ranch Carmel Drive. 658-018-1814. Free. (SANTA MONICA)

The First Come to Redeem at the Pala Casino is Howie Mandel, with performances at 7 and 10 p.m. on Saturday, May 19. The casino is found 15 miles north of Escondido, 5 miles east of I-15 highway 76.

Tickets are \$35, available through Ticketmaster (619-220-TIXS). (PMA)

"One More Time" will be presented by the San Diego Chorale's adult mixed chorus — along with the Women of the Inflections, and Radar and the Blues — at 7:30 p.m. on Saturday, May 19, in the auditorium at Patrick Henry High School (6702 Wandermere Drive). Tickets are \$6 for adults, \$3 for children 12 and under. Call 619-427-2468 for information. (SMA CARLOS)

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phony Hall (750 B Street), Jung-Ho Pak, artistic director of the San Diego Symphony, will present a tribute to the late founder, Polly Campbell, and will lead a "special offering of music in her honor." Listen for classical and folk music sung by four choirs. Tickets are \$10, \$12, and \$14. For reservations, call 619-235-0806. (DOWNTOWN)

"Lunch All About Ana-Bergero A to Z: People, Places, and Things, when Diana Lindsay signs her book and leads a music sing-along her book. 1 p.m. on Sunday, May 20, at the Coyanma Rancho State Park visitors' center. For directions and other details, call 619-445-8377. (CUYAMACA)

Psychologist and Mystery Author Sandra Levy Ceren leads a workshop entitled "Master the Magic and Mystery of Fiction" at 3 p.m. on Sunday, May 20, at Barnes and Noble Bookstore (1040 North El Camino Real). 760-643-6600. Free. (ENCINITAS)

Kickers are \$18 to \$36. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4233 for reservations. (ESCONDIDO)

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Musicians are invited to bring their instruments to join the MC in Cynthia Hammond's Admission \$8 for nonmembers; \$5 for first-timers. 760-721-8251. (PINE PINES)

Your Last Chance to Qualify for Slam Team San Diego arrives during the slam set for Sunday, May 20, at 6:30 p.m., at the Urban Grid (3797 Park Boulevard). You're welcome to slam, judge, or just watch. For information, call 619-291-2920. Free. (MILCROST)

"Rags to Riches," a concert of music by Scott Joplin, "Fats" Waller, Horie Hancock, George Gershwin, Duke Ellington, and John Adams is planned by pianist Cecil Lytle on Sunday, May 20, at 7 p.m., in Linder Hall at the First United Methodist Church of San Diego (2111 Camino del Rio South). Child care is available by reservation; an offering will be received. 619-297-4066. (MISSION VALLEY)

The Mendocino International — celebrating Mexican culture in a "fun but serious competition" — is slated for Sunday, May 20, from 11 a.m. to the Wings at the Vista Outlet Center (Park 5000 Willow Road). Thirteen martial-arts groups will compete in three categories, and there will also be ballet folkloro and rope tricks by the Familia Rojas. Admission is free. For information, call 619-659-2074. (APNNE)

Author Daniel L. Schachter will discuss and sign *The Seven Sins of Memory* on Monday, May 21, at noon, at the UCSD Bookstore. Free. The bookstore is found in the Price Center on the UCSD campus. 858-534-3149. (LA JOLLA)

Cal's Bell, author Max Kurtilo plans a lecture and book signing of *California's El Camino and Its Historic Bells* on Monday, May 21, at 7 p.m., for the Coastal North County Sierra Club. Join the group in the auditorium at Aviera Oaks Elementary School, 6900 Ambassador Lane. Free. 760-632-1961. (CAOISTIA)

"Black Ops Specialist" and SEAL Richard Machado will sign his *Rogue Warrior* book on Tuesday, May 22, at 12:30 p.m., at Borders Books and Music (1872 Camino del Rio North). For information, dial 619-295-2201. (MISSION VALLEY)

Busy at 12:30! The author will also sign his book at 6 p.m. on May 22 at Bay Books (1029 Orange Avenue). For information, call 619-435-9070. (CORONADO)

He Won the 2000 Juan Riera Prize for Narrative, and on Tuesday, May 22, Eduardo Antonio Parra will read from his work at 7 p.m., at Moxtermas Books (289 3rd Avenue). Free. For information, dial 619-436-1283. (CINOLA VISTA)

Suppose Anne John Sandford visits his *Mysterious Galaxy Books* on Tuesday, May 22, at 7 p.m., to sign and discuss *Cleaver Pray*. Find the bookstore in the Price Center on the UCSD campus. Dial 858-534-3149 for information. (LA JOLLA)

Author Doug Stanton signs for *Hell's War: The Sinking of the USS Indianapolis and the Extraordinary Story of Its Survivors* at Bay Books next Thursday, May 24, at 6 p.m. Find the shop at 1029 Orange Avenue. 619-435-9070. Free. (CORONADO)

The Outfit of the Dinner Party is retold in James Houston's new novel, *Snow Mountain Passage*. Meet Houston when he visits *Emeralds Book and Coffee* to sign and discuss the work at 7 p.m. on Wednesday, May 23, find the store at 1555 Camino del Mar. 858-755-2707. (OLD MARI)

Traditional Gospel Places are a snap when the UCSD Gospel Choir, led by Ken Anderson, performs on Wednesday, May 23, at 8 p.m., in UCSD's Mandeville Auditorium. Tickets are \$5 general. 858-534-4830. (LA JOLLA)

Author signing, head to the UCSD Bookstore when Alan Maist signs and speaks about *Budgie* on Tuesday, May 24, at 7 p.m. Find the bookstore in the Price Center on the UCSD campus. Dial 858-534-3149 for information. (LA JOLLA)

Author Doug Stanton signs for *Hell's War: The Sinking of the USS Indianapolis and the Extraordinary Story of Its Survivors* at Bay Books next Thursday, May 24, at 6 p.m. Find the shop at 1029 Orange Avenue. 619-435-9070. Free. (CORONADO)

New York against the Mets today, Thursday, May 17, at 6:10 p.m. Then it's off to Montreal to meet up with the Expos Friday through Sunday, May 18-20, at 4:05, 4:05 p.m., and 10:35 a.m., respectively. The road trip continues with games against the Houston Astros Monday through Wednesday, May 21-23, at 5:05, 5:05, and 1:00 p.m., respectively.

The Padres returns for a home series against the Arizona Diamondbacks beginning next Thursday, May 24, at 2:05 p.m.

Tickets range from \$5 to \$26, available by calling 619-297-2373 and through Ticketmaster (619-220-TIXS). The games are broadcast in English on KSGO-AM (680) and in Spanish on station KURS-AM (1040). For additional details, dial 619-260-DINFO. (MISSION VALLEY)

Paragliding for Possibility, Team Thor USA and a group of "challenged athletes" are hosting the event on Friday and Saturday, May 18 and 19, from noon to sunset, at the Torrey Pines Gliderport (2800 Torrey Pines Avenue, Drive). Free for spectators. 858-452-9858. (LA JOLLA)

Vroom! The racing at Caon Speedway on Saturday, May 19, includes

sportsman, Grand American modifieds, bumper stock cars, Legends, and train race divisions. The qualifying runs start at 5:15 p.m.

The 3/8-mile track is located near Gillette Field. Take I-8 to Highway 67, and use the Roadier exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$8 (west side) and \$9 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. For information, call 619-448-8900. (EL CAJON)

Walk, Run, Skate, or Bike during the event hosted by the Fit/Fix Fitness Association on Saturday, May 19, starting at 8:15 a.m. in Farnell Park (located on Pacific Beach Drive, at the south end of Farnell Street, on San Bay). Participants travel approximately four miles in the air, ending up with coffee or breakfast (bring money for the optional food). 619-273-5614 or 858-457-0662. (PACIFIC BEACH)

"Great Strides — Walk to Cure Cystic Fibrosis" are scheduled for May 19 and 20. The walks on Saturday take place at Lake Miramar and at Buyside Park in the Chula Vista Marina. The spot to head to on Sunday is Mager Park. Events begin at 9 a.m., with check-in at 8 a.m. For fees and other details, call 858-277-5880. (MIRAMAR, CHULA VISTA, CAJON MESA)

Circumnavigating San Diego Bay, make the harbor loop — clockwise — with the Knickerbockers on Saturday, May 19. The 28-mile ride for intermediates starts at 9 a.m., at the County Administration Building (at corner of Harbor Drive and Grape Street). Bring money for Creek lunch in Coronado. 858-433-2363. (DOWNTOWN)

Creating Awareness and Walking for a Cure, the third annual California Liver Walk is scheduled for Saturday, May 19, starting at 7:30 a.m., and the 10K steps off at 8:30 a.m. Events begin at the south end of the lake, exit Lake Murray Boulevard at Koons Street. Call 619-464-8889 for answers. (BARBORA PARK)

How About Biking 13 Uncharted, Torturous Miles up the south grade to the summit of Mount Palomar? If this sounds like your cup of tea, join the Sierra Club bicyclists for an adventure set for Saturday, May 19. The ride starts at 8:30 a.m. in the first entrance to Kit Carson Park and includes a snack at Bates Nut Farm.

Bring money for lunch at Mother's Kitchens at the top, chugging for warm accents of decent, banana, and a minimum of two water bottles. The grades are steep and long on this challenging 6.5-mile ride. 619-582-3374. (MISSION VALLEY)

Walking Together for the Cure, the 15th Parkrun's Disease Walk and Fun Run take place on Saturday, May 19, at La Jolla Cove. Events begin at 9 a.m. For more information, call 858-273-6763. (MISSION VALLEY)

Run for the Music, the Lake Murray Knights and Spirit of '76 5K/10K fun run/walks are slated for Saturday, May 19. The 5K starts at 7:30 a.m., and the 10K steps off at 8:30 a.m. Events begin at the south end of the lake, exit Lake Murray Boulevard at Koons Street. Call 619-464-8889 for answers. (BARBORA PARK)

Heavy Construction on the Bridge, the 15th annual Over the Bay Bridge 4-mile run/walk starts at 8 a.m. on Sunday, May 20, at Fifth Avenue and K Street. Participants run along Harbor and across the Coronado Bridge and finish in Coronado's Tideland Park. Race day registration continues through 7:25 a.m. Call 760-736-3548 or 619-437-3186 for information. (GASLAMP QUARTER)

International Dive-In Day is being celebrated on Sunday, May 20, beginning at 8 a.m., at La Jolla Shores. Participants will simultaneously hit the water with divers in 100 locations across the globe in an attempt to break the world's record for the largest group dive. Organizers also plan activities including underwater cleanup and an underwater photo scavenger hunt. For more details, dial 858-616-6408. Free. (LA JOLLA)

Calling All Old-Timers! The Vaguer Old-Timer's Show is set for Sunday, May 20, beginning at 9 a.m., at Aerie Park. Competitors must be 29 and older, and there will be competition in "cat-a-bark," musical hats, pole bending, telephone book race, and fox and hound divisions, among others. For lunch, 619-583-7475. (DOWNTOWN)

Success, the San Diego Spirit of the Women's United Soccer Association

for information, dial 760-726-0389 or 760-941-5892. (OAKLEY CENTER)

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Walk for the Environment, the fourth annual 5k walk hosted by the Sierra Club on Sunday, May 20, starts at 8:30 a.m. at Sixth Avenue and Laurel Street, with a route winding through the park. For information, dial 619-299-1743. (BARBORA PARK)

SPECIAL

Leave Your Car in the Garage and take part in San Diego Regional Bike to Work Day, slated for Friday, May 18. All over the county, over 25 pit stops will offer riders free refreshments and moral support. Many of the regional transit organizations

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San Diego Renaissance Festival

(continued from page 73)
 For one thing, everybody kept records."
 I said that as I read *Snow Mountain Passage* I was aware that a significant number of people in the novel were keeping diaries or making notes or writing letters.
 "There's a sense sometimes that all these people that come across the continent were sort of ignorant louts. But they were a fairly literate bunch. A high proportion of them could write a good letter, they could write a good article back to their home paper, they could keep a good diary. And some of the stuff is very detailed and very vivid. All the information is there. You open up some of these books and look at them. There's one book by Edwin Bryant — *What I Saw in California*. He came out with that migration in 1846 to cover it. He didn't come out to California to stay. He was a writer. And he just quit his job and came out to California and kept this great journal. That's just one example."
 Patty Reed, through the entire journey, carried a minuscule doll. When I asked Mr. Houston, ever happened to Patty's doll?
 "Patty's doll, right now, is back at the Smithsonian. It was in this house. All the family papers and all the family memorabilia were. Patty brought all that stuff over here from San Jose when she moved into this house, which her son owned, and she came over toward the end of her life. With her came all the father's papers and her doll. And then when her last daughter passed away in 1946, all that stuff was willed to the Sutter's Fort Museum because James Reed had known John Sutter, and there was a family tie. Sutter's Fort in those days was the best repository for that kind of material. So for a long time, it's been part of the Sutter's Fort holdings and was part of the Sutter's Fort Pioneer display. Last year or the year before, the doll got sent by the Smithsonian."

Snow Mountain Passage's principal characters, each in his or her own way, suggests to the reader that he not harshly judge Donner Party members. Houston said that this nonjudgmentalism was "something very much on my mind because Reed himself wrote letters, some essays, and then some letters back to the paper in Illinois, and he was not one to pass judgment or to blame anybody."
 "Except," I said, "when his daughter Virginia wanted to marry a Catholic."
 "Yes. That was different. But in terms of what happened in the mountains and the horror, there was a tremendous amount of acrimony and everybody blaming everybody. You can see how people are trying to protect the reputations of their own family and in order to do that, they have to accuse somebody else. Reed, later in life, never participated in that. Even now, when you read the scholarship of people who are studying that area of history and writing essays, they'll still try to put the blame. The more I go into it, the clearer it became that the collection of monstrous error, together with insurmountable difficulties and bad timing, made the whole idea of blaming or judging seem impossible to me. In some historical events there are real villains. There were no villains here. There's a lot of contemporary literature of people demonizing Hastings, the guy who guided them in the wrong direction. But at that time, in the fall of 1846, he had written a guidebook to the crossing, and he was perceived as the most knowledgeable guy about Western travel. When, later on, people got into the history of the Donner Party, it became clear that Hastings had given them bad advice. But it's hard to blame him. Who knew how it would go?"
 I mentioned to Mr. Houston that someone to whom I told I was reading *Snow Mountain* said, "Oh, that's the ultimate survivor story, isn't it?"
 "It is. And you know, the power of the story for me is not so much the cannibalism — I mean, that's got its perverse titillation — but what people are driven to, and what people are capable of when they're past their limits. Something potentially painfully human gets revealed at the outer limits of experience. Some people become savages, and some people become heroes. That's why you can't blame them, because the circumstances are so beyond

anything of us we can imagine having to cope with."
 I said that I found it interesting that people continue to find this Donner Party tale so compelling.
 "Yes, the Donner Party story stays alive. One of the ironies is there were hundreds and hundreds of other wagons, and they all made it. We don't even remember their names."
 "People who were in the Donner Party," I said, "once they settled here in California, must have had difficult lives."
 They did, Mr. Houston said, adding, "I think, though, that it was a kind of double-edged thing. On one hand, the legend of the Donner Party was a huge shadow on their lives, and Patty's mother very definitely said, after they got out of the mountains, 'We are never going to talk about it.' And they never did. But Patty herself was a kind of heroine of the pioneer period. That was a big part of her stature, most of her life. She was a member of the Pioneer Society, Native Daughters of the Golden West; she was always being invited to these reunions and banquets."
 "I would think, too," I said, "that it would have been different for the Reed family because they didn't eat anybody."
 "True. They didn't have to live that down."
 "Did anyone," I asked, "ever claim that the Reed family ate people?"
 Mr. Houston thought not. "I haven't seen any claims that they did. I've seen accounts of people who were accused of cannibalism who said that the Reeds never did this."
 This is a big book, I said, with many characters. Now that he'd finished *Snow Mountain Passage*, did Mr. Houston feel lonely for the book and the people in it?
 He paused, then said that perhaps he was. "Now that you mention it, I'll keep collecting articles, and every time I hear about something that has to do with the subject, I go chase it down. Because, having read all the literature, I now have an ongoing involvement with not just the Donner Party, but with the history of that time in California."
 — Judith Moore

James Houston will read from his book and sign copies at Esmeralda Books in Del Mar on Wednesday, May 23, at 7:00 p.m.

Time to Stock Up on Books! During the Bargain Book sale on the Green, a wide selection of hardcover and paperback books, audiocassettes, and sheet music will be offered, 9 a.m. to 5 p.m. on Saturday, May 19, at the Cole Library (11250 Carlsbad Village Drive); 700-842-0533; (660-5840).
 All sorts of tomes will be for sale during the spring book sale slated for Saturday, May 19, 10 a.m. to 2 p.m., at the OceanSide Public Library in the Civic Center Community Rooms (1300 North Coast Highway); 760-439-9263; (OCEANSIDE).
Butterfly Encounters, go "behind-the-scenes" at the Butterfly Vivarium during an event planned on Saturday, May 19, starting at 11 a.m. and 1 p.m. Participants will explore the butterfly's life cycle, identify common species, and take in a slide presentation and personal tour.

Make merry by the sea when the San Diego Renaissance Festival and International Jousting Tournament takes place Saturday and Sunday, May 19 and 20, at the Del Mar Fairgrounds. Jesters, minstrels, and troubadours will entertain, and there will be sword play, knights in armor, jousting (for a

\$3000 purse), court jesters, parades, kids' activities, feasting, and more in the evening. Festival hours are 10 a.m. to 6:30 p.m. both days. General admission is \$5, with discounts for seniors, military, and children. Weekend passes are \$30. For more information, call 760-722-8687; (DEL MAR).
Terrace Festivals begin with the Terrace Trek at 7 a.m. at the Terrasanta Recreation Center (11220 Claremont Mesa Boulevard); expect an 8-k course through the western

edge of Mission Trails Regional Park. The annual Patrons' Day Parade starts at 10 a.m. on Saturday, May 19, featuring marching bands, children's groups, and more. The associated craft fair runs on Saturday from 9 a.m. to 5 p.m. in the Terrasanta Town Center Shopping Plaza (10633 Terrasanta Boulevard); 760-439-9263. (TERRASANTA).
"Gente Fun" is Poked at archaeologists of the future in "The Archaeology of Arts and Culture," opening at the San Diego Archaeological Center on Saturday, May 19, from 10 a.m. to 2 p.m. What will archaeologists find in the year 3001 when excavating "America's Finest City"? See the exhibit through Saturday, June 30. Find the entry in the "Archaeology of Arts and Culture" at the San Diego Archaeological Center, 1344 11th Avenue (at J Street); Call 619-239-1868 for further information. (DOWNTOWN)

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Laurel). Aircraft and boats of various sizes and designs will be on display, and a search and rescue demonstration of the base in the bay is planned. Free. 619-663-6551. (DOWNTOWN)

There's a Baytown Festival Planned when the Fallbrook community drum and flute circle convenes on Saturday, May 19, at 1 p.m., at the Hilltop Center (331 East Elder Street). This open music gathering is for all skill levels, and admission is free. Bring your own instruments. A brief drumming and rhythm lesson will be offered. 760-723-1899. (FALLBROOK)

An Ikebana Show is planned by the Sumiko Latory Yogiutsumi School of the Arts at the Japanese Friendship Gardens on Saturday and Sunday, May 19 and 20. Garden hours are 10 a.m. to 4 p.m. Admission is \$5 general, \$2 for two adults, \$10 per family, \$3 for seniors/military/veterans, free for those under 7. Dial 619-232-2780 for information. (BALBOA PARK)

Jazz At The Center

Portrait of Miles: A 75th Birthday Tribute

From Kenda Blue to Bitches Brew

Friday, June 3 at 8:00 pm
 Quincy Troupe brings together a few of today's jazz greats to explore the legend that is Miles Davis through conversation, films, and clips.

Miles Beyond: An Alumni Concert

Saturday, June 2 at 8:00 pm
 Miles Davis alumni reunite for an all-star concert. Wallace Roney, trumpet; Buster Williams, bass; Adam Holzman, keyboard; Kenny Wang, drums. Special guests include Benny Maupin, bass clarinet and Patrice Rushen, keyboard and vocals.

Dizzy's North!

San Diego music history Dizzy's comes to Escondido for late-night jam sessions.

June 1: The Milan Zlatkovich Trio with Gilbert Castellanos
 June 2: Joe Marillo.

See an extensive collection of Miles Davis memorabilia on display from the Museum of Making Music.

Individual ticket prices range from \$24-\$45.
 Get a Weekend Jazz Pass for both days: \$43-\$63.

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 To get the weekend's complete line-up and order tickets online: www.artcenter.org

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Top Dogs, canines from throughout the county are invited to compete in a variety of canine contests planned at Chula Vista Community Park on Sunday, May 20, from 11 a.m. to 2 p.m. Competition categories include agility and smallest dogs, silent dog trick, dog owner look-alike, dog biscuit toss.

Calendar
CLASSICAL MUSIC

Forget About It!

If the word "fat" comes into the audience's mind, it quickly vanishes, subsumed in something nobler.

San Diego Opera has had a good season. Their *Magie Flute* was excellently sung, with a lively and often beautiful visual production. *Faust* boasted some first-rate singing and handsome staging; my chief criticism was that excessive cutting deprived us of even more of it. I didn't care much for the composer's contribution to *Cold Sassy Tree*, but the cast was very good (as singers and as actors), the staging was impressive (if over elaborate), and the audience seemed quite won over. *Idomeneo* was a triumph in every respect. With that track record, any opera company is entitled to one absolute dud — which is the way I would describe San Diego's recent *Aida*.

REVIEW
JONATHAN SAVILLE

There is virtually nothing good to be said about this batch. No. I retract that. Michael Yeargan's sets remain lovely and functional. The same cannot be said for Peter J. Hall's ridiculous costumes or Andrew Sinclair's stage direction, both of which (above all when in collaboration) again and again provoked the audience's risibilities. Not only were the costumes often absurd in themselves (the headresses were particularly ghastly); they regularly proved a painful humiliation to those participants forced to wear them.

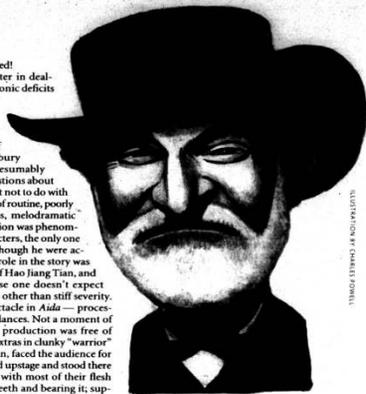
Take, for example, poor Marianne Cornetti, the talented but bulky mezzo who sang Amneris. There have always been some overweight opera singers, and costumers who recognize their responsibilities to the stage and to the human beings

who inhabit it take care to dress these artists in a way that will minimize their incongruities; the same is true of sensitive directors. Think of the way everyone handles Jane Eaglen: they give her garments and stage movements to make her look grand, monumental, stupendous. If the word "fat" comes into the audience's mind, it quickly vanishes, subsumed in something nobler. Cornetti, in contrast, was costumed as though expressly to emphasize the folly of her passion for the heroic Egyptian general, Radames — this although the daughter of Pharaoh could quite plausibly be dressed in columnar, monumental style, rather than as an elegant society lady.

To add insult to injury, the director compelled her to lower herself effortfully to the ground (with the aid of servants), and to rise from it (with even more aid and a lot of struggle). When the triumphal procession approached, his plan — obviously worked out before rehearsals began — was for Amneris — whoever might be singing the role — to be raised on a portable platform held up by courtiers; and, even though he must have seen the straining shoulders and trembling legs of the San Diego extras deputized for this task, and known how the sight was bound to get a laugh from even the politest audience, he insisted on going ahead with his original concept. Never mind how the mood of the scene was impaired, never mind how the singer must have felt hearing those titters — a

director's ideas are sacred! — director's in dealing with the gross histrionic deficits of other members of the cast such as tenor Richard Margison, no more capable of a natural embodiment of heroism than the Pillsbury doughboy, but still presumably capable of taking suggestions about where to move and what not to do with his hands. The quantity of routine, poorly executed, utterly lifeless, melodramatic gestures in this production was phenomenal. Of the main characters, the only one who ever appeared as though he was actually experiencing his role in the story was the high priest Karnis of Hao Jiang Tian, and that was chiefly because one doesn't expect much from such a role other than stiff severity. There is a lot of spectacle in *Aida* — processions, entertainments, dances. Not a moment of these in the San Diego production was free of acute embarrassment. Extras in chunky "warrior" costumes who paraded in, faced the audience for a moment, then trundled onstage and stood there like lumps; flabby guys with most of their flesh exposed, gritting their teeth and bearing it; supposedly climactic rituals that fizzled like damp cornflakes; courtiers taking all day to walk across the stage with meticulous dignity, yet looking like sauntering prostitutes; — and, most horrible of all, the endless, rambling, stylistically preposterous, feebly danced ball sequences, evidently designed by that ordinarily wonderful modern-dance choreographer John Malashock for some other kind of theater entirely.

Oh yes, there was music too. But aside from Cornetti (a big-voiced, intelligent artist who would



Verdi

Verdi, "Aida"
Civic Theatre (San Diego Opera)
Conductor, Eduardo Muller; director, Andrew Sinclair;
choreographer, John Malashock; set designer, Michael
Young; costume designer, Peter J. Hall; Ho Jung
Tian (Ramfis), Richard Margison (Radames),
Marianne Cornetti (Amneris), Elena Zelenkaya
(Aida), Dean Eisinger (King of Egypt).

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made a decent Amneris if she had not looked so out of place in the role), the singers were disappointing, each in his or her own way. Margison has a strong tenor instrument of good quality, but in this opera his stolidity of body was matched by an interpretively coarse, unreflexed loudness of voice that expressed nothing of any interest in the character and that often neglected even to shape the phrases. Russian soprano Elena Zelenkaya was a thoroughly ineffectual Aida, not for a lack of musical sensitivity but because her voice was so strangled that it was often only marginally audible (especially since conductor Eduardo Muller, usually a courteous accompanist, gave her no slack at all, perhaps recognizing that none would be sufficient). Her big arias — those magnificent examples of Verdi's art — conveyed nothing at all of their poignant psychological drama. The rest of the cast... but why go on?

Let's stop here. Let's forget about the whole awful experience and move on with optimism toward next season's *Rigoletto*, *Andriano*, *Tosca*, *Don Pasquale*, and *The Flying Dutchman*.

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the price address where it is to be held (including neighborhood, a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 8803, San Diego CA 92168-5803. Or fax to 619-581-2001. You may also submit information online at www.sandiegoclassical.com by clicking on the event's section.

Traditional Indian Music is presented when faculty vitant Karthi Sathyan performs at 8 p.m. tonight, Thursday, May 17, in UCSD's Mandeville Auditorium. Tickets are \$8 general. Call 858-534-8830 for more information. (SA JOLLA)

How About Some Guitar Music? The Grossmont College Guitar Ensemble presents a concert at 7 p.m. on Friday, May 18, in room 221 of the Grossmont College music department (8800 Grossmont College Drive). Free. 619-644-7255. (EL CAJON)

Ready for Recorder! All levels of recorder players are invited to the Hexagon Building of the Terranova Recreation Center on Friday, May 18, when the San Diego County Recorder Society meets for instruction and playing. Recorder basics start at 6:30 p.m., followed by warm-ups at 7 p.m., and a guest conductor from 7:30 to 9:45 p.m.

Find the center at 1120 Clairemont Mesa Boulevard (about two miles east of I-15). For information, call 619-466-4658. The first visit is free. (PUEBLO)

Benjamin Britten's One-Act Opera Noye Fludde will be presented under the direction of Stephen Skunk on Friday and Saturday, May 18 and 19, at 8 p.m., at Trinity Church. More than 100 cast and orchestra members will be featured in the performances. Children are prominently featured in

the cast, along with Christopher Stephens as Noye and soprano Martha Jane Weaver as Mrs. Noye for this story based on Noah.

Tickets are \$12 general, \$10 for students and seniors; free for those under 13. Find the church at 845 Chestnut Street (at Ninth Avenue). 760-743-1629. (ESCONDIDO)

Undergraduate Honors Composers at UCSD plan concerts this week. John S. Brooker performs on Friday, May 18, at 8 p.m.; Beth Currie takes the stage at 8 p.m. on Sunday, May 20, and the Silverstein presents a recital at 6 p.m. next Thursday, May 24. Admission is free for each concert, all of which take place in Erickson Hall at UCSD's Mandeville Center. 858-534-8830. (SA JOLLA)

The Final Program of this season's pipe organ concert series at the First Church of Christ Scientist promises a performance by Mexico Poetica on Friday, May 18, at 7:30 p.m. The musicians include organist Karlheinz Scheide and recorder player Clare Rottembourg. Find the church at 8362 Allison Avenue (at Palm). Free. 619-482-8201. (SA MESA)

"Farkle and Friends!" is being presented by actor John Lightgown and the San Diego Symphony on Saturday, May 19. "Farkle" is the story of a musical genius, presented in an "exciting, interactive concert." Formal.

Concerts begin at 2 and 4 p.m. in Copley Symphonies Hall 1730 B Street. Pre-performance activities include face painting and a musical petting zoo. Tickets range from \$15 to \$20. Don't call 215-0004 for reservations. (DOWNTOWN)

Harmony and Light: "Hush and the Age of Enlightenment" is the theme when the First Unitarian Universalist Church Chorus performs, joined by orchestra and soloists, on Saturday, May 19, at 7:30 p.m. The program features Mozart's "Ave Verum" and several works by Handel, including the concert mass "Miss Solemnus in B-Flat Major (Harmone Nove)." Formal.

Find the First Unitarian Universalist Church at 4190 Front Street. Admission is a suggested \$10 donation. For further information, call 619-298-4580. (MCDONALD)

In Honor of the Centenary of the Death of composer Giuseppe Verdi, the San Diego Opera Orchestra and Chorus performs at 8 p.m. on Saturday, May 19, at 7:30 p.m. The group will be joined by the San Diego Master Chorale and tenor Bernard Leech, soprano Elena Zelenkaya, mezzo-soprano Marianne Cornetti, and bass Kevin Langan.

The concert begins at 7 p.m. at San Diego Civic Theatre (202 B Street). Tickets range from \$25 to \$80, available by calling 619-570-1100 and through Ticketmaster (619-226-7333). (DOWNTOWN)

A Salute for Music Lovers is promised when violonist Jano Negrev and friends perform chamber works on Saturday, May 19. The music begins at 8 p.m. in the Recital Hall at UCSD's Mandeville Center. Call 858-534-8840 for information. Tickets are \$8 (general) at the door. (SA JOLLA)

Celebrate Taiwanese-American Heritage Week with a concert dedicated to the late Taiwanese composer and music educator Hsu Tsang-Houei. Nian Yuan Hua, a first-prize winner of Belgium's Queen Elizabeth Competition in 1998, will perform. Hsu Tsang-Yuan (violin), Hsin-Yun Shuang (viola), Elie Akhonski (cello), Meng-Chieh Lin (piano), and David Shontz (bute). The program features compositions by Beethoven, Franck, and Liszt.

The recital takes place on Saturday, May 19, at 7:30 p.m., in the Taiwanese-American Community Center Auditorium (3730 Convoy Court). Tickets are \$5 per person, or \$10 per

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Tickets are \$15 for associate members, \$25 for guests if purchased before May 24, and \$25 for guests at the door. Please RSVP to Christian, Executive Director of Adam Smith, ckrcjclik@yahoo.com or 619-462-1776.

Calendar
CLASSICAL MUSIC

family. For more information, call 858-560-8884. (HEAVY METAL)
The "Not So Silent Film Festival" hosted by the Teeny-Tiny Phi Orchestra for Silent Film concludes for the season on Saturday, May 19, at 11 a.m., in the Seis Room at Geisel Library at UCSD.
The small novelty orchestra of toy instruments and orchestral noise-makers will provide live music and sound effects as classic silent film rolls. Guests are encouraged to join the musicians in the pit for some

sound effects solos. Play a real theremin — if you dare! In addition to the novelty instruments, members of all music families will be on hand for the audience to play with after the hour-long show.
Admission and parking are free. Dial 858-534-8074 for further information. (LA JOLLA)
Recorded: Rodrigo Remembered — this retrospective of Joaquin Rodrigo's music will be presented by the chamber music ensemble Camarada on Sunday, May 20, at the San Diego Center for the Moving Arts. The ensemble members include a versatile "who's who" of eminent San Diego performers: Randy File (guitar), Ann Chase (soprano), Beth Ross-Buckley (flute), Susan Barrett (oboe and En-

glish horn), David Buckley (violin), Marcia Bookstein (cello), Kathy O'ferding (percussion), and Diane Soodgras (piano).
Find the center at 3255 Fifth Avenue. The concert begins at 6 p.m. Tickets are \$25 general. For more information, call 619-699-8789. (PILCHERS)
Music of the Sacred and standard repertoire is promised when guitarist Doyle Dykes performs on Sunday, May 20, at 7 p.m., at Foothills United Methodist Church (4031 Avocado Boulevard). The selections are from Dykes's Windham Hill Records debut, *Gitarre 2000*. Tickets are \$10. Child care is available 619-670-4009. (LA MESA)

**The Spring Concert of the San Diego Children's Choir is slated for Sunday, May 20, at 3 p.m., in Copley Symphony Hall (750 B Street). Jung-Ho Pak, artistic director of the San Diego Symphony, will present a tribute to the late founder, Polly Campbell, and will lead a "special offering of music in her honor." Listen for classical and folk music sung by four choirs. Tickets are \$10, \$12, and \$14. For reservations, call 619-235-0804. (DOWNTOWN)
**A Russian Celebration is promised when the Grossmont Symphony Orchestra performs on Sunday, May 20, at 7 p.m., at MiraCosta College Theatre. The program includes the overture to "Die Fledermaus" by Strauss (with the full orchestra), "Elegy for Cello and Orchestra" by Faure, with cello soloist Bernard Johnson. The "Concerto for Bassoon" by Carl Maria von Weber, with bassoonist William Prepps, and more... Tickets are \$7 general. Find the campus at One Barnard Drive. 760-795-6815. (ONASDGE)
Noise at the Library, the series — highlighting 20th-Century classical music — concludes for the season at the Athenaeum Music and Arts Library on Sunday, May 20. The Robin Cox Ensemble will perform a collection of diverse works for marimba, African djembe, violin, and cello. A pre-concert talk begins at 6:30 p.m., with music beginning at 7:30 p.m. at the Athenaeum, 1008 Wall Street. For reservations, dial 858-454-5872. Admission is \$15 for nonmembers. (LA JOLLA)****

Old Masters in Music and Art, a performance of early music is planned when LA Monica performs for the series at the San Diego Museum of Art on Sunday, May 20, at 2 p.m. The concert is included in regular music admission. 619-696-1966. (BALBOA PARK)
The Play View Concert Series presents the Sequoia Chamber Music group on Sunday, May 20. The program includes piano sonatas by Grieg, Mozskowski, and Shostakovich, with performances by Fontaine Laing on piano and Paul Terzag on cello. The concert begins at 4 p.m. at the Oceanic Museum of Art (1704 Pier View Way). Admission is \$13 for nonmembers. For details, dial 760-723-1688. (OCASANDGE)
Latta Vesper and Spring Concert, head to Saint Paul's Cathedral on Sunday, May 20, when Schola Pacifica presents chanted and sacred motets by Lasso, Palestrina, Monteverdi, and Haase. The suggested

donation is \$10. The concert begins at 5 p.m. at 2728 Sixth Avenue (at Fifth and Nimitz). Call 619-298-7261 for additional information. (MOTION)
**Works by Vivaldi, Handel, Mozart, Brahms, Debuss, Chopin, Paganini, and Vivaldi may align as enjoyed during a benefit concert slated for Sunday, May 20, at 4 p.m., at San Rafael Catholic Church (17232 Bernardo Center Drive). Artists include soprano Theresia Biala, mezzo-soprano Eva Maria Clements, and baritone Gregorio Gonzalez. An offering will be received. 858-487-4314. (BONNIO BERNARDO)
World-Class Organist Will Wood will perform at the Schatts Organ with the Organ and Music Company Series at the San Diego Unit Methodist Church continues on Sunday, May 20, at 7 p.m. An offering will be received; child care is available by reservation. Find the church at 170 Calle Magdalena. 760-753-6582. (ENCINITAS)
The Inaugural Concert on the new Rodgers/Tampon digital pipe organ at the First Presbyterian Church is promised on Sunday, May 20, at 4 p.m. The Church Choir will present anthems by Rutter, Beethoven, and Thompson; the remainder of the program boasts organ selections by Frank Langlais, and Reschid Thibault. Suggested donation is \$5 per person or \$10 per family. For information, call 760-757-3560. Find the church at 2001 El Camino Real. (OCASANDGE)
"Salute to Broadway" is promised when the Babcock Singers join organist Jared Jacobson for a concert in the Spreckels Organ Pavilion on Sunday, May 20, at 2 p.m. For more information, call 619-702-8138. Free. (BALBOA PARK)
Indian Music Part Two, students of Karik Sehadi and Arup Chatterjee perform on Monday, May 20, at 8 p.m., in UCSD's Mandeville Auditorium. Dial 858-534-4830 for details. Tickets are \$5 general. (LA JOLLA)
Piano Recital, students of Alecta Kari gather for a concert on Tuesday, May 22, at 8 p.m., in the Recital Hall at UCSD's Mandeville Center. Call 858-534-4830 for information. Free. (LA JOLLA)
South Asian Artworks from the collection of the Gallery (540 Highway 101). Alan is best known for his acrylic sculptures, and his work is limited-edition giclee by Sarah Stead.**

Calendar
ART

ART LISTINGS
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GALLERIES

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ART MUSEUMS

California Center for the Arts Museum, the artists who have defined the imagery and attitudes of American car culture as well as the contemporary artists who have drawn upon the art and lifestyle culture for inspiration are featured in "Automated: Art Inspired by Hot Rods, Lowriders, and American Car Culture." The 14 featured artists use a variety of media to interpret America's ongoing love affair with the automobile. Examples of customized cars are also on view in the exhibition, which continues through Sunday, May 27. Find the center at 140 North Escondido Boulevard (at Valley Parkway). 760-738-4120. (ESCONDIDO)
Mingqi International Museum of Art, objects of daily use, ritual

and ceremony from the many cultures of India — textiles, terra cotta and bronzes, adoration, toys, and kites — are included in "Village India — Art of Compassion and Devotion" — Selections from the Permanent Collection, "on view through May. Sans suspended from the ceiling on exhibit through Saturday, May 20, at 4 p.m. The artist is said to refine the "weight and solidity of the steel into a softly tactile, almost fluid surface." Regular gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. Find the gallery at 7661 Girard Avenue. 858-554-3409. (LA JOLLA)
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"Our Town" features paintings of the City of El Cajon resulting from the El Cajon Art Association's Plant Friday, 10 a.m. to 5 p.m. Saturday and by appointment. 858-270-5757. See the photographs through June. (LA JOLLA)
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Come Home to San Diego Symphony THIS WEEKEND! JOHN LITHGOW "Farkle & Friends" MAY 19 • 2PM & 4PM John Lithgow, Oscar nominee, Tony® award-winner and star of NBC's long-running comedy hit *3rd Rock From the Sun*, hops, skips, jumps and dances through his new family concert extravaganza. *Farkle and Friends*, the story of a musical genius, is an exciting, interactive concert that both children and parents will love. TICKETS START AT JUST \$15 Student, senior and military discounts are available.

CONNOISSEUR
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CARMINA BURANA
MAY 25 & 26 - 8PM
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Jung-Ho Pak, conductor
La Jolly Symphony Chorus
Ward-Steinman Millennium Dances
Orff
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It took you to the prom. The Grand Canyon. Maybe even the drive-in movie. Remember... A TRIBUTE TO THE FAMILY CAR
On special exhibition at the San Diego Automotive Museum
OPEN DAILY IN BEAUTIFUL BALBOA PARK
619-231-2686 SAUTOMUSEUM.ORG

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WORLD PREMIERE
dance stories
An evening of style and grace... of beauty and romance... of music and dance.
Maloshock Ballads & Company.
With Jazz Ballads of the 30s and 40s performed live by guitarists Art Johnson and Joey Carano.
May 18 and 19, 2001 7:30 p.m.
General Admission Tickets \$25; Gold Circle Seating \$35

SAJAZZ
SAN DIEGO MUSEUM OF ART
Copley Auditorium in Balboa Park 619.681.3800 www.sdmuseum.org

San Diego Calendar
THEATER

Chalk It Up to Murder
In HIT Productions newest mystery dinner-theater show, Texas Ranger Steve Montana must find the truth. Did Buck Spikeshorn kill Hank Anderson, as people have long believed, or was it someone else?
TYLER'S TASTE OF TEXAS, 7868 EL CAJON BOULEVARD, LA MESA. OPEN ENDED RUN, SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Comedy Condemned
The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights.
CREATIVITY CENTRE, 4746 32ND STREET (JUST NORTH OF ADAMS AVENUE), NORMAL HEIGHTS. FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

Country Club Capers
Murder Mystery Players, Inc., "fits the funnies with laughter and hula-les." The club's golf and tennis pros/black members, but trouble brews when a man can't afford his and his wife's payments.
FRANCIS PALMER DIRECTED.
DANCE & BUSTERS, 2033 CAMINO DEL RIO NORTH, SAN DIEGO. THROUGH JUNE 16, SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-280-7115.

Daughters
Outad One Productions, Inc., presents John Morgan Evans's comedy-drama about a four-generation Italian family that stays bound together "long after the last stars



Forever Plaid

wiped away." Wayne Alan Ercca directed.
OCTOBER PRODUCTIONS, THROUGH JUNE 10, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Death Rides the Stage
HIT Productions now interactive comedy-mystery, written by Beth and Scott McNeil, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the next room."
TYLER'S TASTE OF TEXAS, 7868 EL CAJON BOULEVARD, LA MESA. OPEN ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Don't Dress for Dinner
Scripps Ranch Theatre presents a French farce about a married cou-

ple who "host an adventuresome dinner party... and a devilish twist result."
SCRIPPS RANCH THEATRE, THROUGH MAY 19, FRIDAY AND SATURDAY AT 8:00 P.M.

Flonell!
Jerry Beck and Sheldon Harnick's musical comedy about the legendary mayor of NYC will be performed at the Old Mill Pond Theatre in Escondido.
OLD MILL POND THEATRE, 380 NORTH MIDWAY DRIVE, ESCONCIDO. FRIDAY, MAY 18, AND SATURDAY, MAY 19, AT 8:00 P.M. MATINEE SUNDAY, MAY 20, AT 2:00 P.M. FOR INFORMATION CALL 760-745-3628.

Forever Plaid
The four harmonizers in search of plaid sport coats are in their fourth

seasonal piece of always funny business. The set a pungent where the Plaid got stuck is awfully drab for such a perky show, though Jane Robinson's savvy lighting knows when to tweak the brighteners.
(Note: The Plaid have moved downtown, to Backstage at the Aubergine, which offers brunch, lunch and dinner packages).
Worth a try.

BACKSTAGE AT THE AUBERGINE, AUBERGINE RESTAURANT, 300 FOURTH AVENUE (FOURTH AND ISLAND), DOWNTOWN. OPEN ENDED RUN, TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 2:00 P.M. AND 7:30 P.M. MATINEE THURSDAY AT 2:00 P.M.

Grace and Glorie
Pine Hills Lodge & Dinner Theater stages Tom Ziegler's "sentimental odd-couple" comedy about 90-year-old Grace and her young hospice worker.
PINE HILLS LODGE & DINNERS THEATRE, THROUGH MAY 26, FRIDAY AND SATURDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

I Love You, You're Perfect, Now Change
The San Diego Rep concludes its 25th season with the popular musical revue, by Joe DiPietro and Jimmy Roberts, about "sex, love, dating, and marriage."
SAN DIEGO REPUBLICAN THEATRE, THROUGH JUNE 10, TUESDAY AND SUNDAY AT 7:00 P.M. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Joy and Maria's Comedy Italian Wedding
The Culy Theater hosts "not-so-ordinary interactive dinner theater," as Joy and Maria tie the knot.
CULY THEATRE, 338 WEST SEVENTH AVENUE, DOWNTOWN. OPEN ENDED RUN, SATURDAY AT 7:30 P.M. FOR INFORMATION CALL 800-944-0672.

Joy and Maria's 25th Anniversary Party
Dillard Productions presents a sequel to its interactive dinner theater show *Joy and Maria's Comedy Italian Wedding*.
CULY THEATRE, 338 WEST SEVENTH.

DOWNTOWN. OPEN ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 800-944-0672.

Joined at the Head
On-Stage Playhouse stages Catherine Butterfield's drama about friendship and self-awakening.
ON-STAGE PLAYHOUSE, THROUGH JUNE 9, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Long Day's Journey into Night
The Renaissance Theatre Company, which staged a great production of *Waiting for Godot* last year, presents Eugene O'Neill's tortured, autobiographical masterpiece.
DAVID ELLENSTEIN DIRECTED.
RENAISSANCE THEATRE, THROUGH JUNE 10, TUESDAY THROUGH THURSDAY AND SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY, JUNE 10 AT 2:00 P.M.

National Comedy Theatre
ComedySport changed its name, but its methods (and madness) remain the same. Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competitively. He got the idea from pro wrestling ("where Terrible Turks mangled defeated Priesels, while mums and dads yelled insults and grannies waved their handbags").
NATIONAL COMEDY THEATRE, an offshoot of Johnstone's TheatreSport (artistic director Gary Kramer says the two compare like "rugby and American football"), resembles an athletic event more than an improv. Teams wear uniforms and compete on Act-to-Turf. The night I caught the show, three San Diego comedians played a "challenge match" against players from the San Jose franchise. Using suggestions from the audience, they played "Emotional Symphaty," "Shakespeare," "Blind Line," and "Freese-Tae" with judges awarding points to the best scene. Klankers and guessers got booed, quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledged failure, abundantly, then forgot it). It

made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.
Worth a try.

MARQUIS THEATRE, 3717 INDIA STREET, MIDCITY HILLS. OPEN ENDED RUN, FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 619-290-6999.

One-Acts at Fault Line
CB Productions presents two one-act comedies: *Lemnards*, by J. Friddleau, and *One More for the Road*, by T. Guido.
FAULT LINE THEATRE, FRIDAY, MAY 18, AND SATURDAY, MAY 19, AT 8:00 P.M.

Our Town
The La Jolla Playhouse opens its season with Thornton Wilder's minimalist meditation on the meaning of life. Michael Greff directed.
LA JOLLA PLAYHOUSE, MANDELL WEISS THEATRE, SUNDAY, MAY 20, THROUGH



Quilters

of them, a dominatrix named Anne Bowman, just might be the inviolable entry compiled, by a fetish unthinkable to shave human hair. Busch also shows that beneath the blaring sounds and colors of beach movies—which were 3-D without the glasses—there's more diversity than meets the eye. Diverse Theatre offers a fun, practically sized beehive wags, acts up: anything to music trying to be so "normal" it comes out surreal. The show could use tightening around the edges, but the ensemble exudes energy, and two performances stand out. David McBeare's *Chicklet* is at various points, Sandra Dee or Rocky Horror's Frank N. Furter, extreme innocence, then experience beyond the beer there's and done that's. Michael Douglas Hummel, as Chicket's categorically insane mother, Mrs. Forrest, is extraordinary. Compared to what Hummel does, Joan Crawford, you'll pardon the expression, is a day at the beach.

JUNE 17, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Psycho Beach Party
Surfers can blame Gidget for today's crowded waves. Before the movie came out, around 1960, surfing wasn't even a minor cult. But if Gidget could shoot the curl, so could Frankie Avalon and Annette Funicello, in those glossy American International beach flicks, and if they could, well... Charles Busch's *Psycho Beach Party* fires satirical postshots at the phenomenon. Gidget is a 16-year-old named Chicklet. She wants Kanaka (Kabana in the movie) to teach her to surf, while others dance and frolic as if to do invisible hula hoops. Busch adds a difference, has surfer's Chicket's psyche has more personalities than Shore Beach has waves. And one

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Worth a try.

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NOW - JUNE 17

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by Thornton Wilder
Directed by Michael Greff

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"Legacy Quilt" that would function like a family album. The quilt would tell the history not of great events, but of the women coming west between 1850 and 1900. By the end of Molly Newman and Barbara Damasko's musical tribute, a 30- by 30-foot quilt, and the stories that meet the eye. Diverse Theatre offers a fun, practically sized beehive wags, acts up: anything to music trying to be so "normal" it comes out surreal. The show could use tightening around the edges, but the ensemble exudes energy, and two performances stand out. David McBeare's *Chicklet* is at various points, Sandra Dee or Rocky Horror's Frank N. Furter, extreme innocence, then experience beyond the beer there's and done that's. Michael Douglas Hummel, as Chicket's categorically insane mother, Mrs. Forrest, is extraordinary. Compared to what Hummel does, Joan Crawford, you'll pardon the expression, is a day at the beach.

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Calendar
MUSIC SCENE

one's best, unlinked, at Qualcomm Stadium—overkills every word, gesture, and joke. Then in a *voilà* flash, the house lights come up, and the audience becomes the detective. The show's core, and obviously the cause of its longevity, lies in the give-and-take between cast and audience. During the interrogation the actors become reactors. They ad lib and trounce hecklers. Although many ad lib sound scripted ("You don't have a bullet? How do you eat?"), the cast, especially Rick Meads as top cop Nick O'Brien, is at its best in this format. *Star* Madri began in 1978. Along with physical comedy and malaprop (one character gets labeled a "penitential bar"), the play derives humor from topical and local reference. Several topical references need updating (when was the last time you equated Sandy Duncan with What Thins?). The show hits itself as mild as more. But some local references—negative remarks about Lakeside and Paradise Hills, for example—raise nagging questions about the anything-for-a-laugh method being the production's goal.

Shogun Wedding Anniversary, or Who Wants to Murder a Millionaire?
Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding vows on their 25th

Calendar
THEATER

anniversary? Hey, call me daff, but do they even like each other? And who invited Brenda Soares, cosmetics mogul and Petal's worst enemy (or is she)?, to the festivities? And Basil and Petal's strange son and his pal Marcella... what is that all about? Not to mention Jeffrey and Spens, belive-bouffanted event coordinators (Petal likes them even more). "Grief: A Funeral," turns out these folk aren't just ten kinds of whacko. The phones are down, a storm's outside, and they're suspects in a multiple homicide. Each has enough motivation to make you question not who—but who didn't—do it. Mystery Cafe Dinner Theater's latest has a relatively loose script and a cast adept at comedy and zinging ad lib. James Pasquarelli, one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Think you're witty? This guy's all pro). Herb has an orange red not found in nature—maybe on Mars—Dane Thrasher's scream as Petal, who never likes a situation she doesn't will learn to control. Gerry MakKinnon, William Fredrick, Megan McLeod, and Crystal Vernon (whose middle name should be "Talent") keep the show rolling, even when the script lags.

Sisters in Bondage: A Night of One Acts
The San Diego Asian American Repertory Theater presents a night "where ovaries and whips are optional... but open minds are not." *Bondage*, by David Henry Hwang, and *Sister Mary Ignace* Explains It

Calendar
THEATER

All for You, by Christopher Durang. HORTON MACDONALD MORE PERFORMING ARTS CENTER (IMPACT), SATURDAY, MAY 19, THROUGH JUNE 17, FRIDAY AND SATURDAY (AND THURSDAY, JUNE 14) AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY, JUNE 17, AT 2:00 P.M.

Six Tarantulas on an Angel Food Cake
The Play's the Thing Productions goes on its fourth annual tour with a mini-festival of ten-minute plays. David Kelso and Nina Agostine directed. LAMARLIGHTS, MAY 18-20, 619-464-4596. PATIO PLAYHOUSE (760-746-0669, MAY 25-27; POMOY PERFORMANCE ARTS COMPANY (858-474-0085, JUNE 1-3, ONSTAGE PLAYHOUSE (619-422-7787), JUNE 15-17; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN, MAY 20 AT 2:00 P.M.

Calendar
THEATER

Tom Walker
South Coast Repertory Theater presents the West Coast premiere of John Strain's folk-inspired tale about a man who bargains with the devil and gets the better of him—or does he? LUCYD'S Kyle Donnelly directed. SOUTH COAST REPERTORY THEATER, SECOND STAGE, THROUGH MAY 27, TUESDAY THROUGH SUNDAY AT 7:45 P.M. MATINEE SUNDAY AND TUESDAY AT 2:00 P.M.

Triple Exposure: A Highly Caffeinated Comedy
Due to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Buttermitt's show has lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip one of the house blends—"Grappa,"

Calendar
THEATER

"Scandinavian Blizzards," or "Mokoko Cocoa Mocha"—Hugh plays '70s tunes on the piano. He and John Strain's folk-inspired tale about a man who bargains with the devil and gets the better of him—or does he? LUCYD'S Kyle Donnelly directed. SOUTH COAST REPERTORY THEATER, SECOND STAGE, THROUGH MAY 27, TUESDAY THROUGH SUNDAY AT 7:45 P.M. MATINEE SUNDAY AND TUESDAY AT 2:00 P.M.

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the inside track
Blurt

"We just decided to do it. We had our acoustic guitars, a set of bongos, and a tambourine. We did a couple of songs, and we started drawing a big crowd. The most enthusiastic fans were these little Catholic schoolgirls. They wanted autographs. Then one of them said, 'Can I have a kiss.' The next thing I know I've got lovely Australian teen tongue tickling my tonsils. I sign more autographs, and then a police car pulls right up on the sidewalk. These two officers take me and walk me

back to their police car. I was scared. They held me against the car. Then this guy with a big voice comes up and says, 'Let this man go. I look up, and it's this Elvis Presley impersonator. Come to find out the police were called of the show. Their act was called Cops on Heat or something. I saw myself in a Melbourne



jail. I'm ashamed to admit it, but for a brief moment I found myself actually looking forward to a body cavity search. It was like we grabbed the spotlight, then the policemen took it from us, and then Elvis took it from them." Felini-like scenes marked the beginning of a four-week stint for Sinatra and band (Gregory Page, Stinky Asfekt, Troy Dante, and Miff Laracy), who were flown down under to appear at the 17th annual Melbourne

Comedy Festival. "Someone later suggested that I press charges," said Sinatra. "I don't know how litigious the Australian judicial system is, but I know if it had been in San Diego it would be an invitation for me to sue for emotional distress."

Sinatra and band were imported to play their wild and woolly parodies. "We changed the Beatles' 'You're Gonna Lose That Girl' to 'You Gotta Rock That Girl.' They seem to be very big on something called 'rooting' in Australia."

Since returning, Sinatra has been working on his John Lennon imitation for a Broadway-style musical called *Heaven Rock*.

"It's about what heaven is like now with all these dead rock stars," Sinatra explains. "It's Jesus' birthday, and every year he has a party. So for the first time they decide to have rock musicians perform. Moses is pissed. He doesn't like rock and roll. He likes Ethel Merman, Caruso, and Al Jolson. But Jesus says, 'Let's give these people a break.' And Jesus, of course,

wins the argument." Sinatra's Lennon shares the stage with Jim Morrison, Janis Joplin, Mama Cass, Karen Carpenter, Freddie



Mercury, Patsy Cline, and Liberace. Joe Sinatra and the Troy Dante Inferno appear tomorrow at Javo Joe's in Ocean Beach. *Heaven Rock* opens June 1 at the Cabrillo Dinner Theatre in Point Loma, 619-523-5656.

"I wrapped myself around him like a koala." Candi, the lead singer and namesake of Candarella-X, fashions herself as the female

gyggy. So when Mr. Pop came to town two weeks ago, she couldn't hold herself back. "There were some pervers behind me, so they picked me up and put me on leggy's leg, which was on a monitor. I just started humping his legs. Why not? He's my idol. He just kept performing. I don't think the crowd was paying attention to me."

Candi founded Candarella-X with like-minded garage rockers who share her appreciation of glam-punk exhibitionism. Along with a handful of other locals like the Insecticides, the Tori Cobras, and Electrocity,

Candarella-X follows the lead of trashy garage punk launched in the '70s by Iggy, the New York Dolls, and the MC5.

Guitarist Sergio started playing 15 years ago with the trailblazing Hair Theater. "Now I'm gonna sound like a mummy," said Sergio, 34. "I was like the young guy back then. Now I'm 10 years older than everyone else in my band. But rock is good therapy. It keeps

you looking young. People think I'm only 27." The band is based in North Park. "It's like Haight Ashbury in the '60s," said Candi. "I think North Park is the only place in San Diego that still has a rock and roll scene," said Brody.

Hair Theater was based in Carlsbad. "That's the town that kicked me out. I vandalized the school with anarchistic slogans that I didn't realize were the same slogans I had graffitied on my jacket. It wasn't hard for the detective to figure out who it was, so they kicked me out of the school, and shortly after I



kicked myself out of their town 'cause it sucked." Sergio says he's always been an artist who doesn't work in the traditional sense. "I avoid jobs. All the stress

Calendar
MUSIC SCENE
blurt
continued

three nights. The only good that came out of it was the guy who dropped his pants and had sex with the poster."
"I've been buttin' heads with San Diego since I owned the Crowbar," Brown continued, referring to a previous business on Kettner Blvd. "You can't win by being interesting. It's like playin' house music and a guy out front sellin' ecstasy, we'd be packed right now."
— *Randy Hoffman*

"We liked the word 'Galactus,' because it sounded cool and powerful, very hard rock. We didn't think someone would threaten to sue us over it!"
Sol Gibson is the guitarist and singer for Galactus, but he says the hard rock trio may have to change its name. "Galactus" is the name of a giant-sized villain who first appeared in magazines published by the Marvel

Comics company in 1966, a fact Marvel's legal department has made clear to Gibson and his bandmates. "I remember Joe Sartiani used [Marvel's] Silver Surfer character on one of his album covers, and I wonder if he had to pay them a bunch of money or if he got sued. We just liked the name Galactus. We didn't use a drawing of him or anything, so I don't know how [Marvel] heard about us."
"Here's what they sent me," he says, reading aloud from a letter received at his P.O. box address from Marvel's New York City office. "Use of the registered trademark name Galactus by any business entity or individual engaged in a commercial enterprise constitutes a violation of Marvel Comics' intellectual property. Any such violation must be pursued and its trademark enforced to protect the commercial value and public perception regarding this property." First of all, I didn't know comic books were 'intellectual.' And, second, that's the first time [the band] ever got called a 'commercial enterprise.' We usually play for free, or for beer. The most we ever got paid was \$50 at Soma, when we got to open for the Juddbats!"
The Galactus comic book character is considered one of the most powerful in the



Marvel universe. Gibson says he and the other two bandmembers had heard of Marvel's Galactus but did not foresee any legal barriers to using the name. "I mean, I didn't know you could copyright or trademark a word. It's not like we can afford to fight them. I just found out it costs thousands just to research a name to trademark it. We may change our name to 'Galactus: The Band' to differentiate us from, you know, 'Galactus: The Comic.' Except Galactus doesn't have his own comic book. He just appears in other [Marvel] comics once in a while to beat up on the Fantastic Four or Spider-Man. He can flick the Hulk off of him like a gnat, he's that kind of big bully. Well,

that's what we feel like their lawyers are doing to us, bullying us around because they know we're not powerful enough to fight back! Does that mean that now we're superheroes?"
"The next time we're supposed to play anywhere, the flyers are going to say 'The Band Formerly Known As Galactus.'"
Calls to Marvel Comics' legal department were referred to a press liaison — who referred calls back to the legal department, who declined to comment.
— *Jay Allen Sanford*

CD review: Scott Taber, Liminal, Frog 11
All the dreams musicians dream! Scott Taber must think I'm some

kinda Commie or something, and that by claiming he's one himself he will CURRY FAVOR w/ me and snag a "positive" review. He writes: "Although not readily apparent in the music, a critical exegesis would surely reveal my Bolshievik tendencies."
Well, let's go cut by cut and see.

"Chasing Fireflies": I could look into your eyes a million times. No Bolshievism there.
"Come Down": I've been waiting for life to come falling from the sky. No Bolshievism there.

"Nothing": Is there really anything, anything I can do? Nor there either.
"Falling": Just before the rain comes, pounding on the

streets at night. Nor there. Himm, it don't seem like there's Bolshievism ANYWHERE...but wait. Could I have missed the forest for the trees? Liminal: "of, relating to, or situated at the limen."
Limen: "the point at which a physiological or psychological effect begins to be produced; the threshold of consciousness" — that's it! The threshold of Bolshievism! (Musicians always get the benefit-o-the-doubt.)
— *Richard Meltzer*

CONTRIBUTORS
(order: full, index), Bob Alkins, Russell Reader, Kristen Collier, J.L. Decker, Dave Gandy, Randy Hoffman, Ken Lightson, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Edgar Zimmerman

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Santana *June 12*
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America *June 29*
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Paul Simon/
Brian Wilson *June 19*
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Somebody's Thyroid in My Purse

"I am geek-friendly."

My next song is about what happens when romantic love meets genetics, virology, and neurology," says Allison Lonsdale as she flips her blunt cut burgundy hair behind her shoulder and adjusts her guitar strap. Dressed in a black flowing gown with leather combat boots, she looks like a gothic club hopper. Not so, says Lonsdale. She is a performance artist who specializes in "geeky music for geeky people."

SCENE
JENNIFER COBURN

"Scratch a goth and you'll find a geek," explains Lonsdale. She describes herself as a "cultural geek" but says she is too much of a generalist to be considered a bona fide dork. "You need to have a highly specialized understanding of technology or science to be a true geek," she says, "but I am geek-friendly."

Lonsdale discovered geek culture at age 17 when she, and friends from her native Los Angeles, traveled to San Diego for a comic book convention. After graduating from Pomona College, Lonsdale decided to move to San Diego. On Friday nights Lonsdale can be found at Lestat's coffeehouse in Normal Heights or the Other Side in University Heights. She also performs at science fiction conventions. A collection of geeks and goths listen to her croon about biology, physics, math, love, religion, horror novels, and her two ex-husbands. In an airy Sheryl Crow-like voice, she sings "Transcription" while playing the guitar.

It's a simple exchange of a few lines of code / Now there are alien languages in my dreams... Now my head's full of someone else's memes... It's a vital device of exaltation / Limbic cortex burning bright.

As far as Lonsdale knows, she's the only musician who specializes in geek music. Though she's been interested in music since she was 12 years old, she found her niche in her 20s when she was working at the Salk Institute.

"While I was working in the lab for cognitive neuroscience, there were some creepy moments when I was sent over to the UCSD Medical Science Building with somebody's frozen thyroid and ovaries in my purse," says Lonsdale. "And I began to see how many metaphors that science and math had for me to incorporate into my music... Images from sci-fi scenes sank down into the part of my songwriting lexicon."

To pay the rent, Lonsdale has worked in

biotech since 1994. Currently, she is an administrator and technical writer at a pharmaceutical company. She is working on a music CD called *Angry Candy*, which she says is a reference to both an e.e. cummings poem and a book by Harlan Candy. Production has been delayed because her sound technician took a break to defend his thesis in microbiology.

When her recording is released, she'll have at least a few dozen fans lining up to buy *Angry Candy*. She has "a handful of people who show up at every single one of my performances," says Lonsdale. On two occasions, fans have bought her plane tickets to come to the San Francisco Bay Area so she could perform at their private parties.

Lonsdale began performing in 1998 with a band called Wild Oats. Her first ex-husband Eben, who also plays guitar, founded the band. Although the marriage broke up, the couple decided to continue playing together. Ex-husband number two, Craig, plays bones and drums and became the drummer of the Wild Oats. Lonsdale married Craig, who immediately began dating other women. This wasn't a problem, says Lonsdale, who describes herself as "polyamorous," because she also dated other people. "We were dating this other couple when, let's just say Craig had a change in values."

But Lonsdale goes no further. "I really don't want to seem like I'm trashing either of them because we're all evil to each other now."

Playing together in the band, Craig and Eben began to bond. "Eben decided Craig was a good guy and I was the psycho-bitch, so I left the band," Alison explains. "It was kind of like a Fleetwood Mac kind of thing." Today, Craig and Eben still play together and Lonsdale performs solo, which she says she prefers. She's no bitter, she assures. In the breakup with Craig, she got the microwave and the comic book collection.

Still, she remembers her past loves in her music. "This one goes out with warm regards to my second ex-husband," she delivers so flatly the audience cannot decipher whether she is being sincere or sarcastic.

Hello, hello, hello / I am waking from a dream of the senses / The taste was not as good as the taste / And the land was ugly where the map was beautiful.

Hello, hello, hello / I am throwing up the pos-

sonous candy / Yes I swallowed it voluntarily / Because it tasted so like memory.

Hello, hello, hello / I am dining on cold consequences / They don't talk to me about sin / Why did I let trash like you in?

You can talk about redemption if you like the sound of your own lies / You can try to sell me anything, but you are not coming home.

Among Lonsdale's fans are her parents, whom she describes as Unitarian academics. "I was raised by a chemistry geek and a mechanical engineering geek," she laughs. The greatest praise Lonsdale said she ever got from her mother was not about her music but about one of her erotic short stories.

Besides working and performing, Lonsdale writes erotic fiction that she primarily publishes on webzines.

Her short story "Tangaroa" was recently accepted for publication in a print anthology entitled *Best Transgender Erotica*. The title is a Maori word for "water dweller." Lonsdale's piece is about a relationship between Tangaroa, a woman of the future, who has been reconstructed for diving, and Faber, a citizen of a very restricted Victorianesque city. Faber dabbles in illicit programming and secretly longs to be penetrated by a woman. Tangaroa is a good match for Faber because along with her nanotech gills, webbed hands and feet, and sealable nostrils, she has other charming qualities.

This story was recently rejected by *Aqua Erotica* for being "too weird," Lonsdale states. "This story was too way out there even for them... here's a publisher that makes its books waterproof so you can read them in the bathtub."

Lonsdale is also the founder of the First Church of Sex and Poetry. This was after she

gave up being a Wiccan because it was too conservative. "I just wasn't getting much from the rituals," she says.

Lonsdale finishes her set with "Scar at the Heart of the Pearl," a song about physics, software, and world suffering.

It is not a question of gravity / Of strong or weak nuclear force / There's a language behind our reality / And I've traced back the code to its source

It's the cry of unbearable longing / That colors the world like a bruise / It is not in physics / But it runs through the heart of the blues.

Her fans applaud as they close their textbooks, *National Geographic* magazines, and laptops. It's 10 p.m. and Lonsdale's show has ended. Time for all good geeks to go home, curl up in the tub with a copy of "Tangaroa," and hum a few bars of songs about mitosis and that bastard Craig, then into their Star Trek jammies for a nice warm glass of milk and some good REM sleep. ■

Calendar MUSIC SCENE



Allison Lonsdale

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Calendar
MUSIC SCENE

Fingers Penetrate Notes

Insofar as I had nothing to compare it to, I made note of its exoticism and oriental modalities.

I went to a piano recital in the neighborhood the other day. The program included three short pieces by Liszt and Claude Debussy's "Estampes," written in 1903 and first performed in Paris the following year. The pianist was a stout, gray-haired old gent from the local conservatory who seemed able to find enough, especially in his treatment of the Liszt pieces, but I found the Debussy a bit disappointing. It may have been the piano, or it could have been the slob next to me unwrapping his sandwich in the course of those shimmering evocations that make up the "Jardins sous la pluie" portion of "Estampes," or it could have been a lack of refinement in his dynamics and use of the pedals that make Debussy such a challenge for any pianist. So what I did afterwards was stop at the local music emporium and have a listen to how the piece should be played.

I know of "Estampes" through a curious route. The Australian poet Laurie Duggan, an aficionado of all manner of music, most particularly Aussie garage band esoterica, pointed me in the direction of a treatment of Debussy's "Pagodes," the first of the three pieces that make up "Estampes," by the brilliant, eccentric Australian pianist of the early last century, Percy Grainger. I recall I was in Vancouver at the time, some 21 years ago, and it wasn't easy to get hold of, but I persevered and somehow managed to find it or have it ordered. I can't remember. Insofar as I had nothing to compare it to at the time, I made note of its exoticism and oriental modalities. I wish I had it on hand to compare to these more traditional treatments, but I shall, over time, track it down.

I did find some pretty fancy interpreters, all of whom, in varying degrees and manner, improved upon the chap. Which is not at all fair on my part: to the local chap, I mean. Because the performers I dragged home with me were Walter Gieseking, the preeminent French-born, German interpreter of Debussy; and Sviatoslav Richter, the great Russian pianist of midcentury,

who is not only a masterful interpreter of Debussy and his fellow impressionist composer Ravel, but of Bach, Haydn, Beethoven, Schubert, Liszt, Schumann, Prokofiev, Rachmaninov, Mousorgsky, and Shostakovich. (I'm getting carried away by Richter, so I'll tell you more about him next week.) I also picked up Arthur Schnabel's versions of the second two of the pieces that make up "Estampes": "La soiree dans Grenade" and "Jardins sous la pluie." I figured since he does the best job I know of with Chopin, who has many affinities with Debussy, then how far wrong could he go with the Frenchman? I also picked up Aldo Ciccolini's version of "Pagodes" on a collection of Debussy's dreamer pieces called, well, *Dreams*. Ciccolini was a favorite of a chap on the Canadian Broadcasting Corporation named, if I recall, Alan Mailland. In the later '70s I lived in Montreal in a tiny flat with only a radio for entertainment and rotten weather out of doors, so I heard a lot of Alan and Aldo. Farley also favored anything by the Academy of St. Martin in the Fields, led by Neville Chamberlain.

Debussy was affected by the Paris World Exposition of 1889, where he heard Oriental music for the first time, in particular the Javanese *gamelan*, which had an enormous effect on the 27-year-old composer, whose previous major influence had been Wagner. The colorations, asymmetric rhythms and Oriental modalities, chiefly the pentatonic scale, were a revelation for Debussy and dovetailed perfectly, it seemed to him at the time, with his fascination for the Symbolist poets (he was a regular visitor at Mallarmé's Tuesday soiree) and the Impressionist painters. Debussy wanted to express the abstract inner state of the artist in the language of music as poets like Baudelaire, Rimbaud, Ver-

laine, and Mallarmé had done with words. What was professionally antithetical to his project was the sort of Social Realism Emile Zola went in for, which Debussy called "art for cab drivers."

In order to achieve his goal for the piano, Debussy was to reinvent how the instrument was played. If Chopin aspired to make the piano "sing," Debussy endeavored to make the piano sound as if it were "an instrument without hammers." He spoke of fingers "penetrating the notes" (something akin to what Bill Evans was up to on the jazz piano 60 years later). And Debussy liked to get the pedal very involved for the effects he was after. He called it the "breathing pedal." The result was a new style of piano composition almost wholly dependent on timbre, on colorations. Rhythm took a back seat to chords that seem to float and deliquesce, often not resolving, and tonal ambiguity. He was breaking all the rules, making them up as he went along. His instincts were those of a musical genius, and there is no more influential composer than Debussy in the 20th Century. Between 1903 and 1913 Debussy composed his mature works for solo piano including the two books of "Preludes," two books of "Etudes," "Children's Corner," the two series of "Images" and "L'Isle joyeuse," among others. It is a matchless body of piano work in the 20th Century.

"Estampes" can be translated as "etchings." Its three parts are *Pagodes*, *Evening in Grenade*, and *Gardens in the Rain*. In each Debussy attempts to paint impressions, suggest aromas, imitate the sound of the rain, as in the last, "Jardins sous la pluie" is made up of two children's songs popular at the time, woven together and set, jewel-like, in an evocative musical setting that re-creates the "feeling" of a garden in the rain. Just as "La Soiree dans Grenade," with its Moorish tonalities, suggests the mood of that hilltop town in southern Spain with its magnificent Alhambra, "Pagodes," predictably, captures something of the exotic Orientalism with Debussy's use of the east Asian modes. One could say they are, among other things, first and last pieces that evoke particular atmospheres.

Clearly, delicacy of touch and mastery of the pedal and dynamics are essential to the task of interpreting Debussy. The pianist I heard play was a bit of a hammerer, which is why Liszt came

out more successfully than his Debussy. In the first two of the "Estampes" there is a dramatic change from *pianissimo* to *fortissimo*. Debussy is almost always very thorough in his instructions to the musician, but most players stumble in this transition and start banging about halfway through. All four of the pianists under review handle it well, but Gieseking handles it best.

Some pianists are born to play the great German Romanticism, some to play Bach, some Mozart. Gieseking was born to play Debussy, especially, and Ravel. Debussy, who detested Germans, would have been appalled. It is delightful to note that Gieseking, quite apart from his pianistic achievement, had the largest butterfly collection in the world. (The greatest interpreter of Debussy should have the greatest butterfly collection; it only follows.) But Gieseking's real mastery is in controlling the pedals and pulling tones from the piano that no one else quite can. He plays Debussy as one would imagine Debussy himself, were he a better pianist, might have done. The sound from these mid-'30s recordings is more than adequate, having been ably remastered. You might want to pick up Gieseking's recordings of the two books of "Preludes" on EMI as well. The sound on them is exemplary.

Rubinstein brings to his interpretations a tilt that is charming but a bit asinine. Ciccolini's interpretation is full-bodied and convincing, like his playing of Ravel, Satie, and Chabrier, available on a four-disc EMI Classics collection, which also includes excellent versions of Scarlatti, Rossini, Schubert, and Grieg. The Richter is superb, full of clarity. He is one of those artists who seems invisible, like Brendel: you are in the presence of the composer himself. Richter's version of "Estampes" is on a two-disc Deutsche Grammophon package that includes many other treasures besides Debussy. But let me tell you about Mr. Richter next week. ■

Aldo Ciccolini, Debussy Dreams (EMI 7243 5 66753 2 2)
Aldo Ciccolini, Les Intraouvables D'Aldo Ciccolini (EMI 7243 5 73395 2 3)
Walter Gieseking, Debussy Ravel Schumann (BBC 4030-2)
Sviatoslav Richter, In Memoriam: Legendary Performances 1959-65 (Deutsche Grammophon 457 867-2)
Arthur Schnabel, Music of France (RCA Red Seal 90026 63043-2)

REVIEW
AUGUST KLEINZAHLER

radio for entertainment and rotten weather out of doors, so I heard a lot of Alan and Aldo. Farley also favored anything by the Academy of St. Martin in the Fields, led by Neville Chamberlain. Debussy was affected by the Paris World Exposition of 1889, where he heard Oriental music for the first time, in particular the Javanese *gamelan*, which had an enormous effect on the 27-year-old composer, whose previous major influence had been Wagner. The colorations, asymmetric rhythms and Oriental modalities, chiefly the pentatonic scale, were a revelation for Debussy and dovetailed perfectly, it seemed to him at the time, with his fascination for the Symbolist poets (he was a regular visitor at Mallarmé's Tuesday soiree) and the Impressionist painters. Debussy wanted to express the abstract inner state of the artist in the language of music as poets like Baudelaire, Rimbaud, Ver-



Walter Gieseking



Arthur Schnabel



Percy Grainger

Stick Night

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Emmet Chapman, Inventor of the Chapman Stick, an instrument that combines guitar and bass strings on an enlarged fretboard that allows the musician to play two parts at once, like a keyboardist.

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EXTENSION 4000

CONCERTS

THURSDAY

"Action Fest 2001" with the Yonkee Glow Sticks / **1851** / Rosette, Claudia Bertrando, Les 15 Latinos, the Earthquake Institute, Emma, Dabbak, Stu Madro, G13, Los Alex, Abandole,

Ohki, and the Bang Fu Monkeys: Pecos Hall, tonight, Thursday, May 17, 11:30 p.m. / **2501** / **San Diego** / 619-232-1179

The Kings, Tracy & The Plastics, and the Papermats: The Colchik, tonight, Thursday, May 17, 8:30 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-232-4355

The B-S'z and Decemant: Thursday's Concerts by the Bay, tonight, Thursday, May 17 and Friday, May 18, 7:30 p.m. / **2241** / **Shafter Island Drive, Shafter Island** / 619-220-8497 or 619-232-1010

FRIDAY

Phoenix Sun Beasts: 4th & B, Friday, May 18, 3:45 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-220-8497 or 619-231-4343

Ted Mahal and Earl Thomas: 1946, 9:15 p.m. / **143** / **South Cedros Avenue, Solana Beach** / 858-481-8140 or 619-220-8497

Mark Saunders & His Funky Friends, the White Band, and Kiboumbe's: 3:00 p.m. and 6:00 p.m. / **18** / **3105 Ocean Front Walk, Mission Beach** / 858-488-1700

Robert Walker's 20th Congress / 492 / Sarabatic, and Steve Tera Monday's: The Colchik,

Friday, May 18, 8:30 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-232-4355

SATURDAY

David Gray (446) and Holly Farnham Open for Theatre: Saturday, May 19, 8 p.m. / **5820** / **campus, College Ave.** / 619-220-8497

A-Frost (289), Ghazalapan (244), Mower, and House for Hours: The Colchik, Saturday, May 19, 8:30 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-232-4355

SUNDAY

Callahan, Canyon (250), and Chris Mills: The Colchik, Sunday, May 20, 8:30 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-232-4355

G. Love & Special Sauce (217): 4th & B, Sunday, May 20, 3:45 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-220-8497 or 619-231-4343

Deyle Dyles (839): Faithful United Methodist Church, Sunday, May 20, 7 p.m. / **4823** / **Academy Boulevard, La Mesa** / 619-470-4009

MONDAY

Shes Trevelin (488) and Pete Yare: 4th & B, Monday, May 21, 3:45 p.m.

Street, downtown / 619-220-8497 or 619-231-4343

Mark Knopfler (533): Colby Symphony Hall, Monday, May 21, 7:50 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-220-8497

TUESDAY

Dwaine Sholtz (478) and Fisher: Bolly Da Town: Sunday, May 22, 8:30 p.m. / **143** / **South Cedros Avenue, Solana Beach** / 858-481-8140 or 619-220-8497

Neopoint, Mower, and the Open-Union Party (454): 3:00 p.m. and 6:00 p.m. / **3105** / **Ocean Front Walk, Mission Beach** / 858-488-1700

WEDNESDAY

Olga (of Skinny Puppy): 3:00 p.m. and 6:00 p.m. / **3105** / **Ocean Front Walk, Mission Beach** / 858-488-1700

EXTENSION 4001

CONCERTS

THURSDAY

David Buffet (588): Coast Amphitheatre, Thursday, May 24, 20:00

Entertainment Circle, Chula Vista, 619-220-8497

Vince Gill (792): Humphrey's Concerts by the Bay, Thursday, May 24, 7 p.m. and 9 p.m. / **2241** / **Shafter Island Drive, Shafter Island** / 619-220-8497 or 619-232-1010

Ratino (811) and Allman Ladd: The Colchik, Thursday, May 24, 8:30 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-232-4355

The Druggies (1151): **Veritas IV (107):** The Madhatters, and **Vans Cams:** The Colchik, Friday, May 25, 8:30 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-232-4355

Peter Case (612): Jon Jon's Colchikhouse, Friday, May 25, 7:15 p.m. / **1916** / **Beacon Street, Ocean Beach** / 619-232-0356

"Ragtime at the Bay" with Fat-A-Money (224), Huntington Levy, Don Carley, Morgan Hootings, and Sandrine: Saturday, May 26, 5 p.m. / **Brookway Naval Park, Brookway and North Harbor Drive, downtown** / 619-220-1190 or 619-220-8497

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Frank Black & the Catholics (554): Back Bay, Saturday, May 26, 11:30 p.m. / **Barron Avenue, Park Park** / 619-220-8497 or 619-232-5482

Mo'Nasty (209): Film School (782): **Deadlines, and the soul/are:** The Colchik, Saturday, May 26, 8:30 p.m.

2501 Katrina Boulevard, midtown / 619-232-4355 or 619-220-8497

Shelton Sordaniukhler: Spruce Street Forum, Saturday, May 26, 8 p.m. / **301** / **Spruce Street, Banker's Hill** / 619-295-0301

"Gregory Page CD Release" (186): Jon Jon's Colchikhouse, Saturday, May 26, 19:54 p.m. / **1916** / **Beacon Street, Ocean Beach** / 619-232-0356

Slightly Stoopid (252): August 31, **Mix, Mink, and Frank Dwyer:** 3:00 p.m. and 6:00 p.m. / **3105** / **Ocean Front Walk, Mission Beach** / 858-488-1700

School Days featuring Ken VanDermark, Josh Bishop, Ingarhript, Mike-Peterson, Paul Wilson-Lewis, and Riall Macdonald: Spruce Street Forum, Saturday, May 27, 3:01 p.m. / **301** / **Spruce Street, Banker's Hill** / 619-295-0301

Bravine: The Colchik, Sunday, May 27, 8:30 p.m. / **2501** / **Katrina Boulevard, midtown** / 619-232-4355

Joan Gabriel (702) and Christian Centre: Coast Amphitheatre, Sunday, May 27, 20:00 / **Entertainment Circle, Chula Vista** / 619-220-8497

James Stansley: Jon Jon's Colchikhouse, Sunday, May 27, 19:54 p.m. / **1916** / **Beacon Street, Ocean Beach** / 619-232-0356

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Trombone 2319, and Leo Garcia: The Cobalt, Tuesday, May 29, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355.

Tom Petty & the Heartbreakers: 1587 J. Open Air Theatre, Wednesday, May 30, 5:50 p.m., College Ave. 619-220-8497.

Project 88, Steve Sora, and Living Sacrifice: Carnes Bar and Grill, Wednesday, May 30, 3:05 Ocean Front Walk, Mission Beach, 858-488-1780.

The Beachfront Transfer: 4853: Humphrey's Concerts by the Bay, Wednesday, May 30, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Tasha: 3229: 4th & E, Wednesday, May 30, 345 B Street, downtown, 619-220-8497 or 619-221-4343.

Rockfest Supreme 1191: Counterfeit and Backslide, Backslide: The Cobalt, Wednesday, May 30, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-222-4355.

The Movers & His Orchestra: 4th & B, Thursday, May 31, 345 B Street, downtown, 619-220-8497 or 619-221-4343.

Wayne "The Train": Muzak: 2268: The Cobalt, Thursday, May 31, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-222-4355 or 619-220-8497.

Project 88, Steve Sora, and Living Sacrifice: Carnes Bar and Grill, Wednesday, May 30, 3:05 Ocean Front Walk, Mission Beach, 858-488-1780.

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Wayne "The Train": Muzak: 2268: The Cobalt, Thursday, May 31, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-222-4355 or 619-220-8497.

Miss Misses: 6029: California Center for the Arts, Saturday, June 7, 8 p.m., 340 North Escondido Boulevard, Escondido, 800-988-4753 or 760-897-1000.

Los Van Van: 7217: Body Up Tavern, Saturday, Thursday, June 7, 143 South Colton Avenue, Solvang Beach, 858-481-8140 or 619-220-8497.

Bluesfest: 4th & B, Sunday, June 3, 345 B Street, downtown, 619-220-8497 or 619-221-4343.

"The Soul Jam" with the Styphonics: 6292: The Drumatics, the Old-Time 1992, the Introvers, the Perambulators, and the Dullknobs: Humphrey's Concerts by the Bay, Sunday, June 3, 8:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Stacy: 5821: Red Company: 5445: Billy Taylor: 5225: and Ace Struck: Cape Amphitheatre, Tuesday, June 5, 2050 Entertainment Circle, Chula Vista, 619-220-8497.

Public Enemy: The Cobalt, Tuesday, June 5, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-222-4355 or 619-220-8497.

Kenny Loggins: 5572: Vinos Casino Concerts in the Park, Tuesday, June 5, and

Wednesday, June 6, 8 p.m., 5005 Wilcox Road, Alpine, 619-220-8497 or 619-445-5400.

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Vince Gill
Thursday, May 24



Manhattan Transfer
Wednesday, May 30



'70s Soul Jam
featuring Sly/Steaks, Dramatic, Chi-Lites, Intensity, Parliament and Bellona
Sunday, June 3



**Sons of Champlin/
The Tubes**
Sunday, June 10



Spinal Tap
Tuesday, June 12



Vertical Horizon
Tuesday, June 19



The Bangles
Thursday, June 21



Dennis Miller
Sunday, August 12



Jewel
(Solo Acoustic)
Sunday & Monday, August 19 & 20



Erykah Badu
Wednesday, August 22



Kansas
Friday, August 24



Big Bad Voodoo Daddy
Friday, September 21



Al Jarreau
Friday, September 28

May

the B-52's
with special guest **Debbie**
Thurs. & Fri., May 17 & 18 • 7:30
Vince Gill
Thursday, May 24 • 7:00 & 9:00
The Manhattan Transfer
Wednesday, May 30 • 8:00

June

'70s Soul Jam
featuring Sly/Steaks, Dramatic, Chi-Lites, Intensity, Parliament and Bellona
Sunday, June 3 • 6:30
Bobby Caldwell
Friday, June 8 • 8:00
**Sons of Champlin/
The Tubes**
Sunday, June 10 • 7:00
Doobie Brothers **SOLD OUT**
Monday, June 11 • 7:30
Spinal Tap
Tuesday, June 12 • 8:00
Sinbad
Thursday, June 14 • 8:00
Keb' Mo'
with special guest **Rob Loy Nichols**
Friday, June 15 • 7:30
Los Lobos
with special guest **Belinda Venegas**
Sunday, June 17 • 7:00
Vertical Horizon
with guest **TBA**
Tuesday, June 19 • 7:30
**Rick Braun/
Acoustic Alchemy**
Wednesday, June 20 • 7:00

Keb' Mo'
with special guest **Rob Loy Nichols**
Friday, June 15 • 7:30
Los Lobos
with special guest **Belinda Venegas**
Sunday, June 17 • 7:00
Vertical Horizon
with guest **TBA**
Tuesday, June 19 • 7:30
**Rick Braun/
Acoustic Alchemy**
Wednesday, June 20 • 7:00

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Humphrey's Concerts by the Bay 2001

June

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with special guest **Continental Drifters**
Thursday, June 21 • 7:30
A Walk Down Abbey Road
A Tribute to the Beatles
with **Ann Wilson** (Heart), **Alan Parsons, John Entwistle** (The Who), and **Todd Rundgren**
Friday, June 22 • 7:30
Ottmar Liebert & Luna Negra XL2
Sunday, June 24 • 7:30
G3
featuring **Joe Satriani/ Steve Vai/John Petrucci**
Thursday, June 28 • 7:30
America
with special guest **Jessie Colin Young & Sons**
Friday, June 29 • 7:30

July

The Wallflowers
with special guest **Glen Phillips**
Tuesday, July 3 • 7:30
John Lee Hooker/ Joan Osborne
Thursday, July 5 • 7:30
Counting Crow **SOLD OUT**
with guest **TBA**
Friday, July 6 • 7:30
Peter White/ Steve Cole
Sunday, July 8 • 7:00
Emmylou Harris
with special guest **Bob Henny**
Monday, July 9 • 7:00
Dan Fogelberg
(Solo Acoustic)
with special guest **Earle Bonoff**
Tuesday, July 10 • 7:30
Cheap Trick
with special guest **Harmony Riley**
Thursday, July 12 • 7:30

July
The Wallflowers
with special guest **Glen Phillips**
Tuesday, July 3 • 7:30
John Lee Hooker/ Joan Osborne
Thursday, July 5 • 7:30
Counting Crow **SOLD OUT**
with guest **TBA**
Friday, July 6 • 7:30
Peter White/ Steve Cole
Sunday, July 8 • 7:00
Emmylou Harris
with special guest **Bob Henny**
Monday, July 9 • 7:00
Dan Fogelberg
(Solo Acoustic)
with special guest **Earle Bonoff**
Tuesday, July 10 • 7:30
Cheap Trick
with special guest **Harmony Riley**
Thursday, July 12 • 7:30

Cancelled The Christmas
Wednesday, July 11
Refunds at point of purchase.

ARE YOU IN?
BARONA CASINO

July

Guitars & Saxes
featuring **Jeff Golub, Craig Chaquico, Jeff Kashiwa and Warren Hill**
Friday, July 13 • 8:00
John Tesh
Sunday, July 15 • 7:30
Buena Vista Social Club **SOLD OUT**
featuring **Bonnie Ferrer and Ruben Gonzalez**
Tuesday, July 17 • 7:30
Young Dubliners
with special guest **The O'Brien Brothers**
Friday, July 20 • 7:30
Diana Krall
with special guest **Jesse Cook**
Sun. & Mon., July 22 & 23 • 8:00
Daryl Hall & John Oates
with special guest **Average White Band**
Tuesday, July 24 • 7:00
Mary Chapin Carpenter/ Steve Earle & The Dukes
Wednesday, July 25 • 7:00
Hiroshima/ Diane Schuur
Thursday, July 26 • 7:30
Patty Loveless
with guest **TBA**
Friday, July 27 • 7:30
Cowboy Junkies
with guest **TBA**
Sunday, July 29 • 7:30
Indigo Girls
with guest **TBA**
Mon. & Tues., July 30 & 31 • 7:30

July
Guitars & Saxes
featuring **Jeff Golub, Craig Chaquico, Jeff Kashiwa and Warren Hill**
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Thursday, July 26 • 7:30
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with guest **TBA**
Friday, July 27 • 7:30
Cowboy Junkies
with guest **TBA**
Sunday, July 29 • 7:30
Indigo Girls
with guest **TBA**
Mon. & Tues., July 30 & 31 • 7:30

August
Boney James
Wednesday, August 1 • 8:00
Berry Bogguss & Dean
with special guest **John Berry, Suzi Bogguss, and Billy Dean**
Thursday, August 2 • 8:00

August
Boney James
Wednesday, August 1 • 8:00
Berry Bogguss & Dean
with special guest **John Berry, Suzi Bogguss, and Billy Dean**
Thursday, August 2 • 8:00

ARE YOU IN?
BARONA CASINO

August

Tower of Power
Friday, August 3 • 8:00
Rippingtons/ Koolhaq Marouli
Sunday, August 5 • 7:00
Newsie Brothers/ Street Parade
Monday, August 6 • 7:00
Strunz & Farah
with special guest **Willie & Lebo**
Tuesday, August 7 • 7:30
Michael Franks/ David Benoit
Thursday, August 9 • 7:00
Brad Paisley
with guest **TBA**
Friday, August 10 • 7:30
Dennis Miller
Sunday, August 12 • 7:00 & 9:00
Boyz Scaggs
with special guest **Garrin Benfield**
Tues. & Wed., August 14 & 15 • 7:30
Olivia Newton-John
Thursday, August 16 • 8:00
Paula Poundstone
Friday, August 17 • 8:00
Jewel **Solo Acoustic**
with guest **TBA**
Sunday & Monday, August 19 & 20 • 7:30
Lee Ritenour & Jonathan Butler
with special guest **Genald Albright & Patti Austin**
A Tribute to Bob Marley
Tuesday, August 21 • 7:30
Erykah Badu
with guest **TBA**
Wednesday, August 22 • 7:30
George Carlin
Thursday, August 23 • 6:30 & 9:00
Kansas
with guest **TBA**
Friday, August 24 • 7:30
Air Supply/ Christopher Cross
with guest **TBA**
Monday, August 27 • 7:30

August
Tower of Power
Friday, August 3 • 8:00
Rippingtons/ Koolhaq Marouli
Sunday, August 5 • 7:00
Newsie Brothers/ Street Parade
Monday, August 6 • 7:00
Strunz & Farah
with special guest **Willie & Lebo**
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with guest **TBA**
Friday, August 24 • 7:30
Air Supply/ Christopher Cross
with guest **TBA**
Monday, August 27 • 7:30

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Wednesday, August 1 • 8:00
Berry Bogguss & Dean
with special guest **John Berry, Suzi Bogguss, and Billy Dean**
Thursday, August 2 • 8:00

August
Boney James
Wednesday, August 1 • 8:00
Berry Bogguss & Dean
with special guest **John Berry, Suzi Bogguss, and Billy Dean**
Thursday, August 2 • 8:00

ARE YOU IN?
BARONA CASINO

August

Ray Charles
Tuesday, August 28 • 8:00
David Sanborn/ Joe Sample
Wednesday, August 29 • 7:00

September

Trisha Yearwood
Tues. & Wed., September 4 & 5 • 8:00
Sergio Mendes & Brasil 9001
with guest **TBA**
Friday, September 7 • 7:30
Righteous Brothers
Sunday, September 9 • 7:30
Smoky Robinson
Tuesday, September 11 • 8:00
Judy Collins/ Wildflower Festival
with **Judy Collins, Roger McGuinn, Richie Havens and Janis Ian**
Wednesday, September 12 • 7:00
Richard Elliott
with special guest **Marc Anthony**
Thursday, September 13 • 7:00
Spyro Gyra
with special guest **Gabe Roth**
Thursday, September 13 • 7:00
Big Bad Voodoo Daddy
with guest **TBA**
Friday, September 14 • 8:00
Ladysmith Black Mambazo
with special guest **The Blind Boys of Alabama**
Sunday, September 16 • 7:00
Ravi Shankar: The Farewell Tour
with special guest **Alvin Ailey**
Tuesday, September 18 • 7:30
Al Jarreau
Friday, September 21 • 7:30

September
Trisha Yearwood
Tues. & Wed., September 4 & 5 • 8:00
Sergio Mendes & Brasil 9001
with guest **TBA**
Friday, September 7 • 7:30
Righteous Brothers
Sunday, September 9 • 7:30
Smoky Robinson
Tuesday, September 11 • 8:00
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Big Bad Voodoo Daddy
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Friday, September 14 • 8:00
Ladysmith Black Mambazo
with special guest **The Blind Boys of Alabama**
Sunday, September 16 • 7:00
Ravi Shankar: The Farewell Tour
with special guest **Alvin Ailey**
Tuesday, September 18 • 7:30
Al Jarreau
Friday, September 21 • 7:30

October
Jim Brickman
Thursday, October 4 • 8:00
The Temptations
Friday, October 12 • 8:00
Gordon Lightfoot
Sunday, October 14 • 7:30

October
Jim Brickman
Thursday, October 4 • 8:00
The Temptations
Friday, October 12 • 8:00
Gordon Lightfoot
Sunday, October 14 • 7:30

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The Young Duhblers (438) and the **O'Brien Brothers (829)**: Humphrey's Concerts by the Bay, Friday, July 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Pantera (213), **Slayer (243)**, **Slayer-X (496)**, **World Ampli**, and **Shrapnel (515)**: Live Concerts in the Park, Sunday, July 22, 20:00 Entertainment Circle, Chula Vista. 619-220-8497.

Green Day and the Living End (499): Coors Amphitheatre, Sunday, July 22, 20:00 Entertainment Circle, Chula Vista. 619-220-8497.

Lyle Lovett & His Large Band (785): Vegas Casino Concerts in the Park, Sunday, July 22, and Monday, July 23, 8 p.m., 5005 Wilcox Road, Alhambra. 619-220-8497 or 619-445-5400.

Diana Krall (721) and **Jesse Cook**: Humphrey's Concerts by the Bay, Sunday, July 22, and Monday, July 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Daryl Hall & John Oates (451) and **The Average White Band (435)**: Humphrey's Concerts by the Bay, Tuesday, July 24, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Mary Chapin Carpenter (793) and **Steve Forde & the Dakotas**: Humphrey's Concerts by the Bay, Wednesday, July 25, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Sade: Coors Amphitheatre, Thursday, July 26, 20:00 Entertainment Circle, Chula Vista. 619-220-8497.

Mrs. Robinson (446) and **Dino Schuster (426)**: Humphrey's Concerts by the Bay, Thursday, July 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Alan Jackson (764) and **Gary Allan**: Coors Amphitheatre, Friday, July 27, 20:00 Entertainment Circle, Chula Vista. 619-220-8497.

Patty Loveless (794): Humphrey's Concerts by the Bay, Friday, July 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Cowboy Junkies (425): Humphrey's Concerts by the Bay, Sunday, July 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Indigo Girls (876): Humphrey's Concerts by the Bay, Monday, July 30, and Tuesday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

John Mellencamp (741): Open Air Theatre, Tuesday, July 31, 5:00 p.m., Colgate Ave. 619-220-8497.

AUGUST
Benny James (722): Humphrey's Concerts by the Bay, Wednesday, August 1, 8 p.m., 2241 Shelter Island Drive,

Shelter Island. 619-220-8497 or 619-523-1010.

Tower of Power (722): Humphrey's Concerts by the Bay, Friday, August 2, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Ripingtons (459) and **Katka Mrazek (475)**: Humphrey's Concerts by the Bay, Sunday, August 5, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Herbie Brothers and Steel Pulse (727): Humphrey's Concerts by the Bay, Monday, August 6, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Moody Blues (546): Vegas Casino Concerts in the Park, Tuesday, August 7, 8 p.m., 5005 Wilcox Road, Alhambra. 619-220-8497 or 619-445-5400.

Straw & Fork (444) and **Willie & Lohs (445)**: Humphrey's Concerts by the Bay, Tuesday, August 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Michael Franks (776) and **David Nash (417)**: Humphrey's Concerts by the Bay, Thursday, August 9, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Real Gone! (785): Humphrey's Concerts by the Bay, Friday, August 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Depeche Mode (507) and **Paul Carré**: Amphitheatre, Sunday, August 11, 20:00 Entertainment Circle, Chula Vista. 619-220-8497.

The Burnished Ladies and the Proclaimers: Coors Amphitheatre, Monday, August 12, 20:00 Entertainment Circle, Chula Vista. 619-220-8497.

Box Songs (424) and **Garvin Bushaidi**: Humphrey's Concerts by the Bay, Tuesday, August 14, and Wednesday, August 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Aerowith (509) and **Funk Coon**: Amphitheatre, Thursday, August 16, 20:00 Entertainment Circle, Chula Vista. 619-220-8497.

Olivia Newton-John: Humphrey's Concerts by the Bay, Thursday, August 16, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Jewel (893): Humphrey's Concerts by the Bay, Sunday, August 19, and Monday, August 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Leo Sayer (727) and **Jonathan Butler (699)**: "A Tribute to Bob Marley", with **Garret**.

Alright (728) and **Patti LaBelle**: Humphrey's Concerts by the Bay, Tuesday, August 21, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Erykah Badu (725): Humphrey's Concerts by the Bay, Wednesday, August 22, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Kansas (415): Humphrey's Concerts by the Bay, Friday, August 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ray Charles (949): Humphrey's Concerts by the Bay, Tuesday, August 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

David Sanborn (441) and **Joe Sample**: Humphrey's Concerts by the Bay, Wednesday, August 29, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

SEPTEMBER
Boyz n the Hood (818): Humphrey's Concerts by the Bay, Tuesday, September 4, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Trixie Yearwood (780): Humphrey's Concerts by the Bay, Tuesday, September 4, and Wednesday, September 5, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Lonestar (726): Vegas Casino Concerts in the Park, Thursday, September 6, 8 p.m., 5005 Wilcox Road, Alhambra. 619-220-8497 or 619-445-5400.

Sergio Mendez & Brasil 66 (694): Humphrey's Concerts by the Bay, Friday, September 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Righteous Brothers (400): Humphrey's Concerts by the Bay, Sunday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Smashy Robinson: Humphrey's Concerts by the Bay, Tuesday, September 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

"Judy Collins" With/Without Feud (619): **Judy Collins**, **Roger McGowan (538)**, **Kicks**, **Horvath (900)**, and **Joan Jett (621)**: Humphrey's Concerts by the Bay, Wednesday, September 12, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Richard Elliott and Marc Anshel (714): Humphrey's Concerts by the Bay, Thursday, September 13, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Pat Benatar (547): Vegas Casino Concerts in the Park, Thursday, September 13, 8 p.m., 5005 Wilcox Road, Alhambra. 619-220-8497 or 619-445-5400.

Boyz n the Hood (818): Vegas Casino Concerts in the Park, Friday, September 14, 8 p.m., 5005 Wilcox Road, Alhambra. 619-220-8497 or 619-445-5400.

Rick Springfield (579): Vegas Casino Concerts in the Park, Sunday, September 16, 8 p.m., 5005 Wilcox Road, Alhambra. 619-220-8497 or 619-445-5400.

Chicago (614): Vegas Casino Concerts in the Park, Sunday, September 16, 8 p.m., 5005 Wilcox Road, Alhambra. 619-220-8497 or 619-445-5400.

Syrinx Grey (697) and **Chris Bell (689)**: Humphrey's Concerts by the Bay, Thursday, September 20, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Big Red Yoncos Duddy (677): Humphrey's Concerts by the Bay, Friday, September 21, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Lordyblack Black (686): Humphrey's Concerts by the Bay, Sunday, September 23, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ravi Shankar (992) and **American Shambhush**: Humphrey's Concerts by the Bay, Tuesday, September 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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EXTENSION 4002

Akshay: The Cashah
Alger: Favorites
Art of Dystain: Hard Rock Cafe (London)
The Bangs: The Cashah
Berley Page: Dream Street
Callifone: The Cashah
350 **Compton:** The Cashah
Clyde's Ride: The Kensington Club
389 **The Conflict Theory:** Favorites
d.Frost: The Cashah
David Burke Ophioles: The Krikan
Dupe Potts Society: The Cashah
Early Times: 'Comes Bar and Grill
Evilink: The Krikan

Farfalle: Favorites
The Fozes: The Cashah
G-Spot: 'Comes Bar and Grill
Drum Street
Game Fever: Favorites
Geas: The Cashah
346 **Ghoulspoon:** The Cashah
352 **Goldfish:** Cornish Bay, Jimmy Low's
Havokline: Wintons, The Cashah
Hot Monkey Love: Back By Back
258 **Jack's Broken Heart:** Favorites
Judge Tatum: Wintons
Life Means Mac: Back By Back
Lights: Dream Street
325 **Liquid American Culture:** The Cashah
Love Handles: 'Comes Bar and Grill
Mama For Me: The Cashah
Masters: 'Comes Bar and Grill, The Cashah
Myra and the Kamplings: Wintons
One Track Mind: Favorites
The PMS's: Wintons
Puffin: Blind Melon
The Peppermints: The Cashah
The Plug Lights: The Krikan
Plung: Wintons
Postal Feudals: 'Comes Bar and Grill
138 **The Price of Dope:** Blind Melon, Back By Back
Ravenous: Wintons
The Revolution: Dream Street
The Revolutionaries: Favorites
Safety Orange: Dream Street
South Grove: Jack's Joe's
Sordid: The Cashah
Sissy Dukes: Back By Back
Slings: Back By Back

Slow Time Mondays: The Cashah
Spunk Your K&M: Dream Street
Spunk: Back By Back
Stones vs. Drums: Back By Back
Government Grooves: Wintons
Teddie: The Krikan
Trey & the Plastics: The Cashah
Underfunk: Back By Back
Clear Frimley: 'Comes Bar and Grill
Vans Curve: 'Comes Bar and Grill
Wine: 'Comes Bar and Grill
Wine Santa Center: Back By Back
Wintons: Favorites
X-Wac: Back By Back

EXTENSION 4003

Arakanda: Eto's Place
Best Friends: To Let's Lounge
The Big Idea: Jimmy Low's Nightclub
Bottomline: Bob Cost's Lounge
Boys: Dream Street
CA Jones: Blind Melon
The Classics: The Krikan
The Classified: Jack's Joe's
DJ Logic: Back By Back
The Dempsy Project: Dream Street, The Cashah
Edgus: The Rhythm Cafe
El Jardin: Neurons Bar and Grill

Fisher: Back By Back
Flight 180: Back By Back
Franchise: Eto's Place
The Full Circle Band: The House
Full Exposure: Jack's Joe's (La Mesa)
426 **Government Grooves:** Wintons
Half Cocked: 'Comes Bar and Grill
461 **Here's Olive:** Back's Last Resort
Hogleg: Shm Rock Shack
Homebrewed: Jack's Joe's
Hot Rod Lincoln: To Let's Lounge
547 **Horricane Jenny:** Dream Street
490 **Hydroplane:** Neurons's Town (Cocktail)
Intelligence: Foggy's Pub
Kamala: Eto's Place
The Steve Kinosh Band: Back By Back
The Krikan: Back Bottom (Cocktail), Buffalo Joe's
The Last East Band: Wintons
LP Eat: Blind Melon
The Laborer Tank Drivers: Bob's Whiskey Dive, Back By Back
Licks Star: Dream Street
The Love Dogs: Blind Melon
Maning Clinic: Blind Melon
Million Dollar Playboys: Back By Back
404 **Mark Miller:** The Cashah
Mark O'Brien: Jack's Joe's
Jeff Moore & the Whiteknives: The Krikan
Mr. Road Show: Back's Last Resort
My Middle Finger: Back By Back
W'acana: Neurons's Town (90)

The Mikal Project: Wintons
Right Side: Poppy's Sports Bar and Grill
Non-Pink: 'Comes Bar and Grill
454 **The Opposition Party:** Eto's Place, 'Comes Bar and Grill
Full Exposure: Jack's Joe's (La Mesa)
427 **Powerful:** To Let's Lounge
487 **Private Dancin':** Back's Last Resort
Project Logic: Back By Back
Pure Flavor: Form's
The Red Channel Review: Surf 97.5
The Rock Howards: On The Rocks
The Rockin' Aces: Ace's Top Bar and Caffe
The Trudick's Rose Band: Humphrey's
Head Summers & His Funky Friends: 'Comes Bar and Grill
410 **The Steve Kinosh Band:** Back By Back
The Sontaines: Inna's Cabbie
Sorcerer 4: Jack's Joe's
Sorcerer Glines: Second Wind
478 **Shower Sheds:** Back By Back
The Shes Brothers: Cornish Bay
540 **Sunda Of Revival:** Dream Street
South of Houston: Surf 97.5
Stretcher: Jack's Joe's
Stuck in a Groove: Wintons
Sugarcane: The House
Talk Back By Back
The Tall Indies: On The Rocks
Three Simple Words: Hard Rock Cafe (La Jolla), 'Comes Bar and Grill
Trip West: The Cashah
VanDus Temple: Eto's Place
Waldman: Back's Whiskey

EXTENSION 4004

Buffed Out: Back's Last Resort
The Blue Pimp: Buffalo Joe's
80's Bounce: Back Bottom (Cocktail)
The 80's Allstars: Buffalo Joe's
Yacht Club: Wintons
Higher Ground: Jimmy Low's
Shades Knight: Shooters Bar and Grill
Donny Lopez: The Butcher Shop
The Musicators: Back's Pub
Swan McVicker: The Injured House
Material Selection: The Rooftops
The New Breed Band: Foggy's Pub, The Alley
The New Standard: Humphrey's, Jimmy Low's
Old Hidge: Wintons
Mary Payson: Top of the Cave
Jack Palko: Shooters Bar and Grill
The Rhythm Dogs: The Alley
Robbin' the Pinnacole: Foggy's Pub
Saturday Night Fever: 'Comes Bar and Grill
Pete Year: 4th & B

EXTENSION 4005

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Live Bands
Do It Again
SPZ
Luke's Wall
SATURDAY - MAY 19
Live Bands
Icyas Eyes View
Dirt Bike
SUNDAY - MAY 20
Club Underground
Dark, Industrial Music
Fresh Artists
\$1 Drinks • \$2 Wells • 7% Collage • Midway 12:00 am till 10 pm
MONDAY - MAY 21
All Day and All Night
• 11 Pines
• 14 Trechers
TUESDAY - MAY 22
Tuesday Tea
and **Thursday Smoothies**
\$3 Long Drinks
WEDNESDAY - MAY 23
Terrific Live Lounge
• Hip-Hop • Reggae • 22 Cover
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May 18 & 19
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O'CONNELL'S PUB & NIGHTCLUB
FRIDAY, MAY 18
FISH & THE SEAWEEDS
SATURDAY, MAY 19
TOMCAT COURTNEY
FRIDAY, MAY 25
BLIND LUCK
SATURDAY, MAY 26
THE BARTONES
NO COVER
KARAOKE
KARAOKE, TRIVIA, & MORE... 6 PM
POOL • HORNETS • BIRTH
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CAMEL
7 PLEASURES OF THE CASBAH
Be there as Camel brings the Casbah to life!
Join us for
GONORR FROM MAY 27 - 31 PM 6:00-11:00 PM
DARK MINT
SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.
Camel brings the Casbah to life!
For your chance to a trip for two to the Ultimate Casbah Party in Las Vegas!
Look for the Casbah logo at any one of the 7 Pleasures events below.

Calendar
MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you would like to have your underground dance club or event included, see information to 619-231-3000 ext. 201, night or day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

"Chicago's Hip-Hop Workshop" featuring Loopsak, P-Trix (1999 and 2000 USA IMA Tourmate Champion), LANSO (of the Visionaries), and the Fingerhanger Crew (2000 Western Hemisphere [TF Trains Champion]). Saturday, May 19, 9 p.m. to 2 a.m., 18 and up. Club Xanth, 4275 30th Street (at El Cajon Boulevard), North Park. 619-584-2720. Information, 619-584-0404.

Club Drink: Thursdays, DJ Shawn Temple and guests spin hip-hop, funk and more. No cover with Reader at 345 Garnet Avenue, Pacific Beach. 619-488-9921.

Club '90s: Thursdays, DJ's Brian Pollard, Kurt Helges, Miss Katie, Richard D. Todd, and Zeno that spin the best of '80s music, new wave, synthpop, and new romantics. 21 and up. Shooter, 3615 30th Street, San Diego. 619-574-0744. Info line, 619-486-3827.

Club Hollywood: Fridays, house and techno with DJ's Anthony Masters and Dave. Sundays, hip-hop, R&B, and reggae with DJ's Steve, Anash, and Jilly Knight. Free before 10 p.m. Hollywood Star, 1320 Fifth Avenue between A and B, downtown. 619-231-2102.

Club 911: Fridays and Saturdays, top 40 hip-hop, house, and trance. 2000+

capacity multi-level venue, 18 and up. Red Mill Entertainment Complex, 1340 Broadway, El Cajon. 619-441-1800.

Club Retro: Tuesdays, DJ Deonoria and Isoterra spin the best of '80s and '90s new wave, synthpop, industrial dance, and more. The Bran Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233. www.tribeclub.com.

Club Rio Nite: Saturdays, on first dance floor, DJ Mike and Jerome spin hip-hop, old school, and more; second dance floor, Isoterra cambia music with DJ Peppers accompanied with live band. All ages. 4945 Home Avenue, San Diego. Booked info, 619-303-7480.

Club Tropics: DJ's Siffy, Drizzy D, and Good T spin hip-hop, Latin old school, and reggae. Fridays, Jammin' 290 night with Billy Buz and TJ; Saturdays, North County's Party Epicenter. Sunday, May 27, Jammin' 290 night Memorial Day Weekend. Sun. 740 Norwalk Blvd., San Marcos. 760-727-8402.

Club Ultra: Saturdays, superstar guest DJ's, balcony seating, smoking terrace, laser light show, 2,000 watts of sound and a "manstadium." 7000 square foot dance floor. 4018 & B, 3433 Street, downtown. 619-231-4343. www.tribeclub.com.

Cosmic Bop: Saturdays, the whole bowling alley, walk-in two sound system, DJ's later, resident DJ's: Factor-53 cover, 21 and up. The Axis Hotel (The Tangier), Coronado, 4356 16th Street, North Park. 619-281-3135. Info line, 619-230-4844. www.merelyfundomus.com.

Darkwave Garden: Fourth Saturday of every month. DJ's Ursula, Todd, and Tyler spin garage, pop, and darkwave. 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Linton Street, Loma Portal. 619-226-9619. Info line, 619-465-5822. www.kidsclub.com.

dJs: Mondays, "DJs hip-hop and house. (DJs) Y Taylor, South Cedron Avenue, Solana Beach. 858-481-8140. Wednesday, Nemura.

NOTE
BY RICHARD MELTZER

There were some fairly wise hands that the GREAT LESTER BANGS fell for in his time, or of not useless left a just say massively overrated: Bionise... Richard Hell & the Voidoids... the post-Velvet Underground Lou Reed... but none more overrated than the B-52's.

Before I'd seen them, before I'd even heard "Rock Lobster," THE GREAT LESTER BANGS described them to me as "a Southern chick band" — well, okay, he went on to explain that he considered them a band anchored more in the REAL than the FAKÉ, and he actually for a while regarded one of the "chicks," I forgot which, as a SEX OBJECT. (Tried to hit on her at a party and was rebuffed.)

This was not MY OWN TAKE on the B-



B-52'S

would know.
Descanso opens.
B-52's, Humphrey's Concerts by the Bay, Thursday, May 17, and Friday, May 18, 7:30 p.m., 619-220-6497 or 619-623-1010, \$85 to 997.50.

300 Carlsbad Village Drive, Carlsbad. 760-729-4131

Dragon Lounge: First and third Fridays of every month, breaks and drum 'n' bass. Brick 10 Brack, 1130 Buena Avenue, downtown. 619-487-9779. Info line, 619-220-4944. www.merelyfundomus.com.

Echo: Fridays, international, national, and local DJs spinning house music. 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Linton Street, Loma Portal. 619-226-9619. Info line, 619-465-5822. www.kidsclub.com.

The Hammer: Sundays, Fiesta Latina Night. 11 Free spins bamba, merengue, salsa, and cumbia. Mondays, Spin Out, amateur night. All DJs welcome. 9 p.m., no cover. 3760

Park Boulevard, San Diego. 619-295-4163.

House Call: DJ Chad Fortin. Mondays, Blind Melon. 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Ice House Young Adult Dance Club: DJ Robert Johnson and Monique spin hip-hop, R&B, and booty bass. Dance to trance, progressive house, and jungle on the patio. Fridays, Jammin' 290 night with Shawn B. Saturdays, the Saturday Night Bomb. Sundays, May 27, Jammin' 290 night Memorial Day Weekend. DJ's featuring Shawn B. All ages, high school ID required for admittance. 775 Metcalf Street, Escondido. 760-741-1271.

Job 'n Joe's: DJ events every Thursday. Two locations: 717 N.

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WIN JIMMY BUFFETT TICKETS

10 pm

80z

ALL STARS

and DJ Jeff Barringer

Every Saturday Night
THE WORLD FAMOUS

DISCO PIMPS

Sunday • May 20
NO COVER

WHITEY CONWELL
Blues • 6-11 pm

\$3 LONG ISLANDS

Monday • May 21 • 8 pm

Buffalo Buck Night

\$1 DRAFT BEERS \$1 JTB

Music by **JOEY BOWEN**
No Cover

Tuesday • May 22

PARROT HEAD PARTY
with

KOKO LOCO

\$3 CUERVO MARGARITAS
CORONAS, CHEESEBURGERS

Wednesday • May 23

THE REVELATIONS
Roots Reggae

\$3 RED STRIPES \$3 BACARDI RUM & COKE
\$3 BACARDI MAI TAI'S

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EVERYBODY'S SLAPBAK Thursday May 31

Thursday • June 14

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THURSDAY, MAY 17 • 8 PM

FRIDAY, MAY 18 • 8 & 10 PM

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7:30 PM **BLACK MAMBO** LATIN JAZZ

SUNDAY, MAY 20
11:00 AM to 1:00 PM
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David Patrone Quartet

The Shelltown Horns

Fuzzy & The Bluesmen
Primo

The Rockin' Aces
Hollis Gentry Quartet

NIGHT FILM

EVERYBODY'S SLAPBAK Thursday May 31

Thursday • June 14

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BRICK BY BRICK
MUSIC SCENE

Nelema: Saturdays, Club Carmel, disco, funk, house, and hip-hop. Sundays, rock 'n' roll in Room 1, salsa and merengue in Room 2. Tuesdays, Club Lane, rotating world-famous guest DJs and resident DJ Debbie synchronized to hot pulsing sounds, hundreds of beautifully colored laser beams, liquid ceilings, laser aerials, and animations. Wednesdays, 4th, nonstop hip-hop. Thursdays, 300 Caribbea Village Drive, Carlsbad, 760-729-4131.

Old Madrid: Fridays, Club Avo, house, hip-hop, and trance. Saturdays, 100% Pure DJ, global sounds, 751 6th Avenue, downtown, 619-557-0146.

The Open Room: DJ events throughout the week, 852 Fifth Avenue, downtown, 619-235-6099, www.openroom.com.

Pines: Fridays, 2-4 p.m., U.K. garage and sophisticated house with resident DJ Robi "Musical" Malina. Saturdays, M.I. Cole album release party, 9 p.m. to 10 p.m., 21 and up. The Red Lounge, 206 14th Avenue, downtown, info line, 858-831-1820.

Planet Coyote: Thursdays, Reggae. Sundays with the Rasta Dads. Fridays, Avo de Clouds, hip-hop, R&B, and late groove with DJ Chico and Engma. Saturdays, Mago Night Out, late school, R&B, hip-hop, and salsa with DJ Sean Sarchie. Sundays, Sunda, hip-hop, old school, and R&B with DJ Manna. All events 21 and up. 2311 Sweetwater Road, Bonita, 619-475-2713.

Project Cathedral: Fourth Sundays of each month, multimedia ambient experience, 6 p.m. to 11 p.m. St. Paul's Cathedral, 10th Avenue at Sotogrande, Banker's Hill. Info line, 619-220-4944.

www.merqjofundmusic.com

The Rhythm Lounge: Wednesdays, live, down-tempo and house. Thursdays, Deep, drum 'n' bass. Saturdays, Steez, DJ spin hip-hop, rare groove, roots reggae, and soul. 3048 Midway Drive, Sports Arena, 619-224-4835.

Rich's: 1051 University Avenue, Hillcrest. Call club for nightly information, 619-497-4588.

Sabbath: Saturdays, DJ Eric Hart, Marc Bratland, and Adam Atom. Dark electro, gothic, darkwave, industrial, and french. Shooters, 3815 30th Street, San Diego, 619-524-0744.

Saturday Night Fever: Two levels, three rooms, five bars. DJ Ryan Somers, Marty A, and Vintro. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 858-484-1780.

Seville: Fridays and Saturdays, Latin-Euro House with DJ Volo and Guerrero, 555 Fourth Avenue, downtown, 619-233-9979.

Sixes Lounge: Thursdays, Club Caliente, salsa, merengue, cumbia, and mambo. Fridays and Saturdays, Party Mix, old school to current dance hits. Four Points Hotel, Sheraton San Diego, 8110 Arroyo Drive, San Diego, 858-277-8888, x7348.

Studio 54: Fridays, hard and progressive house music with a separate hip-hop room. Three floors and five rooms, with three bars and smoking patio. International guest DJ superstars weekly, 9 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midtown, 619-294-9990.

TechnoArt: Fridays, local and international DJs. Saturdays, live electronic and digital dance music. Club Xanthi, 4225 50th Street at 13 Canyon Boulevard, North Park, 619-584-2720, www.clubxanthi.com.

"Therapy Special Room": Wednesdays, 10 p.m. to 11 p.m. St. Paul's Cathedral, 10th Avenue at Sotogrande, Banker's Hill. Info line, 619-220-4944.

www.merqjofundmusic.com

NOTE

BY DAVE GOOD

David Gray, another "overnight sensation" whose career actually took ten years to get off the ground, couldn't have been hurt by signing to a label owned by one of the biggest pop stars in America. In fact, only after getting the Dave Matthews stamp of approval did Gray begin to attract U.S. listeners. The fact that Gray had written arresting music for years matters little; his career is just another in a long line of music-industry snubs. That Gray recorded his breakthrough album *White Ladder* at all is another story of music-industry bungling.

Gray is British and saw much of his early success in Ireland; stateside, he garnered little more than a loyal cult following. Gray claims he first gained a foothold on popularity during the British dance-music scene, where he and his passed-off folk tunes made

an impact at raves. But minus big sales on this side of the Atlantic, Gray's label (before Matthews's ATO) abandoned his national tour in the Midwest, leaving him to play beer joints and dive-club venues.

Not that it's been all bad for the song writer — Gray is married to a lawyer with good cash flow, and he will be the first to admit that he has always had a nice home in the U.K. in which to vent his music-industry frustrations. And it was there that Gray recorded *White Ladder*, with windows open, outside noises getting on the tapes, and something Gray had not experimented with: digital sampling, bass tracks, and drum machines. Somehow, it all works.

A vulnerable and angry folk rocker — nothing new there — Gray has the right amount of reasoned exhortation and irony, cast perhaps in the mold of Bob Dylan's watered recording, *Blonde on Blonde*. And while Matthews's rear flounders on Gray's



DAVID GRAY

music may be overwrought, Gray remains next in line in the evolution of acoustic singer-songsmiths.

Next: *Parade* opens. (To hear a sample of *David Gray*, call 619-233-9979, wait for the prompt, then punch in ext. 4444.)

DAVID GRAY, Open Air Theatre, Saturday, May 19, 8 p.m., 619-230-6497, \$22 to \$25.25.

Therapy: DJ Bryan Pollard, DMNR, and special weekly guests spin deep house music. Fridays, Heavy Rotation, the best in hip-hop and soul classics. Two dance floors, two full bars, Lake Point Cafe, 127 Fourth Avenue, San Diego, 619-232-5024, www.heavyrotation.com.

Underworld: Sundays, DJ's Bryan Pollard, Cyhan DeKay, and Lucidlog. Alternative, industrial, noise, EBM, techno, and darkwave. Military and college DJs free before 10 p.m.; 21 and up. Club Vortex, 5215 Adobe Falls II, east Waring Road, 619-858-8888.

The Underground Lounge: Thursdays, DJ Sachano and international guests spin deep house music. Fridays, Heavy Rotation, the best in hip-hop and soul classics. Two dance floors, two full bars, Lake Point Cafe, 127 Fourth Avenue, San Diego, 619-232-5024, www.heavyrotation.com.

Underworld: Sundays, DJ's Bryan Pollard, Cyhan DeKay, and Lucidlog. Alternative, industrial, noise, EBM, techno, and darkwave. Military and college DJs free before 10 p.m.; 21 and up. Club Vortex, 5215 Adobe Falls II, east Waring Road, 619-858-8888.

LOCAL MUSIC

Venue: 18 and up. DJs spin trance, techno, house, hip-hop, party mix, and lounge. Open Wednesdays through Sunday, 9 p.m. to 2 a.m., 7200 E. Cajon Boulevard, College Area. For nightly information, 619-501-VENUS or www.venusparty.com.

Wendy's Lounge: San Diego's best house music spin by DJ's Kary, Sandman, and guests. Dance, drink, and smoke on the rooftop terrace. 10 p.m. to 11 p.m., 711 Fifth Avenue, Gaslamp, 619-234-7226, www.reflections.com/sandiego.

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Dan Kennedy & Friends
No Cover • 10pm

MAY 18 "DRAGON LOUNGE"
STORM VS. DRACO
Opening act: DJ PHEAR

MAY 19 GIRLIE FREAK SHOW
Featuring: SHERIDAN & YEMMA
TORTURE KING
(As seen on Guinness World Records)

MAY 21 Heavy Rotation, Market
We're Closed

MAY 22 HOT MONKEY LOVE
UNDEFYED
SHISSY DELUXE
WAN SANTO CAMTO

MAY 23 Hopper & Herold's "METAL"
with No Cover Magazine presenter
LIFE HATES ME • TALL
MY MIDDLE FINGER

MAY 24 "TRIP"
Dan Kennedy and Friends
SHERIDAN & YEMMA
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THURSDAY, May 17
DJ Billie Knight
Techno/Hip-Hop
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FRIDAY & SATURDAY, May 18 & 19
Full Exposure
Classic Rock

SATURDAY, May 19
Hornswoggled
Stretchin'
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Friday, May 18
Art of Byam
Benefit Concert
Urban
Evergreen

LA JOLLA
Friday, May 18 • 10 pm
3 Simple Words
Smooth Hounds

THURSDAY, May 24
LA Guns
ALPHARETTA TOUR
with GUESTS

SATURDAY, May 19 • 10 pm
Edify
Sol Reel

FRIDAY, May 25 • 10 pm
Voices of Boston

HAPPY HOUR
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4-7 pm & 10 pm-close

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CANNIBAL BAR

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FISH AND THE SEAWEEDS
 Thursday, May 17 • 7:30 pm
JOHN MAYALL
 and the **BLUES BREAKERS**
 Tickets \$15, \$20 & \$40 through
 \$40 includes 3-course dinner & tax

Friday, May 18 • 9 pm
COMMON SENSE
 With guests: The Sires Bros. Band
 Tickets \$12 through

Saturday, May 19 • 9 pm
GOLDFISH
 Tickets \$10 through

Saturday, May 26 • 9 pm
THE SPOOKY SCAMMED
 Tickets \$15 through

Sunday, May 27 • 9 pm
ROCKOLA
 Saturday, June 2 • 9 pm
PINK FLOYD
 A Tribute to Pink Floyd

Saturday, June 9
DAVE WAKELING
 From English Beat and General Public
 Friday, June 22
STUCKY FINGERS
 A Tribute to The Stones

Thursday, May 31
THE JEFF HEALEY BAND
 with special guest
CARL VERHEYEN
 (Contract from Supertramp)
 Tickets \$22-\$50 through

Friday, June 1
COLIN HAY
 of **MEV AT WORK**
 with special guest
 Tickets \$15, \$20 & \$40 available through
 \$40 includes a 3-course pre-show dinner

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Calendar MUSIC SCENE

Dream Street, 2228 Bacon Street, Ocean Beach 619-222-8131. All shows start at 8 pm. Thursday, *Locke Star*, South of Houston, and the *Demogry Power* rock. Friday, *Spunk Your Kid*, *Hurricane Jerry*, *Snake Oil Revival*, and *Burn*, rock. Saturday, the *Reaction*, *Safety Orange*, *Lighter*, and *Barley Pop*, pop/punk. Monday, 6:30-7:30 p.m., *Joao's Das Santos*.
Hard Rock Cafe (La Jolla), 909 Prospect Street, La Jolla 619-454-5101. Friday, 10 pm, *Three Simple Words* with the *Smooth Hawks*, rock/blues.
Hannaway's Tavern (PB), 4650 Mission Boulevard, Pacific Beach 858-481-8847. Friday, 9:30 pm, rock. Saturday, the *O'Brien Brothers*, folk.

San Diego
Anthony's Star of the Sea, 1500 North Harbor Drive, San Diego 619-232-7408. Thursday and Friday, 8-10 pm, the *James Valle*, Bob Magnusson Duo, Brazilian-Latin jazz.
Aubergine Grille, 500 Fourth Ave., Gaslamp 619-232-8100. Friday and Saturday, 10 pm to 1:30 am, live jazz. Monday through Sunday, 7 pm, live piano/vocals.
The Bobbie Belle Cruise, the Bahia Hotel, 908 West Mission Bay Drive, Mission Bay 858-539-7779. Departs 6:30 pm, Saturday, the *Blue Blues*.
Brick by Brick, 1130 Buena Vista, Bay Park 619-275-1386. Music is alternative rock unless otherwise noted. Friday, *Storm vs. Dave* and

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 Tickets \$15, \$20 & \$40 available through
 \$40 includes a 3-course pre-show dinner

Moonlighting, 832 Garnet Avenue, Pacific Beach 858-483-6556. Friday, *Eye Sells*, rock.
Shoehorn Bar and Grill, Rufuson Hotel, 3709 Holiday Court, La Jolla 858-453-5500. Thursday, Friday, and Saturday, Jack Fallick plays Tuesday and Wednesday. *Stephen Knight*.
Tiki House, 1152 Garnet Avenue, Pacific Beach 858-273-0734. Friday, the *Full Circle Band*, rock. Saturday, *Sugarfoot*, rock. Sunday, *Chris Kelly's* open acoustic night.
Victor's Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay 858-490-3380. Friday, 9 pm, the *Latin Express*.
Wisdoms, 1921 Bacon Street, Ocean Beach 619-222-8822. Thursday, *Flump*, Friday, the *Revolution*, reggae. Saturday, *Meyra and the Kingstons*, *Judge Tatum*, *Government Green*, and the *PHIP*, Sunday, the *Raven* and *Bro'd 'n Buddha*, Monday, the *Nickel Project* and *Hawkins*, Tuesday, *Snak in a Groove*, rock. Wednesday, *Florida*, techno jazz.

San Diego
Anthony's Star of the Sea, 1500 North Harbor Drive, San Diego 619-232-7408. Thursday and Friday, 8-10 pm, the *James Valle*, Bob Magnusson Duo, Brazilian-Latin jazz.
Aubergine Grille, 500 Fourth Ave., Gaslamp 619-232-8100. Friday and Saturday, 10 pm to 1:30 am, live jazz. Monday through Sunday, 7 pm, live piano/vocals.
The Bobbie Belle Cruise, the Bahia Hotel, 908 West Mission Bay Drive, Mission Bay 858-539-7779. Departs 6:30 pm, Saturday, the *Blue Blues*.
Brick by Brick, 1130 Buena Vista, Bay Park 619-275-1386. Music is alternative rock unless otherwise noted. Friday, *Storm vs. Dave* and

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- Cannibal Bar **\$2 off admission**
- Club Hollywood **1/2 off regular cover**
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- Juke Joint Cafe **Free admission Thursdays**
- *La Costa Champions Lounge **2 for 1 admission**
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- *McCabe's Beach Club **\$2 off admission**
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- Patrick's II **2 for 1 cover**
- Second Wind Navajo **No cover**
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- Sham Rocks Shack **1/2 off cheeseburger combo**
- Tio Leo's Lounge **\$1 off club admission**
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Calendar MUSIC SCENE

Tio Leo's Lounge, 5302 Nagis Street (at Morera Boulevard), Bay Park 619-342-1462. Thursday, *Hot Rod Lincoln*, rockabilly. Friday, *Powerhead and the Beat Farmers*, rock. Saturday, *Buddy Blue*, blues. Wednesday, *Tracy Viles, the Tim Mauld Band, and Breaking the Code*.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, *Mary Flaymer*, contemporary.

Tutto Mare, 1365 Executive Drive, La Jolla (Golden Triangle area). 858-997-1188. Wednesday, 5:30 pm to 9:30 pm, the *Jaime Valle Bossa Jazz Quartet*.

Venus Bar, 7200 El Canon Boulevard (near SDM), San Diego. 619-501-8368. Thursday through Sunday, and Wednesday, 9 pm to 2 am, live alternative, punk, heavy metal, and hip-hop.

Downtown

Buffalo Joe's, 600 Fifth Avenue, downtown. 619-231-1616. Thursday, the *Krazz*. Friday, the *80: All Stars*. Saturday, the *Disc Jockey*. Sunday, *White Crowled & the Lone Angels*, blues. Monday, *Joy Bowen*. Tuesday, *Koko Lane*, Wednesday, the *Revelations*.

The Cabbab, 2501 Kettner Boulevard, midtown. 619-232-1111. Music is alternative/rock unless otherwise noted. Thursday, the *Boogies*. Friday, the *Fluatics*, and the *Depressions*.

Friday, *Robert Walker's 20th Congress*, *Seraphonic*, and *Slow Time Mondays*. Saturday, *Monter*, *Chequignon*, *Al Fina*, and *Mona for Now*. Sunday, *California Chris Mills*, and *Canyon*. Monday, *Gun*, the *Drummers Project*, and *Trap West*. Tuesday, *Hanidna*, *Akima*, and the *Faiz*. Wednesday, *Espe Fiers*, *Servery*, and *Liquid Amber Culture*.

Croce's Jazz Bar, 802 Fifth Avenue, downtown. 619-231-4353. Thursday, the *David Patrone Quartet*, jazz. Friday and Saturday, *Primo*, Latin jazz. Sunday, *Holly Greeny Quartet*, jazz.

Croce's Hot Hat Bar and Grille, 802 Fifth Avenue, downtown. 619-231-4353. Thursday and Saturday, *Fuzzy & the Bluebeams*. Friday, the *Shelltown Horns*, blues. Sunday, the *Rockin' Aces*, swing. Monday, the *Bellfonics*, jazz, swing.

Dick's Last Resort, 345 Fourth Avenue, downtown. 619-231-9100. Bands start at 8 pm. Thursday, *Buffed Out*, pop. Saturday, *Mr. Real Shows*, rock. Sunday, *Herz & Blue*, rock. Monday, the *Soul Persuaders*. Tuesday, *Faiz & the Seawards*, funk, blues. Wednesday, *Private Dancers*, rock and roll.

Diary's, 541 Seventh Avenue, downtown. 858-270-7467. Thursday, 8:30 pm, *Highway 62*, bluesgrass. Saturday, 8:30 pm, *Chuck Perrin*, Dave Curtis, Nate Sanders, and Arthur

Fisher, jazz. Wednesday, 8 pm, *Gerald Nicolson*, folk.

Dublin Square, 554 Fourth Avenue, Gaslamp. 619-239-8818. Friday, the *O'Brien Brothers*, Irish folk. Saturday, Celtic music. Sunday, open traditional Irish music sessions.

The Field, 54 Fifth Avenue, downtown. 619-232-8840. Sunday, 3 pm to 9 pm, *Cablehouse and the Heavy Band*, Irish music.

Flo's Cucina Italiana, 801 Fifth Avenue, downtown. 619-234-3467. Friday and Saturday, 7:30 pm to 11:30 pm, *Jerry Melnick*, jazz and contemporary piano.

4th & B, 345 B Street, downtown. 619-231-4343. Friday, 8 pm, *Paloma San Basilio*. Saturday, club cash for information. Sunday, 8 pm, *G. Lev & Special Sauce*, jazz. Monday, 8 pm, the *Blues Traveler* with *Pete York*.

Hard Back Cafe (Gaslamp), 801 Fourth Avenue, Gaslamp. 619-615-1111. Friday, *Art of Elysium*.

Honey Lave, 672 Fifth Avenue (corner of Fifth and G), downtown. 619-995-0123. Thursday, *Goldfish*. Friday, *Jack allison*. Saturday, the *New Standard*. Sunday, 6 pm to 10 pm, *Jazzing* featuring *Tim Maglione*.

Monday, 6 pm to 10 pm, *Jogge Smith and Proued for Time*, jazz. Tuesday,

6 pm to 10 pm, *Millstream*, jazz, funk, R&B. Wednesday, 7:30 pm, *Higher Ground*, pop.

Juke Joint Cafe, 327 Fourth Avenue, downtown. 619-232-SOUL. Thursday, 8 pm, and Friday, 8 pm and 10 pm, *Donald Harrison*, jazz saxophonist. Saturday, *Black Memphis*, jazz. Sunday, 1 pm, *Evangelist & M.O.R.*

Libe's, 1125 Sixth Avenue, downtown. 619-231-1969. Music is jazz. Friday, 7 pm to 9 pm, the *Gilbert Castellanos Hammond 8-5 Trio*. Latin jazz. Saturday, 7 pm to 9 pm, the *Cynthia Hammond Trio*. Sunday, 11 am to 2 pm, the *Bob Thorne Trio*.

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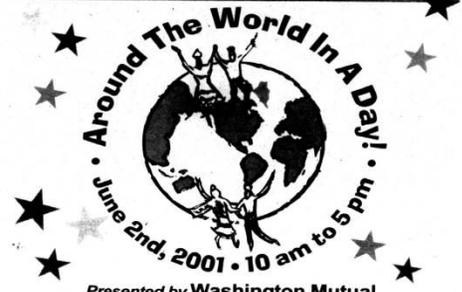
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Marital Beach, 518 F Street, downtown, 6:19-2:50-6:00. Wednesday, 9 pm, David Patrone Quartet, jazz.

Patrick's II, 428 F Street, downtown, 6:19-2:50-7:00. Music: blues unless otherwise noted. Thursday, Job Simon Band, Friday, Blue Struck with Michelle Landers, Saturday, The Lucky Softs, Sunday, Blue Largo, Monday, Red Lane Rock, Tuesday, the Invis Brothers, Wednesday, Aunt Kizzy's Hope.

Rock Bottom, 401 G Street, Gallagor, 6:19-2:50-7:00. Thursday, the Vile Riders, blues, Friday, the Roast, Saturday, 80's Enough, pop rock.

Roger's on 5th, 835 Fifth Avenue, downtown, 6:19-7:00-8:00. Thursday and Saturday, 6 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robbette and the Partisans.

Sevilla, 555 Fourth Avenue, downtown, 6:19-2:50-7:00. Music: Latin, Thursday, La Comandante, Tuesday, Robert Inville's Organico, Wednesday, Four Five Line.

U.S. Grant Hotel, 126 Broadway, downtown, 6:19-2:50-7:00. Grant Grill, Friday and Saturday, 9 pm, James Vally and Equinox, Latin jazz, Janet Lobby, Friday and Saturday, 2 pm to 5 pm, Ping Ho, classical harp and piano.

The Wyndham Emerald Plaza, 400 West Broadway, downtown, 6:19-2:50-7:00. The Sublime Lounge, Thursday and Wednesday, 5 pm to 7 pm, Joe Tormatore, 1st Floor, Friday, 5 pm to 7 pm, and Saturday, 6 pm to 10 pm, Carrie Landquist and Joe Tormatore, contemporary.

South Bay/Coronado
Cafe La Maza, 1441 Highland Avenue, National City, 6:19-2:50-7:00. Friday and Saturday, jazz, featuring Sonia Chappell, Sarino, Carlos Jaco, and Elliott Anderson.

Don Mead's Nightclub, 713 Third Avenue, Chula Vista, 6:19-2:50-7:00. Friday and Saturday, the Big Mac, blues, rock.

Heist del Coronado, 1500 Orange Avenue, Coronado, 6:19-2:50-7:00. Baboon & Storm, Thursday, Sunday, and Wednesday, 5 pm to 9 pm, also, Friday and Saturday, 4:30 pm to 8:30 pm, Jesus Rae, Flamenco guitarist.

On the Rocks, 518 East Main Street, El Cajon, 6:19-2:50-7:00. Friday, the Rock Hawks, Saturday, the Tall Ducks, rock and roll.

Pine Valley House, 2844 Old Highway 80, Pine Valley, 6:19-2:50-7:00. Saturday, the Working Cowboy Band, country.

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How Sweet, How Grand



Riko Bartolome

Dear Norma,
 This is our third night in Escondido. Elka has gone to sleep so I thought I'd use the time and the motel stationery to write. Our motel is at the intersection of two major streets. The TV does not work but we have fun watching the SUV races from our window. We've seen two crashes already. I did not realize this town has such diverse food. There are chain restaurants, taquerias, and chain taquerias, but we've also found some nice little places. Yesterday we had a good Szechuanese lunch and a huge plate of Mexican seafood for dinner. But today we did what we came for: Eating dinner at 150 Grand Cafe.

Remember when I visited San Diego a year ago? Elka wanted to take me to some restaurant up here that she'd heard was good but, you know, I was skeptical. Great cooking in the hometown of the Wild Animal Park? (Go ahead, you make the jokes so I won't have to.) But when I moved here last fall, other people started telling me about this Escondido chef who was one of three guys playing on Team San Diego at the James Beard House cookalongs last year. (The other two were the hostilots from Marine Room and Rancho Bernardo Inn, Bernard Guillas and Tom Dowling. Maybe you've heard of them.) They brought truckloads of good local ingredients to New York and cooked up a storm together to prove to those effete Eastern snobs that there is real food west of Hoboken and south of Los Angeles. Well, that's the guy Elka meant — Riko Bartolome.

But who was this Riko Bartolome and just how grand was 150 Grand? When we reached the restaurant, it didn't look grandiose, just sweet. There are three different rooms, each with a different mood. The entry room looks like a bistro with airy scrollwork furnishings and a bar at the end of the room. We stopped to look at the large murals painted right on the walls in a sort of 1930s style by local artist Janet Diamond. They're a parody of an Edward Hopper painting, showing scenes inside the restaurant, including the chef, owners, servers, patrons, plus Hopper himself and a clown, all dressed in 1920s style (except the chef and the clown). That reminds me, every Friday night is Vintage Car Night on Grand Avenue, a parade of classics up and down Grand. We had to park on a side street, but it was cool to see all the restored cars. Anyway, we ate in the main dining room, which is cozy and cushy with a fireplace and shelves covered with cookbooks. There's also a garden-patio, but I didn't get much of a look at it; the weather has turned cold and rainy. (Of course, I only packed clothes for the tropics, based on the forecast in the paper.)

I guess you could call the cooking style here "world-wide adventure food." That goes with the Wild Animal Park, too, doesn't it? I remember last time you were here, you ate at Par-allell 33. You liked their food, so you'll like it at 150. (In fact, the two chefs are buddies and sometimes cook a special dinner together at one restaurant or the other.) The menu here changes every day, but a number of dishes keep coming back with little changes. That keeps the food very fresh — both the ingredients and the way they're prepared. And here's a secret: The lunch menu is similar to the dinner menu, with smaller portions and lower prices, but with the same set of ingredients rearranged into different combinations. Of course, you can take the day's menu home, and since I know you like to eat as much as I do, I'm enclosing Elka's copy for you. Don't worry, that red spot is just mine.

You may notice that the appetizers have so many ingredients they sound like entrees — but the "table of contents" doesn't begin to describe the flavors. For instance, look at "sesame hamachi tartare and seared ahi with avocado, corn, hijiki seaweed, and crostini." That's a mouthful by itself! The tartare mixture actually tastes like lemony combination of gamagrone and ceviche, with sweet corn kernels to play off the strong fish. On top were rosy little ovals of sushi-grade ahi, a gentler flavor, and there were warts of lacy bahn mi that looked pretty and had the crunch of potato chips. Not Mom's cooking, right?

Elka got all excited over the sweetbreads. "They're so hard to find in this town!" she said, meaning all of San Diego, not just Escondido. The treatment was unusual — stir-fried Chinese-style with fresh pineapple bits, crisped-up coins of Chinese sausage (lap cheong), and a little rapini, a strong, slightly bitter Italian green to contrast with the sweet fruit and sausage. The sweetbreads were trimmed into ovals about an inch long, and were as soft and melting as — oh, tofu. My vegan friends are always cooking that bean-curd fake-meat stuff;

150 Grand Cafe
 ★★☆☆

150 West Grand Street, Escondido, 760-738-6868; www.150grand.com
HOURS: Lunch, weekdays 11:30 a.m. - 3:00 p.m., happy hour 4:00 - 7:00 p.m.; Dinner 5:00 - 9:00 p.m. (to 9:30 weekends).
PRICES: Appetizers \$6-14, entrees \$17-\$36, desserts \$7.
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WINE LIST: Full bar, carefully chosen wines that suit the cuisine, with many good values.
NEED TO KNOW: Reservations strongly recommended, especially for performance nights at the nearby Arts Center (leave some time to cruise for parking).

WHAT THE STARS MEAN:
 (None) Poor to satisfactory
 ★ Good
 ★★ Very Good
 ★★★ Excellent
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this was the opposite. Very shy. I was glad we got a salad to lighten up the course, since everything else was so intense. We had the asparagus with grilled eggplant and portobellos. The asparagus was juicy and firm — it felt like it was flirting inside my mouth with the dark and sensual eggplant and mushrooms. (Have you ever met a man as sensual as a grilled portobello? Where'd you find him?) The red miso dressing was tangy, very bright. There was one appetizer, though, I'm not so sure about. I forgot to mention before — you remember Elka's "baeu"

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Jim? He invited himself and his grandson along. He ordered the shredded oxtail, peanuts, and pungent herbs with *hoeh canh*, which turned out to be thick white Vietnamese noodles made of rice and wheat flours, with a somewhat gummy texture. Well, his grandson muttered the word "earthworms," and I'm sorry — it stuck. (I remember the time when we were about three years old, you said "ickyicky eggies" when we were eating breakfast. I wouldn't eat another egg until I was 24. But you kept eating them, and that's probably why you grew to 5'8" and I didn't.) Anyway, the noodles were in a fairly spicy sauce, with shredded bits of oxtail meat, crunch from the chopped peanuts, and a garnish of *sauteurs* (radish) sprouts with enough oomph to make your palate go HOING!

Then we had an inter-course — a palate-clearer of lemongrass granita, sweet and tart, a wake-up call to pay attention to your mouth. And back into the fray with the entrees. The wildest one was the chef's version of "veal schnitzel." The schnitzel itself was normal, but on top of the meat was a soft sunny-side-up egg (just like the one you called "icky-icky" when we were three), to break the yolk would ooze over the piece of food underneath. And under the veal was a hidden heap of — get this — lobster-ginger risotto. The risotto was so lobstery, it might be too much on its own, but as support

for breaded veal it was brilliant. Jim's grandson went up when he saw rabbit on the menu, he'd always wanted to try it (like Robinson Crusoe). It was done "Moroccan style" in a sauce of honey, almonds, and raisins, not too different from the lamb we had at Marrakesh. The meat came out moist and fork-tender, something difficult to pull off since rabbit meat has zero fat. Instead of rice or couscous, it was served on a bed of mysterious "foxy white lentils" that looked like rice and tasted like, uh, lentils, because that's what they were — broken black beluga lentils with the peels off. The kid was just in heaven.

Meanwhile, elegant as ever, Elka chose a chic dish of four garnish, perfect sea scallops, about the size of Gold Rush silver dollars but an inch thick and just accumbent. They came with a tangy slaw on a bed of chewy purple rice from Thailand, surrounded by curried coconut milk sauce. Jim's dish was nearly conservative: He had the miso-brained salmon on wild rice. The outside of the salmon was a little dry, and the wild rice was a tiny bit tough, but the sauce was vibrant. It came with pea shoots — not newborn sprouts but leggy ones, mature enough to stand up to the salmon, tasting lively and supergreen like fresh English peas. There were roasted corn kernels in the sauce for a touch of sweetness.

Everything's such an amazing balancing act. The picture in the mural should be a clown, that should be a tightrope walker. All of us (except the kid) wished we had enough appetite left for the cheese course — it

has so many interesting goodies — creamy Reblochon, sharp Tete de Moine, blue St. Agur, creamy nutty Tomme de Savoie, and English Crottowid, with garlic and chives. But we could only manage a couple of light desserts. The "mango tart tatin" turned out to be one of the most outrageous combinations I've ever heard of or tasted. How do I begin? Okay, first on the plate was a flat pastry shell, very thin with a crackly sugar bottom. Next up, mango slices with the consistency of peaches. On top, a puff of mild "goose fondant" masquerading as whipped cream but much more interesting to taste. And all around: basil-sugar syrup! And for a garnish, sliced strawberries and basil leaves. The trick is to get all these flavors into your mouth at one time. I tell you, it's a mystical concoction. You should've been there. And we had Szechuan-spiced pineapple. It was this thick pineapple ring, and it seemed like the chef had pressed Szechuan pepper into it just at certain points, not all over, to create alternating tastes of "hot" and "cold." It came with coconut ice cream with lots of shreds. Just to cap everything off, we got a whole pot (four cups' worth) of good, strong French-press coffee for just \$6.50. I think I paid as much for a delectable demitasse of day-old espresso in the Gaslamp.

But I dwell too long. Elka is waking up, and I want to get this letter sealed before she catches me sending her my menu. I hope you got so hungry reading this that you ate a whole bag of Nantucket and ruined your figure. So when are you coming to visit again?

Bye now, Moi

Datebook entry, 4/20: Enter calendar @ home: Norma's visit — take to Escorn for Wild Animal, 150 Grand. Who'd have guessed, super food! Great for visitors. If no Norma, take self back for seconds.

ABOUT RIKO BARTOLOME AND SID GRUND
When Vicki and Cyril Lucas retired to Escondido, they realized that they — and the town — needed a restaurant. "We came back from living for a long time in England and France — but found there weren't any real dining places here, other than the Regency. La Jolla and learned to appreciate Pacific Rim cuisines. By 1990, Bartolome was pioneering "Pacific Rim taps" at a short-lived downtown restaurant. Unemployed in time for his honeymoon, he picked up a job in Maui and learned more about Rim cuisines. At Hotel Nikko in Beverly Hills, he discovered the stringencies of Japanese cuisine. Finally, back in Escondido but commuting to Torreyana Grill in La Jolla, he was delighted to step into the nearer kitchen at 150 Grand. "It's perfect for me," he says. "I can write menus, but I can also cook and direct front-of-the-house staff. I have parameters — I wouldn't ever abuse food costs or anything like that — but I get to do the what-ever I want to do. I'm the envy of a lot of chefs in San Diego."

But recreation is still a requisite: "On my days off I do motocross. You need something like that to get away from work when you're a chef. We don't live normal lives. We work days and nights, we don't

have weekends off, we have to work fast and try to be perfect, there's a lot of tension. There's a lot of drug abuse and alcohol abuse, and I think chefs have the highest divorce rate of any profession. I have a Kawasaki KR, and my wife and kids have their bikes, and we go out in the desert and we just...are there."

"When I graduated from the Culinary Institute back in '89, they were saying, 'Within five years, San Diego's gonna be the dining destination!' Somehow, Rubio's popped up and made San Diego famous for fish tacos instead. But now I think that we're on our way." After graduating, Bartolome was hired by well-traveled fellow CA alumna Jeff Mook at the Hyatt Regency. La Jolla and learned to appreciate Pacific Rim cuisines. By 1990, Bartolome was pioneering "Pacific Rim taps" at a short-lived downtown restaurant. Unemployed in time for his honeymoon, he picked up a job in Maui and learned more about Rim cuisines. At Hotel Nikko in Beverly Hills, he discovered the stringencies of Japanese cuisine. Finally, back in Escondido but commuting to Torreyana Grill in La Jolla, he was delighted to step into the nearer kitchen at 150 Grand. "It's perfect for me," he says. "I can write menus, but I can also cook and direct front-of-the-house staff. I have parameters — I wouldn't ever abuse food costs or anything like that — but I get to do the what-ever I want to do. I'm the envy of a lot of chefs in San Diego."

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Saigon Gotsend

"Nuke mom! That's how I remember it."

"When will I see you again in Saigon?" This is me, singing. "You made that up!" says Hank, not in a wondrous way. He's mainly concentrating on the Saigon's menu.

"Uh, no. Friend of mine," I say. "He once lived in Saigon. Had this girlfriend. Vietnamese, but from Cambodia. She fled to Vietnam when things got hot. She and my friend had a little room over the marketplace. He thought he loved her."

"Great, great," says Hank. "Guess we'd better order." The funny thing is Hank has never left the country. Hardly even left the county. Yet he's the guy who knows these Vietnamese foods better than I do. "The Saigon's my local. Its pho'll fill you up like a Mack up truck," he said this morning. We were hanging things to an office he's renting around the corner — a cheaper one for his web-page business. Hard times right now. So we ambled over to Highland and El Cajon, to this giant, square, all-window palace opposite Hoover High. And crowded! People filled every window table. Vietnamese, mostly. Families, lovers, one or two foreigners. Leaving over soup bowls, hauling noodles up into their mouths, talking, laughing. This is Sunday afternoon, big family day. We walked across the parking lot to the main entrance, at the back. Straightaway two or three waiters came up to welcome us. All in black waistcoats and trousers and white shirts. One leads us over to a free table

by the giant fish tank. As I sit, Hank is the expert. From a menu with, like, 262 items on it, he quickly orders number 154, "Stir-fried crispy or soft egg noodle with seafood and assorted vegetable [\$5.75]. He takes the crispy. I go for the pho he'd raved about. Pho's about the most common soup-meal in Vietnam. It's a beef noodle soup. Some restaurants serve nothing but variations of it. The Vietnamese hamburger, they call it. And, like he said, prices are good, even though this feels like a middle-class eating hall. The kids of some families are in suits. Yet my pho, number 22, "special combination, extra-large," is \$4.25.

"So, anyway," I continue. "This friend of mine, maybe because the situation was a little scary, and he needed someone to hold, he thought this was he was going to Cambodia soon, and she hoped he could find her family and deliver a letter, to tell them she was alive."

"Scuse me a mo," Hank says. "Let's have some number 1 to start off with. Kind of appetizer. Vietnamese egg rolls. You get six of them with lots of lettuce and mint and that Vietnamese fish sauce — what do you call it?"

"Nuoc mam," I say. "That's how I remember it. Whole thing's only \$3.95." He raises his arm. Waiter's tableside in a heartbeat.

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I've gotta say, wrapping those deep-fried rolls in a great wall of green lettuce with a sprig of mint and a splot of *nuoc mam* is scrumptious. And what's great here is the whole place feels Vietnamese. Maybe it's the group thing. No private booths. We're part of the general buzz. People and kids scraping chairs, going over to other tables to get reliefs. The music, the noodly smells. The look of the place. The whole high-ceiling hall is painted white, with giant wooden beams and long murals. One's a pine forest scene, another's a tropical beach with eggshell blue skies, Vietnamese-style. And right up close, big fish come stare at Hank and me from their tank two feet away.

"Anyway..." "Ah!" says Hank. "Seafood salad. You won't beat this anywhere."

A waiter puts his plate down in front of him while another brushes egg-roll flakes off the table and fills our water glasses. Crispy yellow egg noodles stack Hank's plate. They cradle a bunch of sea things: little white pine-tree-shaped squid, fish cake, imitation crab, shrimp, and vegetables, like carrot and broccoli and bok choy and baby corn — and Lord! — straw mushrooms.

Another waiter brings my pho bowl. Maybe it's because he's very small and thin, but mine

looks bi-ig. The blue and white china bowl is deep. Dark liquid fills it, but it's thatched like a healthy marsh with all sorts of growth: bean sprouts, rice noodles, different kinds of vegetables and herbs, like callifans, cilantro, mint. You watch it for a moment. You realize the slices of beef on top are pink. Raw. Or rather, they have just been placed there uncooked. They are cooking in the hot juices before your very eyes.

I jump in, with chopsticks and spoon. Add a little Hoy Sin soy sauce. A little Sriracha hot chili sauce. Guess we're hungry. Hank picks off prawns and squid with his chopsticks like Edward Scissorhands. He will be cracks through his noodles you'd think we had a little brush fire going.

"So," he says finally. "What happened to your friend and the girl?"

I look around. He's right. Who cares? These people here, they're Americans now. Kids run around. Their moms chat on cell phones in English and Vietnamese.

"Uh, not much. Just that the other day, you know, clearing out his old stuff, he found the letter. He realized he never did deliver it. He feels bad. He made up the song."

"Bummer. Well, tell him he's an irresponsible SOB. Here, have some of this shrimp."

The Place: Saigon Restaurant, 4455 El Cajon Boulevard, East San Diego (619-284-4215 or 619-284-4288)
Price of Food: Vietnamese
Prices: \$22, Pho, special combination (extra large) Vietnamese beef noodle soup, \$4.25; #43, pork bowl Vietnamese porridge, \$3.95; #1, six Vietnamese egg rolls with lettuce, fish sauce, \$3.95; #7, charbroiled pork with lemon grass, lettuce, \$3.69; #154, stir-fried crispy or soft noodle with seafood, vegetables, \$5.75; #241, eggplant with sweet, sour, and ginger sauce, \$6.50
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MIDWAY, OLD TOWN & MISSION VALLEY

EL AGAVE 204 San Diego Avenue in Old Town. Avenue. Old Town, 619-220-6091. Reservations recommended. Wheelchair access difficult (steep ramp). You'll find upscale, unusual Mexican specialties in an intimate Spanish-style dining room on a small heated balcony. The menu celebrates three great pre-Hispanic cuisines — Aztec, Mayan, Nahuatl — and includes traditional dishes from Mexico, Spain, and Italy. (It's the history of Mexico on a plate.) Among the highlights are the five different Oaxacan meats plus a sixth from Chiapas). A Yucatec-style venison, lobster and sea bass in tangy amacha (hibiscus) sauce, and a unique appetizer, jagged cauliflower, ovals of blue corn masa topped with a sort of "mushroom" that grows on corn cobs. (In English it's called "corn smut," but it tastes much more than that sounds.) The bar stocks over 600 tequilas and makes a food-friendly on the rocks Margarita with fresh fruit puree. Moderate. — **NW**

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THE LIVING ROOM COFFEEHOUSE 500 El Cajon Boulevard, 619-286-8434. With deep draft couches, Persian carpets, pictures on the walls, chunky wooden tables, and a tree-shaded patio, this Swiss-owned cafe is a modest bargain with a lively no-frills, casual, rental company. Open daily. Inexpensive to low moderate. — **EW**

EAST COUNTY & STATE COLLEGE

BARNER BAR-QUE 2625 Lemon Grove Avenue (at Cypress, tucked in the back of Liquor Mart Square), Lemon Grove, 619-462-9296. The sign on the window reads: "Soul food, 99 cents." Inside is the homey smell of good cheer and excellent Memphis-style barbecue. Pork gets its billing in a sandwich, it appears as tender chunks laid with smoke on ribs, as luscious, multi-layered sliders stuffed with fresh sauce that balances sweet smoke, citrus tang and a mild, persistent spice. BBQ beans are a revelation, creamy yet substantial, swimming alongside rich bits of pork in a sauce that delivers a sweet molasses bite. Macaroni and cheddar is gooey and gummy, a mild cheddar to the mucky, sourly/creamy. On Fridays, you can get Southwestern fried catfish or hot wings, plus hash, pupusies, inexpensive. — **AM**

DULZERA CAFE Highway 94 at Delmar, 619-468-9191. Breakfast and lunch seven days, dinner Friday through Sunday. Think Greek, says Wally, Okeas, 30. Dulzera Cafe is the real thing, serving big meals to walk-away customers since 1916. The walls were cluttered with license plates, postcards, and other memorabilia, from horse, collar, railroad lanterns, ancient

Ocean View Dining BREAKFAST LUNCH DINNER

50% OFF DINNER 1-4 PM DISCOUNT. \$10 OFF DINNER AT 1-4 PM. \$15 OFF DINNER AT 1-4 PM. \$20 OFF DINNER AT 1-4 PM. \$25 OFF DINNER AT 1-4 PM. \$30 OFF DINNER AT 1-4 PM. \$35 OFF DINNER AT 1-4 PM. \$40 OFF DINNER AT 1-4 PM. \$45 OFF DINNER AT 1-4 PM. \$50 OFF DINNER AT 1-4 PM. \$55 OFF DINNER AT 1-4 PM. \$60 OFF DINNER AT 1-4 PM. \$65 OFF DINNER AT 1-4 PM. \$70 OFF DINNER AT 1-4 PM. \$75 OFF DINNER AT 1-4 PM. \$80 OFF DINNER AT 1-4 PM. \$85 OFF DINNER AT 1-4 PM. \$90 OFF DINNER AT 1-4 PM. \$95 OFF DINNER AT 1-4 PM. \$100 OFF DINNER AT 1-4 PM. \$105 OFF DINNER AT 1-4 PM. \$110 OFF DINNER AT 1-4 PM. \$115 OFF DINNER AT 1-4 PM. \$120 OFF DINNER AT 1-4 PM. \$125 OFF DINNER AT 1-4 PM. \$130 OFF DINNER AT 1-4 PM. \$135 OFF DINNER AT 1-4 PM. \$140 OFF DINNER AT 1-4 PM. \$145 OFF DINNER AT 1-4 PM. \$150 OFF DINNER AT 1-4 PM. \$155 OFF DINNER AT 1-4 PM. \$160 OFF DINNER AT 1-4 PM. \$165 OFF DINNER AT 1-4 PM. \$170 OFF DINNER AT 1-4 PM. \$175 OFF DINNER AT 1-4 PM. \$180 OFF DINNER AT 1-4 PM. \$185 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Calendar RESTAURANTS

KANSAS CITY BARBECUE 610 West Market, 619-231-9680. Scrumptious smelly ribs across the tracks at the Seaman Village trolley stop — bar-becued pork and beef. Follow your nose. And wash, this is the joint where Tom Cruise and Kelly McGillis did their "leaner but fitter" Top Gun. But guess what? It's kinda dirty, especially in the shadowy horseshoe bar, with memorabilia like hanging fish, Czech beer plates, and stickers ("Grow Your Own Doge: Hunt A Man"). The pork and ribs ribs (or ribs ribs) are worth a try. They're cooked over an oak-fueled fire. Nice long Happy Hour 3:30 to 6:30 p.m. (at only) has great food/good drink. Open daily, lunch until late. Inexpensive to moderate. — E.F.

LA PROVENCE 708 Fourth Avenue, Gaslamp, 619-544-0661. The new owner has redecorated and upgraded the menu to Southern French and Mediterranean. Best bet are cassoulet, Fabreman's cassoulet, rack of lamb, and frog leg. Separate dining room for private parties especially appealing. Moderate prices, fresh food, good value. Open Monday through Friday for lunch, Saturday and Sunday lunch/breakfast, nightly for dinner. — E.W.

LAKE'S RESTAURANT 1141 Grandview, One Market Street, 619-687-4066. All you can eat fish and seafood buffet. Friday nights only, 6:00 to 9:00 p.m., \$12.95. All you can eat prime rib buffet. Thursday night, \$14.95. Wednesday nights, all you can eat Italian buffet for \$14.95. Worth trying all-you-can-eat buffets. — E.W.

MAMA GUCCI'S HOME-STYLE ITALIAN FOOD 1137 South Main, 619-336-0360. Mama Gucci did well

here, she retired back to Italy, now her son-in-law, George, runs the restaurant. A pretty interior with blonde wood chairs, checkered tablecloths, yellow walls, red shutters, and window flowers hangs in the downtown office crowd between noon and 1:00 p.m. — but join in the crowd sitting out on the sun, drinking wine and scarfing up crostini, Bolognese or chicken Chiavari (chicken on fettuccini), with mushrooms and red wine sauce. Lunch only, 11:00 a.m. to 3:00 p.m., Monday to Friday. Inexpensive. — E.R.

OCTOPUS GARDEN 114 Fifth Avenue, Gaslamp, 619-231-1653. Not to be missed Japanese and Continental preparations. Superb sushi, and sashimi; unique hot appetizers, fish with continental sauces. Aburama steak and sea bass outstanding. Japanese seating for large parties. Delightful atmosphere and service. Open nightly for dinner. Moderate to expensive. — E.W.

OLD WORLD RESTAURANT 652 Eighth Avenue, 619-238-0568. Way back in 1910 (pre-Valley) days, the long brown created this fast-food version of bougattifera, figs, pink bubble, pure ginger, golden tiles, white tables, and umbrellas. They've restored the interior to the building's original 1922 look, when it was the Metiermaster Carriage and Auto Painting Shop. Try dishes like "Great Grilled Greenback" (homemade corned beef, grilled on the web with Swiss chard and sauerkraut) or orange-peach chicken salad with wild rice and grapes. Make sure they add their secret weapon: Whizz Bang. Inexpensive. — E.W.

THE PARKET GRILL 1037 Sixth Avenue, Gaslamp, 619-231-9981. Inexpensive, nice take note. Dinner is served nightly from Monday and Wednesday through Sunday at light menu (sandwiches, salads, appetizers) is available to 2:00 a.m. Friday in Hardison, some spicy, some not. You can make a meal from appetizers. Best bet: barbecue ribs, honey glazed duck, pork chop, key lime pie. Congenial interior and service.

Dinner only, Wednesday through Saturday. Upper moderate. — E.W.

RAINWATER'S 1202 Kenner Boulevard, 619-235-2757. Though this is a French restaurant is noted for its fine steaks and chops, the live Maine lobster and fresh fish (especially the salmon in parchment) are outstanding here. For out-of-town guests, the restaurant is a low-cost, Monday through Friday, dinner seven nights a week. Expensive. — E.W.

RESTAURANT VIGNOLA 619 Sixth Avenue (near door to Ramada Inn), 619-231-1111. At this handsome, historic French bistro (where the long windows were reputedly once belonged to Louis Crawford), chef Fabrice Polignac creates updated, upgraded Provencal fare. Highlights include the unusual treatment of foie gras (with saffron rather than truffle complements) and an entree of beef cheeks, well-cooked to rich, sweet tenderness. You can indulge in a four-course Chef's Tasting Menu, or kick back with the value-priced wine and beer. Reservations. Moderate to expensive. — E.W.

REVILLA 551 Fourth Avenue (Market), Gaslamp, 619-233-5979. This eatery (of course: Alibi in Carlsbad). This site has three faces: a crowded but Euro-civilized tapas bar for spontaneous snacking, a romantic dining room with serious Spanish entrees, and a basement nightclub/dish-out assembly line. The best food is not at all special. You can get tapas in the restaurant and eaters at the bar, and in either case the choices are vast, interesting, and highly commensurate, executed with wonderful consistency. The sure bet for something that includes potatoes, the multiple spread gets a derelict treatment. No reservations. The room is outstanding, especially the new-bell sea. In a new setting with the same romantic, well-told but same. Menu change occasionally, but one constant is an always-ravishing chef's tasting menu, which can include a dev-

erly paired wine flight. A la carte dishes are equally alluring, and wines are interesting, mostly affordable, and poured generously into good large goblets that show off their noses. Service is very considerate. Is this perfection? Quite possibly so. Somewhat dressy, reservations urged. Expensive to very expensive. — N.W.

SOUTH BAY & CORONADO

LA BELLA PIZZA GARDEN 373 Third Avenue, Chula Vista, 619-426-8620. From the outside, La Bella looks like an Italian farmhouse, with garlands, bright green shutters, and maroon canopies. A red extended family runs this business. Their secret: bread stuffed with egg, cheese, and bacon, sausage or ham. Sausage is best — it fits like you get more bread. Open 24/7. Inexpensive to moderate. — E.R.

STAR OF INDIA 423 F Street, 619-544-9991. This Indian restaurant is most popular for the all you can eat buffet, available weekdays from 11:30 a.m. to 2:30 p.m. and Saturday and Sunday from noon to 3:00 p.m. The weekend lunch includes chicken, vegetarian. Vegetarians should make note of the many vegetable and rice dishes with innovative preparations. Refreshing atmosphere, good service. The bread that breads are a la carte. Open daily, lunch and dinner. Inexpensive to expensive. — E.R.

STAR OF INDIA 1860 North Harbor Drive, 14th Street, downtown, 619-232-7408. This is not your father's Star of the Sea. In a new setting with the same romantic, well-told but same. Menu change occasionally, but one constant is an always-ravishing chef's tasting menu, which can include a dev-

erly paired wine flight. A la carte dishes are equally alluring, and wines are interesting, mostly affordable, and poured generously into good large goblets that show off their noses. Service is very considerate. Is this perfection? Quite possibly so. Somewhat dressy, reservations urged. Expensive to very expensive. — N.W.

GRANDMA'S PANTRY RESTAURANT AND BAKERY 875 Seacoast Drive, Imperial Beach, 619-424-9800. Kids will appreciate Grandma's chocolate, pizza and cake — that says "To you Life More Eat Dessert First." The menu ranges from Belgian breakfast waffles heaped with strawberries and cream to "Hot Java" frittata (eggs, chorizo, onion, cheese, Brie, tomato, salsa, and sour cream) to homemade meatloaf with mashed potatoes, vegetables, and sour cream. There are the classic red radicchio, morsels of Italian sausage, white truffle, draping fresh grapes, and Chiavari bottles. Try spaghetti, mozzarella, or rigatoni with meat sauce and meatballs. Live a little! Order a half carafe of Burgundy and sing along with the music. — "Funiculi, Funiculi." Inexpensive. — E.R.

KARIAN RESTAURANT 2220 Plaza Boulevard, Suite 7, Grove Park Center, National City, 619-470-7491. Miss Philippines (USA), Miss Sweden, and Miss Argentina are here, so it can't be bad. It looks like a grass hut and features about 16 different dishes at remarkably low prices. Homemade, home-grown, and misappropriated turn out to be sweet and sour pork in pineapple sauce, pork with sauté shrimp, and chicken in coconut sauce. Filipino-like to mix sweet and savory flavors, like kare kare, beef tripe and oxtail cooked in peanut butter sauce. And everybody loves panipao, Filipino soft rolls. Wash it down with a lumpy brown palmier drink. Open 8:30 a.m. to 8:30 p.m., seven days. Inexpensive. — E.R.

LYDIA'S CAFE AND NIGHTCLUB 1628 Palm Avenue, Imperial Beach, 619-429-3603. This cozy, dining area has a beautiful following that goes back to 1997. And there is a real Lydian age 7+, mother of us grandmothers of 26, grand-grandma of 4. (Give her a hand.) Not before you dance, eat! Check out the hors d'oeuvres (just in) (juicy) with beans, rice, and tortillas or enjoying snacks like tapaca, grilled

belly dancers and Zorba's dancers. Plenty to eat. Not gourmet food, but the snack Lydia says she invented — hot sauce (beans, pork, and melted cheese over corn chips). And now — half! Open early to very late, seven days. Inexpensive. — E.R.

TIJUANA

(The profits for all Tijuana numbers is 011-236. From the United States use the prefix 011-526 when calling Tijuana numbers when calling in Tijuana use only the restaurant's seven-digit number.)

GRAND BROTHER 4000 Avenida Caliente Boulevard, Tijuana, 061-7000, 04188. Visit this Tijuana restaurant for its formal elegance, joyous romance. Visit Grand Brother for its prime rib! The tastiest Tijuana ever. This thick and juicy portion of Mexican beef comes with an outstanding side of "creamed spinach," also cooked with bits of smoky bacon and minced onion. Along with a fine Bistecca and a selection from their excellent and affordable wine list, it's a voluptuous, if fantastic, meal. Inexpensive to moderate. — E.W.

LA LINA 1191 Blvd. Agua Caliente, 066-7920. Don't miss the charming room, the open grill, and the tortilla maker who prepares fresh tortillas as the diners are seated. Dinners come with appetizer and soup, and some of the entrees are extraordinary. Try the pork ("Pig"). Roasted quail and chicken well here. Open daily, lunch to late dinner. Take Revolution to the left-hand bend where it becomes Agua Caliente. Continue past the twin high towers of the Grand Hotel. A large sign marks the restaurant on the right side of the road. Inexpensive to moderate. — E.W.

LONGCHERIA REYES 662 Callejon del Traveso, off 2nd Street, Tijuana, 066-3100. Callejon del Traveso translates as "a Michael Lane." It's packed with dentists, copy shops, a grocery (granary), and a veterinary pharmacy

fish, fish with sauce, squid, abalone, and oysters, all in a variety of preparations. Price of entrees includes soup, salad, rice, dinner, beverage, and after dinner drink. Almost always crowded. Open Monday through Thursday, 10:00 a.m. to 11:00 p.m. Friday through Sunday, 10:00 a.m. to 12:00 midnight. Moderate to expensive. — E.W.

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with crowing roosters, cooking turkeys, rabbits, and popping pigs. You'll smell their wonderful corera (home-style corn tortillas before you get there. Big pop bubble on stove under an iron hood. You usually have a choice of three kinds, involving beef, chicken, or pork, which come with a nutritious soup filled with meat — the bone, corn cobs, potatoes, and vegetables. Corn tortillas and a glass of tamarique juice are included. Maria and her husband Jovencito cook it up behind the counter where you sit, watching Tijuana television or chatting with the locals. Breakfast and lunch (from 5:00 p.m.), Monday through Saturday. Inexpensive. — E.R.

PUBLICO CAFE [a] Alai Fronzon Palco, 701 E. Avenida Revolucio, Tijuana, 061-8627. Eat at the Palco! This is a great place to impress out-of-town relatives without going broke. The owners, who are connected to Eusebio's Humung family, set out here Mediterranean lunch to their own over-the-counter Mexican and American rock bands on the weekends. For dinner, try the "Royal Quail of the Castle" or the smoked tuna salad. Inexpensive, open daily. — E.R.

SABYR'S RESTAURANT MEDITERRANEO Avenida Carlos Morenos 260, 686-3664 or 681-8696. This "in" restaurant attracts a young, credible service, and an extensive menu

printed in French, Spanish, and English. The presentation, preparation, and quality of the food are first-rate. Don't miss the desserts, especially chocolate soufflé. Closed Sunday. Open Monday through Thursday, 8:00 a.m. to 10:30 p.m., to 11:30 p.m. Friday and Saturday. Reservations on weekends a must. Please for directions. Moderate to expensive. — E.W.

LA VUELTA 2004 Avenida Revolucio, 065-7309 or 684-2611. For an extraordinary evening of mariachi music, good food, and high spirits, remember that La Vuelta is open every day, 24 hours a day. Mariachi available daily. Authentic Mexican food and atmosphere. English spoken. Inexpensive. — E.W.

EL ZAGUAN Avenida Paseo de los Heros 1001, Zona Rio (turn right at entrance of Lincoln), 634-6781 or 634-6006. The name means doorway or street, usually to a mansion, and the interior is elegant and striking. Fish, seafood, poultry, and beef of the finest is shipped in sea or fresh fish. Soups always exciting. Food is not exotic, but it's straightforward. The atmosphere will please the most fastidious. Inexpensive to moderate. — E.W.

TOUR DE FRANCE Gobernador Morenos 260, 686-3664 or 681-8696. This "in" restaurant attracts a young, credible service, and an extensive menu

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San Diego Reader
Calendar
MOVIES
MOVIE LISTINGS

All reviews are by **Duncan Shepherd**. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. Thousands of past reviews are available, by year of release and by rating, are available online at SanDiegoReader.com.

Along Came a Spider — Effective kidnapping thriller, even if some of its effect is achieved by cheating. And even if, too, some of the effect is subjected to insufficient elucidation. And even if, in any case, the total effect is cheap and empty. For all that, once we get over the rocky start (the Veronique prologue is overrated, and it's impossible to believe the kidnapper's latex mask could have fooled anyone for two years when it can't fool us for two seconds), the movie is not at all tiring to sit through — all the way through the cast credits in which one role is identified as "Potentially Evil Guy on Train." The only point of connection to the dreadful *Kiss the Girls* (1997) is to do one good point: the cognitive visage of Morgan Freeman, repeating his role as forensic psychologist Alex Cross, from the James Patterson series of detective novels. Some may feel that Monica Potter — the poor man's, or the penny-pushing movie producer's, Julia Roberts — is a step down from Ashley Judd as the siddick, but in compensation she requires less carrying and cooing. In Lee Tamahori's *Once Were Warriors*, *The Edge*, the movie has a defter director than Gary Fleder. And Jerry Goldsmith's minatory music is unambiguously helpful. With Michael Winslow, Penelope Ann Miller, Michael Moriarty. 2011.
★ **JARVIS MOUNTAIN 14; CINEMA STAR 13; CINEMA 6; FASHION VALLEY 16; GROSSMONT**



Along Came a Spider

CENTER: LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; UA HORTON PLAZA 14
American Passion — The traffic route to "complexity" — three interlocked storylines under one umbrella. All of them, set alike in Mexico City, have to do with one kind or another of love, and all of them involve dogs and varying degrees of cruelty thereto. The one point of intersection shared by all three is the high-velocity car collision that opens the action and that recurs three more times, from three points of view, at different

junctions in each of the stories. The first and longest of these, treating of dogfights, sickups, sibling rivalry, and intrafamilial infidelity, is so unrelentingly harsh, brutal, ugly, squalid, etc., that first-time filmmaker Alejandro Gonzalez Iñárritu was all but guaranteed to be branded "passionate." His disinclination to hold the camera steady — his surrender instead to forms of cinematic palsy and perversion — tends to confirm his fervor. The color, even though equally suitable for a designer-jeans ad in *Vanity Fair*, appears to be boiling away before our very eyes, as if the screen were a Presto — electric grid. The stylistic tic will persist

throughout. Next comes the shortest, neatest, most self-contained story, with the least spillover into its two neighbors, an ironic little anecdote about the transformation of a love nest into a rat's nest. The pot poach's disappearance down a hole in the floor, his untraceable whimpering in the dark, and the random springing up of floorboards in search of him, have a Poe-like flavor of nightmare. But an amputated leg is insufficient reason to bring up *Bubal*, even in a Spanish-language film. The third and tallest of the tales concerns a homeless hithman with a wide streak of sentimentality for the wife and daughter he

left behind in his past life as a teacher, and for his surrounding pack of stray dogs. None of the three is very engaging, and none gains much by their merger — besides bulk. (Two and a half hours' worth.) But you can see why the filmmaker has been likened to Tarantino: a less daunting benchmark than, say, *Foolish*. With Emilio Echeverría, Gael García Bernal, Goya Toledo. 2000.
★ **GASlamp 15; HAZARD CENTER 7; PALM PROMENADE 24**

Angel Eyes — Romantic thriller with Jennifer Lopez and Jim Carrey, directed by Luis Mandoki.
JARVIS MOUNTAIN 14; CINEMA STAR 13; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GROSSMONT CENTER; GROSSMONT TROUBLE; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; FROM 5/17

Blow — The biography of George Jung (don't beat yourself up if you've never heard of him) is just another boring drug story; the easy, breezy path of a working-class Massachusetts white boy, not to mention montage happy and goldie-oidies-strewn path, to \$60 million as a cocaine entrepreneur, and then his swift and edifying nose dive. The factual basis of the story, along a source of courage to the timid storyteller, makes it more, not less, boring; the plodding motivational spade-work of childhood flashbacks in scrubbed raw color (the young Jung "Are we gonna be poor? 'Cause I don't ever wanna be poor"); the remedial history lessons in first-person voice-over ("Cocaine exploded on the American culture like an atomic bomb"); the inherent rein on the imagination. But drug movies in general, whether concentrating on pushers, users, or (less constricting) cops, seem somehow to choke off imagination. The same goes for them can only be a symptom; the cause would have to be the unexamined faith in their fascination. Johnny Depp, Penelope



American Passion

Cruz, Franka Potente, Ray Liotta, Rachel Griffiths, Paul Reubens, directed by Ted Demme. 2001.
★ **JARVIS MOUNTAIN 14; FASHION VALLEY 18; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14**

Boys to Men — A compilation on four independent short films on gay themes. **HILDESTREIM CINEMAS, FROM 5/17**

Brigade Jones's Diary — Sharon Maguire's pale and wan visualization of the unfunny non-view by Helen Fielding, about the night of the average, forty-three, ever so slightly overweight, overthinking, and overthinking "singleton" woman in a world — or in a United Kingdom, at least — of male "fuckwits." Attempts to punch up the humor to bag-screen proportions are totally wasted, although the actual fittings that erupt (not in the book) between romantic rivals give us a good, disapproving, glamorizing feminine viewpoint on this masculine pastime — up until the backlogged slow motion crash through a plate glass window. The rivalry demands no compromise on the part of the heroine, inasmuch as nice-guy Colin Firth is taller, arguably better looking, financially better off, not to mention an all-around better human being (i.e., professional humanist), than shiftee Hugh Grant; and he even turns out, against first impressions of Heathcliffian gloom, to have a better sense of humor on the baggins. The character's name of Darcy, furthermore, drops a heavy hint, to the fate of the lone Austen fairy tale destination. One can see why the book, padding around as it was in a pool of common sentiments, might have failed the troops. The boiling-off of many of those sentiments on screen, however, tends to expose the thinness of the incidents.

second updates on the least little fluctuation of the emotional weather vane, expertly orchestrating the audience response, she prevents the character from becoming a generalized spokesperson for "singletons," and corners our sympathies for herself alone. With Gemma Jones, Jim Broadbent. 2001.
★ **JARVIS MOUNTAIN 14; CINEMA STAR 13; CINEMA 6; FROM 5/17; ENCINITAS 8; FASHION VALLEY 18; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; UA HORTON PLAZA 14**

The Center of the World — Wayne Wang's peek at an erotic weekend in Las Vegas, with Molly Parker and Peter Sarsgaard.
HILDESTREIM CINEMAS

Children of Paradise — Marcel Carné's escapist period piece, made in France during the Nazi occupation, looks like an effort to manufacture a movie that belongs on the library shelf beside Hugo and Balzac. For certain, it is a little piece of work, a buzz with witty and crafty glib and played with superhuman budge and hustle bustle

and spirit. It gives you 19th-century Paris up and down, the high life and the low life and the theatrical life; and it detains you in this legendary romantic retreat for over three hours. With Arletty, Jean-Louis Barrault, Marie Casares, written by Jacques Prevert. 1945.
★★★ **MUSEUM OF PHOTOGRAPHIC ARTS, 9/17 AND 18, 7 P.M.**

Chocolate — Another art-house food film: an agnostic chocolate-maker opens her Little Shop of Temptations during the Lenten fast. Director Lasse Hallström follows his discreet pro-choice propaganda (*The Cider House Rules*) with a smug, complacent, liberal-minded broadside against the smugness, complacency, and narrow-mindedness of a French-Catholic provincial village circa 1959. The modest international cast adds to the air of unreality; some do French accents; some

don't; Juliette Binoche does one naturally; Johnny Depp does an Irish. With Lena Olin, Alfred Molina, Carrie-Anne Moss, Jodi Dendy, Peter Stormare. 2000.
★ **DEL MAR HIGHLANDS 8; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14**

Crossing Danube in Los Angeles — Thirteen years later, Paul Hogan returns in a second sequel as the Aussie adventurer; directed by Simon Wincer.
JARVIS MOUNTAIN 14; CINEMA STAR 13; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14

Crouching Tiger, Hidden Dragon — Ang Lee's homage to the martial arts bary tales of his heritage, especially perhaps to the splendid period pieces of King Hu, is a

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danny devito

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Calendar
MOVIES

beautiful here. The costumes, the sets, the scenery, the wide-screen photography, the mature leading lady, the China doll intrigue — beautiful. The talky script, the unreflected unpunctuated narrative line — a bore. And although *Ride with the Devil* may have proven that Lee can handle action, it did not prove he could make something credible and compelling of fight scenes in which the combatants go at it like Peter Pan. Nor does this one prove it. We might have hoped that the act of homage, the ancient milieu, and the self-conscious mythically would render the action more acceptable, more "aesthetic," than that of a John Woo baroque. They only render it more remote, more elite, more affected and aseptic. The effects of flying, spinning, dancing up walls, skipping across water, hovering in treetops, etc., are technically well done (yawn) and they sometimes, if only fleetingly, rise to the exalted plane of "dreamlike." "Sportific" would better describe the remainder of the



Bridget Jones's Diary
Michelle Yeoh, Chow Yun Fat, Zhang Zhi, Chang Chen. 2000.
* GASLAMP 15; GROSSMONT TROLLEY; LA PALOMA, PALM PROMENADE 24

The Day I Became a Woman — Three-part Iranian feminist film written by Mohsen Makhmalbaf (Gabbh) and directed by his wife, Marziyeh Meshkini. (FLOREST CINEMAS)

Driven — The pretty girls and prettier boys of the glamorous world of "open-wheel" racing. "Vapid talk, careening camerawork, screeching rock songs. With Sylvester Stallone (who also wrote the script), Kip Pardue, T.S. Schwiger, Jodie Warren, Stacy Edwards, Gina Gershon, Cristian de la Fuente, and Matt Reynolds; directed by Renny Harlin. 2001.
* CARMEL MOUNTAIN 14; CINEMA STAR 12; FASHION VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY; LA JOLLA 12; MISSION VALLEY 20;

OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 18; TOWN SQUARE 14)

Enemy at the Gates — The battle of Stalingrad, reduced ridiculously to a personal "duel" between asperant snipers, a Russian peasant and a German aristocrat. ("It's the essence of the class struggle," opines the editor of a propaganda newsletter.) The ideologic shootouts are meticulously diagrammed, and there are several spectacular shots of aerial attacks, and Bob Hoskins's impersonation of Nikita Khrushchev is authentic at least as far as the bumps on his face. Dullstrip grey-blue-grey photography for frigid grimness. With Jude Law, Joseph Fiennes, Ed Harris, and Rachel Weisz; directed by Jean-Jacques Annaud. 2001.

Exit Wounds — Steven Seagal fighting age, weight, and dirty Detroit cops. Putting up no resistance to wretched excess, middleclassness, and egotism. With DMX, Anthony Anderson, Isiah Washington, and Tom Arnold; directed by Andrew Barkowicz. 2001.
* GASLAMP 15; VOGUE, FROM 8/17)

The Forsaken — Fight film with Kerr Smith, Brendan Fehr, Carrie Snodgrass, and Johnathon Schaech, written and directed by J.S. Cardone.
OCEANSIDE 16; PALM PROMENADE 24; SWEETWATER 19

Freddy Got Fingered — MTV jester Tom Green spreads his wings, directing himself in the role of the idiot offspring of Rip Torn (matching facial hair), taking up the gross-out gauntlet (umbilical-cord jokes, paraplegic SRM jokes, child-molestation jokes), and thus instituting a hair-raising debate as to which he has more of — talent or taste. Some of his humor is oddly relevant or realistically — unexplored, unpolished, unshareable — but that doesn't tip the debate one way or the other. With Julie Hagerty, Marisa Goughlin, Harland Williams, and a cameo by the filmmaker's mate, Drew Barrymore. 2001.

The Golden Bowl — James Ivory's adaptation of the Henry James novel, with Nick Nolte, Uma Thurman, Kate Beckinsale, and Jeremy Northam. (COVE, FROM 8/17)

Heartbreakers — Wildes, long-winded comedy about a mother-daughter team of con artists named Conners. That's a sample. The seven-inch semi erect penis that gets broken off a statue, twice, is another and another and another. Miles of cleavage (if



Crushing Tiger, Hidden Dragon

that's how it's measured), though the fifty-one-year-old Sigourney Weaver can't keep pace with twenty-one and top-heavy Jennifer Love Hewitt. Gene Hackman has the only amusing moments, in the part of a tobacco-troon who's his own best customer and worst advertisement. With Ray Liotta, Jason Lee, Anne Bancroft; directed by David Mirkin. 2001.
* GASLAMP 15)

In the Mood for Love — It was about time. After years of promise, flashes of brilliance, stretches of virtuosity — in *Days of Being Wild*, *Ades of Time*, *Chungking Express*, *Fuller Angels*, *Happy Together* — Hong Kong's foremost fashioner of "art" films, Wong Kar wai, finally writes down and, in the popular phrase, puts it all together. Set in the early Sixties, the story of Mr. Chow and Mrs. Chan, quiet, well-mannered next-door neighbors whose spouses are having an affair, it not by any means a major story; it is common as dirt. But it is a major movie, a perfect match of subject and style. The camera, for openness, is always squeezing into tight, narrow, cramped spaces, taking people as it finds

them, with a Degas-like randomness and informality; people caught in their surroundings, from disadvantageous angles, at odd moments, not people in a conveniently cleared-out space, in front of a double backdrop, in positions of total domination, like your average movie star. They are often only partially seen — from behind, in three-quarters profile, through forests of obstruction (slats, bars, window shades, doorframes), or are seen only in passing, as if from the corner of the eye. (We never see the faces of the cheating mate at all.) This sort of thing can be seen to express and preserve the mystery of people ("Do you really know your wife?"), the hidden-ness of their personalities, the unknown recesses of their hearts, their bottled-up emotions and muzzled thoughts, the parts of them inaccessible to a camera. But to say so is inadequate. Words can't convey. You must see for yourself. It would be fair to say that, among the things hidden in the film, it is not always clear exactly where we are or what has taken place, but it is fair to say, too, that that fits in with the theme of the unknown and the unknowable. And the device of role playing, whereby the

cheated-on spouses improvise possible scenes (past or future) involving their cheating mates, has the potential to create some confusion. As does the nonsequential shuffle of scenes near the end. Of course it would not be a Wong Kar wai film without some confusion. The great advance is that it's a Wong Kar wai film without evidence of disintegration. Tony Leung, Maggie Cheung. 2000.
*** * * GASLAMP 15)

Joe Dirt — David Spade's "white trash idiot" looks all right in the externals; the metal-band T-shirts, the haircut "like Jane Fonda in *Kluge*." But his creamy-nougat career seems dictated by Adam Sandler's *Secrets of Success* (Sandler, indeed, is one of the executive producers) and the hot blonde in blue-jean cutoffs (Brittany Daniel) would be the devils to superstardom in a Jerry Lewis's leading ladies in her unreasoning devotion to the hero, stands as a monument to the filmmaker's failure of imagination. With Dennis Miller, Christopher Walken, Fred Ward, Rosanna Arquette; directed by Dwayne Cordone. 2001.
* FASHION VALLEY 18; GASLAMP 15; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; SATEER DRIVE 18)

Kingdom Come — Graceless comedy about the gathering of the Sitcom family to put Daddy Bud in the ground. The funeral parlor is named *Depeche*, and the lupine pastor breaks wind in the middle of his oration — just for instance. With LL Cool J, Vivica A. Fox, Jada Pinkett Smith, Anthony Anderson, Loretha Devine, and Whoopi Goldberg; directed by Doug McHenry. 2001.
* MISSION VALLEY 20; PALM PROMENADE 24)

A Knight's Tale — The Dark Ages lightened up a rock-and-roll soundtrack (Queen, Bowie, BTG, others), a spontaneous eruption of disco dancing at court, a Nike triathlon in a suit of armor, a *Mademoiselle* cover girl for a fair maiden, and a centurie-ahead of his time democrat hero, a lowborn squire who shortcuts to superstardom in the "noble" sport of jousting, with Chaucer, no less, as his P.R. flack ("Geoffrey Chaucer's the name, writing the game"). A howling, scapung, growling crowd-pleaser. With Heath Ledger, Paul Bettany, Shannyn Sossamon, Mark Addy, Alan Tudyk, Laura Fraser, and Rufus Sewell; written and directed by Brian Koppleland. 2001.
* CARMEL MOUNTAIN 14; CINEMA STAR 13;

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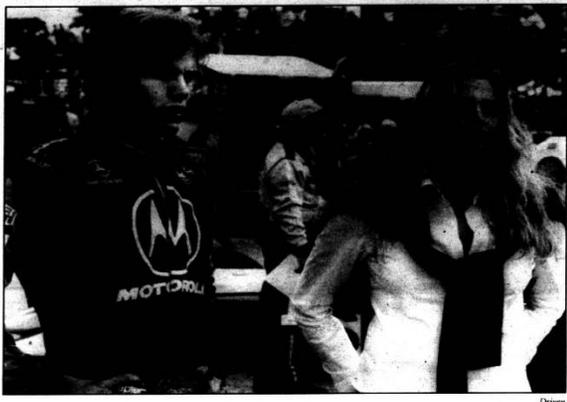
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The Lushin Defence — John Turturro plays a chess master, Emily Watson a socialite, in Marten Grooten's rendition of a Nabokov novel. (LA HORTON PLAZA)

Memento — A tale of revenge told in reverse. To put it like that is to not suggest the movie goes literally in reverse motion, but people walking backwards and saying "Ohh" instead of "Hello," although that in fact is the method of the movie's construction. A Polaroid snapshot gets sucked back into the camera, and a spiral camera jumps up into the number of a handkerchief. But this gives the movie its initial push backwards in time. After that, the scenes (in normal forward motion) are arranged in opposite order of occurrence, a bit reminiscent of the screen adaptation of Harold Pinter's play, *Betrayal*, or the earlier Elizabeth Lane Howard novel, *The Long View*. One big difference between this and that is that *Memento* is a thriller, not a relationship thing. Knowing how all this turns out would appear to be more troubling. Still, it's previous scene start. Events, in other words, have been broken up arbitrarily in mid-scene, so that as you join them in mid-air and must wait until the ensuing scene to find out how we reached that point. Still another difference, slightly soiling the purity of the concept, is that the scenes are



incapable of forming new memories ever since the head injury he sustained while his wife was getting raped and murdered. Admittedly, the movie is something of a stunt, a slight band. The reverse-order gimmick could only work in concert with the black-memory gimmick; cooperate, beware. This is a one-of-a-kind what-if-movie designed for one use only, one time only. (Though a reverse-order sequel, strange to say, is not unimaginable.) It hangs together. It does its job. It can have no further application. But this is a work of fiction, not a kitchen implement, and in that department ingenuity counts much more than utility. **Guy Pearce, Carrie-Anne Moss, Joe Pantoliano**, written and directed by Christopher Nolan. 2001

separated by black and white interpolations (for explanatory purposes, mostly) of indeterminate chronology, and there's a heavy dose of verbal explication right before the finish. This narrative technique proves to be a true test of your powers of concentration: a good thing in and of itself.

You have to pay close attention, and you have to do what the hero himself is unable to do: remember what came before. The trick of the thing — the inspiration and justification for the as backwards order of procedure — is the hero's peculiar condition. As he refers to it, whereby he is



incapable of forming new memories ever since the head injury he sustained while his wife was getting raped and murdered. Admittedly, the movie is something of a stunt, a slight band. The reverse-order gimmick could only work in concert with the black-memory gimmick; cooperate, beware. This is a one-of-a-kind what-if-movie designed for one use only, one time only. (Though a reverse-order sequel, strange to say, is not unimaginable.) It hangs together. It does its job. It can have no further application. But this is a work of fiction, not a kitchen implement, and in that department ingenuity counts much more than utility. **Guy Pearce, Carrie-Anne Moss, Joe Pantoliano**, written and directed by Christopher Nolan. 2001

The Mummy Returns — Supernatural sequel starring Brendan Fraser and Rachel Weisz. **CINEMAX 6: DEL MAR HIGHLANDS R. ENCHITAS 8: FASHION VALLEY 18: FLOWER HILL GROSSMONT CENTER: GROSSMONT TROLLEY: HAZARD CENTER 7: LA COSTA 8: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14: LA HORTON PLAZA 18**

One Night at McCool's — A sump and three phumps. In Tyler, even with the help of photographic gimmicks, no 1 up to the central role. Michael Douglas's cookin' camp toupse is the best joke, but that's not saying much. With Matt Dillon, John Goodman, and Paul Reiser, directed by Harold Zwick. 15, LA JOLLA 12; PALM PROMENADE 24

Reuben H. Fleet Cinema (1875 El Camino, Balboa Park (858-558-2262)) **Michael Jordan: The Man, The Journey into Amazing Facts, Wild California** (PG-13) **Driven** (PG-13) **Kingdom Come** **Bridget Jones's Diary** (R) **Along Came a Spider** (R) **Blow** (R) **Spy Kids** (PG) **Traffic** (R)

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Palms — French police, more real than Maigret, more real than Castang, more real than real. There are lengthy passages of transcript-style dialogue, the sort of thing that dries up sooner on screen and becomes much better on film. The director, Jean-Luc Godard, is a real filmmaker. The air of authenticity does not quite extend to, or breathe oxygen into, the most original area of the film: the friendly after-hours fraternizing between cops, criminal lawyers, hookers, hoodlums and their molls, who are all at war during the workday. With Gerard Depardieu, Sophie Marceau, Richard Anconina, and Sandrine Bonnaire, directed by Maurice Pialat. 1996

Museo di Fotografia (ARTS, 5/23, 7 P.M.)

Regimen for a Dream — A grim-and-grim urban horror story, from a novel by Robert Selby, Jr., about four drug dependents on route (in a final flurry of cross-cutting) to neatly synchronized rock and roll. The downward spiral of your date—a dozen junkie needs more than new external physical distinctions—the gangrene, the two-day dike — to revitalize it as a screen subject. (More, too, than old external the vomit.) However, the diet pill habit of the mother of one of the red junkies — added on to her raging TV central role. Michael Douglas's cookin' camp toupse is the best joke, but that's not saying much. With Matt Dillon, John Goodman, and Paul Reiser, directed by Harold Zwick. 15, LA JOLLA 12; PALM PROMENADE 24

Reuben H. Fleet Cinema (1875 El Camino, Balboa Park (858-558-2262)) **Michael Jordan: The Man, The Journey into Amazing Facts, Wild California** (PG-13) **Driven** (PG-13) **Kingdom Come** **Bridget Jones's Diary** (R) **Along Came a Spider** (R) **Blow** (R) **Spy Kids** (PG) **Traffic** (R)

EAST COUNTY EL CAJON Parkway Plaza 18 **2700 University Avenue (858-491-3456)** **A Knight's Tale** (PG-13) **Fr.** (11:30, 12:45, 7:00, 9:05) **Mon.** (11:30, 12:45, 7:00, 9:05) **Tue.** (11:30, 12:45, 7:00, 9:05) **Wed.** (11:30, 12:45, 7:00, 9:05) **Thu.** (11:30, 12:45, 7:00, 9:05) **Fri.** (11:30, 12:45, 7:00, 9:05) **Sat.** (11:30, 12:45, 7:00, 9:05) **Sun.** (11:30, 12:45, 7:00, 9:05)

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Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL CLAREMONT

Town Square 14 **6665 Claremont Drive (858-274-2244)** **A Knight's Tale** (PG-13) **Fr.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Mon.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Tue.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Wed.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Thu.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Fri.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Sat.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Sun.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00)

MIRA MESA

Mira Mesa Stadium 18 **10731 Miramar Parkway (858-453-7700)** **A Knight's Tale** (PG-13) **Fr.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Mon.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Tue.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Wed.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Thu.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Fri.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Sat.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00) **Sun.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30, 11:00, 11:00)

LA JOLLA

2780 Grand Avenue (858-459-5040) **The Golden Boy** (R) **Fr.** (11:30, 12:00, 4:30, 7:00, 9:05, 10:30, 10:30,



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OFF THE CUFF by Sue Greenberg

Anything you didn't get to say on Mother's Day?

Jared Lupel
Law Student
Mission Valley

I said everything to Mom that I needed to say. I wish I would have been with Mom on Mother's Day. But, I made the phone call, did the e-mail. Absolutely.

Katie M.Carthy
Student/Hostess
College Area

I didn't get to see her. She's in Bak. I wish I did call her and I sent a card. I love her a lot more, that's what I didn't get to say.

Terrance Sparr
Student/Resail
Golden Hill

I actually didn't get to talk to her. I wish I did leave her a message on her answering machine. I gave her something the day before Mother's Day. I was going to take her to dinner, but I gave her a card and I gave her a gift certificate to dinner. Flowers are a bit redundant after a while...

Danielle Strypens Debie
Medical Student
Mission Valley

It's an interesting story. I was adopted at birth, so she's a biological mother, and I moved down here eight years ago to meet her and to live with her. So I'd like to say thank you to her. It's truly an Opa story - we laugh and joke about it, but I'm very grateful. I love her very much. The best gift she could have given me was putting me back in her life.

Katie Williams
Medical Student
La Jolla

Oh, that she's the best mom ever, and I love her with all my heart. She lives in San Francisco. I got her a wonderful beach bag, just like the specifically asked me for, and I sent it and it got there on time and I called her this morning.

Dafna Schwartz
Medical Student
La Jolla

I already spoke to her, but she should know that I love her dearly and thank her for all her support. My gift was late, but I sent her a card and a gift certificate to L'Ette L'etee - she never buys herself that stuff.

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